



RICKSHAW PAINTINGS AS CITY FOLK IN DHAKA

Dakka Halk Sanatı Olarak Çek Çek Resimleri

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Abstract

The folk art of Bangladesh is a rich and colorful aspect of the country's cultural heritage. It reflects the traditions and beliefs of the Bangladeshi people through various folk arts expressions. Due to cultural alteration and globalization, it's high time to critically portray the history and evolution of Bangladeshi folk art to its significance. As is generally assumed the rickshaw paintings isn't only related with folk art it's also very famous among the city-dwellers. The characteristic of the paintings called as "city folkart". The structure of art, painting processes, the subjects covered in the paintings and how it is involved in the daily lives of city residents in Dhaka will be discussed. The artistry displayed on these three-wheeled vehicles is a reflection of the creativity and imagination of the city folk. The art of adorning cycle rickshaws with intricate designs has transformed these vehicles into moving canvases, regional variations, and social commentary. As urban landscapes continue to evolve, the art form has adapted, blending tradition with modernity. This exploration reflects on how rickshaw art has become an integral part of the urban narrative, connecting the past with the present, and affirming its role as an artistic ingenuity and cultural pride.

Keywords: Rickshaw Art, Traditional Art, Cultural Significance, Painting, Protection

Öz

Bangladeş halk sanatı, ülkenin kültürel mirasının zengin ve renkli bir yönüdür. Bangladeş halkının gelenekleri ve inançları; bu makalede ele alınan çek çek halk sanatı üzerinden anlatılmaya çalışılmıştır. Ayrıca kültürel değişim ve küreselleşme nedeniyle, Bangladeş halk sanatının tarihi ile sanatsal evrimi eleştirel bir şekilde incelenmiştir. Genel olarak varsayıldığı gibi çek çek resimleri sadece halk sanatıyla ilgili değildir, aynı zamanda şehir sakinleri arasında da çok ünlüdür. Resimlerin bu özelliğinden dolayı bu sanat "şehir halk sanatı" olarak da adlandırılmıştır. Bu makalede, çek çek sanatın özellikleri, boyama süreçleri, resimlerde işlenen konular ve Dakka'daki kent sakinlerinin günlük yaşamlarına nasıl dâhil olduğu araştırılmıştır. Bu üç tekerlekli araçlar üzerinde sergilenen sanat, kent halkının yaratıcılığının ve hayal gücünün bir yansıtmaktadır. Bisikletli çek çeklerin karmaşık tasarımlarla süsleme sanatı, bu araçları hareketli tuvallere, bölgesel çeşitliliklere ve sosyal yorumlara dönüştürmüştür. Kent peyzajları gelişmeye devam ettikçe, sanat formu da uyum sağlayarak geleneği modernlikle harmanlamıştır. Bu araştırma, çek çek sanatının kentsel anlatının nasıl ayrılmaz bir parçası haline geldiğini, geçmişi bugüne nasıl bağladığını ve sanatsal bir ustalıklı ve kültürel rolünü nasıl onayladığını yansıtmayı amaçlamıştır.

Anahtar Kelimeler: Çek Çek Sanatı, Geleneksel Sanat, Kültürel Önem, Resim, Koruma

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Genişletilmiş Özet

İçinde bulunduğumuz yüzyıl kültürel değişim ve küreselleşme nedeniyle, Bangladeş halk sanatının tarihini ve evrimini eleştirel bir şekilde tasvir ederek kayda geçilmesi gereken bir dönemdir. Bu yazıya konu olan, hem şehir hem kırsal hayatın hala bir parçası olarak kullanımı devam eden çek çek arabaları ile bu arabaları görünür ve özel kılan resimleri ise kayıt altına alınarak korunması gereken önemli kültürel miras öğeleri arasındadır. Yazar Joanna Kirkpatrick (1997) çek çek sanatı için: “ Ben bunu halk sanatı olarak kabul ediyorum. Bu sanat içerisinde folklorik, sinematik, politik, teknik veya ticari unsurları bir arada barındırdığı için tek bir başlık altında daraltarak kullanılmaya zorlanmamalarıdır. Söz konusu sanat sokaktaki kadının, zenginliğin, gücün, dini aidiyetlerin, arzuların ifadesine de hizmet etmektedir. Çek çek sanatını hala kullanan, yapan veya seven insanlar için de bir bakıma prestij ve ekonomik işleve de sahiptir.” şeklinde bir tanımlama yapmaktadır.

19. yüzyılın sonlarında, İngiliz sömürge döneminde Dakka sokaklarında sadece 6 çek çek vardır. 1941 yılına gelindiğinde Dakka’da bu sayı 37’ye çıkmıştır. Zamanla Dakka çek çek şehri olarak anılmaya başlanmıştır. Çek çek türü araçlar tüm şehirlerde, kasabalarda ve her ilçenin banliyölerinde çoğalmıştır. Başlangıçta çek çekler insanlar tarafından çekilirken sonraları bisiklet eklenmiş ve nihayetinde bugün onunla çekilir hale gelmiştir. Bu çek çekler, kültürü temsil ettiğinden, insanların ilgisini çekecek desen ve sembollerle renklendirilmişlerdir. Zamanla bu renkli çek çekler pop-art akımına uygun hareketli tuvallere evrilmiştir. Resimler genellikle yerel folklor, mitoloji, dini semboller ve doğadan motiflerden ilham alınarak işlenmiştir. Tasarım desenleri sade ve basitken, yerel sanatçılar zamanla bu araçları mobil sanat eserlerine dönüştürmüştür. Bu sanat giderek Babür minyatür resimleri ve halk gelenekleri de dâhil olmak üzere çeşitli sanatsal etkilerin benzersiz bir birleşimi olarak gelişmiş ve ülkenin zengin mirasının ve geleneklerinin görsel bir temsili olarak hizmet vermeye başlamıştır. Sanatçılar tarafından resmedilen konular dini temalardan hareketle geniş bir çeşitlilik gösterir. Sanatçıların en çok betimlediği konular: Tac Mahal ve Dakka’daki bazı Yıldız Camileri, hükümet binaları ve anıtlar, kurtuluş savaşında ölenler, yelkenliler ve sessiz vapurlar, tavus kuşları ve silahlı kahramanlardır. Bu konular dışında, sanatçıların belki de hayal güçleri dışında hiç gitmedikleri ikonik simge yapıların yanı sıra kırsal huzur ve kentsel ilerlemenin reproduksiyonları, film afişlerinin reklamları ve gotik ve Bangladeşli bir dünya görüşünün figürleri de resmedilen konular arasında yer almıştır. Müslüman sanatçılar camiler, kaleler, Burak (Hz. Muhammed’in Miraca yükselirken bindiğine inanılan kanatlı at) ve atlar resmederken; Hindu sanatçılar Kali (Yıkım Tanrıçası) ve Durga (Güç Tanrıçası) gibi tanrıçaların resimlerini yapmışlardır. 1960’larda Pakistan’da aksiyon sahnelerinde film yıldızlarının yüzlerini resmetmek çok popüler olmuştur. Pakistan ordusu tarafından yapılan işkencelerin canlı bir şekilde tasvir edildiği resimler ve Bangladeş Kurtuluş Savaşı’na ait resimlerin olduğu örnekler gibi siyasi konuların da işlendiği çek çeklerde faaliyet göstermiştir. Çek çek resimleri üzerinde çalışan sanatçılar; uzun süre çek çek sanatı geleneğine sahip olan ailelerde yetişmiştir. Uzmanlıkları yalnızca canlı desenler çizme becerilerinde değil, aynı zamanda renk teorisi ve kompozisyon anlayışlarında da yatmaktadır. Her bir fırça darbesini özenle uygulamış ve ortaya izleyenleri hayran bırakan görsel açıdan çarpıcı eserler çıkarmışlardır. Çek çek boyama sanatı, usta eller, konsantrasyon, detaylara dikkat ve geleneksel sanat formlarına dair derin bir anlayış gerektiren hassas ve emek yoğun bir süreç gerektirmektedir.

Halk sanatı, kültürel kimliğin ve bireyselliğin sürdürülmesinde özel bir yere sahip olmakla birlikte, tanınması ve korunması açısından zorluklarla karşılaşmaktadır. Çek çek sanatı, popülerliğine ve kültürel önemine rağmen günümüzün hızlı tempolu toplumunda zorluklarla karşılaşmaktadır. Motorlu araçların yaygınlaşması ve seri üretim ikame araçların sürekli bulunabilir olması bu geleneksel sanat formuna gözdağı vermektedir. Dahası, ticari

amaçlar bazen zanaatkârları kaliteden ödün vermeye ya da zanaatlarını tamamen terk etmeye zorlamıştır. Birçok kuruluş ve birey bu sanatsal mirası gelecek nesiller için korumaya çalışmaktadır. Sergiler, atölye çalışmaları ve eğitim değişim programları, zanaatkârlara geçim desteği sağlamanın yanı sıra çek çek boyacılığına öncelik verilmesi konusunda farkındalık yaratmayı amaçlamaktadır. Birçok sanatçı ve ailelerinin geçimine hizmet eden bu sanat aynı zamanda başlı başına bir turistik ilgiyi de üzerine çekmektedir. Her biri kendi hikâyesini anlatan eşsiz bir sanat eseri olan canlı çek çek resimleri dünyanın dört bir yanından gelen ziyaretçilerin ilgi ve beğenisini de kazanmaktadır. Çek çek resimlerine olan ilgi de bu sayede artmaktadır.

Hareketli sokaklarda, sanatın sıradan olanı sıra dışı olana dönüştürme, nesiller arasında köprü kurma ve farklı toplulukları ortak estetik ve duygularla birbirine bağlama gücünün yansımaları olan bu resimler aracılığıyla çek çek ressamı yalnızca sanatsal becerilerini sergilemekle kalmamış, aynı zamanda inançlarını, umutlarını ve hayallerini de aktarmışlardır. Bu makalede, sanatın özellikleri, boyama süreçleri, resimlerde işlenen konular ve Dakka'daki kent sakinlerinin günlük yaşamlarına nasıl dâhil olduğu araştırılmıştır. Bu üç tekerlekli araçlar üzerinde sergilenen sanat, kent halkının yaratıcılığının ve hayal gücünün bir yansımasıdır. Bisikletli çek çekleri karmaşık tasarımlarla süsleme sanatı, bu araçları hareketli tuvallere, bölgesel çeşitliliklere ve sosyal yorumlara dönüştürmüştür. Kent peyzajları gelişmeye devam ettikçe, sanat formu da uyum sağlayarak geleneği modernlikle harmanlamıştır. Bu çalışma, çek çek sanatının kentsel anlatının nasıl ayrılmaz bir parçası haline geldiğini, geçmiş bugüne nasıl bağladığını ve sanatsal bir hüner ve kültürel gurur olarak rolünü nasıl onayladığını yansıtmaktadır.

Introduction

The historical lineage of Bangladeshi folk art remains under-researched and thus lacks prominence within the broader art discourse. This dearth of scholarly attention impedes critical analysis and evaluation of Bangladeshi folk art. Moreover, the challenge of questioning the representation and authenticity of certain folk art forms arises due to potential commercialization or adaptation for tourism purposes. Rickshaw art exemplifies such folk expression, serving as a living embodiment of local culture while being an integral component of Bangladesh's transportation system.

As a resident of Dhaka, Bangladesh, I have long been fascinated by the vivid and intricate paintings that embellish rickshaws traversing the city streets. These hand-painted designs not only enhance the aesthetic appeal of the vehicles but also serve as a distinct mode of cultural expression. Adorned with amateur yet vibrant designs, rickshaws in Bangladesh function as canvases for artistic ingenuity and cultural identity.

In this scholarly exploration, I aim to delve into the realm of rickshaw painting, examining its historical antecedents, the creative process underlying its production, its cultural significance within Bangladeshi society, and its evolving role in the modern urban landscape. Recognized by UNESCO (2023) as an intangible cultural heritage, the art of rickshaw painting in Dhaka represents a profound fusion of tradition, artistry, and community identity.

History of Rickshaw Art

The inception of the *jin riki sha*, or "*the man-powered car*," dates back to 1867 in Japan, where a group in Tokyo drew inspiration from horse-drawn carriages. In the late 19th century, rickshaws made their debut on the streets of Dhaka during the British colonial period, with a mere six rickshaws initially present (Gallagher, 1992, p.2). By 1941, Dhaka City saw a modest increase to only 37 rickshaws. However, over time, Dhaka earned its reputation as the quintessential "*city of rickshaws*," with these vehicles becoming ubiquitous across all districts, cities, towns, and suburbs. Originally propelled by human runners, the rickshaw gradually evolved into cycle-driven carts and eventually morphed into the familiar form we see today. Given their status as cultural

representatives, it became customary to adorn these moving vehicles with vibrant patterns and symbols to captivate passersby. Consequently, these colorful rickshaws evolved into mobile canvases adorned with lively artwork.

Drawing inspiration from local folklore, mythology, religious iconography, and motifs from nature, the artistic expressions on rickshaws underwent a transformation. What initially began as plain and simple design patterns quickly evolved into intricate and captivating visual narratives. Local artists seized the opportunity to elevate these vehicles into mobile works of art, resulting in rickshaw art becoming a distinct fusion of various artistic influences, including elements of Mughal miniature paintings and folk traditions. Ultimately, rickshaw art serves as a poignant visual testament to Bangladesh's profound cultural heritage and traditions.



Figure 1: A painter is holding a painted back cover of rickshaw on the street. The bright paintings are visible (Protibha, 2024).



Figure 2: Traditional Japanese rickshaw on the street. Bangladeshi rickshaw in recent time (Collections, 2024)

Significance and Impact of Rickshaw Painting in Dhaka City

Rickshaw painting transcends mere artistic expression; it is intricately interwoven with the cultural tapestry of Bangladesh. As a resident of Dhaka city, daily encounters with the vibrant streets underscore the profound impact of rickshaw painting on the city's cultural milieu and urban panorama. The bustling thoroughfares pulsate with a symphony of sounds, colors, patterns, narratives, and artistic expressions, each rickshaw metamorphosing into a mobile masterpiece, narrating a unique tale.

The motifs adorning rickshaw paintings often depict folklore, traditions, and symbols emblematic of prosperity, fertility, and protection. These artistic renderings, imbued with vibrant hues, resonate with emotions, nostalgia, and myriad narratives. The majority of rickshaw painters are self-taught artisans, each imbuing their creations with a distinctive style and skill set. From traditional Bangladeshi motifs to nods to pop culture and global landmarks, these artists deftly incorporate a plethora of influences into their work, reflecting the evolving sensibilities and aspirations of the populace.

Rickshaw painting transcends its utilitarian purpose, permeating various facets of Bangladeshi society. It has permeated the fashion industry, crafts, pottery, and architectural motifs, becoming an integral component of local aesthetics. This widespread influence underscores the profound impact of rickshaw art on Dhaka and the broader national landscape.

However, alongside its cultural resonance, rickshaw painting serves as a vital source of livelihood for many artisans and their families. Furthermore, it has emerged as a significant tourist attraction, captivating visitors from around the globe with its vibrant allure. The striking visuals of rickshaw paintings foster a sense of connection and engagement with local culture, enticing tourists and photographers alike.

Nonetheless, the rapid urbanization and modernization of Dhaka pose existential threats to this traditional art form. As the city expands, there is apprehension that the traditional art of rickshaw painting may gradually erode, supplanted by more modern modes of transportation. The conundrum of preserving cultural heritage while

accommodating the imperatives of progress presents an ongoing challenge, necessitating a delicate balance between tradition and modernity.



Figure 3: Rickshaw on the street. Movie posters Paintings on plastic sit cover (Alamy, 2024).

The Artistic Process

The term "*rickshaw painting*" can encompass various interpretations, depending on individual perspectives. In a general sense, it can refer to the painted tin plate located at the back of the rickshaw, typically used to cover the chain and gear mechanism. This definition extends to include paintings found behind auto-rickshaws or baby-taxis. Furthermore, it encompasses all decorations adorning the rickshaw's body, ranging from plastic pieces on the hood to cut-outs, appliques, paintings on the body itself, iron frame, brass vases complete with plastic flowers, and designs made on tin sheets.

Crafting a masterpiece on a rickshaw demands immense skill and meticulous attention to detail. Though the artisans may be amateur artists, they exhibit remarkable proficiency in brush strokes, color application, and line work. Brushes made from squirrel hair or synthetic fibers are utilized in the process, which involves multiple layers of paint application, delicate outlining, and the creation of depth and definition within the artwork.

These artisans inherit their craft from families with a long-standing tradition of rickshaw artistry. Their expertise extends beyond painting vibrant designs to encompass a profound understanding of color theory and composition. Each brushstroke is thoughtfully executed, resulting in visually stunning creations that captivate spectators.

The art of rickshaw painting is a sensitive and labor-intensive process that requires skillful hands, concentration, an eye for detail, and a deep understanding of traditional art forms. The process typically unfolds through several stages:

- **Surface Preparation:** The main canvas, often recycled enamel-painted tin, is meticulously prepared by cleaning, sanding, and priming the rickshaw's metal body to create a smooth painting surface.
- **Sketching:** The artist sketches the design directly onto the rickshaw's surface using chalk or pencil, ensuring proper composition and proportions.
- **Painting:** The actual painting commences, with artists using a combination of oil-based paints and brushes. This stage brings the vibrant color palette and intricate details to life.
- **Outlining and Embellishments:** Once the main design is painted, outlines are added to enhance details and give the artwork a bold and defined appearance. Additional embellishments such as sequins, mirrors, and beads may also be incorporated for added glamour.
- **Finishing Touches:** The final step involves varnishing the painting to protect it from environmental elements and provide a polished finish.

This meticulous process underscores the artistry and dedication inherent in rickshaw painting, preserving a rich cultural heritage amidst the evolving urban landscape.



Figure 4: Metaphoric rickshaw painting characters are busy doing painting and stitching in their studio. Dhaka, Mirpur locations are indicated on both side of the images (Cometlike, 2015).

The Evolution of Rickshaw Art as City Folk

According to Banglapedia, rickshaw painting is characterized as an urban folk phenomenon, drawing parallels in theme and execution with film billboards. Initially, the tin plate covering the chain and frame of rickshaws featured stylized designs of flowers, leaves, and vines, echoing traditional motifs. Islamic artists predominantly depicted architectural landmarks such as mosques, forts, and symbolic representations like buraks and horses, whereas Hindu artists focused on mythological figures like Kali, the Goddess of Destruction, and Durga, the Goddess of Power (Kirkpatrick, 2003, p.7). The 1960s witnessed a prosperous period in Pakistan for portraying film stars in action scenes, reflecting the broader cultural influences permeating rickshaw art. Notably, rickshaw paintings vividly depicted the atrocities inflicted by the Pakistani army during the Bangladesh Liberation War, transforming the conflict into a form of social commentary. The plight of rural women under military oppression was prominently depicted in rickshaw paintings of that era. Subsequent to the Dhaka Municipality's prohibition of such depictions, there was a diversification of themes in rickshaw paintings, including imagery from Indian and Pakistani films, rural landscapes, animals, foreign heroes like Bruce Lee or Tarzan, and political leaders. Over the years, the influence of television on the subject matter of rickshaw paintings has become apparent, with modern elements such as helicopters or satellites occasionally incorporated into the designs. Despite these changes, rickshaw painting has undergone significant evolution while preserving the essence of Bangladesh's cultural heritage. Traditional designs have seamlessly integrated with modern elements, reflecting changing trends and tastes. This synthesis of tradition and innovation has expanded the creative possibilities within rickshaw art, with artists experimenting with new materials, and embellishments to captivate audiences in an ever-evolving world (Glassie, 1997, p.436).

Themes in Rickshaw Art

Rickshaws traversing the streets of Bangladesh serve as both a representation of the local populace to themselves and an introduction of Bangladeshi culture to visitors. The artistic depictions adorning these vehicles encompass a broad spectrum of subjects, ranging from religious motifs to iconic landmarks. Artisans frequently portray revered

landmarks such as the Taj Mahal and prominent mosques in Dhaka, alongside governmental edifices and monuments commemorating those who perished in the liberation struggle. Additionally, scenes featuring sailboats, serene steamers, peacocks, and valiant figures are commonly depicted. Notably, artists often incorporate imagery inspired by iconic landmarks they may have never visited, drawing from their imagination to depict scenes of rural tranquility and urban advancement. While certain compositions may resemble movie posters, they are in fact a composite of vividly portrayed individuals and settings sourced from various film promotions. Moreover, roadside advertisements and posters available for purchase in central Dhaka serve as additional sources of inspiration for these artworks. Bridges, notably the Jamuna Bridge, frequently feature in rickshaw paintings, showcasing a blend of local and global architectural landmarks. Notably, human figures are less commonly represented, with the artistic focus primarily directed towards objects, buildings, and structures, reflecting a Muslim aesthetic inclination. Examples include depictions of internationally renowned landmarks like the Tower Bridge in London or the Sydney Opera House juxtaposing with the Harbor Bridge, contributing to a diverse and eclectic artistic tapestry (Rickshaw, 2021).



Figure 5: A dancer is dancing like a peacock around the rickshaw painting pattern that had been used in Bollywood posters (Mumbai, India) (Rickshaw, 2014).



Figure 6: A Filmy poster with two heroine and one hero of a movie appearing on the back metal plate of a rickshaw. Phone number appears on the top of it in black color Bengali language. The rickshaw owners name and location under the poster (Kathmandu, 2015).

Rickshaw painting, as delineated by Banglapedia, emerges as an urban folk phenomenon, characterized by thematic and stylistic resemblances to film billboards. Initially, the tin plating concealing the chain and frame of rickshaws featured stylized floral, foliage, and vine designs reminiscent of traditional motifs. Notably, Islamic artists predominantly depicted architectural landmarks such as mosques, forts, and symbolic motifs like buraks and horses, while Hindu artists focused on mythological entities like Kali, the Goddess of Destruction, and Durga, the Goddess of Power (Kirkpatrick, 2003, p.8).

The 1960s marked a prosperous epoch in Pakistan for portraying film stars in dynamic action scenes, indicative of the broader cultural influences permeating rickshaw art. Particularly noteworthy is the poignant portrayal within rickshaw paintings of the atrocities perpetrated by the Pakistani army during the Bangladesh Liberation War, effectively transforming the conflict into a form of social commentary. Of significant prominence in this era's rickshaw art was the vivid depiction of the plight endured by rural women under military oppression. Following the prohibition of such depictions by the Dhaka Municipality, a diversification of themes ensued in rickshaw

paintings, encompassing imagery sourced from Indian and Pakistani films, rural landscapes, fauna, foreign icons such as Bruce Lee or Tarzan, and political figures.

Over subsequent years, the discernible influence of television on the thematic content of rickshaw paintings has become manifest, with occasional incorporation of modern elements such as helicopters or satellites into the designs. Despite these evolving dynamics, rickshaw painting has undergone notable evolution while retaining the intrinsic essence of Bangladesh's cultural heritage. Traditional designs have seamlessly amalgamated with contemporary elements, reflecting evolving tastes and trends. This confluence of tradition and innovation has broadened the creative horizons within rickshaw art, prompting artists to experiment with novel materials and embellishments, thereby captivating audiences amidst an ever-changing milieu (Glassie, 1997, p.439).



Figure 7: A Landscape of Sundarban forest (largest mangrove forest) with royal bengal tiger. (Travelbeginsat, 2019).

Sustainability of an Artistic Legacy

Folk art occupies a distinctive position in the preservation of cultural identity and individuality, yet encounters impediments concerning recognition and conservation. Despite its widespread popularity and cultural significance, rickshaw art confronts challenges in contemporary society characterized by rapid advancements. The proliferation of motorized vehicles and the ubiquitous availability of mass-produced alternatives pose significant threats to this traditional art form. Moreover, commercial imperatives occasionally compel artisans to compromise on quality or relinquish their

craft entirely. Numerous entities and individuals are actively engaged in endeavors aimed at safeguarding this artistic legacy for posterity. Initiatives encompassing exhibitions, workshops, and educational exchange programs seek to foster awareness regarding the importance of prioritizing rickshaw painting, alongside providing sustenance to artisans. It is imperative to ensure that the vibrant realm of rickshaw art endures amidst the tide of modernization, thereby perpetuating appreciation for this distinctive mode of expression.



Figure 8: Burak (A mythological character/bird of Islam) appears on the back plate of it. Rickshaw number 52 and owners name written on it (Travelbeginsat, 2024).



Figure 9: Symbolize mother and child in the form of tiger and other birds surrounded it in a forest (Ashavabik, 2024).

Conclusion

In conclusion, the examination of the influence of rickshaw painting in Dhaka city offers a profound insight into Bangladesh's artistic and cultural ethos. Rickshaw

painting serves as a visual representation of the rickshaw itself, encompassing a plethora of themes and motifs that adorn its entirety. Whether depicting heroic figures, natural landscapes, historical events, or imaginative narratives, rickshaw painting imbues its practitioners and bearers with a sense of identity and cultural continuity. Its vibrant and captivating imagery appeals to the general populace, offering glimpses into the essence of Bangladeshi life and the creative expressions of rickshaw artists. The presence of these painted rickshaws on the streets not only infuses color and vitality into urban landscapes but also symbolizes resilience, creativity, and a profound connection to tradition. As an urban dweller, I am struck by the transformative power of art evident in these intricately adorned rickshaws, which transcend the ordinary and foster a sense of unity and appreciation for traditional aesthetics. Through their paintings, rickshaw artists not only demonstrate their artistic prowess but also convey their beliefs, aspirations, and cultural heritage, thereby enriching the fabric of urban life in Dhaka.

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