

Design Resource

Myths

About the origins of Indian crafts

by

Gitanjali Chhibber and Prof. Ravi Poovaiah

IDC, IIT Bombay

Source:

<https://dsource.in/resource/myths>



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<https://dsource.in/resource/myths/introduction>

Introduction

Myths are a very important form of storytelling and provide information through the plot, setting and characters. Anthropologists have referred to mythologies and legends of places and people they have been researching on and have found that myths reveal a great deal about the history, culture, people, religion, lifestyle and environment of a place. Infact what the myth is about and the way the myth is communicated (orally or through some physical medium) in itself is crucial information.

They tell us the difference between what is real and what is not and that it is upto decide. Mythical stories not only inform us about the power of our imagination but also show us how vivid, exciting and incredible that imagined reality can be. Myths sometimes may draw a blurry line between reality and imagination or a very clear one.

The main content of the myth is very crucial to understanding why the myth was created in the first place. This DES project is specifically about the origins of certain crafts in India and the reason why such myths exist is to explain how a practice, how an art form came to be. It is simply a product of wonder.

As M.C. Escher correctly describes that they who wonder discover that this in itself is a wonder. Thus myths are not only gateways to wonder, to imagine, to expand our understanding of a phenomenon but in themselves are wonders.

Our entire lives are spent making sense of the world around us and inside of us. And myths and legends project our trials of answering and making sense as to why certain things are the way they are. However they do not simply inform with bland logic, but with dramatic story arcs and characters both divine & demonic or just humane. They are certainly the result of curiosity, observation, deduction, gratitude and most importantly imagination.

Literature Review

Now myths are really not errors; they are certainly not like the errors in which science abounds: for they always contain reference to some objects and events which could not possibly exist and occur. This being so, there are no statements of observations which could test them scientifically. They are not errors, for their truth, for those who accept them, is preserved for eternity.

- THEORIES OF MYTH* PERCY S. COHEN London School of Economics and Political Science

A myth is a narrative of events and this narrative refers in a dramatic form to origins or transformations. The narrative has a sacred quality and the events/lessons in the narrative are communicated in symbolic form. Many parts of the myth are bound to not occur or exist in reality and that is a significant characteristic of a myth. The narrative quality of the myth sets it apart from a general idea.

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The narration of events and reference to objects unknown outside of the world of myth differentiates myth from history or pseudo-history. There are many theories of myths. Different theories explain different statements about the myth. Particular theories may, of course, explain several statements about myth and they, therefore, compete, partly or wholly with other theories.

“Classifying theories of myths is not easy. In offering a classification I do not presuppose that theories are pure in character, but only that they emphasize one or more components more than they do others; my real interest is in the components themselves.”

Some Theories of Myths:

1. Myth as a form of explanation (a form which occurs at a certain stage in the development of human society and culture).
2. Myth is a form of symbolic statement which has the function of expression.
3. Myth as an expression of the unconscious.
4. Myth that helps create and maintain social solidarity, cohesion, etc and stresses its function in legitimating social institutions and social practices.
5. Myth as a form of symbolic statement about social structure, possibly linked with ritual.

Reference: Theories of myth (Percy S. Cohen, London school of economics and political science) Man New Series, Vol. 4, No. 3 (Sep., 1969), pp. 337-353 (17 pages)

The oral traditions and expressions domain encompasses an enormous variety of spoken forms including proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more. Oral traditions and expressions are used to pass on knowledge, cultural and social values and collective memory. They play a crucial part in keeping cultures alive.

UNESCO, ICH

“I would rather have a mind opened by wonder than one closed by belief.”

- Gerry Spence

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On the one hand, a myth always relates to events alleged to have taken place in time: before the world was created or during its first stages - anyway, long ago. But what gives the myth an operative value is that the specific pattern described is everlasting; it explains the present and the past as well as the future.

UNESCO, ICH

The Role of the Author

Intentional Fallacy: It doesn't matter what the author intended. He/She/They are not the final authority of the text. The text itself is. Readers can interpret the text without concern for whether that interpretation was "intended".

Introduced by W.K. Wimsatt, Jr., and Monroe C. Beardsley in *The Verbal Icon* (1954), the approach was a reaction to the popular belief that to know what the author intended—what he had in mind at the time of writing—was to know the correct interpretation of the work.

Since the authors of these mythical tales cannot be traced, the analysis supports intentional fallacy.

The Role of the Performer

“ In some societies for some forms of folklore, as has been clearly established, the narrator may be expected to modify a well-known tale by the substitution of new characters or incidents in an original way or the introduction of a novel twist to the plot, whereas in the fields of kinship, economics, law, or religion, the emphasis may be upon conformity. However, in this respect folklore does not differ from the graphic and plastic arts, music, or the dance, where creativity on the part of the performer may also be expected.”

Folklore and Anthropology Author(s): William R. Bascom

Source: *The Journal of American Folklore* , Oct. - Dec., 1953, Vol. 66, No. 262 (Oct. -Dec., 1953), pp. 283-290

Published by: American Folklore Society

As a student of communication design, I took the role of a storyteller and converted some myths into poems to add nuance and rhythm.

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Analysis

There are many methods and approaches to analyse literature and the best possible options to analyse mythical content are as follows, along with their respective pros and cons:

APPROACH	PROS	CONS
New Criticism	(1) Useful for undated texts in which no author is known or has no cultural historical background.	(1) It is pointless (or even misleading) to do a close reading word-by-word if you are reading the text translated into another language (like English). You must read the original Greek or Latin. (2) Approach is strictly non-chronological, so no room to trace changes.
Archetypal Criticism	(1) Works well with comparative studies. (2) Ridiculously easy to find examples of archetypes in mythology. (3) Usually, pretty fascinating as an approach when you are reading myths and thinking about their significance.	(1) Tends to lead to subjective and touchy-feely readings when done by Joseph Campbell-in the worst cases turning into mere Reader Response. (2) Tends to lead to reductive, homogenous, "cookie-cutter" readings in which critics try to fit all symbols and characters to fit same dozen or archetypes,

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Archetypal Criticism

In the western tradition, Jesus Christ (considered the son of god in that tradition) is sacrificed to save humankind. In the eastern tradition, Lord Shiva drank a lethal dose of poison that otherwise would have polluted the oceans of the world, thus saving the world. Both of these traditions center around a celebration of life and a deliverance from death.

Jungian Criticism: Jung theorized that all humans carry archetypes (universal images and patterns in our individual and collective unconscious). Archetypal criticism therefore seeks to identify and analyze the presence and variance of recognizable archetypes in works of literature. These archetypes are said to be identifiable in a wide variety of works of literature, as well as myths, dreams and even ritualized modes of social behaviour.

Common archetypes:

- Hero/heroine
- Sidekick/helper
- Villain
- Wise sage
- Outcast
- Oracle
- Caring mother/earth mother
- Mad scientist
- Femme fatale
- Don juan\
- Star-crossed lovers
- Witch/shrew
- Stern father
- Damsel in distress

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Archetypal situations:

- The task/trial
- The journey
- The quest
- The loss of innocence
- The initiation
- apocalypse/end of the world
- Pursuit of revenge
- Descent into the underworld/heavenly ascent
- Searching for father
- Damsel in distress
- Banishment of the prince

- Quest due to Jealousy/ Revenge
- Quest due task/trial
- The wise sage
- The villain

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MYTH	CULTURE	CHARACTERS	CONFLICT	QUEST	SETTING
Clay on Fire	Madhya Pradesh, tribal folklore	Herd of elephants, group of primitive humans	Accidental discovery of the process of firing of clay	N.A.	Human world
A weaver's love	Sherdukpen tribal myth, Arunachal Pradesh	Weaver Girl, her lover who is a snake	No conflict. Only love.	To weave patterns similar to the snake's scales	Human world
The art of basketry	Tribal folktale	God, Kamar tribe, Daitya (demon)	Creation of basket weaving	Kama tribe' quest of finding work	God world + human world + demon world
The tools of Lohar	Tribal folktale of lohar community of madhya pradesh	Lohar community, God	Problem of the missing tool for metal crafts, process of observation, a kind of self discovery leads to creation of the	The Lohar community's quest to find the hidden tool	God world + human world

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MYTH	CULTURE	CHARACTERS	CONFLICT	QUEST	SETTING
The sky girl and the earth boy	Singhpo (Tribe of Arunachal Pradesh)	- King of sky (Mathum-Matta) - King of earth (Lan-Ning-Nan), - Sky girl (Chikim-Kainang) - Earth boy (Kumsan-Lasipang)	Provide clothes to children of the kings of sky and earth.	Starting life on Earth from scratch.	Human world
Hambrumai- the first girl who wove	Kaman Mishmi tribe (Arunachal Pradesh) - Tribal religion	- Goddess Matai - Hambruma the girl - Hairum the porcupine	Hairum the porcupine tries to steal the woven cloth	Hairum's quest to steal the secret of weaving.	God + Human world
The Illumination	- Tribal of Madhya Pradesh - Hindu religion	- God Shiva - Crab from patal - Lord shiva's followers	Lord shiva loses himself in a trance and the world goes dark.	The world goes dark and has to lit up again.	God world
The First Potter's wheel	-Tribal myth of Madhya Pradesh -Hindu religion	- Brahma - Vishnu - Mahesh - Potter - Other gods	A ritual goes wrong thus leading to the invention of the potter's wheel as the solution	Help the gods who organised the Yajna, provide a sacred pot.	God world
Parvati's first Necklace	Hindu religious myth - Madhya Pradesh region	- Lord Shiv - Goddess Parvati, - Nag dev snake god	Accidental creation of ornaments.	To go down on earth to check everything	God world

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Illustrations

The illustrations highlighted the main characters of the story. The characters are composed in such a way that they show either the main event/purpose of the myth or the chronology of events in the myth.

The first step was to ideate and sketch by hand in a grid book to have an organic yet structured feel since geometry is important in many handicrafts. Especially the myths about weaving had to be geometrical as the references were also very flat and geometrical.

The next step was tracing the rough sketches using Procreate. The colour palette is rich and full of contrast. White on dark backgrounds has been used in all the illustrations to highlight the characters and symbols.



Hand illustrated rough sketch.

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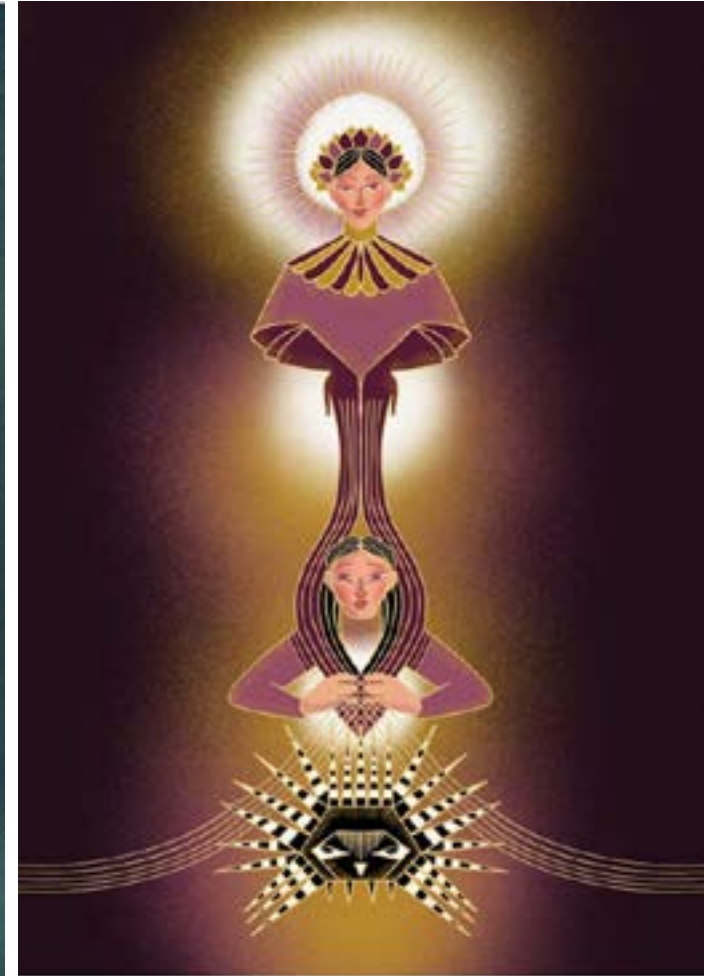
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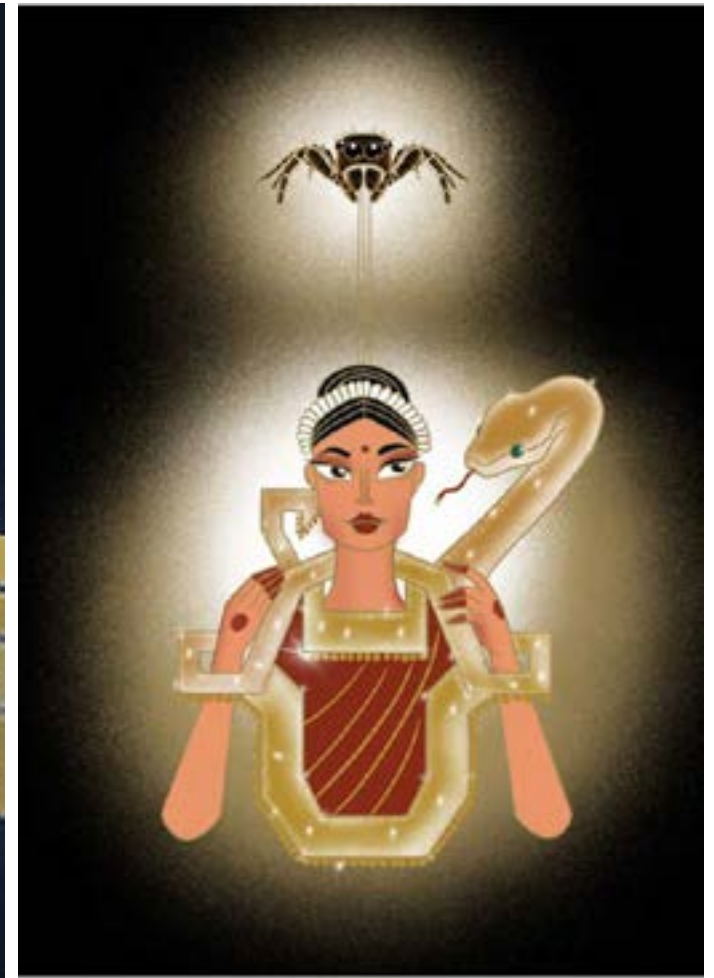
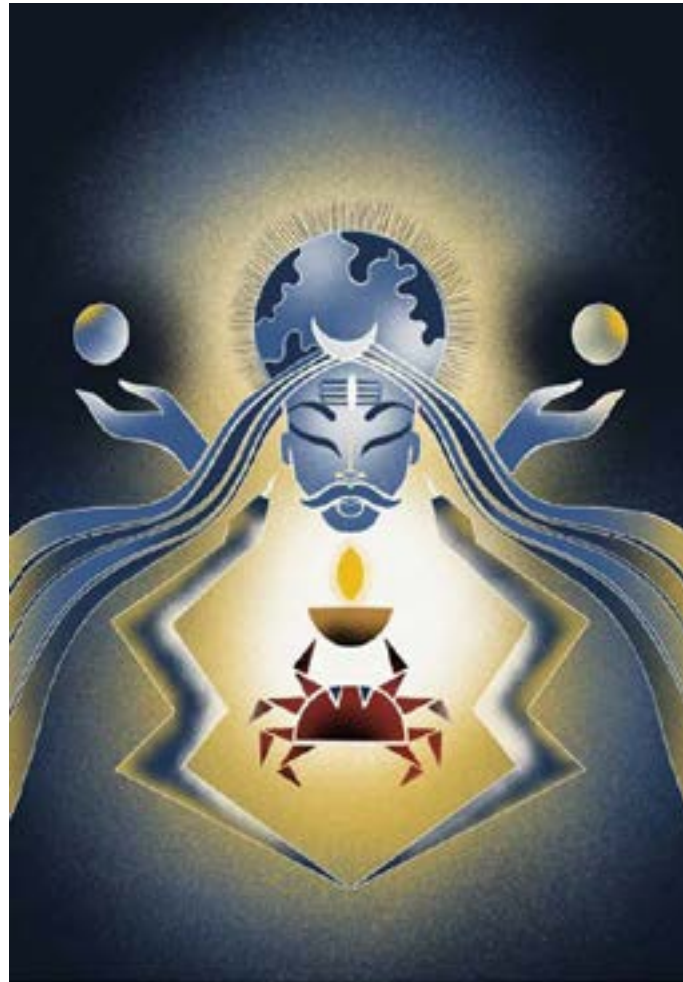
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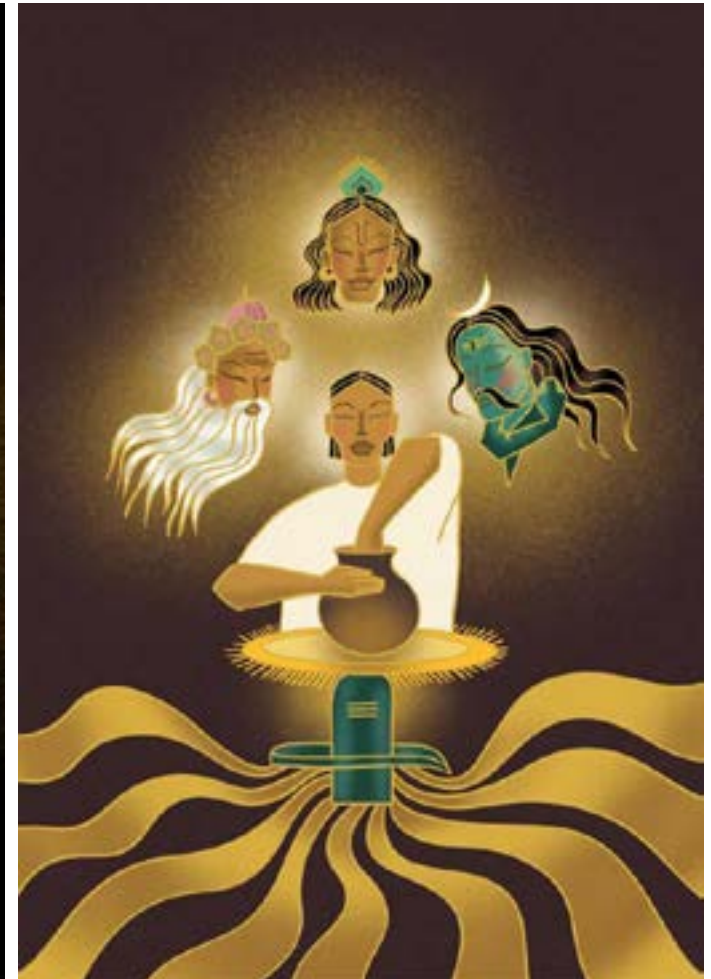
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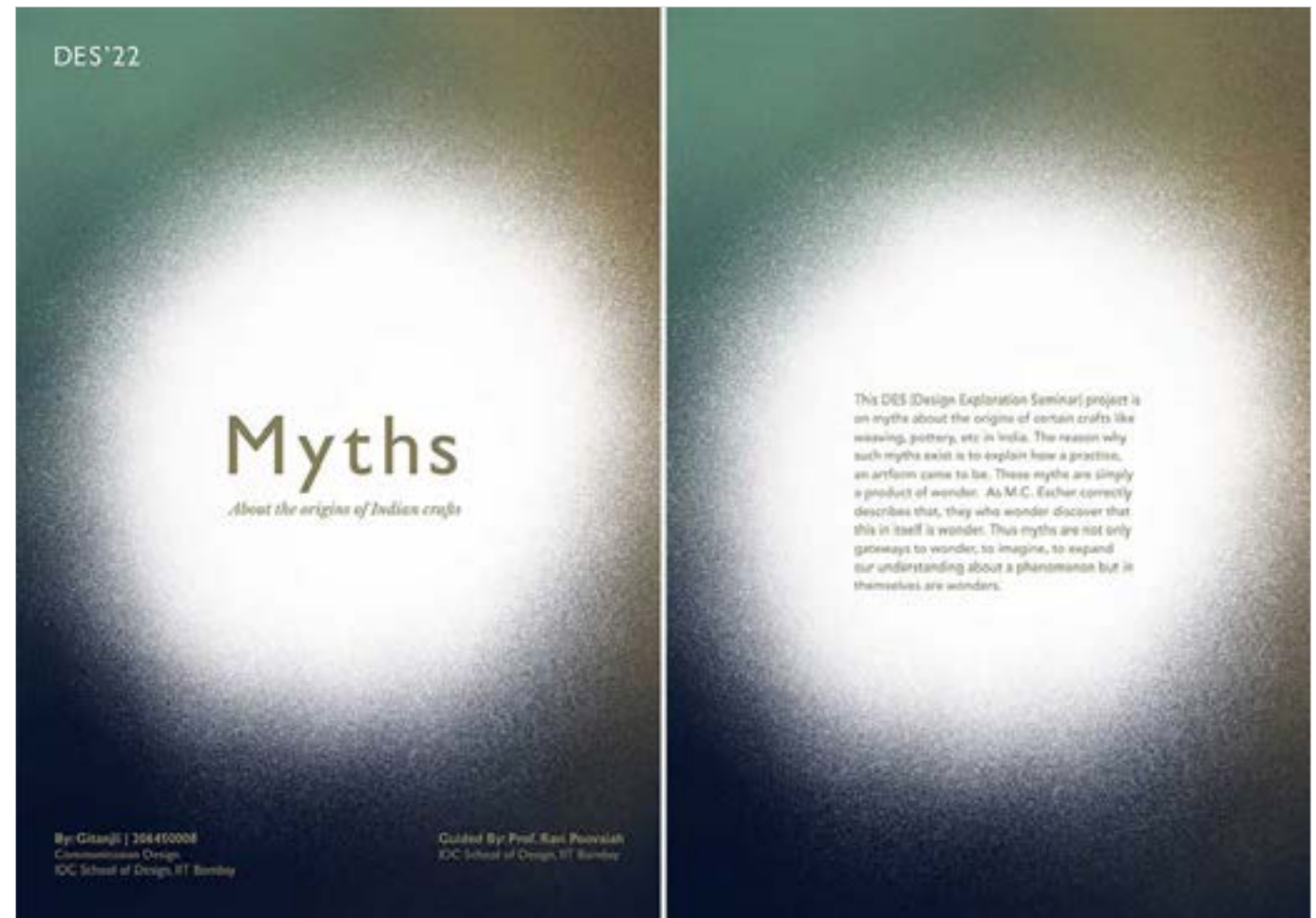
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Final Design

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The Sky girl and the Earth boy

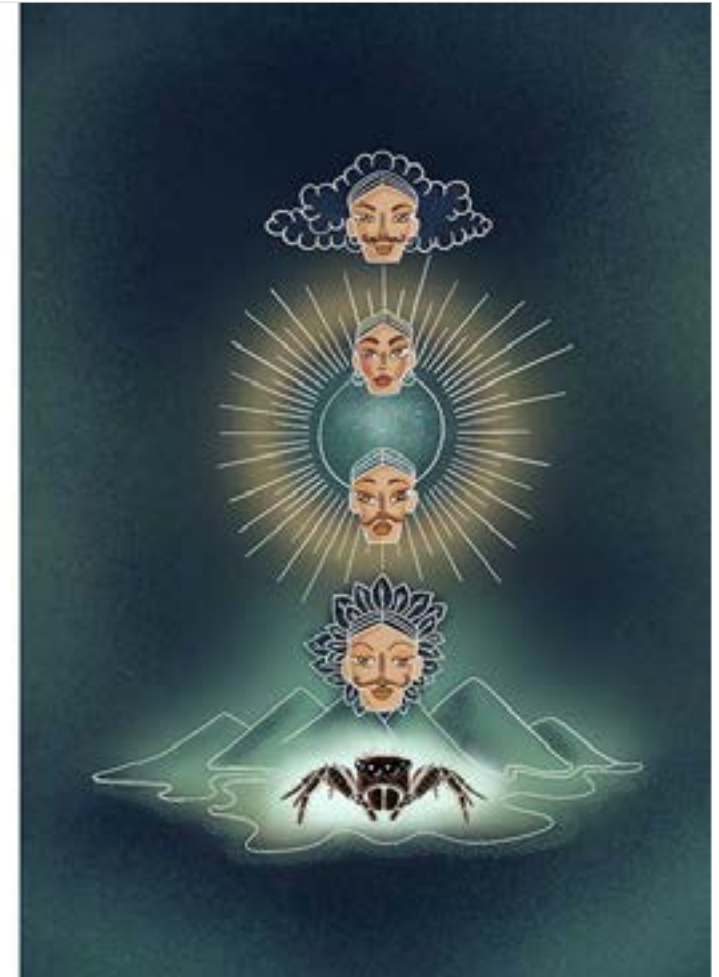
When the sky and the earth came into being,
A union was meant to come along
between the sky girl and the earth boy
Who created every craft, crop or life form

Raja of the Sky, Lan-Ning-Nan
and Raja of the Earth, Mathum Matte
decided to get their children married
The Sky girl, Chikim-Kainang
and the Earth boy, Kamwan-Lai-pang
Received from their fathers, many gifts varied.

The blessed couple got everything, every gift
Except for any clothes to cover them
And thus mathum matte cut his nose off
To offer it to his daughter, in a box
He also added a pumpkin seed
Said, "Take this, my dear!"
"Take the box home and open it there
A weaver will come out to weave cloth to wear".

"The seed you must plant and grow into a tree,
Which will bear two fruits, not three,
And these fruits will grow big, so break them open then,
To discover my blessings and love within"
Chikim descended from the sky to earth
And opened the box, at the very first
Much to her surprise a spider jumped out
Who began weaving cloth without any doubt.

Watching the spider, the girl learnt to weave
And in her garden planted the pumpkin seed,
Which grew to bear two very precious fruits
From one came all sorts of animals
From the other came all the grains of food.
This is how the craft of weaving arrived
And life on earth flourished and thrived!



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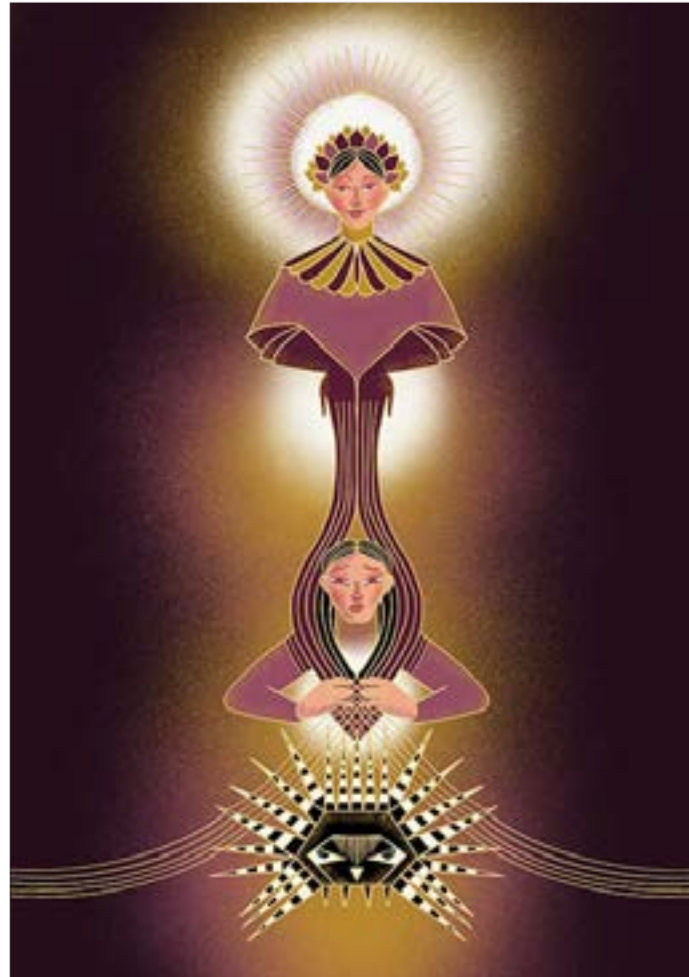
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Hamburmai, the First Girl who wove

The first girl to weave was a girl named Hamburmai. She had learned the art of weaving from God Matai. She would sit by the river and learn her designs from the nature that surrounded her, by watching the waves and the ripples that appeared in the river and by copying the branches of trees, plants and flowers.

But one day Hanum, the possessor saw her cloth. Tempted by a richness he'd never seen before, he came to steal it from her cave. The entrance was too small for him and as he tried to push his way in, Hamburmai got crushed with giant sized rocks. Her loom broke into pieces and the river carried them to the plains, where people found it and learnt to weave.

The designs turned into butterflies and the patterns she made can still be seen on their wings.

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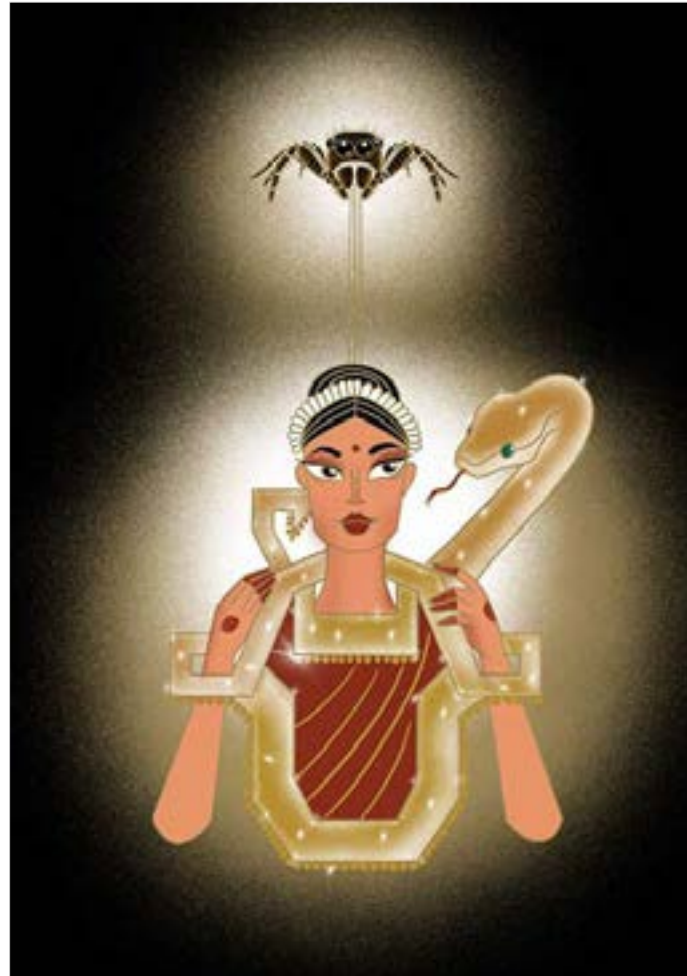
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Parvati's First Necklace

One day long ago, Shagwan said to Mahadev and Parvati, 'Go to the world and see how it has been made and whether anything is locking'. Mahadev asked: 'How can we get there?' Shagwan told a spider: 'Throw your thread down to the world and let them slide down on it.'

The spider threw its thread down to the world and Mahadev and Parvati slipped down to the earth far below the surface. They went further and saw Nag Dev, the snake god, who coiled himself around Parvati's arm and neck.

Mahadev said, 'This creature shall be your ornament, you shall wear it around on your head, your neck, your wrists and arms for beauty and adornment.' This is how women began to wear ornaments.

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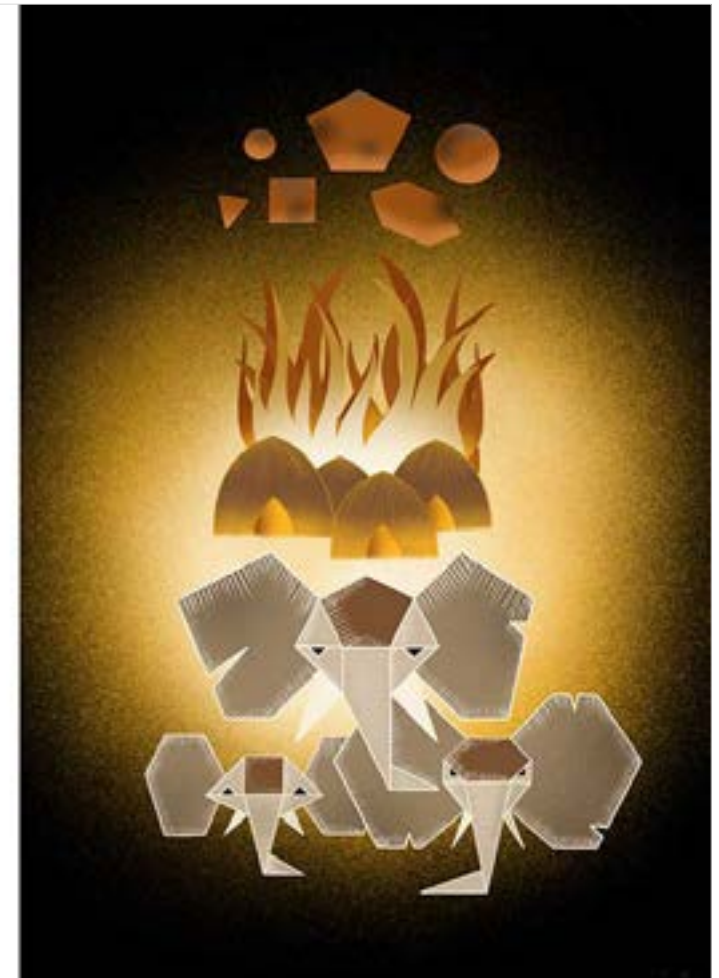
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The Illumination

To give lord shiva a lamp of mud,
a crab from patnal lok emerged
Shiva stuck it in his hair
and lit into a stumber undisturbed

A darkness came around
after shiva entered his trance.
With worry and fear,
his followers began to dance

They finally woke up the god
with the help of scorpions & hissing snakes.
Then Shiva created a glowing diyas,
forever illuminating the dark void of space

Another chunk of the mud,
he used to create the earth
and flamed it into the ocean.
Rudra took the rest of the mud to earth,
to create more lamps in Lord Shiva's devotion.

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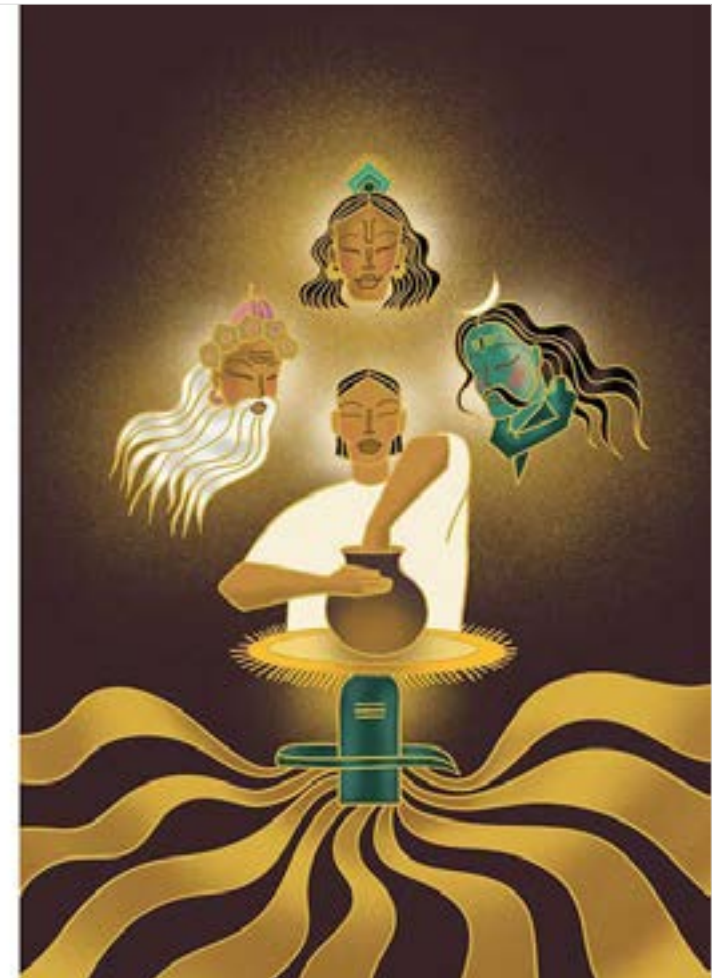
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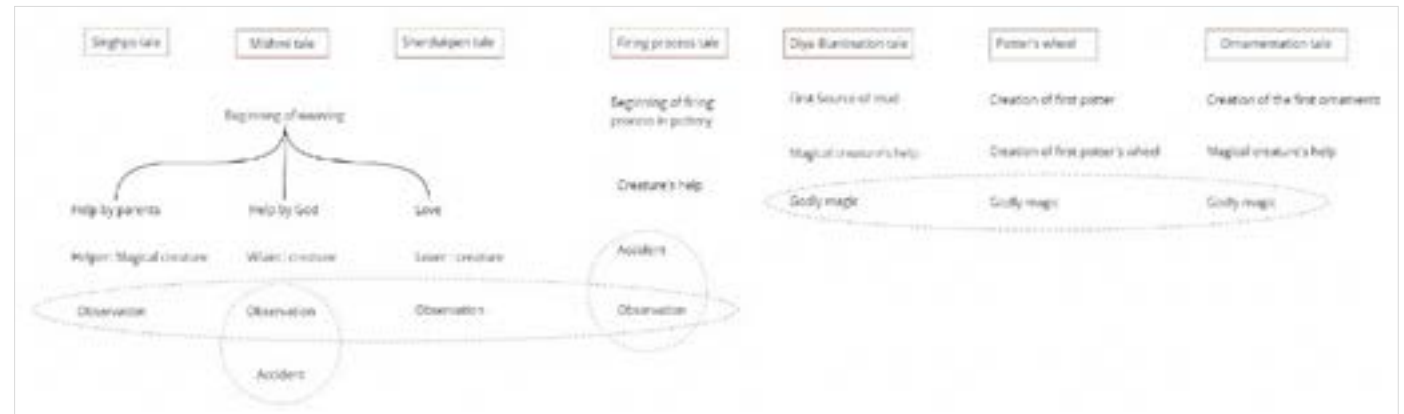
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Conclusion

Through this project I discovered so many myths about our heavily rich and richly varied culture of craftsmanship. It was very delightful to read all sorts of myths and then analyse them. As far as the illustrations are concerned, I really enjoyed exploring them digitally although it would make more sense to create them by hand given the time duration, the digital method seemed appropriate. Following is a much more detailed conclusion:



1. By encircling the common points in the above analysis, we can say tribal myths support the power of observation, the intervention of gods and combination of both to be the main reasons for a craft to take birth.
2. The presence of a creature - magical or not shows the strong influence and appreciation of wildlife in the people's lives. The mention of the creatures suggests that these animals are present in the regions the myths belong to.
3. The North-Eastern tribal myths do not have the presence of common Hindu gods. However, the tribal myths of Madhya Pradesh mostly revolve around Lord Shiva, a common Hindu deity.
4. The element of gratitude is present in all the tales. None of the myths covered here, boastfully credit the Human mind and consciousness for the creation of the craft. It is indeed very humbling.

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- Living traditions of India: Crafts of Jammu, Kashmir & Ladakh Edited by jaya jaitly, photographed by Kamal Sahai.
- Folk and tribal designs of india by Enakshi Bhavani Tribal arts and crafts of Madhya Pradesh by Aashi Manohar and Shampa Shah.
- Five contemporary Folk and Tribal Artists of India - Jyotindra Jain.
- Myths of North-East Frontier of India by Verrier Elwin.

Articles:

- Ikat Weaves of Indonesia and India: A Comparative Study by Judeith H. Livingston (Vol. 21, No. 1, Exploring India: Utkaldhvani (SPRING 1994), pp. 152-174 (23 pages) Published by: India International Centre.
- The Structural Study of Myth by Clause Levi- Strauss.

PDF Links:

- https://web.cn.edu/kwheeler/documents/Theory_Myth.pdf
(for selecting the Literary analysis approach)
- <https://www.jstor.org/stable/2798111?seq=1>
- <http://www.bhopalorbit.com/art-and-craft/terracotta/terracotta.html>
- http://nationalcraftsmuseum.nic.in/?my-product_category=terracotta-and-glazed-pottery
- <https://slideplayer.com/slide/9311628/>
- <https://www.britannica.com/topic/myth/Allegorical>
- <https://www.jstor.org/stable/536722?seq=3>

Youtube:

- <https://www.youtube.com/watch?v=YFHPdrq6uv8n>

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About the origins of Indian crafts

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Gitanjali Chhibber and Prof. Ravi Poovaiah

IDC, IIT Bombay

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Contact Details

This documentation and content was done by Gitanjali Chhibber and Prof. Ravi Poovaiah at [IDC, IIT Bombay](#).

You can get in touch with her at [gitanjali.chhibber\[at\]gmail.com](mailto:gitanjali.chhibber[at]gmail.com)

You can write to the following address regarding suggestions and clarifications:

Helpdesk Details:

Co-ordinator

Project e-kalpa

Industrial Design Centre

IIT Bombay

Powai

Mumbai 4000 076

India

Phone: 091-22-25767820/ 7801/ 7802

Fax: 091-22-25767803

Email: [dsource.in\[at\]gmail.com](mailto:dsource.in[at]gmail.com)

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