

Dokra: Folk art of west Bengal

Utkalika Sahoo
Assistant professor
Department of History
Bangabasi Evening College
Kolkata

utkalika.sahoo86@gmail.com



'Dokra' is a popular folk art in West Bengal. This ancient art has been in its existence since time immemorial. For about a hundred and a half years, Dokra artists have been in this Bengal. They belong to the working community. Dokra industry is also done in Purulia, Medinipur and Birbhum, including Bikna or Dariyapur in Burdwan. Dokra is a special metal industry in Bengal. The artists associated with this industry also have their own artistic and specific distinctive methods. Originally from the Aryan era, the development of the Dokra industry. Other regions have some variations and features of Dokra's own in the 'Bikana' region like the Dokra industry. At present, the Dokra industry is spreading and promoting the financial favor of the Government of West Bengal. The social characteristics of these artists also exist. The new generation of Dokra artists are also encouraging their family work. Dokra's roughness is the true beauty of this art form. Folk art can be called a symbol of human creativity. From that time on, the people of the cave used to make various art actions in their practical needs or their spontaneous unhealthy joy. They may not have been visible, but in those industries, caves or subsequently living people have revealed their artistic instruction. They have

made different products or objects with rocks, soil, wood, yarn, branches or different metals. However, the industries made of soil, stone or wood were made at the beginning of civilization. However, when people settled permanent settlement or in the new stone age when farming began to improve or the 'Dokra' industry originated from the beginning of the development of the metal industry. Among the industries that were developed from ancient times to recent times, the Dokra art is definitely brilliant in its own characteristics. In different regions of Bengal, Dokra is edited by art. But one of these is the industrial sector of Bakar Bikana's Dokra art. There is no doubt that the artists here have their own industrial interest and their distinctive social status has made the Bika Bikna artist exceptional.

It is believed that the female statue of the bronze from Mahenjodaro is the original feature of Dokra. Although iron was not discovered in Harappa or Mahenjodaro era. People used to use stone weapons. Long before the arrival of the Aryans, the people of the Austrian Dravidian group lived here. They were non -nations. They lived in the jungle. Basically, they used to drain raw iron from ore to domestic methods. The people of 'Asura', 'Mehtabi', 'Kishnaro', 'Loh' are melted in the jungle land.¹ The village is also found in the village of Auva. Indranarayan Sharma, Burdwan district, was unable to run a annual lease to a Brahmin company named Indarayan Sharma in Burdwan district. Later in 1778, Mr Farakuhar leased the Lohamahal lease at 765 bucks. Iron was melted in various places of Panchkot and Birbhum when it was domestic. The 'Mott and Farkuhar Company' appealed to the government to the western part of Burdwan and the entire area of Birbhum in the year 1777 to enjoy this property free of charge and free.² During the Santal uprising, a strange change happened. During the Santal uprising, they made iron weapons in a domestic manner. These craftsmen were known somewhere in the name of Karmakar, and somewhere in the name of Dekaro>dokra.³ They lived mainly in indigenous population. The indigenous people used to make agricultural work for aquatic resources, weapons or bells of the cow's neck. Normally they had a living life. Looking at the history of the past, it is understood that the invention of fire created a new chapter in human life. Along with the fire, the aesthetic of the people also helped to change the food. In a special phase of the neo Prayer era, the metal welding system was discovered. At first, shankar metal like copper, then iron and later brass bronze also arrived in their lives.⁴ The metal welding industry of Dokra artists is very different and distinct from the so called traditional metal welding industry. Dokra is a genre of folk art. Dokra artists live in different parts of India. However, the residence of these metal artists can be noticed in certain areas of West Bengal. Bikana of Bankura, Lakshmisagar of Khatra, Lakshmala of Shaltora, Patrasayar, Dariyapur of Burdwan, Nodiha of Purulia, Bandwan, Manbazar and their artists are also found in the artist and their works of art. From the Stone Age, the Wax Metal Casting works were created only when the metal industry of the copper age metal industry was created. This is proved from the Indus civilization of India and the metal arts of ancient Egypt. The art that the Dokra artists created can be divided into several sections. Such as: animal and nature, elephants with five heads, crocodiles, turtles, owls, flowers. Besides, various deities like Radhakrishna, Durga, Ganesh, Nataraj, Durga family and other deities. Not only that, jewelry like handbags, necklace, knobs, kankan, etc. can also be noticed in the Dokra industry. As well as making practical products such as pills, kajallata, lamps, key rings, etc., they also make house to house products such as lamps, dance statues, children statues, palanquin, spoon. 'Dokra' is a native word. It means lower, itch, etc. Bharatchandra's 'Annadamangal' poem is written about Dokra. "Kotha hoite bura ek dokra bamon/pronam korilo more eki olukkhon".⁵ The word discussed is prevalent in the sense of contempt. Dokra is a very significant and most common folk art. Before discussing the Dokra, we need to know what folk art is in relation to folk culture. In fact, folk congestion is divided into two. These are Formalized Folklore and Material Folklore, ie material based folk culture and material based folk culture. Each industry requires specific reservoir. An important part of folk culture is folk art. However, the difference between those two parts also exists. In such formalized folklore, there is no room for re-creation theory. There are several differences between folk art or sophisticated art. The sophisticated art does not according to the tradition, the subtlety and the goodness of the industry are maintained in this industry. The sophisticated industry is complex, it contains aesthetics. This industry is relatively valuable. Particularly sophisticated art is not so ancient. Generally, making money in such industry is made in mind. On the other hand, folk art is according to tradition. This has been happening since ancient times. It is cheap and readily available. Usually in daily life the products that are needed are made in folk art. They are not too fine. Originally generation, generation carries their folk art. Rural people patronize this industry.⁶

The metal arts have been discussed enough in ancient times. For example, in the twelve century, the metal art is discussed in the 'Mansollas' section of the 'Avilash Chintamani' in the Third Someshwar. In ancient art, metal welding or 'honeycomb provision' is highlighted. The method that is said here is the making of the wax, the metal insertion, the clay wrap, the soil wrap, the melting of the metal, the liquid of the metal, the welding of the liquid, the rescue of the burnt mold, the drainage and the exclusion of the metal statue. With Mansollas's 'honeycompidated provision', the Dokra is quite similar to the art system.⁷ In the construction of the wax idol described in the Mansollas book, it is said to follow the 'Navatal proof'. It also mentions the measure of metals like gold, silver, copper, brass. Dokra artists and artists are also written in Agnipuran or Fisheries or Annadamanga. Ekveda is described on metallic industries. 'In the yajur veda, there are reference to ornamental bowls, what are made of tin, live and silver'. ⁸ Vedic Aryans Made Vessels of Metal 'Ayas', a kind of metal reproducing eater copy or iron for domestic and religious use. Bot taittiriya samhita and the satapatha bramhana mention a golden image. The upanisada also mentions the same tradition of metal works.⁹ Patanjali also mentions rural metal artists, the market artists also say that it was said that gold and silver coins were prepared or made various metal jewelry. Buddhist and Jain are also described in various literature and in the economics of Kautilya. Besides, an example of artist organization or guild has been found in Manushahita, Jajnabalakya Samhita and Harivans. The Bhagavata Purana Refers to Eight Kinds of Image Including Those Fashioned in Iron.¹⁰ The devi Purana gives information about the Merit by Worshiping Image of Different Madia and Also Refers to Stone, Gold, Silver, Iron, Bronze Etc.¹¹ The existence of metal artists and craftsmen has also been seen during the Cholas in southern India. Literature and music also have a deep connection with art. Which repeatedly touches the feeling of human aesthetic joy. An inherent idea about art begins by this formula. That man responds to the shape and surface and surface and man of things presents to his senses and that Certain Arrangements in the proportion of the shape and surface and man of things the people in a pleasurable sensation. The Sense of Pleasurable Relation is the Sense of Beauty. Most of our misconceptions of art arise from a lack of consistence in the use of the words art and beauty. We always assume that all that is beautiful is art or that all art is beautiful, that what is not beautiful is not art.¹² Inter relations are observed between artists and society. It cannot be deny that the artist who grows up in the society or tribe will influence the artist through the artist. Thus, the relationship between the artist or its own population with the artist will be significantly developed spontaneously. This is basically the main feature of folk art. In West Bengal, one of the sectors of the Dokra industry is the Bikana industrial area of Bankura. The Havevi intersection of Bankura is located about 225 km from Kolkata. From Durgapur, Raniganj or Kolkata, it can be easily contacted by land. After a few minutes by walking from this Havevi twist, the market is on the right side of the market. The local river is the Gandheshwari river. The first Dokra Art Fair was held in 2015 at Bikna which is located beside the Bankura University. Earlier, the name of Bikana Shilpanga was Bardanga. About ninety families are here. Every family is a working family. However, currently only three families with surnames Singh, Rana and Jana live here. Local family, Pradeep Karmakar and his son Balaram Karmakar, and other artist families have been involved in Dokra for many years. According to the artists, this artwork is quite laborious. First of all, the soil of the Gandheshwari river is collected, as well as sand. The sand is cleaned and mixed with the soil. The structure or mold of the industry that will be made is made in a mixture of sand and clay. After the preparation of the structure, it is well dried in the sun for two to three days. After drying, on the other hand, the black pitch of dust and roads is mixed with the fire. This time the mixture has to be enclosed in a container in a container so that the mess is stuck in a cotton cloth. As a result, the good pure object is deposited in that container. The hot mixture gets cold and it will take two hours. After cooling, it should be burned with wood and soften it. This time these 3 lines are thin and dragged finely. Then the clay structure or mold is to be heated in the fire so that the mixture of the dhuni. Then the whole structure is completely covered with that mixture. After covering it, the bites that come out are equalized with the fire. On the other hand, the bee wax and candle wax-these two have to melt in a container. The wax has to be set on fire in a container. The wax is mixed with the amount of fine dhuno that is cleaned in it. Now this mixture has to be squeezed. This time it is squeezed and the thin thinness is cooled again through the fine machine. On the other hand, the mold or structure that is first covered with wax cotton is designed with wax yarn is mixed with a mixture of famous red soil and cow dung. After making the product, the whole red soil is to be covered and covered and kept a little blank. A dhuno channel is kept in the empty place. After the channel, it is well mixed

with sand on the river by the river. After the mud, the soil is further rubbed over the product. Then it has to be dry. After drying, the shape of the glass is made so that the gums are poured inside the channel. This time the object is burned in the wool of large fire after drying. Chinese earthen pots are used to swallow the petal. After melting the stomach, the burnt objects or products are poured into the burnt channel with the help of a dabu. They are kept separate for cooling. It takes about thirty minutes to cool, after cooling, light water is sprinkled lightly. After cooling, the upper soil is removed with the hammer. The product of Petal comes out after the deduction. The channel that was made this time was separated with the help of a cheeky-hand. The soil that is overdose with the narrow rod is removed. Those objects are polished by applying the iron wire brush machine. After being ready, the product sells or display the product. Ranjan Karmakar, an artisan of Bikana Shilpanga, is about forty years old. His son Balaram Karmakar is now the age of twenty, father and son, the Dokra artisan. Balaram Karmakar's educational qualification is secondary. His grandmother Gita Karmakar went to London at Dokra art exhibition. Other young artists like Balaram as the new generation are more attracted to the Dokra industry. Because this industry is not only a living for them, but also pride and respect for them. This time the object is burned in the wool of large fire after drying. Chinese earthen pots are used to swallow the petal. After melting the stomach, the burnt objects or products are poured into the burnt channel with the help of a dabu. They are kept separate for cooling. It takes about thirty minutes to cool, after cooling, light water is sprinkled lightly. After cooling, the upper soil is removed with the hammer. The product of Petal comes out after the deduction. The channel that was made this time was separated with the help of a cheeky-hand. The soil that is overdose with the narrow rod is removed. Those objects are polished by applying the iron wire brush machine. After being ready, the product sells or display the product. Ranjan Karmakar, an artisan of Bikana Shilpanga, is about forty years old. His son Balaram Karmakar is now the age of twenty, father and son, the Dokra artisan. Balaram Karmakar's educational qualification is secondary. His grandmother Gita Karmakar went to London at Dokra art exhibition. Other young artists like Balaram as the new generation are more attracted to the Dokra industry. Because this industry is not only a living for them, but also pride and respect for them.

The Dokra community came from many ancient folk art communities. Mira Mukhopadhyay writes: "Nowadays, those who are called the lust or craftsmen, the more I have worked with them, I have gradually realized that they are the main one of all of them, all of them, they have heard that their Adiguru Vishwakarma. (Syed 2001:3)13 Bize divided the 'Karmakar' community into eight parts. There he has included the journey of 'Dokra Kamar'. The financial condition of the Bikana Dokra artists was not good before. The population of their artisans may not have been built yet. So the demands were not so much at that time, they were saved a lot from the financial outbreak when the 'Bangla Drama.com' company made the 'Dokra fair' with their products. The physical and emotional labor of creating Dokra in front of the fire was difficult, now the industry has expanded a lot with the financial support of the West Bengal government. Now the Dokra artists are frosty to meet the needs of the buyers. Dokra's fame at home and abroad is now plentiful. In different regions of Bengal, Dokra artists and their communities are different. Only a sarini in Bankura district is given below:-

District	Village	Artists' titles	product
Bankura	Ranpur (po-bankura sadar)	Karmakar	Hindu sculpture and bowl
	Net kamla (po-bankura sadar)	Mal / sankra	Bowl anklets
	Binda dam (po- bankura sadar)	Sankra	Bowl anklets
	Bikna (po-bankura sadar)	Dokra karmakar	Hindu sculpture, animal figure, bowl etc ¹⁴

The Dokra of Bankura and Dariyapur is the most notable and famous in Bengal. The start of the Dokra industry in Bankura was about a hundred and a half years ago. Bikana village artist war activist was received by the 'President Award'. The 'Small, Small and Medium Department of the West Bengal Government' has established the 'Rural Craft Hub' in Bikana and Dariyapur with the help of UNESCO. Pushamela of Santiniketan, Kolkata's meeting, including various handicrafts in the state, Dokra of Bikana and Dariyapur were displayed and sold. They are workers, OBC communities. The Lohrs, however, are known as the 'Steps' nation. Next to the Bikana Shilpanga is the lower basic school next to the Bikana Shildanga and the two -story lovely KS to the north of the neighborhood. P. S. Vidyavidhartha, Kshirod Prasad Memorial Vidyavidharth is very close.¹⁵ Then he was in the city of Bankura. But the rate of higher education is very low in this industrial area of Vikna. Everyone works under an industrialist in the industrialist. Loknath Baba's marble temple is also present. In the folk technology that Dokra craftsmen use, kettle, nehai, hammer, katari, fatna, salad are used. Chisel, wire, fake etc. are also used. The Dokra artists in West Bengal, Orissa, Bihar have a previous relationship with the Dokra artists in Madhya Pradesh. "They all perhaps belong to a tribal group of that area who for some reason took to the read a few hundred years ago and travelled even as far south as Kerala as far north as Rajasthan."¹⁶

Amiya Kumar Bandopadhyay writes in his book Dekha 'Dekha Hoi Nai': "I have heard that the Dokras of some regions outside West Bengal use wax to create hollow parts inside the mold. I have also seen the bronze sculptors of Swamimalai, a village not far from Kumbhakonam in South India, using wax in the 'Sire Pardyu' method. They have been engaged in this work for centuries through genealogy. Some of the ancient bronze statues of South India (Natraj, Ambika, etc., which are now kept in the Tanjore and Madras museums) that are world famous are probably the work of their ancestors. The method in which the Dokra tribes make statues is called the 'Sire Pardyu' method in French.¹⁷ The new generation is also practicing this art of their fathers and grandfathers with great pride. They do not want to leave this Dokra. Folk art has a special role. "Folk craft farms and prominent writings around the same have been part of a broader discourse on Orientalism, Romanticism and perhaps, most significantly, nationalism.... Swaderti art and craft was hugely significant to the Indian freedom struggle because it played a crucial role in breaking the cultural hegemony of British rule, The building self-identity and generating pride in an indigenous practice".¹⁸ Folk art is associated with a sense of nationalism and unity. Every nation should respect its own folk art. The cottage industry in West Bengal is a traditional tradition. From time immemorial, the industry is intimately associated with Indian and Bengali as well as Indian society and culture. The economy is also involved with the culture of the society. In Indian society, they have not yet been able to move as socially as the demand for the objects and ornaments made by metal craftsmen. The state and domestic government or various cooperative groups are less than they are getting. To protect this ancient handicraft, everyone has to be awakened. The Dokra, who is struggling with the war of life on a regular basis, has to stand beside the craftsmen. Although there is a demand for this industry abroad, it is much less. The market of Dokra abroad has to be seen so that the market increases. The current demand for handicrafts in the "Dokra" handicrafts of Bankura is a lot. In the future, more initiatives should be taken to increase the demand and markets of their industries. Looking at the market, they are making more smooth and visual products by changing the former technical style, which is the complete opposite of the traditional, ancient Dokra industry. The former roughness of the Dokra is now almost gone. They are not so involved in farming. The Dokra industry taught by the fathers and men is their financial resort. Therefore, the civilized citizens should be arranged to protect and save the ancient metal industry. The Dokra industry in Bankura and Dariapur village of Burdwan district has taken a unique form. However, some differences between the Dokra industry in these two districts are, the Bikna Dokra industry in Bankura has gained quite ahead and fame in comparison of Dariyapur's Dokra art. Dariyapur has not been known here in the light of the publicity. The artists here have also repeatedly expressed their daily life's sadness from the craftsmen. Let's talk about Puja Karmakar, an artist of the year 20 of Dariyapur in Burdwan. The panchayat here is the sadhu garden. This Dokra village is made with about 5 families. They are all workers. Although a house is just the Turi community. Bangla.com has helped them to promote this industry. They have once been appreciated by their industry and artisans abroad. The government has been given the opportunity to accommodate and work from the government, but poverty is clear among them. They do not have much buyers in the words of the craftsman Puja Karmakar. Those who go from the city to their village are not willing to buy the Dokra due to the high price. The prices of brass or brush accessory dokra components are now increasing considerably among the craftsmen. So if you adjust to the materials, the price of Dokra will also increase normal. Artists are not getting the value of their bones now. The women of the house, along

with men, assisted them in this industry. In winter Their dokra products sold more. Because in the winter, different types of fairs are sitting in the districts. But in the summer, their sales are very low. However, according to the craftsman puja karmakar Wants to teach the new generation. They want the girls of their house to study and stand on their own feet. Dariyapur Dokra village is worshiped by various goddesses such as Vishwakarma or Kali. The new generation of dokra artisans are very optimistic about their work. They seems very happy. They are Tired of giving the needs of the buyers so they do not want to go to another profession but the social and economic position of Dariyapur artists is very sad in the mood of fate. The true roughness of Dokra, which is its main feature, can be seen in their industry. However, they create glossy polished Dokra to keep pace with modernity. They want buyers to come to see their art. This is what they want to see how they make the brass of the dock by melting the brass. Their anger is that many people come to interview them with the focus of this Dokra industry, but they do not even have to preach that way. So the condition of the industry and artists of Dariyapur in Burdwan is very bad.

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