

HISTORICAL ANALYSIS ON PATUAS WITH SPECIAL REFERENCE TO THE MOBILIZATION OF RURAL MASSES DURING THE INDIAN INDEPENDENCE MOVEMENT

AYAN SENGUPTA

Research Scholar
AR19BPHDHI008

Enrollment No.

DR. MINENDRA BISEN

Supervisor

SARDAR PATEL UNIVERSITY, BALAGHAT

DECLARATION: I AS AN AUTHOR OF THIS PAPER /ARTICLE, HERE BY DECLARE THAT THE PAPER SUBMITTED BY ME FOR PUBLICATION IN THE JOURNAL IS COMPLETELY MY OWN GENUINE PAPER. IF ANY ISSUE REGARDING COPYRIGHT/PATENT/OTHER REAL AUTHOR ARISES, THE PUBLISHER WILL NOT BE LEGALLY RESPONSIBLE. IF ANY OF SUCH MATTERS OCCUR PUBLISHER MAY REMOVE MY CONTENT FROM THE JOURNAL WEBSITE. FOR THE REASON OF CONTENT AMENDMENT/OR ANY TECHNICAL ISSUE WITH NO VISIBILITY ON WEBSITE/UPDATES, I HAVE RESUBMITTED THIS PAPER FOR THE PUBLICATION. FOR ANY PUBLICATION MATTERS OR ANY INFORMATION INTENTIONALLY HIDDEN BY ME OR OTHERWISE, I SHALL BE LEGALLY RESPONSIBLE. (COMPLETE DECLARATION OF THE AUTHOR AT THE LAST PAGE OF THIS PAPER/ARTICLE)

Abstract:

Folk art refers to a broad range of items that showcase the traditional values and craft practices of diverse social groups. India's folk artists serve as a grassroots example of many art and craft media. Most people who create folk art have little to no formal education. It does not all draw inspiration from high art or academic trends. It is a type of art that is simply a skill that has been passed down through pupillary succession. The folk artist's works manifest as a reflection of the external influences in his environment. Folk art is therefore primarily associated with rural places. Whether on a global or local level, folk art forms are made up of basic, emotive, and indicative technical and thematic pieces that convey some sort of reflection-related message. In this article, evaluation on patuas with special reference to the mobilization of rural masses during the Indian independence movement has been discussed.

Keywords: Patuas, Mobilization, Rural, India

INTRODUCTION:

A man needs a wide range of tools to convey his fluctuating feelings. Some people use music, some turn to spoken or written words, while others express their emotions through artistic

creations. As a result, some people in this world become artisans, while others become writers and professors, and the other people excel in various other forms of creation, such as performing arts. [1]

The fervor of existence results in art. The phrase "artisan class" invokes the term "artistry," which when combined with the artisan's artistry paints a picture of aesthetic excellence and inventiveness. The development of artistic expression indicates the maturation of humanism and the cultivation of sensitivity. In truth, handicrafts aim to brighten and bring beauty to the otherwise dull existence of man. [2]

"In the India that passed on at Plassey, each grown-up laborer was a specialist, giving structure and character to the consequence of his expertise and taste since the craftsman and the craftsman had not yet been isolated, as in our Medieval times. The slows down stores of each and every Hindu town actually show hunching craftsmans beating metal, forming adornments, planning plans, winding around sensitive cloaks and weaving, or cutting ivory or wood, even now when processing plants supplant painstaking work and specialists deteriorate into "hands." Perhaps no other country that we are aware of has ever had such a flamboyant diversity of arts". In actuality, the folk arts of India are the pinnacle of inventiveness. There is no repetition or standardization; each is a unique invention. India's folk artists combine extraordinary perseverance, tireless labor, and a tremendous sense of inventiveness to create their works of art. [3]

India's craftspeople have long kept an unmistakable character. They have depicted a few conventional specialties, like winding on a handloom, pata painting, dokra workmanship and other metal artworks, wood cutting, bin winding around, cowhide work, block printing, gems creation, etc. These craftsmen are from confined towns where it is trying for them to meet even their most essential requirements. Still today, they have committed a very long time to fostering the sorts of workmanship that are so valuable to them and are popular all through the globe. The Indian expert perspectives his calling as beginning with the heavenly ability of Visvakarma and being uncovered by Him, instead of as the collection of long stretches of ability. Every one of the people who look for may track down magnificence, musicality, extent, and idea, which have an outright presence on an optimal plane. The truth of things isn't in that frame of mind of how they seem to the eye, yet rather in the idea. Their internal motivation, on which Indian

craftsmen are prepared to depend, is depicted as seeming like the still, little voice of a divine being. Visvakarma is the name of this god. He might be viewed as the aspect of divinity that has a special relationship to artistic expression, or he could be seen as the collective consciousness and soul of all Indian craftspeople throughout history. [4]

Painting is mentioned in The Kamasutra as one of the many skills practiced by ngaraka, a gentleman of taste. Fine arts were once the favorite leisure activity of a gentleman of refinement. Since painting and vinodasthana were easier to complete than sculpture and modelling, they were most likely carried out more frequently. "Chitrakara" was a renowned and well-respected professional artist. 'Dindins' was the term used to describe the subpar craftspeople. The main aim and rationale of the study was to historical analysis on patuas with special reference to the mobilization of rural masses during the Indian independence movement. [5]

RESEARCH METHODOLOGY:

Society craftsmanship overall and people specialists specifically stand out principally according to the viewpoint of fine art development. [6] Roy mentioned objective facts about society workmanship in his 1967 book, "The People Specialty of India," which characterizes the term and investigates its significance. Both Mallick (1985) and Sanat Kumar Mitra have distributed comparable examinations in old stories research diaries. He additionally recognizes the expressions "ancestral craftsmanship" and "people workmanship" in his book. Nandagopal (1998) and different writers in the book "Five Contemporary People and Ancestral Craftsmen of India," altered by Jain (1998), have talked about Indian society workmanship and specialists. Saraswati (1973), Mitra (1955), Bhattacharya (1966), Elwin (1961), Anand (2005), Brief (1969), Sivaramamurti (1936), Havell (1926), Kramrisch (1968), Coomaraswamy (1989), Brown (1960), Dutt (1933), Goetz (1969), and other Indian and unfamiliar researchers have additionally concentrated on the advancement of society workmanship and specialties in India.

Mookherjee (1946) explicitly tended to Bengali people craftsmanship, covering all rural compositions in Bengal barring the Kalighat School. In 'Kalighat People Painters,' a paper he composed for 'The Skyline' in 1941, he examines Kalighat works of art. Books and papers by Das (1976), Basu (1962), Dutt (1932 and 1990), Mitra (1975), Sen (1994), Majumdar (2004),

Chakraborty, and Bari (1991), among others, have likewise talked about Bengali society workmanship and specialty.

In specific distributions analyzing the historical backdrop of the area according to different points of view, like Sen (1933), Majumdar (1943), Saraswati (1978), and Roy (1994), the subject of Bengali society craftsmanship has been covered.

Then again, Joshi (1980) and Rath (1983) did concentrates on the society specialty of Odisha. Moreover, Das (1985), Pathy (1990 and 2001), Bose (1939), Sharma (1993), Rao (1980), Senapati (2004), and Panda (1987) have investigated and asked about the people specialty of Odisha.

Mohanty's work, "Pata Paintings of Orissa" (1984), takes up a full analysis of pata-art, namely that of Odisha. This book covers the process of pata painting in depth and tells the tale of how Odishan pata paintings were revived. Das (2005) and Zealay (1954) have also related the latter. Mallick (2006), Majumdar (1957), Subrahnam (1972), Barapanda (1999), Rautra (1957), Patnaik (2007), and Ghoshal (1998) are some academics and artists who have shed some light on patachitra painting in Raghurajpur and the surrounding districts of Odisha. The Chitrakarars of Raghurajpur have been the subject of monumental work by Mohapatra (2008) and Mohanty (2007).

Thematic concerns pertaining to Kalighat Patuapara and the Patua villages in Medinipur (East and West) have been carefully researched. Numerous books, magazines, and monographs have been consulted for this purpose. [7] The most intriguing texts on Kalighat patas, according to a careful scan of the books and magazines on the subject, are W.G.'s "Kalighat Painting" (1951) and "Kalighat Drawings" (1962). Archer. In his 'Bazaar Paintings of Calcutta' (1953), another groundbreaking book by Archer, he claims that the Kalighat artworks demonstrated a clear divergence from the existing notions. The freshness and spontaneity of conception and execution in the Kalighat paintings are emphasized, and Ajit Ghose compares them to Chinese calligraphy in his article, "Old Bengal Paintings," published in 1926. T.N. The fact that Mukherjee's report (1886) of Kalighat paintings is the earliest known account of the Kalighat

School makes it notable. The Kalighat School's exquisite line drawings had already piqued some curiosity, according to Dutt (1933), who mentions this in his book. The Kalighat patas have also been the subject of thorough analyses by Barapanda (1999) and Sarkar (1994). Dr. Jyotindra Jain's 1999 work, "Kalighat Painting: Images from a Changing World," is assiduously researched and thought-provoking. The writings on Kalighat patas by Dey (1932), Kalidas (1998), Das (1998), Ghosh (1964), Basu Roy (1993), and Bhattacharya (1973) are further significant works that are noteworthy.

Mukherjee (1984), Archer (1972 and 1977), Chakraborty (1972–1973), Basu (1967), Chatterjee (1990), Bose (1957), Tagore (1948), Bhattacharya (1971, 1972, and 1980), Mukhopadhyay (1969), Mohapatra (1979), Stooke (1946), and others have also addressed issues related to this research.

The section discusses the paintings of Kalighat now includes literature by Sarkar (1983), Sarkar and Datta (1998), Dev (1960), Gupta (2006), Sinha (1972), and Datta (1981).

The Medinipur district of West Bengal is referenced in every book and article previously cited in this literature survey in the context of Bengali folk art as a region well known for pata painting. In this regard, Sankar Sengupta's 1973 book, "The Patas and the Patuas of Bengal," represented pioneering work. Santra (1970) and Das (2004) have authored additional essays and volumes on this type of Medinipurean folk art. David Mc'Coutchion and Suhridd K. Bhowmik, who also wrote a thorough book on the patuas in Bengal in 1999, conducted studies on the patuas of Bengal in the villages of Medinipur. (2004) Malini Bhattacharya has focused her research on the women patuas of Medinipur and how pata painting gives them a voice. Maity elaborated on the patuas of Medinipur's function in providing entertainment for the villagers in two articles published in 1972 and 1973. Bhattacharya (1990), Bandopadhyay (1954), Khan (2004), as well as Das (1977 and 2004), Mallick (1985), Sarkar (1988), Kamila (1994), Mitra (1975), Bandopadhyay (1919), Sharma (1984), and Dutta (1993), have all authored further articles that are helpful. Additionally, Ghose (1979), Das (1972), Chakraborty (1964), and Bose (1957) all conducted in-depth studies on the decline of pata painting in Medinipur.

While making this review, books and diaries on pata-craftsmanship overall were additionally painstakingly filtered. The article by Devashish Bhattacharya (1972), in which Jamini Roy, Sunil Buddy, and Sri Lakshmi K. Buddy introduced their viewpoints about pata-craftsmanship, its decay, and the social position and financial state of the patuas, ought to be referenced among before deals with the subject. Jasimuddin (1931), Barapanda (1999), Bhattacharya (1980), and Dutta (1993) have all expounded on this jeopardized style of society craftsmanship and its downfall.

The best clarifications of the importance of "pata" and the historical backdrop of the patua local area come from Choudhury (2004) and Chakraborty (1965 and 1973). Furthermore, Handique (1962), Dandekar (1962), Hazra (1962), Tagore (1948), Basu (1970), Biswas (1984), Bhattacharya (1993), Sarkar (1958; Republished - 1963), Maity (1995), Roy (1985), and Dutt (1939) have been referred to comparable to this segment.

In this article, primary and secondary data sources has been used.

HISTORICAL ANALYSIS OF PATUAS:

Pata is essentially a form of folk art because a group of villagers who lack formal education produce it. These folks continue to belong to the Chitrakara caste and receive their talent from their forefathers. [8]

All artisans are referred to as sudras in Kautilya's Arthashastra. Sudras are not mentioned in the Rigveda. This caste was classified as serving the other three castes of Brahmins, Kshatriyas, and Vaisyas. It appears that this caste was first established during the post-Vedic period. As a result, the Chitrakaras were devalued by other castes and had a low status in the caste-based society. In the Bengal region's sociocultural structure, the Chitrakaras are an artisan caste. In the past, it was severely forbidden for members of other castes to participate in pata sketching in order to protect the art's trade secret. Pata painting was solely practiced by members of the Chitrakar caste. [9]

Making patas is a significant part of the production of inventive folk goods in several parts of Bengal and the surrounding areas. As was already said, the term "folk" is currently inextricably linked to rural areas, where these artistic forms are still uninfluenced by the sociocultural forces that shape modern metropolitan life. The pata artisans primarily reside in small towns; the patas' topics are still largely rural in scope; the painting tools are straightforward; and the finished product has a high level of thematic clarity and simplicity. [10]

Some academics claim that the word pata derives from the word "padam" and has its roots in the Dravid language (Kanada and Malayalam). Others claim that the Bengali term "pata" has been derived from the Sanskrit word "patta". A fabric is referred to as a "patta." Patachitras are therefore intended to be paintings on cloth.

The word "pata" has appeared in a number of classical literary works, including Kautilya's Arthashastra and Uttar Ramcharita, Harshacharita, Abhigyan Sakuntalam, Harivansa, and Malavikagnimitra. The word "pata" has also been discovered in Jain and Buddhist writings in addition to Sanskrit literature. In the distant past, the Gazir patas of East Bengal (now Bangladesh) have been mentioned. [11]

Perhaps the word "pata" came from the word "patkar," which means painter. Therefore, it is most likely that the term "patua" has evolved to refer to a painter by caste. According to a renowned researcher, the word "poto," which means painter, derives from the word "patua." 'Pouta' or 'Poitua' was the epithetic stage in the term's derivation. Various other names for the patuas include Patidars, Patikari, Chitrakara, Gazi, Gayen, Maal, and so on. Their history has been preserved in Vedic and oral literature, as well as in materials that have been uncovered and studied. In West Bengal, Odisha, Bihar (Jharkhand), and Andhra Pradesh, among other Indian states, patachitras have been discovered. Pata is a highly ancient and traditional type of art that was practiced in Bengal prior to the advent of the Aryans in India, according to archeological evidence. To our knowledge, Bengal's Pala era is when the earliest patas were known to have existed. Although it is pretty obvious that folk art existed in Bengal throughout earlier eras, it struggled to compete with the hieratic art of those times and the upper classes.

Perhaps this explains why Hauser (2002) postulated that British India's colonial history is where the idea of folklore and folklore studies first appeared.

In the sixteenth, seventeenth, and eighteenth hundreds of years, when Bengal politically lost all connections to a lord and a court, a vernacular writing arose that caught the feelings of the commoners. This nearby writing impacted the rich anthem writing that created in Bengal, including the Mangalkavyas, the legends, and the sections of the seasons. "Individuals' specialty" saw a renaissance simultaneously as this nearby writing. 'Individuals' specialty' attributes can be found in scroll compositions and book covers that have been tracked down in different regions of Bengal as late as the nineteenth hundred years. This "individuals' craft" protected its legitimacy and generally got away from the hieratic specialty of the court and the religion. [12]

The English taught tip top began searching for this individuals' specialty in Bengal in the nineteenth 100 years in response to European Orientalists' impression of India. The patriot development, which was on the ascent, eagerly upheld this. Preceding the 1860s, most of Bengal's metropolitan scholarly first class used to take on English dress and ways of life and talk in English, to the place where they in the end neglected to focus on their social starting points. In any case, following the Sepoy Revolt, the Bengali gentry began to encounter a personality emergency. The alleged "Bengal Renaissance" is when strict, social, instructive, and financial changes "arrived at their peak. Motivated by English researchers who had distributed their most memorable investigations on Indian people culture, the informed Bengalis pictured an obscure however hauntingly natural 'other,' the Bengali laborer". Numerous scholastics accept that customary old stories should be saved. The spread of people culture started as a work to unite Bengalis and impart a feeling of patriotism inside them. At long last, Bengali old stories started to create therefore. Society workmanship highlighted tunes performed by melody vocalists, square patas that looked like parchment compositions, people craftsmanship antiques, and melodies sung to scroll artistic creations that sounded something like numbers. [13]

A case that the acquaintance of Buddhism with India can be connected to the beginning of patachitras. For example, Kshitimohan Sen said that the pata was utilized as a misleading publicity device by Buddhist priests. The patachitras were extraordinarily affected by Buddhism, and the patachitras were made by the Buddhists in both Bengal and Odisha. [14]

The Brahmavaivarta Purana, which was made in the center out of the thirteenth century A.D., contains a careful portrayal of the beginning of the Chitrakaras, their calling, and their social personality, notwithstanding a reasonable meaning of the patuas. The Chitrakara is supposedly an individual from the Nabashakha (nine posterity) gathering. In the Brahmavaivarta Purana, it has been focused on that the Chitrakaras (painters), Malakaras (those took part in shola create), Karmakaras (metalworkers), Sutradharas (craftsmen), Kumbhakararas (potters), Sankhakararas (the people who work on shells, including conch shells), Swarnakararas (goldsmiths), Tantubayas (weavers), and Kangsakararas (those chipping away at metals) are offspring of Viswakarma and Ghritachi (an Apsara lady, the companion of Viswakarma). Subsequently, Viswakarma and Ghritachi's coupling brought about the Chitrakaras. All brahma sentenced Viswakarma's posterity to spend their whole lives working with their hands. Except for the Chitrakaras, every one of the eight of the adolescents could accomplish refinement by sanitizing themselves. The Chitrakaras, the most youthful of the gathering, nonetheless, kept on being debased. [15]

According to the Brahmavaivarta Purana, the Brahmins punished the Chitrakaras because their artwork was false or because they had adopted folk ideals rather than the pauranic principles of Devkul. They turned to Islam because Hindus would not welcome them into their society. According to some academics, the Patuas are experiencing an identity crisis in terms of their religion. This is due to the fact that, while observing Islam as their religion, they drew pictures of Hindu gods and goddesses, leading to their exclusion from the Muslim community as well.

The patuas have often changed from one faith to another in order to avoid religious persecution. They have adopted the most influential religion that has been practiced during many epochs. They have always led an unusual lifestyle as a result. The married ladies of the patua society practice Hindu rites, wear vermillion, and even take on Hindu names like Chitrakara and Pal.

They do, however, get married inside their own Muslim community, and a Kazi performs the wedding in accordance with Muslim customs. However, they do not hold a prominent position even within the Muslim community. [16]

Sri Lakshmi K. Buddy, a Kumbhakar by station, guaranteed (Bhattacharya, Devashish, 1972) that there were components in the color — the variety utilized by the patuas — that Hindus were not allowed to contact. They were treated as outsiders by Hindus therefore.

At the outset, the patuas were not Chitrakaras; by the by, with time, they blended in with them (McCouchion and Bhowmik, 1999). This happened before the Brahmavaivarta Purana was composed. As per Kaushik Bhattacharya (2008), the patuas were stone carvers and individuals from the Sutradhara rank. Therefore, they changed from Karigara to Chitrakara. They supposedly had a place with the Asura, or Austro-Asiatic gathering. Their primary movement was showing looks while singing account tunes. In actuality, every one of the nine of Viswakarma's children have been arranged as Sudras in India's rank based framework (Dey, 2008). The Mahabharata, which asserts that Viswakarma's relatives were all opponents of the Vedic god Indra, loans weight to this thought. The Vedic development contains no reference to craftspeople or their lifestyle, which upholds this idea much more. The craftsmans, who existed well before the new society was laid out, had no bearing in the last option. The Vedic human advancement needed to acknowledge Viswakarma as the Ruler of Imaginative Craftsmanship without a trace of innovative craftsmans. [17]

It gives off an impression of being a laid out reality that the Dravidian culture was altogether more developed in masterfulness and handiworks than the Aryan (Vedic) culture, in light of all wellsprings of Hindu folklore as well as authentic information. Subsequently, apparently the thought that all stone workers, painters, specialists, manufacturers, and different craftsmans were initially individuals from the devil or Asura family was exact. [18]

Since their occupation was practically indistinguishable from that of the Chitrakaras and they could perceive their ordered situation to be almost indistinguishable from that of the Chitrakaras, the patuas got themselves named "Chitrakaras" in an epiphytical way when the

ideal impacts of the Brahmanical society were first seen in Bengal. But since there was no qualification made between the Chitrakaras and the patuas in Hindu culture, this activity was not invited, and the whole Chitrakara people group was marked degenerate. Despite the fact that it was just relegated the fourth spot, showing scrolls kept on being the patuas' most huge occupation. [19]

The Chitrakaras were most likely Hindus when they first arrived. As a result of their treatment by Hindu society, they changed their religion. Some claim they adopted Buddhism when it was the main religion in India and self-identified as Buddhists, yet they were still unable to flourish. They consequently converted to Islam during the Islamic Period and have remained Muslims ever since. They now belong to a community that is neither Muslim, Hindu, nor tribal as a result of this form of repeated conversion from one faith to another. [20]

There are a few hypotheses that make sense of the patuas' underlying home. A few scholastics feel that the Patua nation of Bengal began in the Mal Paharia district. Others accept that the patuas, who are of Austric family, developed into Aryanized Hindus following Aryanization. As was recently expressed, when Buddhism developed, they changed over completely to the confidence, which later extended to Tibet, Bali, Java, and Malaya. They by and by acknowledged Islam during the Islamic Time frame. It was noticed that the non-ancestral patuas didn't hold a status as high or as regarded as the patuas who had a place with the Santhal, Bhumij, and Kheria classes. They make this guarantee as a result of their ancestral legacy, eminently in Bengal. [21]

Bengal as well as different states like Maharashtra, Andhra Pradesh, Gujarat, Rajasthan, and Odisha have a long practice of telling neighborhood legends close by works of art. Hindu blessed locales like Kailash, Vrindavan, and Ayodhya as often as possible figure in pata workmanship. The Gazir pata, which depicted the fearless activities and triumphs of Ismail Gazi, a Muslim general who served the Ruler in the fifteenth hundred years, was a typical topic of the patachitra.

The patuas' paintings also occasionally changed from one place to another. When the Mangalkavyas first appeared and were given attention under the Senas' control in Bengal, the

patuas created songs and illustrated scenes based on their tales with the scroll-style pata and the charanchitra. The Manasa Pata soon rose to become one of their most well-liked topics after this. On the Manasamangal, these patas are based. It is a distinctive Bengali folk art. The patuas were more keen to create patas based on the Pir and the Gazi later, during the Islamic Period. The patuas now comprise a distinct society that is united by a shared occupation rather than by caste, religion, or social order. [22]

Pata craftsmanship comes in two assortments: little work of art on a short piece of texture and enormous fine art on a tremendous sheet of collapsed fabric. In fact, execution craftsmanship should be visible as both a presentation and a visual workmanship. A piece of silk, cotton, or some other texture is utilized for the patachitra, a kind of people workmanship that portrays conventional strict and social themes and pictures. The topics of the earliest patuas' works of art were commonly drawn from the Mahabharata, the Ramayana, and different fantasies, legends, and stories. Afterward, the scope of these subjects was enlarged to incorporate subjects from common and famous stories from the district. The patuas likewise assumed the job of singing poets, telling the story displayed in their compositions through melodies spoken in a droning way. Ordinarily, the patuas of rural Bengal are experts of parchment painting. Every episode of the story relates to one of the parchment's edges, which are isolated into segments. For the most part alluded to as patua sangeet, certain patua melodies are made by the patuas themselves, while others are passed down from their predecessors. Pata-craftsmanship has forever been dynamic, advancing and adjusting itself to address the issues of the general population. [23]

The Chitrakaras' playing a card game presentation a related way of painting. All over India, these playing a game of cards are alluded to as "ganjifa," except for Odisha, where they are known as "ganjappa" cards. It has been attested that the round of ganjifa cards previously showed up between the eighth and twelfth hundreds of years A.D., regardless of the way that their set of experiences is dark. in West Bengal's Mallabhum (Bankura). Ganjifa cards have for some time been prestigious as the making of Bishnupur specialists, who are known for their "Dashavatar Tash" creates. Normally, these customary playing a game of cards highlight the signs of Master Vishnu, whether they appear as creatures, people, or human-creature cross breeds. Nearby legends are undeniably common; in Sonapur, it is said that Ganjappa was

named for its maker, Ganjapada. Some case that the explanation the game is called Ganjappa is on the grounds that the Ganjam Locale of Odisha is where it was made. Because of the market immersion of more affordable printed cards from Europe and afterward Japan in the nineteenth hundred years, this type of workmanship become undesirable rapidly. Just Odisha actually rehearses this art now. Different districts, like Bankura (Bishnupur) in West Bengal and Sawantwadi in Maharashtra, have card creators, albeit these items are generally made for travelers, exporters, and authorities as opposed to for use by the neighborhood people.

The painted sara, a sort of craftsmanship that was beforehand very well known in Kalighat, Kolkata, is connected with the patas. Sara is a cover made of an earthen plate. Hindu divine beings and goddesses, including Durga, Lakshmi, Manasa, Shiva, and others, have their resemblances portrayed on the sara. In the neighborhood houses, the sara is habitually loved as opposed to the actual image. Nonetheless, the Kalighat patuas' point of view has now adjusted, and they currently state that the interest for saras has in essence vanished today. Thus, they don't the least bit participate in this style of workmanship. Nonetheless, saras are still sought after for Lakshmi Puja, numerous families in Kolkata actually love Goddess Lakshmi here. Individuals of West Bengal have generally viewed the sara as a promising sign and a work of people craftsmanship. The sara is still popular as a part of strict ceremonies. Truth be told, the image of a massive sara with a full symbol of Goddess Durga and her kids being revered by the minister in this book exhibits that the puja coordinators in this spot have found an immediate connection between the customary sara and the love of Goddess Durga.

It is intriguing to take note of that academicians and researchers, quite those from the fields of history, human science, socio-social history, and the historical backdrop of people craftsmanship and specialists, have produced an extensive variety of insightful and request situated writing. Meticulous examination has been finished on a great many subjects connecting with people workmanship, their signs, structures, development, and regional strengths on a worldwide, provincial, and neighborhood scale, which has uncovered a few features of this society fine art and its makers. In any case, the actual inquiry of the ongoing pertinence of this workmanship and the craftsmen, with regards to the quickly moving worldwide nature of way of life, the components of impulse applied by the globalization factor on the maker and the made, and the issues connected with legitimization, methods of

conservation, and monetary endurance, which are principally connected with redesigning social and financial geological boundaries, has not gotten the consideration it merits. Consequently, the ongoing review has endeavored to underscore and focus on the subject of the socio-social financial step by step processes for surviving of the patuas in these particular locales of West Bengal and Odisha from a social geographic viewpoint, as well as the defense of the continuation of a quite certain type of people workmanship (patachitra). [24]

The study of social and cultural geography encompasses a vast range of topics that span different facets of human behavior over time and space. India is a great place to do social geography research because of its diversity of sociocultural identities. Folk art forms are inextricably linked to folk culture in general, which is itself the product of several ethnic groups historically dispersed across various geographically defined regions and is nourished by them. Because of India's extensive social, cultural, and ethnic history and the subsequent mixing of ideas, expressions, and creative forms, academics have developed an interest in folk culture. Nevertheless, despite the extensive research that has been done in this area, it is likely that art historians, artists, and connoisseurs of art have chosen a sectoral approach. However, the focus of their insightful research revolved around how the inventions changed, improved, diverged, etc. Therefore, it is the social geographer's duty to examine the problem from the viewpoint of the makers, or the folk artists. This researcher has chosen to examine the background, current situation, and future prospects of a group of folk painters known as patuas in three historically significant locations in Eastern India. The researcher is interested in the influence of spatiotemporal changes in social, economic, and cultural variables on the lifestyle of the folk artists, in this case, the folk painters. After learning the main distinguishing features of the pata paintings, focus should turn to the painters. [25]

CONCLUSION:

Prior to the 20th century, however, only Mughal painting was valued by Indian art aficionados. Anand K. Coomaraswamy couldn't put Pahari and Rajasthani art on a decent foundation until 1916. His ideas gave all kinds of Indian art a new aesthetic dimension, and the West came to see the significance of Indian art in its entirety. Art aficionados continued to look for the artistic statements of the country painters after that point. As a result, although the hunt for folk art

was initially limited to Bengal alone, further centres of "folk" and "popular painting" were eventually discovered. [26]

Notice of the craftsmans is being coordinated into organizations in the Jatakas (Sengupta, 1973), one of the most established works of Indo-Aryan writing. Previously, there were eighteen such societies. They were comprised of weavers, carpenters, smiths, calfskin dressers, painters, artists, and the rest who worked in various exchanges. This shows that gifted craftsmans and a local area of craftspeople who stick to the customs went down through pupillary progression have been making workmanship and specialty starting from the dawn of history. Creativity used to be a culture that different gatherings of craftsmen got from their predecessors. The painters who got regal support finished the courts of the lords and badshahs of old and middle age India. Thus, people were allowed to partake in their imagination without agonizing over monetary prizes. They may along these lines try not to believe their imaginative undertakings to be productive. Not even once was their substantial endurance in risk. Notwithstanding, regal help decreased after some time. The present craftsman not just sparkles in that frame of mind as a side interest yet additionally offers his manifestations to clients who travel from everywhere the world to see the value in their craftsmanship. This is because of the commercialization of artistic expressions from one viewpoint and the increasing cost for many everyday items on the other. [27]

REFERENCES:

1. Gupta, R.P. Baboos, Bibis and Bhadramahila. In Naari: a tribute to the women of Calcutta, 1690-1990, 13-21. Calcutta: Ladies Study Group, 1990.
2. Dey, Mukul. "Drawings and Paintings of Kalighat." Advance (1932).
3. Dutt, Gurusaday. Gurusaday Dutt: Folk Arts and Crafts of Bengal: The Collected Papers. Calcutta: Seagull Books, 1990.
4. Palchoudhuri, Nandita. Interview by author. Personal interview. Kolkata, West Bengal, India, April 7, 2014.
5. Bhattacharya, Ananya. Interview by author. Personal interview. Kolkata, West Bengal, India, April 10, 2014.

6. Palchoudhuri, Ruby. Interview by author. Personal interview. Kolkata, West Bengal, India, April 8, 2014.
7. Sengupta, Jayanta. Interview by author. Personal interview. Victoria Memorial Hall, Kolkata, West Bengal, India, April 10, 2014.
8. Balaram, Singanapalli. "Design Pedagogy in India: A Perspective." *Design Issues* 21 (2005): 11-22.
9. Bannerjee, Sumanta. *The Parlour and the Streets: Elite and Popular Culture in Nineteenth Century Calcutta*. Calcutta: Seagull Books, 1998.30.
10. Yengkhom, Sumanti. "Harmony in Color." *The Times of India*, July 12, 2010.
11. Bose, Ratnaboli. "Kalighat Pata." Daricha Foundation. Bose, Ratnaboli. "Patachitra."
12. Daricha Foundation. Brown, Rebecca M. *Art for a Modern India, 1947-1980*. Durham: Duke University Press, 2009.
13. Hauser, Beatrix. "From Oral Tradition to "Folk Art": Reevaluating Bengali Scroll Paintings." *Asian Folklore Studies* 61 (2002): 105-122.
14. Das Gupta, Uma. "In Pursuit of a Different Freedom: Tagore's World University at Santiniketan." *India International Centre Quarterly* 29 (2002): 25-38.
15. Ghosh, Pika. *Kalighat Paintings from Nineteenth Century Calcutta in Maxwell Sommerville's Ethnological East Indian Collection*. *Expedition Magazine* 42 (2000): 11-20.
16. *Kalighat Painting*. DVD. Directed by Siddharta Tagore. New Delhi: Siddharta Tagore, 2011.
17. Milford-Lutzker, Mary-Ann. "Intersections: Urban and Village Art in India." *Art Journal* 58 (1999): 22-30.
18. Sinha, Suhashini, and Professor C. Panda. *Kalighat Paintings*. Ahmedabad: Mapin Publishing, 2011.
19. Pal, Pratapaditya. *Calcutta: Changing Visions, Lasting Images Through 300 Years*. New Delhi: Marg Foundation, 1990.
20. Subramanyan, K.G.. "The Craft Movement in Santiniketan." In *Mahamaya*, 29-35. Calcutta: Crafts Council of West Bengal, 1986.
21. Parekh, Bhikhu. "Defining India's Identity." *India International Centre Quarterly* 33 (2006): 1-15.

22. Bhowmick, Atul Chandra. Bengal Pats and Patuas: A Case Study."Indian Anthropologist 25 (1995): 39-46.
23. Purohit, Vinayak. Arts of Transitional India Twentieth Century. Columbia: South Asia Books, 1988.
24. Bose, Ratnaboli. Interview by author. Personal interview. Kolkata, West Bengal, India, April 7, 2014.
25. Scrase, Timothy J. "Precarious Production: Globalisation and Artisan Labour in the Third World." Third World Quarterly 24 (2003): 449-461.
26. Winchester, Simon. Simon Winchester's Calcutta. Footscray: Lonely Planet Publications, 2004.
27. Sen, Arup Kumar. "A Discourse on Nineteenth Century Bengal." Economic and Political Weekly 26 (1991): 66-68.

Author's Declaration

I as an author of the above research paper/article, hereby, declare that the content of this paper is prepared by me and if any person having copyright issue or patent or anything otherwise related to the content, I shall always be legally responsible for any issue. For the reason of invisibility of my research paper on the website/amendments/updates, I have resubmitted my paper for publication on the same date. If any data or information given by me is not correct, I shall always be legally responsible. With my whole responsibility legally and formally I have intimated the publisher (Publisher) that my paper has been checked by my guide (if any) or expert to make it sure that paper is technically right and there is no unaccepted plagiarism and henceforth it is genuinely mine. If any issue arises related to Plagiarism /Guide Name /Educational Qualification /Designation/Address of my university /college/institution/Structure or Formatting/ Resubmission / Submission /Copyright / Patent/ Submission for any higher degree or Job/Primary Data/Secondary Data Issues. I will be solely/entirely responsible for any legal issues. I have been informed that the most of the data from the website is invisible or shuffled or vanished from the data base due to some technical fault or hacking and therefore the process of resubmission is there for the scholars/students who find trouble in getting their paper on the website. At the time of resubmission of my paper I take all the legal and formal responsibilities, If I hide or do not submit the copy of my original documents (Aadhar/Driving License/Any Identity Proof and Photo) in spite of demand from the publisher then my paper may be rejected or removed from the website anytime and may not be considered for verification. I accept the fact that as the content of this paper and the resubmission legal responsibilities and reasons are only mine then the Publisher (Airo International Journal/Airo National Research Journal) is never responsible. I also declare that if publisher finds any complication or error or anything hidden or implemented otherwise, my paper may be removed from the website or the watermark of remark/actuality may be mentioned on my paper. Even if anything is found illegal publisher may also take legal action against me

AYAN SENGUPTA
DR. MINENDRA BISEN