

## EVALUATION ON SOCIAL LIFE, ECONOMIC LIFE AND SOCIAL STRUCTURE WITH SPECIAL REFERENCE TO PATUAS AND PAT KATHA

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### **Abstract:**

The presence of the English and their particular socioeconomic impact on India filled in as the impulse for Patachitra's battle for endurance and its proceeded with presence as a portrayal of Indian culture. Patachitra could have endured as a completely provincial workmanship style without the approach of sent out merchandise, urbanization, and the resulting pushback that turned into the Indian opportunity development, and the imaginative branch-off known as Kalighat painting probably won't have arisen. The unique connection between society culture and Indian patriotism that exists presently was, nonetheless, set up by the conjunction of English pioneer power and Bengali patuas in nineteenth century Calcutta. In this article, assessment on social life, economic life and social design with extraordinary reference to patuas and pat katha has been examined.

**Keywords:** Social, Economic, Life, Patuas, Pat Kath

### **INTRODUCTION:**

What decides a culture is a subject of serious scholarly and political discussion in the present quickly globalizing world. In Characterizing India's Personality, Bhikhu Parekh expresses,

"The idea of individual or public personality has an unavoidable pathos. It becomes fundamental when an individual or a general public feels unsound, nonsensical, or lost. At the point when individuals experience fast industrialization, join a globalizing society, and come into contact with peculiar individuals, unfit to depend on implicit traditions to oversee their collaborations with them, they ponder what their identity is, the manner by which they are changing, and what they desire to turn into. It's anything but a clever plan to fear losing a critical part of one's social personality to migrant societies. One of the most mind-blowing instances of a country whose individuals put a high worth on parts of culture that either independent or join them is India, which is comprised of 1.2 billion individuals from different social gatherings and has been under practically consistent attack from outside trespassers for 1,000 years. One of the least complex ways of letting one know gathering from another is through their visual culture. [1]

### **SOCIAL AND ECONOMIC LIFE AND STRUCTURE:**

Folk art is an expression by and large used to depict hand-made artwork with a utilitarian use inside a local area of some kind or another. It offers specialists a lifestyle has been gone as the years progressed, integrates them through a stylish legacy, and can in this way be viewed as a delegate part of a particular culture. The folk art networks in India are overwhelmingly rustic, so they have less admittance to the media and advances that have drastically reformed metropolitan occupants' lives. The art of provincial networks is habitually viewed as a kind of constant social time case, a lingering home for social uniqueness to mollify the nervousness delivered by losing social legacy in globalized metropolitan communities because of the more slow speed of globalization in rustic life. [2] The issue with using folk art to characterize custom is that it gives the feeling that folk culture is static in time. There is no such thing as culture in a vacuum, and as conditions change, individuals do as well. In any case, the thought that their work should reflect custom is catching provincial folk artists. Free guardian Nandita Palchoudhuri, who dominatingly teams up with country artists in West Bengal, resolves this issue much of the time in her work. To keep a feeling of legacy and value folk art, she contends, it's essential to remember that a large number of the artists who make it are truly poor and depend on the offer of just a single picture every month to help their families. At the point when the interest for their work no longer gets sufficient the means to support them, whole

towns that have been dedicated to making similar specialty for ages frequently look for work somewhere else, leaving their art." Maintaining the economy of the curious town, where travelers and other art purchasers need to see however much genuineness as could be expected, holds country artists back from acquiring the fundamental wellbeing and security upgrades and economic help that they frantically need." Three things are vital for folk art: it should fill a common need locally, it should draw on a tasteful legacy, and it ordinarily upholds the artist's occupation. It is not difficult to regret the death of folk art customs as one of the wrongs of innovation, yet keeping up with folk art customs is really a contemporary moral problem. Folk art customs should adjust to social changes to remain financially practical for individuals who make them. Folk art should likewise keep a stylish association with its own set of experiences since it can't be used to characterize a culture without doing as such. With the goal that the art keeps up with its foundations, a scarcely discernible difference should be drawn among change and adherence to custom. The change of Bengali folk painting's personality is a critical excursion that can be used to show the hardships that folk artists have looked previously and in the present, as well as the progression of globalization in India. Patuas, the conventional name for Bengali folk painters, are remembered to have been making their works for some ages, most likely as far back as the thirteenth hundred years. In the provincial areas of West Bengal, patuas — whose compositions are known as pats and whose work is hence known as patachitra, which generally means "pat canvas — are as yet dynamic. The ways that patachitra has developed throughout the course of recent years uncover the flexibility of folk art significance in a country actually battles to characterize its own way of life. [3]

Patachitra, in its signs, shows that folk art's all's most obvious opportunity with regards to endurance is through variation. The city of West Bengal, Calcutta, presently known as Kolkata, turned into a significant center for migrants searching for economic potential outcomes in the nineteenth hundred years, near the start of what we currently allude to as globalization. Numerous Patuas were among these foreigners. At the point when a cosmopolitan culture filled in Calcutta, a transformation of patachitra called Kalighat painting arose. This was a characteristic movement as the painters answered the new upsides of their general public. The Kalighat patuas were thought of "the main moderns" by prestigious art student of history Jyotindra Jain as a result of the remarkable manner by which their manifestations responded to the book. Kalighat pats showed the way that folk entertainers could endure change without

forfeiting their association with country culture. Starting there on, reactions to patuas and their manifestations by everybody from English brokers and sightseers to Bengali savvy people and present day artists show how mentalities toward folk art have changed in Indian culture. Right off the bat in the twentieth 100 years, lawmakers and gatherings attempted to restore the worth of folk art in Indian culture as artists adjusted to new conditions. This brought about a two-overlay work to protect Indian folk art. Through the Swadeshi development, folk culture's standards were straightforwardly connected with India's battle for autonomy. "Of one's own nation" is the exacting significance of "swadeshi." Rabindranath Tagore, a political and scholarly figure from Bengal, and Mohandas Gandhi took up the reason for provincial schooling and attempted to reestablish the significance that Indians put on privately made products when Western industrialization started to hurt country make rank experts. Yet, when upper and working class bunches take on folk drives, the issue is that they focus on their own philosophy over the necessities and trustworthiness of the craftspeople, prompting the commercialization of folk art. The endeavors of NGOs like Banglanatak (dot)com and the Artworks Gathering of West Bengal to save patachitra carry on the tradition of their work. Economic increase has forever been emphatically connected to folk art, yet Kalighat pats show that, assuming left to the artists' own means, folk art might in any case keep up with its underlying foundations even subsequent to changing in accordance with a business culture. Patuas are involving their pioneering soul to answer globalization in the 21st hundred years in a way that is suggestive of their Kalighat progenitors. They keep on enhancing in their dynamic work, riding the lines between the old and present day, the crude and the complex, holding their art back from dropping unpopular and filling in as a model for contemporary folk art. [4]

I was informed of the definitive facts regarding the lives and works of patuas, both past and present, before digging into the evolution of patachitra in order to lay the foundation for the intricate history of their art. In the West Bengali villages, there were practicing patuas prior to British colonialism and the Islamic invasion. This essay examines the last 180 years of writing and discourse about Indian folk art by scholars and politicians from both India and abroad. But prior to them, the patuas' practice had, as far as experts are aware, remained largely unaltered for millennia. In the past, patuas traveled from village to village, selling scroll drawings depicting epic tales. They would unfold their work while singing songs that told the tales shown on the canvas in each hamlet, fostering a vibrant oral culture that was enriched by visual art.

Their most renowned portrayals included entries from the Ramayana and the existences of notable Islamic holy people. Most of their subjects were of a strict bowed and included both Hindu and Muslim stories. Not selling their artwork was their objective. All things being equal, they depended on gifts from crowds for their help. They habitually showed up at nearby fairs where participants came from a few towns, which expanded their following. A family or individual singer often performed only one tune. Despite the fact that the portrayed stories were reused by various painters, every vocalist delivered their own interesting tune to give an unmistakable sound. The two religions addressed in their work likewise tracked down articulation in the patuas' lifestyle and culture. Numerous patuas self-distinguish as Muslims, as indicated by a new anthropological contextual investigation regarding the matter. Be that as it may, when examined regarding their strict practice, they professed to notice an equivalent number of Hindu and Muslim occasions. This double character is normal in West Bengal, where provincial populaces were impacted by the attack of Muslim trespassers from the West as soon as the twelfth 100 years. For patuas, this infers that despite the fact that they distinguish as Muslims, a considerable lot of them triumph when it's all said and done the last name Chitrakar, connecting them generally to the standing of folk painters. A few students of history contend that this was finished to gather additional regard from the Hindu society and may have been inspired by economical elements. Albeit a patua's style and subject matter shift generally contingent upon the area and individual decision, they truly do share a few qualities. There, most importantly, are two primary sorts of pats: choukopats, which are commonly single square boards with a solitary scene or divinity portrayed on them, and jadano or scroll pats, which can be painted on a level plane or in an upward direction. Patachitra is portrayed by the twisted and striking dark layouts of significant figures, which are then filled in with dynamic tones with ornamentation and subtleties done in dark or white paint. With the figures pushed facing the image plane, this mix gives the feeling that the scene is two layered. Previously, all patuas paints were ready by hand from natural materials like indigo, tumeric, and different plants. Numerous provincial patuas still production their own paints today. While a portion of the principal pats were painted on palm leaves, patuas from before the nineteenth century likewise made their own looks by joining bits of paper start to finish to make the expected parchment length. This strategy might require seven days to finish. Albeit customarily there were patua towns in Bankura, Howrah, Murshidabad, and Bardhaman locale, most of patuas today begin

from the Medinipur and Birbhum regions in West Bengal. At the point when pats are analyzed next to each other, it is easy to recognize the hands of one painter from another and there are slight expressive varieties from one region to another. Since pats were not generally offered, a large number of them keep on being unsigned, and the name of the maker is just detectable by their style. Patachitra is a perfect representation of folk art that reflects both the singular ability and vision of the maker and the legacy it honors along these lines. We should understand that patachitra fills in as both a verifiable point of reference and the living work of contemporary artists. Individual artists' jobs and the way of life of their networks can both be supported through the structure's turn of events and continuous fight for endurance. [5]

To profit from India's plentiful regular wealth and act as a place to pause for showing up ships from both the East and the West, the English exchanging organization East India Exchanging Organization constructed the city of Calcutta. The groundworks of the city were laid out in 1690 when Occupation Charnock and his group cruised up the Hooghly Stream and consolidated the couple of small networks that were available at this particular curve in the waterway as a port and exchanging focus. As a center of exchange, Calcutta pulled in individuals from everywhere the world, including rich English dealers, the zenith of Bengali eminence, mariners from France, China, and America, as well as the most hindered settlers energetic for work in the city's extending economy. Bengal was the area of probably the earliest worries about Indian personality in association with modernizing outside impacts, which may not come as a shock given the cosmopolitan environment. The generally settled Bengali respectability saw right off the bat in their cooperations with English trade that they should have been ready to impart in a similar language to acquire economically from such an association. Hindu School in Calcutta was laid out in 1817 as an English-talking organization of higher learning for the Bengali privileged. Bengalis were the principal native gathering beyond Europe to use English in proper settings like schools and working environments. Economically talking, embracing English was the ideal decision, however it additionally drove Bengali erudite people to start feeling some patriot disdain toward the English. Bengalis who accepted their schooling from the English were presented to the logical and philosophical standards of the European Edification, which assisted them with forming into perhaps of India's most politically moderate and secularized ethnic gathering. The nineteenth century is every now and again alluded to as the Bengal Renaissance in light of the blast of social and political

writing that happened during that time, which was started by the ascent of economical printing and the development of a scholarly culture. A large part of the composing that was delivered, similar to the case in Europe, zeroed in on ways of improving ordinary folks' lives. A portion of the pioneer experts in charge of the city communicated dissatisfaction with regards to this. Notwithstanding the way that they owed the East India Organization a huge part of their riches and instructive open doors, educated people started to despise English power. The combination of Eastern and Western culture in the privileged provoked lower-class individuals to defy the evil impacts of English rule through a clandestine obstruction development, the greater part of which was articulated through snide folk music and art structures. Various Indians from the field moved to Calcutta in quest for work at the center point of English control and exchange because of the open doors presented by a creating metropolitan region. In his book *The Parlor and the Roads*, Sumanta Bannerjee expounds on how country occupants who moved to metropolitan regions and became common conveyed quite a bit of Bengal's conventional culture with them. Laborers utilized parody to communicate their discontent with the severe impact of the West, which was more harsh for them than for the privileged, whose occupations didn't comprise of genuinely serving the English. Parody was at that point pervasive in humorous folk rhymes and songs. [6]

Many of the patuas who were among these immigrants used their religious paintings as a means of settling near the Kalighat temple. Kali, the patron goddess of both the area and the city, is still a popular pilgrimage place in South Calcutta. The sanctuary was at the focal point of profound life in Calcutta and is arranged along the banks of the Hooghly Stream, which is fancifully dedicated to Kali. The sanctuary was destroyed in the late eighteenth 100 years and recreated in 1809. Guests to Kalighat, the two explorers and sightseers, started searching for knickknacks to take back to their homes as soon as the 1830s. They ran over the patuas and bought their specialties, which immediately different to match the more stationary lifestyles of their experts. Patua compositions acquired fame since they are compact, instead of smaller than normal wooden icons that sanctuary guests had recently bought that were made by other voyaging folk artists. At Kalighat, the travelers came to the patuas as opposed to the opposite way around, an adjustment of occasions that essentially affected their pats. Their fundamental objective was to sell printed copies of their work instead of keep on engaging the crowd. The organization of the parchments was as of now not successful because of this change and

showcasing to a more extensive crowd. With such countless clients, patuas started separating famous stories into individual boards and painting solitary god and goddess pictures, summoning the chouko, or square pats, of their prior days. The English ministers in Calcutta acquainted the patuas with reasonable manufacturing plant delivered folio paper from their print machines as well as watercolor paints imported from Europe, saving them both investment. Pats' oral part diminished since look over vocalists' requirement for their oral practice was reduced without scrolls. [7]

Pats went through a complex makeover too. Intense dark lines illustrating the assemblages of individuals and dynamic, predominately essential tone have forever been qualities of Patuas' art. In any case, to finish works rapidly, they sharpened the strategy for planning for figures and afterward painting their diagrams in a solitary stroke, skirting the dark lines and a portion of the more fragile highlights of their previous work. They painted rapidly, which added to the progression of their style. They were presented to other artistic impacts in the city, which saturated their work too. While the European proscenium theater of Calcutta impacted the structure of compositions, some of which even had venue drapes hanging behind the scenes, European-style concealing, which Jyotindra Jain depicts as a kind of striking chiaroscuro, started to feature the three-dimensionality of the figures. As a general rule, the foundations of Kalighat canvases were totally clear, permitting the principal subject or setting to become the dominant focal point. Foundations in canvases frequently highlighted the insides of urban communities, lavish chateaus claimed by the rich, or sanctuary squares. The greatest change made by patuas to metropolitan culture was the change in the subjects canvassed in their pats, which made recent developments more applicable to the overall population while likewise ridiculing high society Bengali culture and raising significant issues with respect to the effect of the English on India. In view of their openness and lighthearted reflection on metropolitan life, Kalighat works of art involved the phenomenal place of filling in as a connection between the tip top and lower Bengali classes, uniting individuals in a provisional new shared culture and demonstrating the start of its patriot significance. Gurusaday Dutt offered remarks in his articles later in the twentieth 100 years on how Kalighat pats were mediocre compared to country patachitra on account of their business nature and deserting of religion and custom. Yet rather than dismissing custom, the advancements that arose with Kalighat art deciphered what was "loved" in the city utilizing traditional folk phrases. Religion filled in as a custom



kind of diversion for provincial Bengalis, while metropolitan Calcuttans had new boosts to respond to. As a matter of fact, interpreting the Kalighat paintings as an advance notice against indecent behavior is conceivable. With their paintbrushes, Patuas uncovered the exploitative way of behaving of the rich and strong, denoting a rankling triumph of country morals over metropolitan bad habit. The folk customs and profound quality of the country settlers slammed into the well off city tenants' rising adherence to an European lifestyle. The More limited Oxford English Word reference depicts a babu as a local Hindoo noble man, a local representative who composes English, and, every so often, a Bengali with simple English tutoring. For sure, the Bengalis with schooling in English were said to have Babu culture. What the previously mentioned depiction fails to make reference to is the insulting with which the two Bengalis and Europeans utilized the name. Albeit the original of well off Bengalis who made their fortunes working with East India dealers without a doubt included aggressive and inventive individuals, their posterity, who were naturally introduced to the recently discovered common easy street, exemplified an English misrepresentation that the lower classes derided and loathed. As a result of how apart from conventional Bengali culture the European airs that babus put on were, babu culture was caricatured in pats. Babus was known for his weighty drinking, weighty smoking, English pronunciation, English clothing, and pursuing mistresses. These and other metropolitan exaggerations were quickly displayed in Kalighat artistic creations, adding to the issues with metropolitan Calcutta culture. The bad brahmin, found eating meat, taking kickbacks, or tempting the ones who came to adore at his sanctuary, was the second most famous picture from the city. These photos every now and again likewise managed the implied weakening that showed up with the intrusion of European ethics and the developing force of ladies. Bibis, the female counterpart of babus, were depicted as having mixture Old English Indian attire and much of the time condemning their darlings and spouses. It was average to see artistic creations of babus doing homage their bibi sweethearts or portraying babus as sheep being driven by their ladies. As an ironical portrayal of their developing strength in privileged Bengali society, bibis were likewise shown beating their double-crossing spouses with brushes. The mistress artistic creations, as opposed to the bibis, often adjusted the positions used to address goddesses. The standard position used to address Saraswati, the goddess of study and information, was replicated in a painting of a prostitute playing a violin while leaning back. Metropolitan development assisted Kalighat compositions

with turning out to be all the more notable while keeping up with their association with their heavenly folk starting points. Famous titles turned into the subjects of new artworks, and Kalighat artistic creations were a significant wellspring of information also. The Elokeshi issue, in which a Bengali housewife named Elokeshi was lured by a brahmin and later killed by her jealous spouse, Nabin, was used as imaginative grain all through traditional press and was a significant subject of conversation. The piece, which depended on a sensational understanding of the outrage delivered at the hour of the homicide preliminary, was particularly pursued for the realistic scene in which Nabin wounds his better half. Along these lines, Kalighat Patuas achieved the essential errand of changing folk art into a crucial power impacting the social talk in mid-century Calcutta, making it financially possible for the artists as well as enormously famous in a setting beyond its unique reason. As a matter of fact, the artist and essayist Mukul Dey nostalgically alludes to the shops of Kalighat artists as being "pretty much 'news departments' of the country" in his recollections of Calcutta. [8]

The downfall of Kalighat painting is largely attributed to its inability to keep up with emerging types of low-cost urban entertainment. When German oleographic printing methods made it to India in the early 20th century, printmakers quickly outproduced Kalighat painters. One more ideal incited by the surge of European art that enchanted Calcuttans was the lifelike idea of print pictures. Hardly any, patuas stayed near the Kalighat sanctuary by the 1930s. The larger part left their unique towns looking for work or returned. The enthusiasm for Indian customary art overall experienced Westernization too. With European art at the highest point of the progressive system and Bengali art at the base, it inconspicuously separated instructed Bengalis from crafted by their countrymen. At the point when Patachitra went through its next phase of change, the people who were worried about the deficiency of Indian culture to English impact and rule started to involve folk art as an instrument for first class nationalistic self-assurance. This started the patronage culture that would both help and limit folk art into the twenty-first hundred years.

It is first expected to understand the reason why other folk arts, as opposed to patachitra, flourished in the twentieth 100 years to fathom the riddle of supporting patachitra that is being confounded over in the 21st 100 years. Kalighat canvases exhibited that patuas could adjust their work for various conditions when given the right crowd. In any case, patachitra was not

the sort of art that mid twentieth century legislators and well-to-do scholarly people were longing for. Country patuas have recently been accustomed to voyaging and showing their art instead of really selling it, except for Kalighat pats. Patuas had no bearing in oneself supporting economy that was the foundation of the Swadeshi development. Notwithstanding, how the scholarly tip top elevated different specialties to the overall population laid out a worldview for the art market in the twenty-first 100 years. In the meantime, Patachitra vanished from general visibility and got back to country seclusion. They could have been totally failed to remember in the metropolitan brain if not for Gurusaday Dutt, whose assortment of pats framed a part of his gallery of Bengali folk art, and, less significantly, current artist Jamini Roy. Meanwhile, Mohandas Gandhi and Rabindrinath Tagore energetically energized the whole Indian people to see the value in conventional Indian art. Patachitra's rejection from the pre-Freedom workmanship development is, here and there, a blessing. The practices on which folk makes were constructed were lessened by mass assembling and showcasing. Despite my perspective that variation is essential, I accept that when folk art totally fails to focus on its underlying foundations, it risks turning out to be just business. At its establishment, folk art comprises of two parts: a viable utility and an artistic legacy, which proposes that it has a more profound importance to the local area where it exists. Assuming you totally lose possibly one, the art structure loses its verifiable validity. On account of the Kalighat painting, patachitra was changed to mirror another general public while holding its inventiveness and keeping the entertaining folk figures of speech and social components it previously had. It means a lot to figure out some kind of harmony among adjusting and maintaining point of reference. By using a Western creation model to grow the isolated Indian art market, similar people who were fighting for Indian freedom economically accidentally put their social peculiarity at peril. As a notable Bengali creator, Tagore established Visva-Bharati, or "a world college," in Shantiniketan, a humble community north of Calcutta, in 1921. As per Rebecca M. Brown, Visva-Bharati "had as its center task the improvement of scholarly and artistic style interfacing with India's past and folk legacy." Tagore was worried that English impact was deleting the verifiable viewpoint in Indian colleges. The best Indian artists were educated at local schools established in huge urban areas in the nineteenth 100 years, including the Bombay School, the Calcutta School, and the Madras School. The direct point of view and practical principles imported from the English Imperial Institute filled in as the establishment for the procedures

educated at these schools. The Kala Bhavana, a school of expressive arts established by Tagore and the organization's head, Nandalal Bose, was housed inside Visva-Bharti. Their objective was to take out the qualification among specialists and fine artists and to train their understudies to esteem India's social history. !! Yet, the possibility of artists meeting up out of patriot pride, paying little mind to social class, didn't happen. All things considered, the hole between artists from the top and more unfortunate classes broadened, with each gathering failing to focus on a principal part of the folk art custom that was at the center of Tagore's goals — either its stylish heritage or its handiness. To prepare provincial individuals and kids in specialties and ventures for profession advancement, Tagore and his girl in-regulation established Silpa Bhavana, one more school inside the college, in 1922. These people required broad preparation on the grounds that their family didn't generally create artists. Subsequently, the items they delivered were made to speak to the stylish preferences of the upper and working classes, another market to which folk art may be showcased on the side of a public reason or as a swap for imported merchandise. As expressed by K.G. As per Subramanyan, an academic administrator of painting at Kala Bhavana, "the unmistakable 'Art Nouveau' flavor noticeable in the feel of the Tagores accommodating East with West, art with make, individual imagination with mass production...seeped into the Silpa Bhavana products...and struck a sympathetic harmony in the sensibilities of the developed world class of that time." along these lines, Tagore's endeavors deceived the validness of the art, with their creators forming the Items from Silpa Bhavana lost their customary style as they took special care of metropolitan Indian shoppers' requests. On the Kala Bhavana end, in the mean time, working class and privileged painters were keeping the stylish yet losing the foundation to it. Youthful artists in India and Europe were looking for a new "crude" tasteful for motivation as a proceeding with battle against formalistic European work of art. However, Indians started to discover their own roots when Picasso and his friends discovered African masks. This is the key distinction between Indian modernism and its European equivalent. They were reflecting on themselves rather than responding to the so-called "other," These early Visva-Bharati students are criticized by Subramanyan for employing folk idioms superficially and for their aesthetic appeal alone, omitting the practical application element that is at the core of folk. This pattern spread beyond the college and transformed into a popular strategy for contemporary Indian artists to get to the "crude." It's basic to understand the monetary benefit they delighted in this situation. Perhaps of India's

most notable Current painter, Jamini Roy, is a brilliant illustration of a metropolitan artist who had the option to incorporate folk articulations to additional his own artistic objectives. In the wake of getting preparing in European canvas in Calcutta in the late nineteenth 100 years, he became disillusioned with his work until, during the 1930s, he coincidentally found Kalighat painting and used it as a motivation for a portion of his most famous works, which element topics from both Christian and Hindu folklore. Yet again be that as it may, his work has drawn analysis for lacking adequate folk establishments past stylish allure. Yet again this is the economic climate wherein Bengali patachitra got back in the game during the 1970s, and Subramanyan portrays Roy's Kalighat style works of art as being "without the earthiness and verve or the tricky humor of its nearby folk models." The West Bengali folk artists' art was in a miserable fall when it was at last offered consideration. One of the first pioneers behind the Artworks Committee of West Bengal, Ruby Palchoudhuri, took patuas — or possibly individuals from families that generally delivered patachitra — to the Gurusaday Dutt Historical center in Calcutta to acquaint them with the work that not a single one of them realized their progenitors had created. Given the conditions, their obliviousness of their own set of experiences was not uncommon. Fewer and fewer individuals were keen on watching patuas play stories from the Hindu legends as TV and films turned out to be an ever increasing number of predominant in country regions. Numerous families had deserted their artistic undertakings for professions that paid better. Despite the fact that they proceeded with the actual training, others had stopped passing it forward to their children. This raises the third fundamental part of the meaning of folk art: an artisan's calling is commonly the main work they have; it's go big or go home. Clearly patachitra expected to adjust again to make due, even at the gamble of following other folk arts before it and being marketed. [9]

## **CONCLUSION:**

Patachitra has evolved more recently than it did during Kalighat's time in the past 40 years. The three pillars of folk art—utilitarian value, artistic tradition, and artisanal livelihood—must be kept in mind when we take another look at these changes. The fear of nationalism from the 20th century has evolved into a fight for cultural preservation in the 21st century. Folk art has been vanishing from India at a disturbing rate throughout the course of recent years, and the quantity of artisans who have been recorded has diminished by around 30% during that time.

The Artworks Committee started the patua restoration program, yet numerous different associations have now participated. It is easy to comprehend what has been done well for the patachitra recovery what issues actually should be replied by taking a gander at how various associations approach their work. The Specialties Chamber, Banglanatak (dot)com, the Daricha Establishment, and Nandita Palchoudhuri's free work, luckily, all agree on one point: for patachitra to be a reasonable profession in the cutting edge period, it needs to become pertinent to the way of life wherein it exists, like how folk art has consistently supported itself. One of the most seasoned and most popular strategies for accomplishing this has, in certain regards, imitated the old Kalighat model while consolidating new material. Nandita Palchoudhuri teamed up with UCLA teacher David Gere on a task to utilize the arts to help country Indians' wellbeing. She drove studios where specialists and patuas teamed up to compose melodies about the bitterness and real factors of HIV in rustic networks — an illness that is still misconstrued to the point that the people who have it are much of the time evaded. Palchoudhuri needed to do this by resuscitating the utilization of parchment pats as well as the oral practice that accompanies them, expanding the patuas' perceivability in their networks and producing more business for them. However, because they are frequently brief, public awareness initiatives can only go so far in securing an artist's livelihood, as Palchoudhuri herself noted. Commercialization is another common business strategy used by these firms to provide long-term employment. This approach involves Banglanatak and the Crafts Council in many ways. Patachitra and a variety of other folk arts are available in Artisana, a store run by the Crafts Council in the heart of Kolkata. Banglanatak has adopted the alternative strategy of introducing clients to the items. In order to market their artwork, they establish contracts with local painters in the patachitra centers of Naya and Pingla. Moreover, Banglanatak unites style planners and patuas who make patterns in the patachitra style to be imprinted on various items, from shirts to wallets and umbrellas. As per Ananya Bhattacharya, the leader of Banglanatak, they want to make these towns vacation spots, acquiring guests to participate in studios and visit the homes of contemporary patuas. Nonetheless, this methodology should be involved with alert in the event that the mistakes of Silpa Bhavana are rehashed, leaving patuas with a lost feeling of custom and ward on the style inclinations of current urbanites and guests. The Daricha Establishment's methodology means to resolve this issue by once again introducing the worth of patachitra in its customary structure to raise public information and appreciation,

as opposed to expecting to make patachitra more beneficial. Daricha's maker, Ratnaboli Bose, guarantees that her association's motivation is to go about as a scaffold between the overall population and Bengali folk entertainers. Her site, daricha.org, which portrays the establishments and foundation of various folk arts, is the first of its sort in West Bengal. She makes sense of, "I made Daricha on the grounds that I was keen on folk art and couldn't track down a lot of on the web about it. The commercialization of all the art I saw made it hard to perceive the custom." She needs to give the power back to the artists by connecting them with associations that are keen on their work as opposed to thinking of business plans for them. The decision to draw motivation from contemporary society is then completely dependent upon them. For sure, a great deal of patuas are acting as such. Manu Chitrakar, a contemporary patua, painted a look on the occasions of 9/11, saying regarding it, "An artist has a social obligation. I was profoundly moved by the 9/11 assault and made a parchment portraying the disasters of psychological warfare." Different artists, like Kalam Patua, have additionally reevaluated Kalighat painting. Patua paints scenes ridiculing the advanced metropolitan climate. In his artistic creation qualified Krishna Came for Ahead of schedule, he utilizes the famous gadgets of Radha and Krishna from Hindu folklore. Radha is a current lady in a shamefully hung sari, planning for an evening out on the town, while Krishna is found behind the scenes, holding up external in the driver's seat of a red vehicle, watching her through the window. Radha and Krishna were likewise frequently utilized as analogies in Kalighat artworks for stumbles on delight boats on the Hooghly, where babus mistreated nautchdancer young ladies. These are a couple of instances of how patuas are tracking down ways of reviving themselves and their art in the 21st 100 years. By relearning their own pasts, they are embracing custom and involving it as motivation to fuel their work for what's to come. Also, by proceeding to adjust to the way of life in which they live, they are regarding the patuas who preceded them. As globalization in India advances, the harmony between reflection on the past and scrutinizing the future will be essential to keeping folk art alive. In any case, eventually, folk art is attached to something beyond the social legacy of a local area. It is additionally about the wellbeing and economic dissolvability of provincial artisans. Maybe that is the way to holding folk art back from surrendering to commercialization — figuring out how to ensure that artisans can accommodate their families without endangering the honesty of their work. [10], then again, maybe that is the very reason that folk art changes in any case, since it exists to serve the

requirements of the local area. In that regard, who can pass judgment on the decisions that craftspeople make to take care of their families? Furthermore, obviously, there are more inquiries that should be tended to too. On the off chance that patuas are selling art, what will befall the oral practice of patachitra? Also, can patachitra, and folk art as a rule, exist in the future without having to support the artisans economically? Fortunately, there are individuals, Indians and non-Indians the same, from both inside and without the folk artist local area, who are given to responding to those inquiries and others. For the present, it is sufficient to see the value in the versatile soul of the patuas as they keep on working inside the intelligent culture of India as a country, guaranteeing the eventual fate of their art.

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