

A Study of Madhubani Paintings and Youth Engagement in the Digital Age

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Abstract

Indian art has always mixed external inspirations with indigenous customs, and it has developed alongside Indian civilization. The state of Bihar's Mithila and Nepal and north India, is home to a rich culture heritage and traditional art that serves as a warehouse for knowledge. Since the art is thought to have started in the Treta Yuga, Madhubani painting has been a vital element of Mithila heritage for thousands of years, passed down from mother to daughter. Up until 1934, the only folk art practiced in the villages was Madhubani art. This study explores the impact of Madhubani paintings on youth engagement in the digital age. Through a quantitative case study approach. The study examines how digital platforms and social media are being used to promote Madhubani paintings and engage youths in traditional art forms. The findings of this study suggest that digital platforms can be an effective tool for promoting Madhubani paintings and engaging youths in traditional art forms. The study highlights the effect of Madhubani paintings on youth engagement in the digital age. The study result suggest that digital platforms can be an effective tool for promoting Madhubani paintings and engaging youths in traditional art forms. The study recommends that digital platforms should be used to promote Madhubani paintings and engage youths in traditional art forms.

Keywords. Mithila painting, Youth engagement, Madhubani Painting, Digital Media, Indian culture

Introduction

India is a diversity rich country and this diversity is the biggest beauty of our country. Studying the art and culture of India is very interesting. The Stories are told there via visual arts, dance, music, cuisine, and customs (Agarwal, 2015). You should begin by becoming a subscriber to folk art narrative (Ghosh, 2020). If you want to learn more about India's rich past. There are various titles for Madhubani art, each of which reflects a particular facet of its creation, aesthetic, and cultural importance (Tiwari, 2018). The Madhubani district is the birthplace of the amazing ancient folk-art form known as Madhubani painting (Priyanka Yadav¹, March 2024). When we look the history of Madhubani art.

It is very extensive, spanning several centuries. It is originated during the Ramayana period, around 2500 years ago (Bhattacharya, 2021). However, in 20th century saw its rise to recognition as an art form, especially in the middle of the century when it attracted both domestic and foreign interest. Madhubani is a district of Bihar is the heartland of Mithila, the ancient country of Maithili's, which is bounded on the north by Himalayas and on the east, south and west by the rivers Kosi (Kausiki) (Dr. Mohini Gupta *1, May, 2016), the Ganga and The Gandaki (Priyanka Yadav¹, March 2024), respectively. There is a

delightful rhythm in the sound of the word Madhubani (meaning the forest of honey), a name to the charm with in the history of Indian Painting: fascinating landscape, green pigeons, parrots, roofs of madhouses, Majestic *bodhi* and *peepal* trees etc (Thakur, 2003).

This mesmerizing art form is centuries-old traditional art form. It is particularly well-known in the town of Madhubani and the nearby villages (Rai, 2022). Madhubani painting was first painted at Old Mithila, the birthplace of goddess Sita (Hindu Religion) When Sita and Prince of Ayodhya Rama (God) were to be married, King Janak, father to Sita, asked for paintings to capture moments of the marriage (Priyanka Yadav¹, March 2024). It is said that the Mithila paintings were commissioned by the king to commemorate the marriage of his daughter to Lord Rama of Ayodhya. It was recognised as Kulin art or art of the pure castes. It continues to flourish as a household art, mainly as social customs and practises (Sodhi, 2016). Due to the growing demand of this artform, the artists cease to confine themselves to walls and have started painting on canvases, paper and other objects (Jain, 1989).

In the present context, Madhubani painting tradition was discovered by William G. Archer, a British colonial officer of the Madhubani district in 1934, when a massive earthquake hit Bihar. He discovered these paintings in the interior walls of the houses (Yamini, 2020). He then housed a repository of much better quality and wider themed Madhubani paintings (Sodhi, 2016). World Some of the great religions like Buddhism and Jainism had born form here (Agarwal, 2015). The COVID – 19 pandemic has changed the consumer behaviour towards online shopping and social isolation has become prevalent, prompting a significant change in the selling behaviour of the craft sector (Neha Singh, 2024). In this time artisans previously had various platforms for displaying and selling their products, such as exhibitions, fairs and councils in metro cities, the pandemic has forced a shift towards digital platforms (Neha Singh, 2024). But the impact of COVID-19 pandemic on consumer behaviour has posed numerous challenges for the craft sector, with buying preferences becoming more comparative and favouring convenience and comfort (Ramratan Guru², 2024).

During the pandemic Consumers are exploring the social media as a part of life; most of the time, they like to spend time searching new and innovative products, which drive them to purchase for fulfilling the needs of current demands (Sharma, 2019). Most entrepreneurs were emerging in the market with new products, and they were making their products virtually available on social media platforms like Instagram, Facebook and WhatsApp and also various e - commerce platform (Sharma, 2019). In the present scenario social media plays a vital role in the marketing of the Madhubani painting printed product and business has witnessed a substantial growth, particularly among artisans and entrepreneurs in the arts who possess sufficient knowledge and access to these platforms (Neha Singh, 2024). Ever since Madhubani painting artists started painting on paper, sarees, bags, postcards, kurtas, phone covers as well as other daily needs products, the demand for this painting has increased rapidly in the market (Taneja, 2022).

At the same time, the interest of this painting has also increased rapidly among the youth, especially through digital platforms, they want to understand the cultural and historical importance of these paintings (Gaurav, 2019). Along with this, they are also liking to buy Madhubani painting printed products for their daily use and to give them as gifts to their friends and relatives. Which is a very positive aspect towards preserving the invaluable cultural heritage of our country (Singh, 2025). The findings will provide insights into effective strategies for using digital platforms to sustain traditional art forms and engage new generations of artists and art enthusiasts.

Literature review

Madhubani Painting: Women Dominated Folk Art. The paper finds women of Mithila decorated the walls and floors of their houses for every social and religious festival. These paintings are executed in a very simple manner. These paintings have been breathtaking beautiful and have always mesmerized the on-lookers (Agarwal, 2015). Gupta M& Gangwar S (2016) ADAPTATION OF DESIGNS FOR TEXTILE PRODUCTS INSPIRED FROM MADHUBANI PAINTING. The paper discovers effort was targeted towards finding the possibility of applying Madhubani designs on textile articles utilizing the hand painting. Madhubani motifs designs were adapted for center design and border design. motifs, designs were developed keeping in mind their suitability for articles like cover, folder and table cloth, hand bag, saree etc (Dr. Mohini Gupta *1, May, 2016). Ashraf A & Jha Shreyasi (2020) The Madhubani Metamorphosis: The Inter section of Art, Ritual and Gender Roles. The study is found out Madhubani painting, holding similar characteristics was born in Mithila, home to four of the six Schools of Philosophy of ancient India. Mithila's rich classical culture & traditions, led to the creation of multiple cultural and rituals (Jha, March,2020). Sharma, A. Women in Business and Impact of Social Media on Women Entrepreneurship. In this study researcher will explore the role social media plays in women running business in India. India seems to be becoming the largest consumer and server of online media and showing a high rate of adoption of social media platform. Using a grounded theory approach to data analysis, the finding shows that social media has an overall positive impact on the lives of women entrepreneurs (Sharma, 2019). (Priyanka Yadav1, March 2024)Journey of Madhubani Painting on Walls and Fabrics: A Style of Mithila Kala. This study finds exquisite art form may be found on ceramics, walls, dupattas, sarees, begging, and even temples.This article will help haw Madhubani folk art can use today modern design era by applying different medium as sarees, stoles, bags, clocks, etc and haw we can more improvisation of folk-art role in Contemporary design Ira (Priyanka Yadav1, March 2024). Empowering Women Artisans in Madhubani Painting: Navigating Digital Challenges for Long-Term Viability this paper is finds that Madhubani Painting artisans face in utilizing social media for skill display and customer outreach. the findings offer valuable insights for future research on social media use among artisans involved in other artforms. The present study adds to existing literature by exploring the intersection of traditional art and social media, particularly in Madhubani painting. It offers practical solutions to enhance artisans' online presence and economic opportunities (Neha Singh, 2024).Madhubani Art: Tradition and Modernity in the Folk Paintings of Bihar. This comprehensive study investigates into the evolution and adaptation of Madhubani art, tracing journey from traditional practices to recognition on national and global platforms. Local artists, NGOs, and governmental initiatives have played crucial roles in preserving and revitalizing this cultural heritage through workshops, training programs, and exhibitions (Taneja, 2022).

Research objectives:

- This study explores the role of digital platforms and social media in promoting Madhubani paintings and engaging youth with traditional art forms.
- This study aims to understand how social media is being leveraged to popularize this traditional Indian art, increase its visibility, and attract younger audiences.

Research Methodology

In this study quantitative approach is employed, utilising a survey technique with a questionnaire as the

primary tool. A sample of 100 youths (15 to 29 age group) (POLICY, 2023) residing in Delhi NCR participated, providing insights into their interest and inclination towards Madhubani painting. The questionnaire was designed to gather data on their perceptions, preferences, and engagement with this traditional art form. The collected data was analysed using SPSS software. Frequency distributions, descriptive statistics were used to interpret the results. This quantitative analysis enabled the researchers to draw conclusions about the youth's attitudes towards Madhubani painting and their potential role in promoting this traditional art form.

Data Analysis

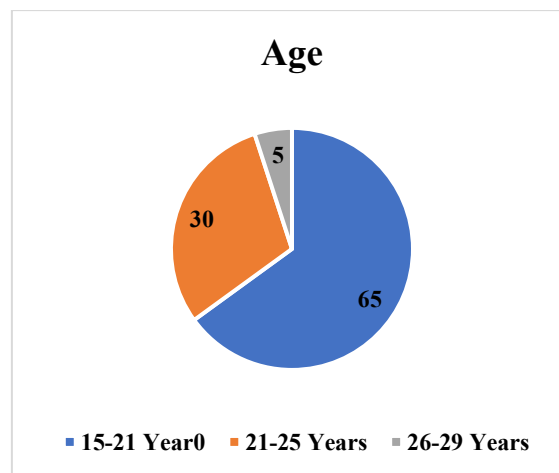


Figure 1 Age of Respondent

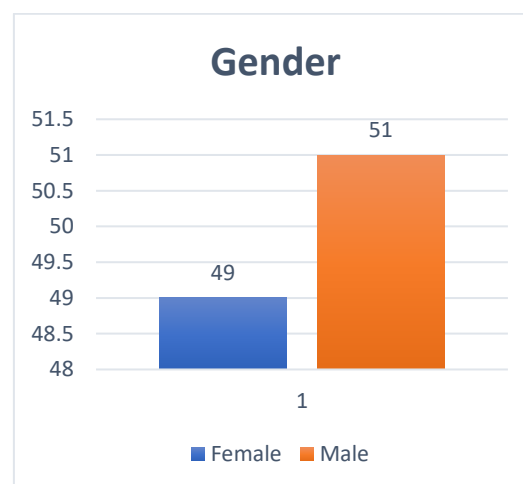


Figure 2 Gender of Respondent

In the frequency given in figure 1 above, 65% Youth in the age group of 15 to 21 years have participated. Along with this, 30% Youth in the age group of 21 to 25 years have participated in the study. Along with this, five percent Youth in the age group of 26 to 29 have participated. All the Youth who participated in the study are in the age group of (15 to 29) (POLICY, 2023). The frequency of figure 2 shows that 49% women and 51% men have participated in the above study.

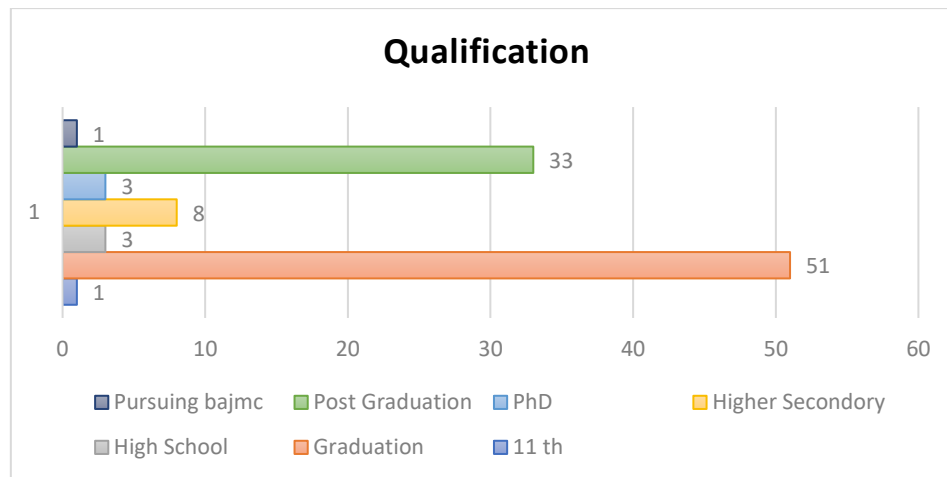


Figure 3 Qualification of respondent

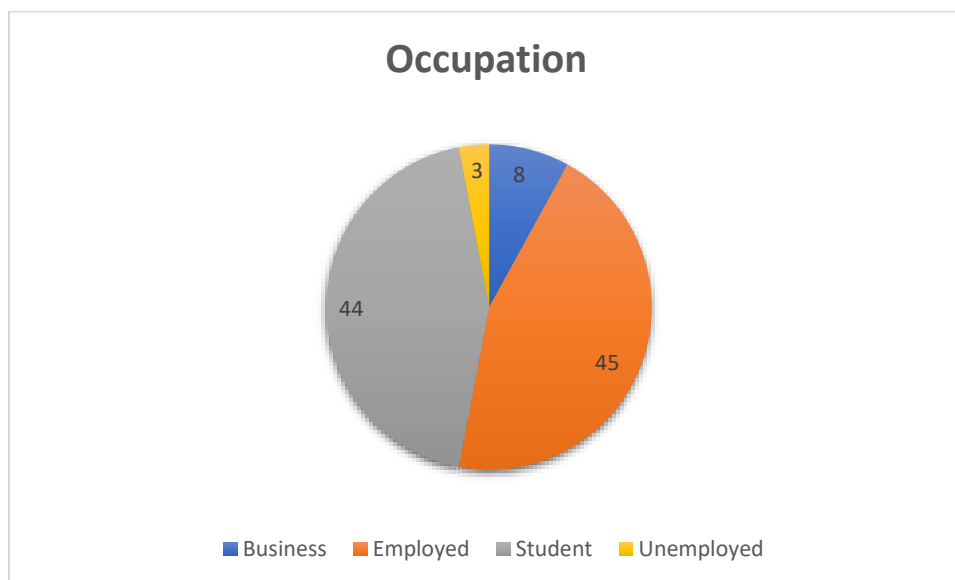


Figure 4 Occupation of respondent

The frequency given in the above Figure - 3 shows the educational qualification of the Youth who took part in the study. In which 33% Youth are post graduates. Whereas 51% Youth are graduates. Along with this, 11% Youth are Higher Secondary pass. Among others, 3% Youth are 10th pass, along with this three percent are PhD, one percent are BAJMC Youth. Along with this, the profession of the Youth is shown in the frequency given in Figure - 4. In which 45% Youth are employed, along with this 44% are students. Among others, 8% are businessmen and 3% unemployed Youth are included.

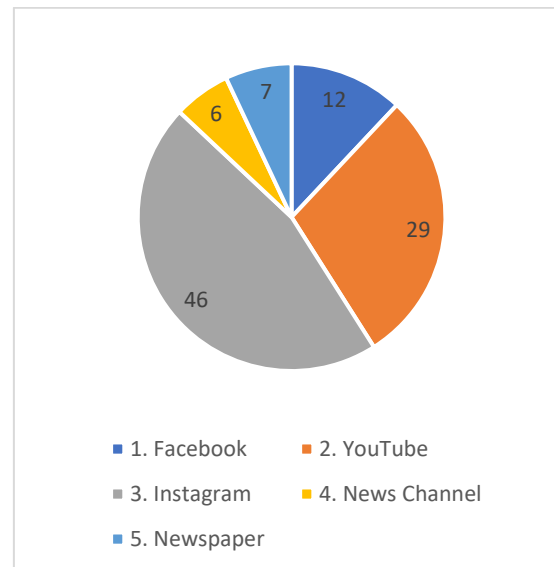


Figure 1 Madhubani Painting Watching Platforms

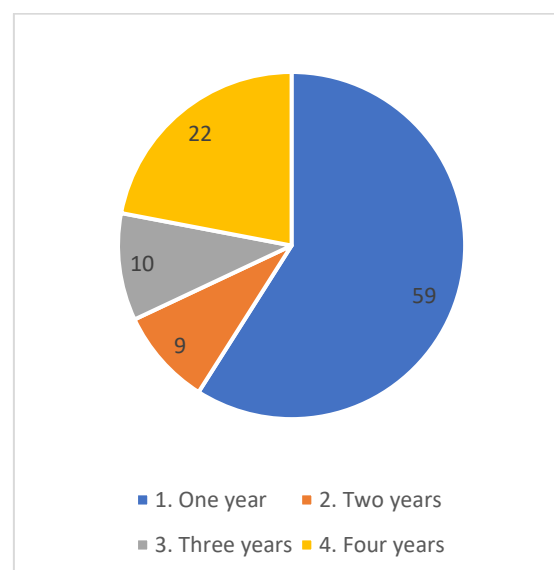


Figure 2 Years of purchasing

The frequency given in Figure - 1 above shows on which platform Youth have seen Madhubani paintings. In which 46 % Youth have come to know about the paintings through Instagram, whereas 29 % Youth have come to know about Madhubani paintings through YouTube, 12 % Youth through Facebook, 6 % Youth through news channels and 7 % Youth through newspapers. On the other hand, the frequency given in Figure - 2 shows the time for which Youth have used Madhubani paintings printed products. In which 59 % Youth have been using the products for one year, 22 % Youth for 4 years and 10 % Youth for three years. Along with this, the study has found out that 9% Youth have been using the products for two years.

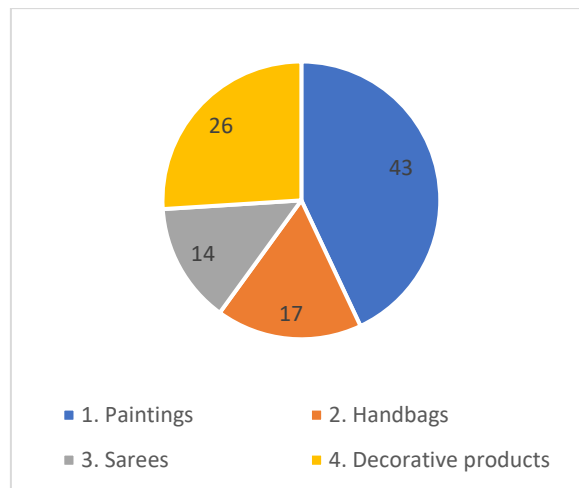


Figure 3 Madhubani printed Product

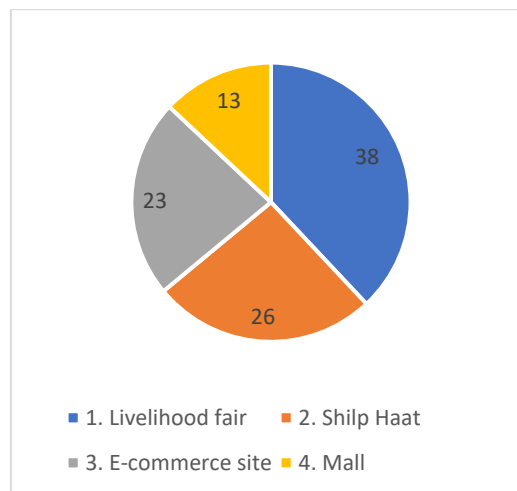


Figure 4 Madhubani printed product purchasing platform

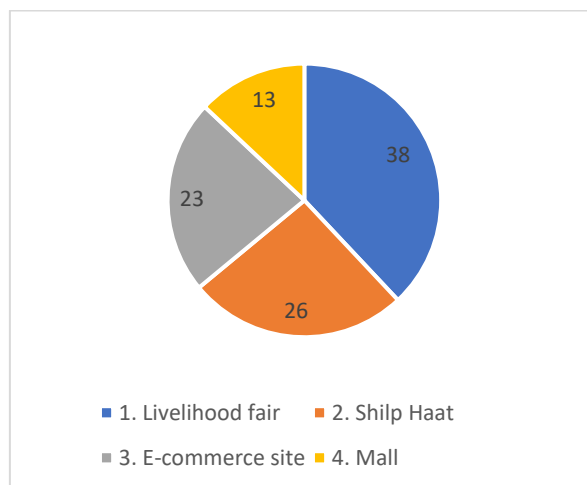


Figure 5 Where artists seen

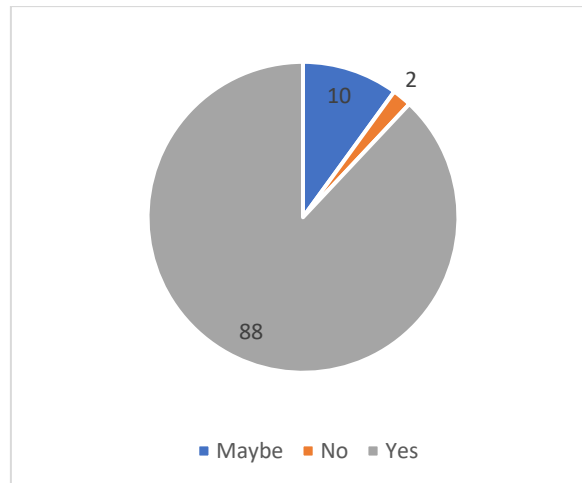


Figure 6 Role of social media spreading the knowledge

The Frequency given in the above figure -3 show the usage of products printed with Madhubani paintings. 26% Youth have accepted using Madhubani paintings on decorative items, 43% Youth have accepted using Madhubani paintings, 14% Youth have accepted using Madhubani paintings printed sarees and 17% Youth have accepted using Madhubani paintings printed handbags. The Frequency given in figure -4 show the purchase of Madhubani paintings printed products. 26% Youth have accepted purchasing Madhubani paintings from Shilp Haat, 38% Youth from livelihood fair (Aajivika Mela), 23% Youth from e-commerce sites and 13% Youth from malls. Along with this, the frequency given in Figure -5 shows the places where the youth have seen artists making Madhubani paintings. In which 26 % Youth have said that they have seen it in Shilp Haat, 38% in Aajivika Mela, 23 % in e-commerce site and 13 percent in mall. Along with this, the frequency given in Figure -6 shows the role of social media in promoting Madhubani paintings. In which 88 % Youth have accepted the big role of social media in promoting Madhubani paintings. Whereas 2% Youth have not said anything. Along with this, 10% Youth have hardly answered.

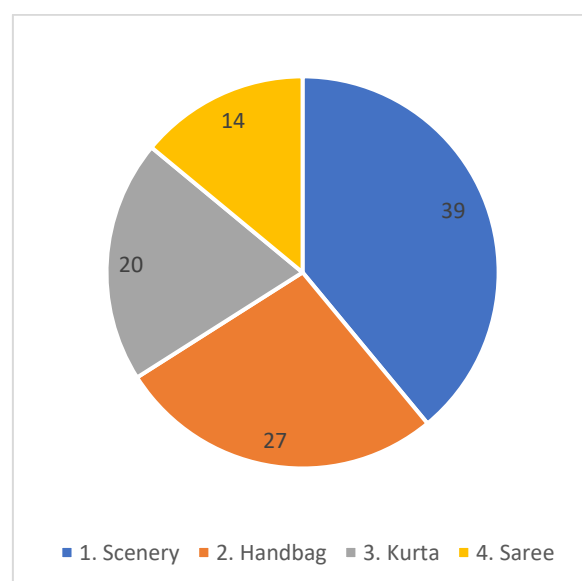


Figure 7 Madhubani paintings figure

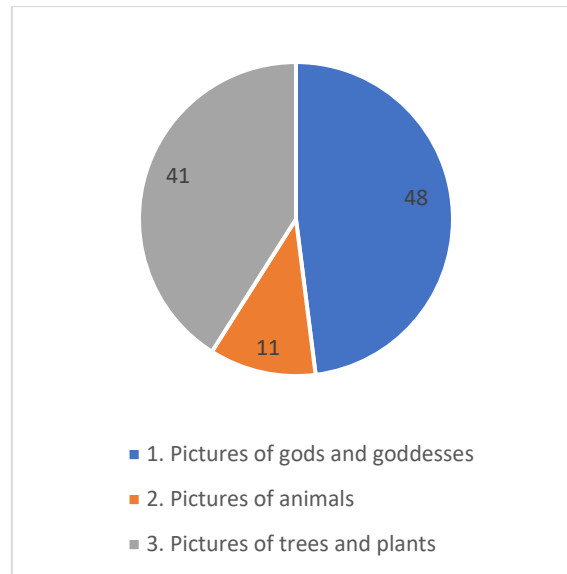


Figure 8 Madhubani paintings printed product

The frequency given in the above figure -7 shows the highest usage of Madhubani paintings printed products. In which 27% Youth have said to use hand bags, 39% Youth have said to use Madhubani paintings scenery, 14% Youth have said to use Madhubani paintings printed saree and 20% Youth have said to use Madhubani paintings printed kurta. Along with this, the frequency given in figure -8 shows the liking of the paintings made in Madhubani paintings style by the Youth. In which 48% Youth have liked the shapes of gods and goddesses, 41% percent Youth have liked the shapes of trees and plants and 11% Youth have liked Madhubani paintings made of shapes of animals and creatures.

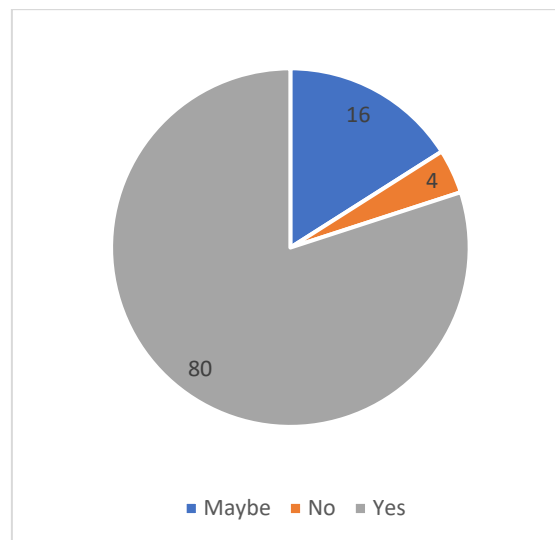


Figure 9 Paintings Quality which attracts

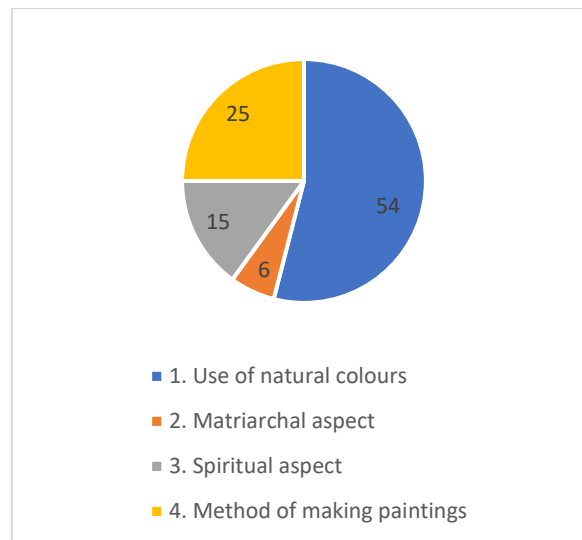


Figure 10 Role of social media in income Growth

The frequency given in the above figure -9 shows the income of artists making Madhubani paintings due to the promotion through social media. In which 80% of the Youth have accepted that due to social media, artists making Madhubani paintings have reached the country and the world. Due to which the income of the artists has increased rapidly. At the same time, 16% of the Youth have answered hardly, along with this 4% of the Youth have answered no. Along with this, the frequency given in figure -10 shows what is the specialty of Madhubani painting that attracts Youth. In which 54% of the Youth have said about the use of natural colours in the paintings. Along with this, 25% of the Youth have talked about the way the paintings are made. At the same time, 15% of the Youth have talked about the spiritual aspect. Along with this, 6% of the Youth have expressed their special attraction towards the feeling of motherhood in the paintings.

Discussion

The major objective of this study is to examine the role of digital platforms and social media in promoting Madhubani paintings and engaging youth with traditional art forms. Keeping this objective in mind, the survey data was analysed. According to Figure 1, 46% of youths have come to know about Madhubani paintings through Instagram, 29% through YouTube, 12% through Facebook, 6% through news channels, and 7% through newspapers. Also, Figure 9 shows that 80% of youths believe that social media promotion has enabled artists to reach a national and global audience, resulting in a rapid increase in their income. This study highlights the crucial role of social media in promoting Madhubani paintings and engaging youths with traditional art forms. It also emphasizes that social media has increased the attraction of youth towards Madhubani painting over the past few years.

Conclusion

The study has been highlighting That social media play very crucial role for promoting Madhubani paintings and engaging youths in traditional art forms. The above study highlight's that last few years, social media has increased the attraction of Youth, especially the youth, towards Madhubani painting. The youth are showing a lot of interest in purchasing Madhubani paintings printed products and making paintings and understanding its religious, spiritual and social aspects. Along with this, this study has also found a significant increase in the income of artists making Madhubani paintings due to the promotion of

social media. At the same time, the study also reveals that Youth are interested in the use of natural colors in Madhubani painting, spiritual and social aspects. Which are special factors for attraction especially among the youth. The study recommends that digital platforms should be used to promote Madhubani paintings and engage youths in traditional art forms. Along with us study helps in understanding the inclination of youth towards Madhubani painting and provides new insights to promote this art. Madhubani painting can be made accessible to more youth by using social media platforms thereby preserving and promoting this traditional art.

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