

PROCEEDINGS OF THE NATIONAL SEMINAR
ON
**TRIBAL RESOURCE MANAGEMENT
AND SUSTAINABLE DEVELOPMENT**

21ST APRIL, 2018



Organised by

School of Tribal Resource Management

Kalinga Institute of Social Sciences (KISS)
Deemed to be University, Bhubaneswar-24

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“IDITAL”: The Saora Art

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It is an expression of the intuitive instinct of the people and natural will of human thoughts. It is very often centered-round the dreamy, imaginative world, manifesting itself with the minutest details of reflection of all aspects of daily life, revolving round the psycho-social relationships to eco-politico-religious beliefs. The dimensional approach of the art is so vast that it is beyond one's imagination. In Odisha more than five hundred tribal communities are existing, out of which Odisha has 62 scheduled tribes. The aesthetic manifestations in artifact and art objects made and used by the tribal people of Odisha depict their creative genius in the contextual framework of tribal art and crafts reflect the aesthetic and artistic outlook of the people. These aspects of tribal culture maintain a feeling of continuity between the past and future and foster social solidarity. Unlike the classical art which is usually the monopoly of specialists, the folk art is the concern of every person, and every common man and woman contributes to the arts in a free way. Indeed the life of tribal communities, though full of stark poverty, is copiously enriched in this way.

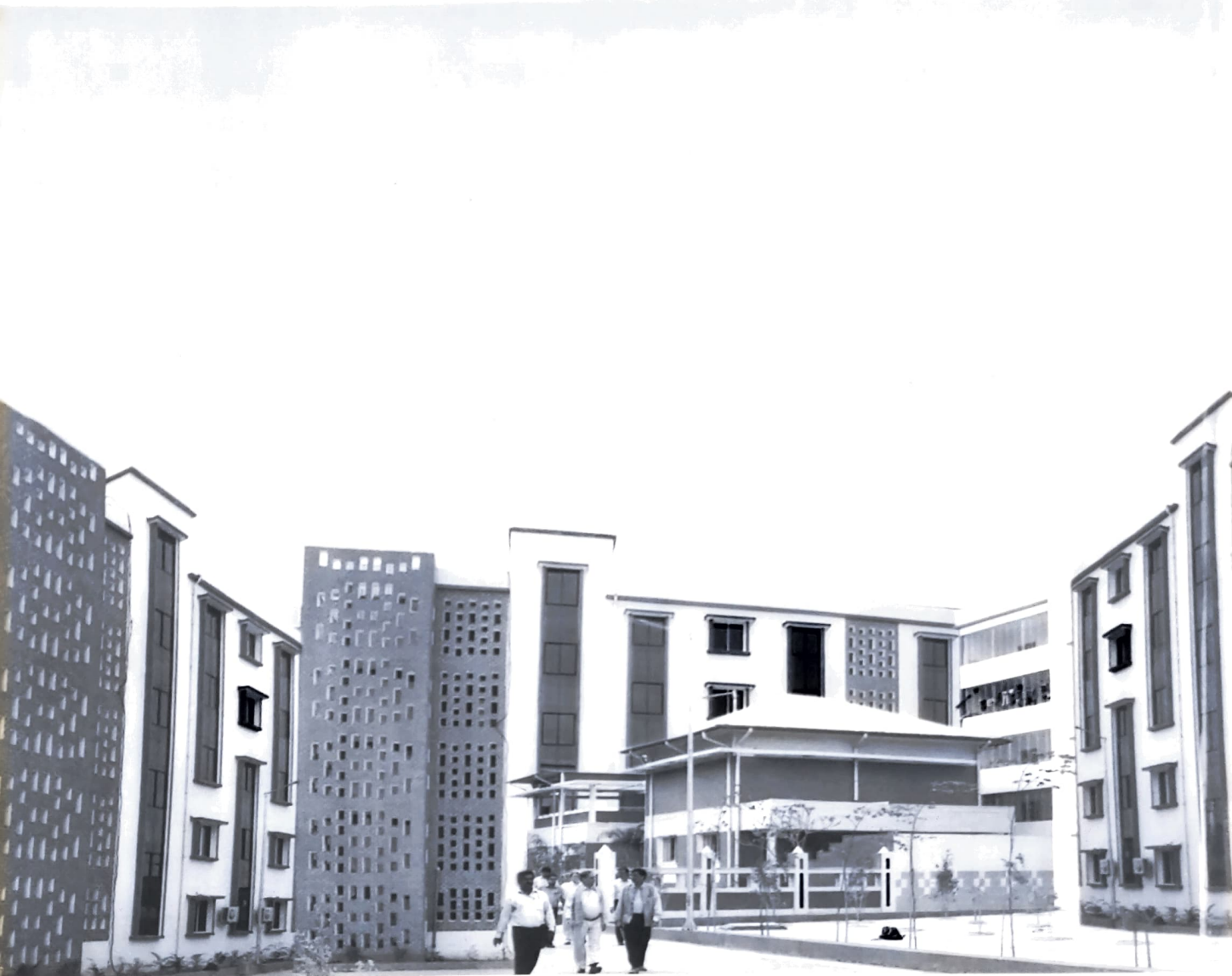
The first manifestation of Adivasis is artwork. They live in the open nature and make their life simple and beautiful. They get their knowledge of art from nature itself. Dense forests, unapproachable hills and caves were the refuge of adivasis. Their day to day experiences were very limited. Their main necessities of life were food, shelter and their own society. They first built society with these three things. When thought process stretched to new

horizons they realized how civilization and culture can make ordinary life more simple and beautiful and disciplined. They made art and culture their livelihood and say that today's "Arya" and Indian art and culture has got a solid base won't be an exaggeration. Out of all the adivasi clans there are some chief clans, out of which "Saora" clan is an exclusive one. This "Saora" clan has been living as Sabaras since a very long time. We can find primitive Sabara clan in Rayagada's Gunupur area. They are known as "Lanjia Saora". They are residing nearby Putasingh area in the hill top of the Manigula hill at a distance of twenty kilometers away from Gunupur.

Saoras are extremely hardworking and their love for art can be seen in the way they keep their houses neat and tidy. The walls, doors, floors and verandah are very beautifully coloured with different kinds of mud and cow dung. The art which is the topic of discussion here is very dear to them but its conservation is still a mystery. They paint that art on the walls of their houses and carefully keep it without removing it ever again. Whatever they paint inside their house is like "jhoti" (art done with rice paste). It's their tradition to have this painted inside their house. In Sabari language "Idi" means art and "tal" means wall. So this art done on walls is known as "Idital". The painter who does "Idital" is known as "kudanga". He goes to every new house in the village and paints these and then the house warming ceremony takes place.

When someone buys a new plot or makes a new

ISBN 938843616-4



Published by
Registrar
Kalinga Institute of Social Sciences (KISS)
Deemed to be University
Bhubaneswar-24, Odisha

Printed at : Print-Tech Offset Pvt. Ltd., Bhubaneswar