

The perspective Analysis of *Pot Chitra* in Bangla Folklore: It's Contextual Development to Present Preview

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ABSTRACT: *Pot Chitra* is related with its vital application in the rural areas in audio-visual form to narrate a story with a sequential context. Once it was a conventional practice and an attributing part of the folk culture of the Bengal. It was a practice for pleasure which once ultimately has turned as a teaching tool of religion afterwards. It conveyed the message of the deity to devils to the folk society of different parts of Indian subcontinent. It played the significant role of messengers in the visual form from where people have taken the necessary recreation in their day to day hard laboring life in the past. The specifications of *Pot Chitra* were also an important factor in where and for which purpose would it used in the past. Its types; dimensions and applications also have been changed in the course of time and with the history of the country as well. The *Monshamongal*, the *Chondimongal* are the famous creations of folk literature where *Pot Chitra* has depicted as a symbol of goodness in the folk society from the religion, social point of view. *Gazir Pot* is the famous *Pot Chitra* of Bengal, which was famous in Mymensingh, Sylhet and Comilla in the past. This paper attempts the status with its role of *Pot Chitra* in Bangle where different dimensions have been discussed.

GLOSSARY OF TERMS:

- Achar kendrik: On the basis of daily life
- Alpana: Bengali Design dominated by Bengali Motif
- Chalchitra: One type of roof painting
- Chandi Mongal: Wings of the Mongal Kabbo
- Chondi Mondop: Worship place of Hindu Religion
- Chawka Pot: One type of squire painting
- Daker saj: Illustration of Dram
- Daru: Wood
- Daru Murti: Wooden Statue
- Dak o Khonar Bachon: Ancient Proverbs
- Dhamsa: One type of Bengali musical instrument
- Deb debir Pot: Painting of God and Goddess
- Debputul: Statue of God
- Duli: Dreamer
- Dhak: Dram
- Dhormio mukhus: Religious Mask
- Fakir: Saint
- Gamchha: One type of towel (Hand loom fabric)
- Gazi : Victor
- Gazir Pot: One types of Scroll Painting of South-West Bangle (Part of Bangladesh & India)
- Hathishuru: A kitchen tool

- Jadupot: One type of painting
- Jhompot: One type of painting
- Joroa: Ornaments
- Kantha: Blanket
- Kulo: Husking board made of bamboo
- Kotokota: Ancient Proverbs
- Latai: Roll
- Lila: Romance
- Mala: Necklace
- Manasha-Behula: Character of Bengali myth
- Moskori: A race of Buddhism
- Mongol Kabbo: A famous book of ancient Bengal
- Mrithonga: One type of Bengali musical instrument
- Nath: Lord
- Pata Chitra: One type of painting
- Pancha Kallani Pot: One type of painting
- Protima: Statue of Goddess
- Pot Chitra: "Pot" means "scroll" and "Chitra" means Painting
- Potua: "Potua" or "Chitrakar" means "Painter".
- Puja: Prayer of Hindu Religion
- Pinri: Lower seating tool made of wood
- Punthi: Clay bead
- Rada-Krisna: Characters from Ramayan and Mahabharat
- Ram: Characters from Ramayan and Mahabharat
- Rother Putul: Carnival doll
- Singhason: Throne
- Sharee: Bengali traditional costume for women
- Sheetal Pati: One type of mat
- Shora: Clay Utensil
- Shib- Perboty: God and Goddess of Hindu Religion
- Shib: God of Hindu Religion
- Shib and Mithila: God and Goddess of Hindu Religion
- Shib-Parboty: Character of Bengali myth
- Shuvonkorer Arja: Ancient Proverbs
- Sodoboni Chitra: One type of painting
- 'Su' and 'Ku': Good and Bad
- Tulshi Mondop: Prayer place of Hindu Religion
- Thatta and Moskara: Informal Fun
- Veem: God of Hindu Religion

I. INTRODUCTION

Culture is the result of continuous practice of the people of particular areas. Folk culture mainly is the culture of common people in the village who have no institutional or academic education rather traditional practice for the same. On the other hand, they exchange their skills by the way which the followers got the trainings. It also may term as rural culture as it's done by the people of the rural areas. Folk cultures, folk dance, the prejudice of folk songs have the direct effect to the folk arts. The word 'Folk' means common people of the village area. Folk culture has become the asset of the people as well as the country. 'Folk' has come from the German word Volk or ancient English 'Folc'. The word means in the ancient Scandinavian also same, which has been widely using in modern English. Though Folk Arts means simply the activities of common people in music, dance, drama but craftsmanship is also included in Folk Arts. It has direct influence in the sculptors which is commonly seen in the rural and urban areas, which became the tradition of the particular areas with the time frame. Folk culture is very much related with the name and geographical location of the country. The name of the country has been changed many times for the cultural practices for the same which became ultimate trend in practice. Folk culture is the result of cultural practice and exchange of the particular area people. It is integrated and much more related with history, sociology, environment, music, dance, language and culture. Pot is a part of Folk music, actually to make the matter easy to readers to understand, the detail of "Pot" chapter have been represented in the concluding section briefly. We have discussed seven topics in that chapter. Such as

the introduction to Pot Art, its classification and its preparation procedure: *Tuli* (Brush) & *Kali* (Ink). The exhibition of Art, the contribution of local atmosphere in *Pot* Art, *Pot of Kalighat*, *Gazir Pot* and the rising of Fine and Performing Arts with *Pot* Art.

By showing *Pot* as a formalise Folklore. We have explained the word "*Pot*" after discussing the Shastri System of Art painting. We have made a link how to *Dhigol Pot* is made. Consequently, we have classified *Pot*. The artist has some individual and oldest techniques of preparing *Tuli* (Brush) & *Kali* (Ink). It's differing from locality to locality or district to district. To some extent they have similarities too. The artist follows their individual techniques and styles to show the art in the exhibition.

Pot exhibition catches the heart in the exhibition through Art and culture and Speech. The local atmosphere of *Pot* Art and culture bears the heritage of *Pot*. The *Pot of Kalighat* is a proof in this aspect. How this heritage of *Kalighat Pot* has been a part of death decay has been described in the chapter of '*Kalighat Pot*'.

The artist of *Pot* painter has accepted and rejected many aspects of Art and culture. The Artistic theme of Ajanta and Nalanda has influenced *Pot* artist in Bangle in Pal era. The art and sculpture that was in the cave have taken place in the wall painting in houses nowadays. It is in this place through after a long heritage. The belief of people, their culture, their tradition through their speech and faith in the power of magic. Later it has become a part of art in the book script and even on cloths and garments in its long way. Thus it is seen that *Pot* painting is a mixed culture.

The *Potua of Pal* era has influenced the art of Nepal and Tibet. To some extent the art culture of Gujrat, Rajput and Mughal has also influenced *Potua* artist. The experience of making *Protima* has added value to this. So as a result the composition is a kind of sculpture with mud and clay. The complex and dissimilar measurement of mud art and its picture quality has created a great dimension and influence. Now, in this decaying time of *Potua* culture, if it is not possible to save it from decay. It will be a great loss for the traditional culture. So many *Pot* and *Potua* Musics have already lost forever. Still, attempt should be taken to save it as much, as it is possible. It should be measured as a part of social and national responsibility.

Ajanta Art through its long way taking its heritage from Andhra and Urrissa has taken place in Bangla in *Talpata Puthgi Chitra*, *Pata Chitra* and Terracotta art on the temple, on dolls, *Shora* and *Ghot* painting. And now it has taken place in calendar and on the greetings card leaving aside *Dhigol Pot* and the *Pot* art on clothing's and garments. But it is still waiting for something new for the upcoming new generation. But to reach in this stage *Potua* has to face so many different types of obstacles of social, economical, cultural and religious. But *Potua* plays different role when they reach to a Muslim house or in a Hindu house. It changes its role from Jodu to Jalaluddin. Religion could not affect his art. The necessity, hunger and want of various life aspects could not vanish its colour or art. And for this, this art is still alive. But it is through an unfair competition. This industry is at the point of death. Art is for all and all is for art. As the art is beauty and the beauty is art and hence it should not be destroyed. Some researchers from abroad have already come ahead for this purpose. Some researchers from here are also becoming interested about this. One day some new researchers and artist will take the responsibility to take the art and culture ahead as a part of the heritage of our country, this is the expectation.

This contextual research demands the full course of study regarding the inception; development and its further extend to explore the effect and its virtual status in the culture of Bangle with the present context. Though the road is less traveled by the researchers but its importance knows no bound to dig out the perpetual implication of culture and its further dimensions in every sphere with the society. Furthermore, its result has a great role in the development of fashion as the culture of the country is the sequential development of many components.

II. LITERATURE REVIEW

Historical Context

The culture of Bengal (*Bangla*) is historically is in very auspicious place in the world. The name Bangle has come chronologically from *Pundra-Goura-Sukhna-Rara-Tamralipti-Samotat-Bango-Bangal-Horical*, etc. It took huge time to come in this stage for which time specification has not marked here for the change. On the contrary, the word '*Bango*' has come from *Bangala*. '*Bangla*' by which specifically the people of a particular place denotes. Though the word '*Bango*' is the name of a geographical location but it was very little area once up on a time. The language of the same area has come in a sequential process inside the specific cultural area through a continuous process. According to Dr. Sukumar Sen the name *Bangla* was firstly used by the Muslims.

The periphery of the Bengal has been changed relentlessly which got the final geographical position after the division of India in 1945 and Pakistan in 1971. The new part of the East Pakistan got the name as Bangladesh. The division of India in 1945 was not only the basis of geographic traits but also the culture, which made a sharp difference within the nations and diffusions and traditions became stopped. But it is not as like the lifestyle of the western world. So, most of the people have the common practice of lifestyle. But nowadays there

are some influential effects of the western world which is supposed to be changed in culture in future. The Folk Culture of Bengal is very rich and resourceful than the other cultures of the world.

III. PLATFORMS OF FOLK CULTURE AND ITS DEVELOPMENT ANALYSIS

The practical cultures and its divisive applications are of folk culture are described in brief as below:

1. **From the religious thinking:** by worships of Gods and Goddesses according to the myths, *Puja* and *Achar kendrik*, *Alpana*, *Protima*, *Debputul*, *Dhormio mukhus*, *Daker saj*, *Chondi mondop*, Mosque, Sculpture, Motifs, *Deb debir Pot*, *Singhason*, *Chalchitra*, Plate and glass by stones, *Tulshi Mondop*, *Brish kasto*, Cork Arts, *Daru Murti*, Shell Arts, etc.

2. **Culture with traditional Practice:** For examples, Agricultural instruments, vehicles, etc.

3. **Household products and home decoration:** for example, *Daru* and *Takkhon* crafts, Cot, Door works, gate, *Hatishuru*, *Pniri*, *Mala*, etc, bamboo and cane works, *Kulo*, Busket.

Cookeries: Earthen pots, Utensils, *Shora*, Casted Iron, Bronze, etc.

Weaving and Stitching Materials: *Sharee*, *Gamchha*, *Kantha*, Printing motifs, mats, *Sheetal Pati*.

Jewelries: Ornaments, Silver and gold works, *Jorua*, *Punthi*, Stones and earthen works.

4. **Social** (Concentrated with society and Secular): Wall paint, Cork Arts, music tools (*Duli*, *Dhak*, Drum, *Mrithonga*, *Dhamsa*, Flute, Palanquin, etc.

5. **Socio-Religious:** *Jhompot*, *Jadupot*, *Rother Putul*, *Punthi* and *Pata Chitra*.

Arts and Recreation can be classified into three categories:

1. Language form

2. Based on Decoration, and

3. Based on Activities

Language Form: the local name of the subject. Direct education or according to the principles-*Dak o Khonar Bachon*, *Shuvonkorer Arja*, Proverbs, *Kotokota*, etc.

Based on Decoration: Folk arts for examples-*Alpana*, house hold products, decoration, *various types of doll*, *Pot Chitra*, *Pata chitra* etc.

Craftsmanship: For example: *Utensil*, *Pitchers*, *Daru* and *Takkhon arts*, etc.

Based on Activities: *Folk Sports*, *Potua Songs*, etc.

The Folk Arts of Bangladesh are classified into three categories:

1. *Pot Chitra* (*Jorano pot*)

2. Wall paintings, *Alpana*

3. Wooden and earthen dolls with paintings.

In Sanskrit, *Patto* or *Pot* means fabrics or dresses. Drawing pictures on the dresses were ancient practice in India, but the types of the pictures were different form say in painting, pasting or in writing. Some of these were sculptures or inscribed forms.

Potuas say that they write pot instead of drawing. It's a traditional practice to say writing pots. It is established in the Pot Arts. It has many proofs in the ancient books, for example, '*Avighan Shakuntalam*' by *Kalidas*. It is also supported by *Harschorito* and '*Mudra Rakkos*' by *Bishak Datt* in the eighth century. We get that the teacher was giving by showing picture in the time of Buddha from the *Moskori* community. A painting or drawing pictures in a roll used to show the people and were giving inspiration with different colours and it is described the *Chandi Mongal*. Still some of the drawings materials are kept in the Vatican written on Papyrus leaves as the documents of that practice.

There were lots of jokes and humors for the people in Sanskrit in that stage. Still the words *Thatta* and *Moskara* are in vogue in Bangla literature as well as in the society. In the Sanskrit drama *Mudra Rakkos* s it is described that people made business by showing *Pot Chitra* in that age. They also used to show the people how they will be punish in the hell for their sins. Still now in the village areas it is in practice in Bangladesh which is linked with the ancient scenario of the beginning of *Pot Chitro* at first. Pot dance is popular in Bikrompur (Munshigonj) near Dhaka in which the location of culture is mingled. Here we can mention the name *Shombo Acharji* as an artist of *Pot Chitro*.

Pot Chitro can be classified in two categories such as 1. Based on shape and 2. based on Subject materials. Shape based *Pot Chitra* means the story of Pot is written in long fabric and rolled in a *Latai*. It may be of different shape and sizes such as elongated, square, rectangular and in round shape. Here it can be mentioned that that the crosswise *Latai Pot* is divided into seven sections which is 13 feet in longwise and 6-8 inches width. On the other hand, in the *Latai Pot* there are 25-30 sections with 5-23 feet length and 10-12 inches width. The famous *Pot Chitra* is the rolled one which is easy to show and keeping for long time, though *Kalighat's Pot Chitra* is well known and famous in the world for its strength, stylization and decorative presentation.

The *Pot Chita* of Orissa is ancient and famous which actually has produced the *Sodoboni Chitra* and classical decoration of the pictorial arts. The wrapping or rolled up *Pot Chitra* is very much similar to the *Pot Chitra* of Tibet, Nepal, China and even with Japan. It was localized in Medinipur of India. The

cultural link up of Bangladesh with India has played a great role to be spread out the similarity of *Pot Chitra* in the both areas. After that it has been spread to the Bakura, Murshidabad of India as a cultural flow.

Again *Chawka Pot* can be classified into two categories such as 1. *Chawka Pot* and 2. Digol or Rolled Pot. *Chawka Pots* are those which describe the stories of daily life of the tribal peoples, birds, animals, ancient events, historical events, or humors. On the other hand, Rolled *Pot* describes the *Potua* Music, Music or poetry of God and Goddesses, *Jom Pot*, *Pancho Kallani Pot*, *Chokkhodan Pot* and *Gazir Pot*.

Rolled and Elongated Pots both are composed of many pictures with sequential steps how the stream of a story flows. Those are 12-35 feet in length and divided into 20-22 sections to narrate a story. Its view is to explore to the eyes of the viewers in the visualized form. However, sometimes there are explanations of goodness or badness in the form of 'Su' and 'Ku'. In *Potua* Music, *Manasha-Behula*, *Rada-Krisna*, *Shib-Parboty*, *Ram*, *Gouranga* are described in the symbolic forms of the ancient time of religion of the all age group of people from all strata of the society. To give ethical and social sense of the society people is the main objective of *Potua*-for which we can term them as Mass Educator.

In the *Pancha Kallani Pot* five subjects are ascribed therewith. *Pot* has changed its implications from *Rara* to other parts. When the subject matters were the based on different subjects in west Bangle, it was termed as *Pancha Kallani*. Dr. Asutush has compiled a song in his book from Mymensingh where *Shib*, *Ram*, *Rada*, *Krisna*, *Gouanga*, *Sabitri* and *Sattoban* has quoted along with the hunting of tigers. On the other hand, it was a belief that the five figures who bring the well beings of humanity by uttering their names, so they are the *Pancha Kallani*.

IV. GAZIR POT-THE POT CHITRA OF BANGLE

There is another type of *Pot Chitra* in the South East Bangle which is known as '*Gazir Pot*'. In the past the Muslim Fakirs used to show the pot with their melodious and religious singing to inform the message of Islam within the common people of the country. *Gazi* is the title of the fighters of Islam who actually win in the fighting. *Gazi* is the source of extraordinary power who can easily captivate any power of the world and for this there are a lots of picture queue are drawn in the *Pot* and used described the folk society. In Mymensingh and other parts of East Bangle, hunting of tigers is drawn but in the West Bangle it is somewhat not seen. Moreover *Gazir Pot* is totally unseen in the *Pancha Kallani* for the same reasons. In some places the goddess *Ganga* is inscribed in the *Gazir Pot*. In fact the faith of Muslims and Hindus has mingled in the same stream in the folk society. It seems to be that the Folk idol *Baro Kha Gazi* has made his space successfully. He is famous for being the establishment the myth that he is deity of the tigers. So he is saluted or worshipped by Muslims or Hindus with the same faith. The *Nagorchi* community of Sylhet and Mymensingh are still in practice of showing *Gazir Pot* as their source of income. Once *Gazir Pot* of Khulna area was famous than others areas.

In fact, the music of *Potua* or *Pot* music was the source of inspiration with it loves, respect with the guidance of family bonding in Bangle. The *Lila* of *Shib-Perboty* has termed the similarity of the family lifestyle of Bangle people by the *Potua*. But History says the other and it is ancient with lifestyle of the folk society of Bangle. The character of *Shib* was described in the *Nath* Religion and in the *Sonnopuran*.

According to historian Dr. Asutush thinks that there is a relation with the *Mongol Kabbo*, *Shib* and *Mithila* which was spread from the North Bengal or this thought has completely spread from the ancient Bangle. In the real sense the *Potua* of Bangle has spread the same in Bangle according to Folk and poetry of *Shib*. The chores of daily life are seen therewith which were spontaneously happened. There are huge jokes and humors. There are picture queue of farming which is driven by the great power *Veem* to plan the beautiful world-which is related with *Veem Puja*. Still now in Medinipur *Veem* is being worshipped as the deity of agriculture. But in the *Vogobatomongol* or in the *Gopalan geeties* the ancient story of *Kopila* has described.

From West Bengal Birvum, Bankura, Bordoman, Murshidabad, Haora, Hugli, Purulia, Medinipur can be the names of the places where *Pot Chitra* was developed and famous in course of time whereas, Dhaka, Comilla and Sylhet from Bangladesh and the Saontal Porgona and Rachi the other places which could be mention vividly.

V. CONCLUSION

Our curiosity knows no bound about *Pot*, *Potua* and *Pot* Music. Once *Potua* with a pot bag on the back of the shoulder used to visit houses and showing their pot started to sing to cool down the mind of the listeners. It was full of many charming histories of *Ramayan*, *Mahabharat* and *Monsha* and so on. The pot story thus created an enchanting lovely atmosphere of many romantic characters like, *Sabitri-Shottoban*, *Ram-Sita-Rabon* and *Korno*. From the birth of painting, we see that the artists were not related within a single profession. Rather, it was seen that they used to lead their life with multi professions. Thus they are very common people different ordinary professions. Sometimes, snake charmers, carpenters, painters, farmers, *Sutrodhar*, *Malakar*, doll artists, technicians and mechanics, cobbler, driver even rickshaw puller. But happiness never came to their

life. Want and depression were common phenomenon of their life. Most of the *Potua* have left these professions that made them depressed and angry and hungry. Many have decided to leave it. But some of them who were optimist didn't loss hope, rather started to dream for better future and hence started to more in slow race to face the life.

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