

A study of Nature, Culture and Heritage: Patuas Community

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Abstract

A socially energetic nation like India has numerous inserted types of society customs joined by a basically rich history that is comprised by a social natural legacy. West Bengal, one of the eastern territories of India, is occupied by various environment subordinate networks. Nature, culture, and livelihoods remain profoundly entrapped in the native works on, obscuring substantial limits that different unmistakable from elusive legacy. In standard "biological" and "legacy" talks, the society per formative traditions and their engineers are frequently projected as harbingers of environmental insight — depending on nature and, simultaneously, rewarding her. Revealing insight into Patuas of Naya Pingla, West Medinipur, and Chhau cover creators from Charida, Petrolia, we muddle this line of contention by investigating complex cooperation's among material and social factors impacting these "living legacy" customs.

We have been "drenched" in thick ethnographic domains of the field to unload intricacies deciding complex human instinct convergences that simultaneously offer job arrangements and social food among people networks of provincial South Asia A socially lively nation like India has numerous implanted types of society customs joined by a basically rich history that is comprised by a social biological legacy. West Bengal, one of the eastern territories of India, is possessed by various environment subordinate networks. Nature, culture, and jobs remain profoundly trapped in the native works on, obscuring concrete limits that different unmistakable from elusive legacy.

Keywords: *Nature, Culture and Heritage, Patuas, West Bengal*

1. Introduction

A socially lively nation like India has numerous implanted types of society customs across her social scenes, joined by a basically rich history that is comprised by a social biological legacy. Be that as it may, the Anthropogenic is additionally spotted with declensions accounts of metabolic fracture, outlining biological contentions, where the Global South and Global North are hollowed as contradictory. We contend that this provocative and groundbreaking setting is a solid empowering influence to move past this bipolar outlining and apply and propel a more nuanced approach of contemplation. Oriental people societies are a valid example they act as a wakeup call to the significance of customs, legacy, and the insight established in tackling an all encompassing relationship with nature.

West Bengal is occupied by various society networks dependent upon plural environments; these biological systems are fundamental toward various provisioning and representative administrations for the networks. The social awareness, that shapes the elusive component of Bengal's people performativity, is intelligent of Bengal's rich social history and socio-political advancement. This elusiveness doesn't stay restricted to an investigation of local area personality, yet it conveys a complex story of the advancement of biological insight along intergenerational transmission of information and abilities. The planetary emergency and its nearby implications, from one viewpoint, and the worldwide remedies advancing nature based arrangements (NbS), on the other, spread out the fitting setting through which difficulties and valuable open doors looked by the oriental biological people legacy can be exposed along diverse investigations of complicated nature-culture crossing points that shape this practice.

1.1 Culture and Heritage

Social improvement is a verifiable cycle. Our progenitors gained numerous things from their ancestors. With the progression of time they additionally added to it from their own insight and surrendered those which they didn't consider helpful. We thus have gained numerous things from our progenitors. As time goes we keep on adding novel insights, groundbreaking plans to those generally existent and now and again we surrender some which we don't think about valuable any longer. This is the means by which culture is sent and conveyed forward from age to future. The way of life we acquire from our ancestors is called our social legacy. This legacy exists at different levels. Humankind in general has acquired a culture which might be called

human legacy. A country likewise acquires a culture which might be named as public social legacy. Social legacy incorporates that large number of perspectives or upsides of culture communicated to people by their precursors from one age to another. They are treasured, secured and kept up with by them with whole progression and they feel glad for it. A couple of models would be accommodating in explaining the idea of legacy. The Taj Mahal, Jain caverns at Khandagiri and Udayagiri, Bhubaneswar, Sun Temple Konarak, Jagannath Temple, Puri, Ling raja Temple, Bhubaneswar, Red Fort of Agra, Delhi's Qutub Miner, Mysore Palace, Jain Temple of Dilwara (Rajasthan) Nizamuddin Aulia's Dargah, Golden Temple of Amritsar, Gurudwara Sisganj of Delhi.

Other than the building manifestations, landmarks, material curios, the scholarly accomplishments, reasoning, fortunes of information, logical developments and disclosures are likewise the part of legacy. In Indian setting the commitments of Baudhayana, Aryabhata, Bhaskaracharya in the field of Mathematics, Astronomy and Astrology; Varahmihir in the field of Physics; Nagarjuna in the field of Chemistry, Susruta and Charka in the field of Medicines and Patanjali in the field of Yoga are significant fortunes of Indian Cultural legacy. Culture is at risk to change, yet our legacy doesn't. We people, having a place with a culture or a specific gathering, may gain or get certain social characteristics of different networks societies; however our belongingness to Indian social legacy will stay unaltered. Our Indian social legacy will tie us together for example Indian writing and sacred texts in particular Vedas, Upanishads Gita and Yoga System and so forth have contributed a parcel via giving right information, smart activity, conduct and practices as reciprocal to the improvement of development.

2. Realms of the Field

The Chhau¹ cover creators and patachitrakars² of West Bengal give the observational edge of reference for this exploration study. We weave stories to address and muddle the nature-culture connection to unload miniature neighbourhood real factors that frequently get concealed under the worldwide story of biological flexibility and local area well-being. Can a local area's socio-environmental prosperity be impacted by its proceeded with versatility? Or on the other hand is local area prosperity influenced by strong capacities presented by normal assets of a specific district? The real factors of eco-social people rehearses in Pingla and Charida uncover complex natural difficulties of the Global South or of the Third World that can't be made sense of

through the argumentative utilization of First World arrangements. Guha and Martinez-Alier's (1997) "biology of luxuriousness" versus "environmentalism of poor people" elucidates this situation and the requirement for distinguishing privately tuned/equipped ways to deal with introspect the wide range of provincial to miniature nearby realities. We applied different arrangements of subjective techniques, mixing it with oral history stories, and our observational bits of knowledge, drawn from the field and explicit creative occasions like the Pingla Potmela held during winter.

We visited Naya Pingla in December 2019 for two days during its standard yearly festival of Potmela, where we expected to be pushed into the boisterous liveliness of a creative society climate. Albeit optional written works had given us a thought on the set of experiences and present occupation of patuas, the Potmela or the Patachitra fair should be our essential source in grasping this specific society legacy, and it didn't frustrate us; not on the grounds that it supported or tested our assumptions, yet it offered us the chance to outwardly drench ourselves in the scene and to reevaluate how we see information in the social space. Strangely, our methodology in Charida was unique.

Here, not a specific occasion, but rather the customary existences of the veil producers, and their connectedness with the neighbourhood environment, were evaluated utilizing an inside and out investigation to remove information. Pingla and Charida — these contextual investigations together have given us an edge to show linkages between local area biology flexibility and prosperity; examples from the field empowered us to investigate in the event that the connection between biological system versatility and local area prosperity remains straightforwardly corresponding to one another or on the other hand assuming the strength limits continue advancing, while at the same time tending to the factors forming this relationship.

3. Exploring Naya Pingla

Naya Pingla, the town of singing painters, all the more regularly known as Pingla and situated in the Pingla block in West Medinipur is something other than a town. A little create center in Bengal, Pingla is home to special clan of painters, vocalists, and lyricists. With the closest rail line station around 11 km away at Balichak, Pingla, is the encapsulation of provincial Bengal, shielded away from expanding urbanity close by. Home to very nearly 300 patuas, the town

shows a peaceful provincial view of the open country. While the beginning of Patachitra as a calling isn't known, different oral legend what's more, customs propose that it started as a calling from around 10-eleventh 100 years Promotion in Bengal. Like Chhau, Patachitra workmanship is additionally visited with spatio-social credits, for example, the Kalighat Patachitra that began nearby Kalighat sanctuary region between 19th and twentieth hundreds of years, while the Odisha Pattachitra, roused by the Hindu divinities like Lord Jagannath and Vaishnavite organization, can be followed back to the twelfth century AD (Kanungo et al., 2020). The Bengal Patuas would meander from one town to another, regularly visiting the homes of prosperous individuals, for example, zamindars, medieval masters, authoritative and police heads, and show the looks while describing accounts of the divinities during pujas or celebrations. The portrayal would incorporate stories from neighbourhood legend and nearby Puranas, particularly from the Manasa Mangal Kavya, Chandi Mangal Kavya, and Dharma Mangal Kavya to the Ramayana and, at times, even Islamic holy people (Bajpai, 2015), and consequently of the presentation, they would be compensated with money or kind or both as grains, food, and garments.

A portion of the present Patuas distinguish as Muslims, while rehearsing Hindu celebrations and nearby records propose that the provincial district was affected by the flood of Muslim intruders from the west from twelfth century onwards, so this double character is entirely expected in West Bengal. Oral accounts likewise express that the greater part of the Patuas were Hindus who changed over in the post-Mughal period, in this way holding numerous qualities of their past religion and framing a novel syncretic culture. This can be noticed through the presence of social peculiarity in their family names "Chitrakar," which mean their calling as a craftsman, while obscuring the strict implications and joining them as a local area. Notwithstanding, the nearby distinguished support soon dwindled and the Patuas needed to fall back on cultivating practices to support their vocations. We entered the town in view of a totally clean canvas, enchanted by their yearly festival. Notwithstanding the different oral stories and key source interviews (KIIs), the Potmela likewise named Potmaya itself ended up being the best witness of intriguing stories (Figure 1). The passage door to the town, made of bamboo, was housed by a glamorized standard of the fair on top, enhanced with two conventional long parchments on the two sides flagging the meaning of its legacy, despite the fact that upon close

assessment, paper notices can be seen over the parchments that had "#Potmela, #Pingla, and #Potmaya" imprinted on them.



Figure: 1 Notice in Naya Pingla Encouraging the Use of "Hash tags" to Popularize Bengal's Patachitra on Social Media

While all streets in Pingla prompted show-stoppers, the actual streets were a focal point to the imaginative changes locally, flagging the harmony between the rural and innovation. The kachha streets were embellished with current lightings what's more, enlivening pennants, prompting the core of the town. Food slows down selling daal bhat and biriyani were worked at the section of the town, taking special care of the culinary varieties of the guests. As the children run by guests relaxed strolling by each family, a stopgap stage can be seen in an open space that will house society routine exhibitions for the night, taking care of local people and guests of various foundations.

4. Investigating Charida

Charida, situated in the Baghmundi block of Purulia locale in West Bengal, India, is arranged 2.3 km away from sub-locale central command at Pathardihi and 71.9 km away from region base camp at Purulia. With a complete topographical region of the town at 909 ha, this curious town, in the place that is known for red soil, is encircled by the Ayodhya woods and the

Ayodhya range. In the south, a town called Ghorabandh is arranged in the southern piece of this watershed. The block town — Baghmundi — is arranged on the eastern side. Two nearby towns of Dava Sangsad, Dhundikhap, and Khirabera are situated on the western side. Charida, cuddled at a side of the socially rich Purulia locale, is the town possessed by predominantly 300 gifted cover creators (i.e., sutradhars) and others nonsutradhars. This town is the origination of the popular Chhau dance, which is an gymnastic military craftsmanship based dance structure engraved in United Nations Educational, Logical and Cultural Organization (UNESCO) Representative List of Intangible Social Heritage of Humanity. Oral practices recommend that Chhau had gotten from the Sanskrit word Chhaya (signifying "shadow,") while many proliferate the narrative of its tactical beginning, established in Oriya words like Chhauka (the nature of going after covertly), Chhauri (protective layer) also, Chhauni (military camp). Oral history additionally directs that the Chhau Dance structure had its starting point in the Nilgiri area of Baleswar region, Odisha, while nearby accounts describe accounts of Hindu tribal leaders who bit by bit laid out their power in certain pockets of the then Bengal Province (containing Bengal, Bihar, and Odisha) between the twelfth and the thirteenth hundreds of years and were gradually deeply molded by the lives, occupations, and standard acts of the neighbourhood ancestral and ethnic networks. The dance has been performed on Chaitra Parab in a few locale of Odisha, South East Bihar, and South of West Bengal since hundreds of years, to pacify and impact the Sun God, which is obvious from etymological meaning of Chhau (Chhaya suggesting "shadow"). Chhau moving styles are affected by spatial and social credits, like the Purulia Chhau, the Saraikalla Chhau, and the Mayurbhanja Chhau, of which the Mayurbhanj Chhau is the most established.

Remembering the rich authentic and spatial setting of Charida, an inside and out analytical methodology was applied to comprehend sociocultural elements in the Chhau cover making local area (Figure 2). Varying from the "vivid strategy" in Pingla, different scope of techniques, including questions that could go either way for KIIs, center gathering conversations (FGDs), and casual on location discussions, were attempted in Charida. Ethnography has been supplemented with optional writing — primarily vernacular sources examining society craftsmanship in Eastern India.

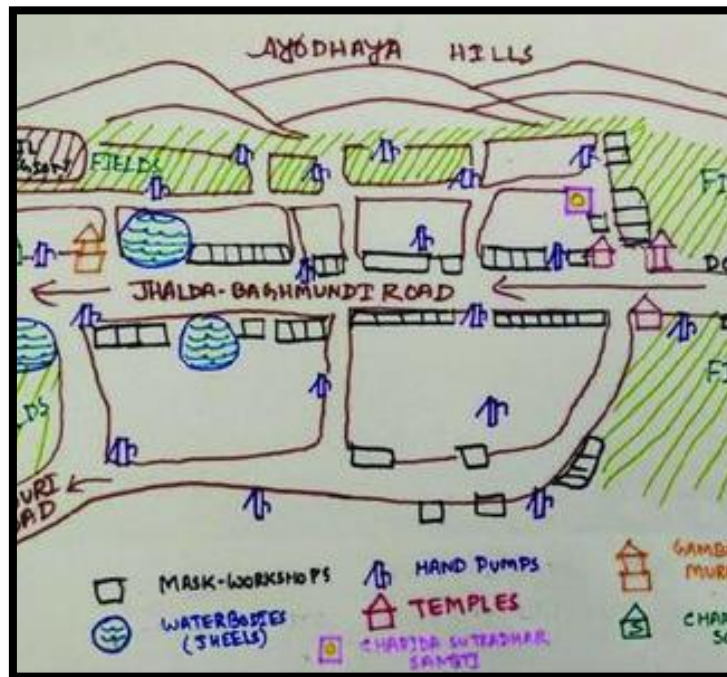


Figure: 2 Representation Based on Transect Walk Conducted in the Charida Village.

Getting from Davies et al. (2001), the meaning of "recollections" (as a aggregate/percolative cycle through which stories are told, deciphered, and inspected) as a subjective systemic instrument was investigated. Semi-organized also, inquiries without a right or wrong answer were intended to work with sources and discussants definite reflections on the changes they had seen regarding use and extraction of ESS in veil making and other social changes across a range of a decade

5. Conclusion

The contextual investigations together uncover the job of the multifaceted connection between the local area and the common natural situation, in the advancement of social character, and social awareness among the craftsmen. In the two cases, changing social scenes have been instrumental in the beginning of immaterial social protection talk. The presentation of Potmaya or Potmela was vital in connecting with the worldwide and nearby people culture discernment for Bengal Patachitra workmanship. Experiencing the portrayal of worldwide occasions in conventional society craftsmanship is a demonstration of the enthusiasm of these Patuas who keep themselves refreshed with groundbreaking socio-political settings and coordinating them in their social job rehearses.

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