

Analysis of the Socio-Economic Structure of Migrated *Pata* and *Nakshi Kantha* Artists in Birbhum District of West Bengal

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Abstract: This article analyze the social and economic condition of “Pata” and “Nakshi Kantha” artists who migrated from Bangladesh in Birbhum District and Bengal. Many have changed their occupation as well as changed their professions. Somehow the major portion of the population in this district of this artist community has been shifted to other occupation to get their livelihood. But even today some artists communities who have preserved their art from generation to till now. The condition of all these artists and the art of ‘Pata’ and ‘Nakshi Kantha’ also be highlighted in this article. The artist of “pata” painting and “nakshi Kantha”, most of them were Muslims. They have their community as called “pata chitrakar” and “nakshi kantha” artist’s in Birbhum district the villages around santiniketan. And now days in-between these Muslim villages the ‘pata’ painting artists (pata chitrakar) and ‘nakshi kantha’ artists were almost disappeared. Many of these migrated artists were again migrated to the densely populated regions of the country. The arts of these artists who settled in Bengal have either disappeared in today’s time or they have changed their profession.

Keywords: Pata - Chitra, Nakshi Kantha, Migration, Socio-Economic condition

1. Introduction

“Pata” and “Nakshi Kantha” are mainly folk art which are used describe handmade art, where people within a community do practice such art. It provides livelihood for its artisans which is also passed on second generation, it is also associated with aesthetics tradition which represents a cultural beauty.

The word “pata” is derived from the Sanskrit word “patta” which means ‘a piece of cloth’. Pata or ‘pot’ as pronounced in Bengali means a woven surface, a paper or wooden panel on which painting is done. The artists who do this kind of works are popularly known ‘patuas’; but they are also known as ‘chitrakars’, which literary means picture makers. It is interesting to note that the term has been adopted as a surname or a cast title. The term “patua” and “chitrakar” are used interchangeably, though the artists generally use the “chitrakar” as their surname. Traditionally ‘patuas’ were men, who were assisted by their womenfolk in several stages; but in recent time women have also come forward to lay their claim as ‘pata’ artists. These itinerant painters are part of a long lineage that has passed the tradition down for generations. In the past, ‘patuas’ travelled long distance to perform in small villages, singing the songs and unrolling the scrolls panel by panel to accompany the narrative in exchange for food, clothing or payment.

‘Nakshi Katha’ is the popular hand embroidery art from of West Bengal and Bangladesh. The word ‘Nakshi’ derives its origin in the Bengali word ‘Naksha’ that means design or pattern. This beautiful needle- work are done by rural women on a piece of cloth. ‘Kathas’ were made for everyday use, with beautiful designs and layout, stories are there about the making of a Kantha initially by a grandmother, which was left to her daughter or daughter-in-law who continued the piece down to the grand- daughter. That is why Kantha is a product of a particular family with

the imprint of generation. The world of Nakshi Kantha was mainly feminine. Men rarely participate in it. To choose cloth, decide on the types of thread to use, set designs charcoal, pencil and then stitching, everything was carried out by the women themselves.

Migration links from Bangladesh to India are very age old. In the 20th century, a large part from migration Bangladesh to India has been prompted by conflict: the division of Bengal in 1905 (which led to communal clashes that continued through the 1960s), the 1947 partition, the dispossession of land resulting from the East Bengal State Acquisition and Tenancy Act of 1950 and the Enemy Property Act of 1965, and the 1971 War of Liberation that led to the establishment of Bangladesh. Following independence, deprivation, violence, religious conflicts (Islam was declared as the state religion) and counter-insurgency operations, among others, pushed many Bangladeshis -including Bihari Muslims, Hindus, non-Bengali-speaking minorities and tribes, such as Chakmas, Marmas, Hajongs, Tripuras and others – to flee to nearby regions in India. Most of the war-time refugees and discriminated tribes went back to Bangladesh due to peace efforts in 1997, yet an undetermined number of Bangladeshis are believed to remain in India. Conflict continues to drive contemporary migration from Bangladesh to Northeast and East India, notably to West Bengal, Tripura, Assam, Orissa, Bihar and Jharkhand. Other states, namely, Uttar Pradesh, Uttarranchal, Chhattishgarh, Delhi, Maharashtra, and Madhya Pradesh also receive substantial inflows. Political instability, ethnic conflicts and religious discrimination and violation of human rights (including domestic violence in the case of female migration) are important push factors. Non-conflict factors, such as economic crises, crop failures, demographic pressures and natural disasters, also compel emigration from Bangladesh to neighboring India. This migration is a major issue in India because much of it is unauthorized.

Volume 12 Issue 10, October 2023

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Illegal immigration from Bangladesh to India, which includes both refugees and economic migrants, continues unabated. There is no reliable figure on the exact number of illegal immigrants from Bangladesh in India. An analysis of population growth and demographic statistics for Bangladesh and India in the last four censuses of 2011, 2001, 1991, and 1981, however, suggests with reasonable certainty that their number exceeds 15 million. Most of them have settled in states along the border with Bangladesh, and some subsequently moved to other parts of India, including its remote corners. A large number are engaged in menial jobs in metropolitan cities in different parts of India. The influx of such a large number of illegal Bangladeshi immigrants, particularly in the border states, has proved to be a huge challenge for India with serious implications for its resources and national security. It has substantially contributed to changing the demographic pattern in the northeastern states of India, where the locals feel overwhelmed by the outsiders. This has adversely affected their way of life and led to simmering tension between the two sides. Unauthorized migration from Bangladesh has raised concerns in India about insurgency, rising Islamic fundamentalism, violation of human rights, minority welfare, illegal trade. This issue has been played out in national and regional electoral politics. In the affected states, matters relating to “foreigners” have fueled unrest and sectarian violence.

2. Literature Review

For this study process we have chosen primary and secondary sources to collect the data. We have gone through many journals and books like The Aesthetic and Vocabulary of ‘Nakshi Kantha’ (Bangladesh national museum) by Perveen Ahmad; Bangladesh ‘Kantha’ Art in the Indo Gangetic Matrix by Parveen Ahmad; Making Kantha, Making home, women at work in colonial Bengal by Pika Ghosh; The rise and fall of Kalighat painting by Sharmistha Chaudhuri; Art of Bangladesh: the changing role of tradition, search for identity and globalization by Lala Rukh Selim; Intangible heritage transformation- Patanchitra of Bengal exploring modern new media by Dr. Lopamudra Maitra Bajpai; Bangladeshi migration to west Bengal a cause of concern by Jyoti Parmil Sarkar and other related books. And collected information by visiting the working sites of local ‘Patua’ and ‘Nakshi Kantha’ artists.

3. Methodology

Both the primary and secondary data was used in this study. The primary data is collected by village surveys of artists and face-to-face interviews of ‘Pata’ and ‘Nakshi Kantha’ artisans. Secondary data was collected through various e-resources, documentaries, articles and by books. We have gone through with the historical facts of migration from Bangladesh to India. Importantly spread all over the Indian states, also we analyzed the facts of numbers of migration and immigration to and from Birbhum District. The data analysis and documentation of Pata and Nakshi Kantha artists performing and practicing on this modern period.

4. Objective

The purpose of this article is to high light on the social and economic condition of migrated ‘Patua’ and ‘Nakshi Kantha’ artist. This study was to analyze the livelihood condition of the Pata and Nakshi Kantha artisans and also to investigate the problems they are facing in recent time. Several aspects has been examined in this study which revealed that Pata and Nakshi Kantha art, which at one time played an undeniable role in improving the quality of Pata and Nakshi Kantha artisans life is now facing many major challenges to meet the changing needs of modern society.

Ornamentation

Pata Painting- Many “*pata chitrakar*” was migrated in the 19th century in the vicinity of *kalighat*, kali temple, Kolkata, from being items of souvenir taken by the visitors to the kali temple, the paintings over a period of time developed as a distinct school of Indian painting, ‘*kalighat pata*’ painting, grew so popular form of art in past that these were replicated by the institutions and Govt. of around the world. From the depiction of Hindu Gods, Goddesses and other mythological characters, the ‘*kalighat pata*’ paintings developed to reflects a variety of themes. Their paintings depicting different professions and customs were also popular with the tourist. Even contemporary events like were the subject of many ‘*pata*’ paintings. The artists also choose to portray secular themes and personalities and in the process played in the Independence movement as well. But the artists are still struggling and trying to fulfilling their wishes or in other way trying to keep alive the age old art against every modernizing influence of the society.

Type of ‘Pata’ paintings- There are mainly two categories of ‘*pata*’ paintings:-

- 1) Scroll *pata*
- 2) Square *pata*

The “*patas*” or scrolls are made of sheets of paper of equal or different sizes which are sown together. Originally they would have been painted on cloth and used to tell the religious stories such as the medieval *mangal* poem. Today they may be used to comment on social and political issues such as the evils of cinema or promotion literary. The artist using the colours for their paintings are mineral colours which they can get from the plants and minerals as well as from the leaves, seeds, fruits, flowers etc. The gum of the Bel (Wood-apple) fruit and the seeds of tamarind fruit acts as a fixative and as a binder. Some of the colours and their sources are; lime powder for white, turmeric for yellow, lamp black or crushed burnt rice for black, pomegranate juice or vermilion paste for red, indigo for blue, broad bean leaves for green. Some artists purchase commercial paints to use in their art works. Similarly, many artist use brushes that they make out of goat and squirrel hair while other purchase readymade brushes. Usually the dark outlines are added at the end of the painting process. Cloths are adhered to the back to strengthen the seams. Often old cotton saris are used as the backing and the patterns of the fabric add visual depth to the ‘*patuas*’ presentation.

Besides this, another type of “*Pot Chitra*” of southeastern of Bengal was classed “*Gazi’s Pata*” painting. These were

practice around Birbhum region as well. As the Muslim Fakirs sometimes performed with this 'Pot Chitra', these were called "Gazi's Pot Chitra". In fact, the Muslim Victors and the religious preachers are termed as Gazi victor. Various fantastic stories of Gazi's miraculous power were painted on such Pata paintings. Pata Paintings is found with a tiger rider 'Gazi' on the mission subjugating the tigers. In some regions of East Bengal such as Mymensingh included the subjugation of tigers in "Ponchokoilyani Pot Chitra" as well. But Gazi's Pata Painting is not included in the West Bengal 'Ponchokoilyani Pot Chitra'.

Nakshi Kantha- Simultaneously the "nakshi kantha", the artists of 'nakshi kantha' are only rural women or women of villages. 'Kantha' has been rightly called the "recycling art". It became popular due to the need to reuse fabric and thread, when they become worn out. It was the art of turning the worn out old fabric and textile into things of beauty.

'Kantha' embroidery is predominantly the most popular form of embroidery practiced by the rural women. Although three to four layers of fabrics were used by the rural women in quilt making with old and worn out pieces of fabrics, including silk and embroidery thread from old cotton saris (especially white dhotis) to make 'kantha'. Once the fabric pieces were arranged into layers the kantha craft is designed entirely of tiny running stitch in different colors. Bengal 'kantha' is a fine example of rich tradition (see figure i) of handy-crafts still blossoming in rural India. 'Kantha' embroidery in India not only keeps alive the craftsmanship but it is also an important source of income for poor families.

The joy of 'kantha' is in the simplicity of design and the stitches. The fabric is covered with minute running stitches by changing color and direction to emphasize the forms. The way running stitch has been used it produced the extraordinary textured surface of the quilt. Designs are traditionally taken from nature (for example see figure ii) and include beautiful motifs such as trees, leaves, flowers, fish, snakes, tigers, elephants, the sun, the lotus flower, pond, river and the daily life activities as of the village well. Bright colors like red, blue, black and yellow have always been popular as much for the richness, they bring to the design as for their symbolic meaning. White and black are the colors of purity, passion and darkness; they also represent water fish and earth.

Types of Kantha- There were seven different types of 'kantha' based on how they are made and their use:

- *Arshilata Kantha*: These are small covers for the mirrors or toilet accessories with wide and colorful borders.
- *Beton Kanthais* square wrap used for covering books and the other valuables. They have elaborate borders.
- *Durjani Kanthaor Thalia Kantha*- these are quilted wallets made out of rectangular kantha pieces.
- *Lep Kanthais* a rectangular wrap heavily padded to make warm quilts. The whole piece is stitched in a heavy pattern. Simple embroidery is done on the finished quilt.
- *Oaar Kanthais* a pillow cover with simple design and a decorative border.
- *Sujani Kantha*: This is decorative quilted kantha used as blankets or spreads during religious rituals or other occasion.
- *Rumal Kanthais* made to be used as absorbent wipes or as coverings; they also have a central lotus with ornamented borders.

Some kanthas also includes appliqué works which were accomplished with one or two Ways. The first stage involves cutting a motif out of red fabric and then blind stitching the motif onto the surface of the kantha. The second version involves cutting the colored cloth into strips and couching the strips around the outline of the embroidered design. The universe is frequently spoken of as a "women fabric where everything and every human being has a place at the meeting point of the warp and weft". The complete woven cloth is a symbol of wholeness and integrity.

Bangladeshi Immigrants in India- India and Bangladesh shares longest border connection. It covers a length of 4,096.7 km abutting five Indian states viz. West Bengal (2,216.7 km), Tripura (856 km), Meghalaya (443 km), Mizoram (318 km), and Assam (262 km). Not being fully demarcated on the ground, the boundary, in many places, cuts through rivers, mountains, char lands, agriculture lands, and public institutions, and has resulted in the emergence of many enclaves on the border areas. Migration is primarily a product of economic and political crises that push people into leaving their homelands, usually involuntarily. economic disparities and frequent political confrontation and stand-off in the country also caused migration from Bangladesh. The frequent strikes, boycotts and political violence have reduced the scope of employment even for daily wagers. These factors compel the people to move towards an emerging India for better employment opportunities and stability.

Immigration from Bangladesh to India by State and Union Territory, 1981-2001(Based on place of last residence)

State/Union population	Territory			Total population (in 000's)			Number of immigrants			Number of immigrants per 100,000 total		
	1981	1991	2001	1981	1991	2001	1981	1991	2001	1981	1991	2001
East												
West Bengal	54,580	68,176	80,176	2,679,029	2,636,588	2,528,993	4,908	3873	3154			
Orissa	26,370	31,660	36,660	16,947	20,090	38,172	64	63	104			
Jharkhand	-	-	26,946	-	-	7,248	-	-	27			
Bihar	69,912	86,374	82,999	39,116	23,607	10,011	56	27	12			

North-East

Tripura	2,053	2,757	3,199	338,808	364,448	260,844	16,503	13,219	8,154
Arunachal Pradesh	631	865	1,098	963	1,742	6,591	153	201	600
Assam	NA	22,414	26,656	NA	213,077	114,844	NA	951	431
Meghalaya	1,335	1,775	2,319	14,793	6,399	4,586	1,108	361	198
Mizoram	493	690	889	1,226	737	929	249	107	104
Manipur	1,420	1,837	2,167	1,536	859	499	108	47	23
Nagaland	774	1,210	1,990	744	247	384	96	20	19
Sikkim	316	406	541	69	52	28	22	13	5

Central

Uttanchal	-	-	8,439	-	-	18,444	-	-	219
Chhattishgarh	-	-	20,834	-	-	15,795	-	-	76
Madhya Pradesh	52,178	66,181	60,348	21,704	22,310	10,631	42	34	18
Uttar Pradesh	110,862	139,112	166,198	38,458	44,663	27,053	35	32	16

South

Andaman & Nicobar Island	188	281	356	1,085	3,233	2,998	577	1151	842
Karnataka	37,135	44,977	52,851	2,839	3,260	4,400	8	7	8
Andhra Pradesh	53,549	65,508	76,210	1,121	4,000	4,779	2	6	6
Goa	1,007	1,170	1,348	15	17	77	1	1	6
Pondicherry	604	808	974	38	79	38	6	10	4
Lakshadweep	40	52	61	0	4	0	0	8	0
Kerala	25,454	29,099	31,841	25	1,720	22	0	6	0
Tamil Nadu	48,408	55,859	62,406	93	2,280	192	0	4	0

North

Delhi	6,220	9421	13,851	5,395	9,435	7,346	87	100	53
Rajasthan	34,261	44,006	56,507	1,950	2,890	2,565	5	7	5
Chandigarh	451	642	901	52	61	39	12	10	4
Haryana	12,922	16,464	21,145	357	584	695	3	4	3
Punjab	16,780	20,282	24,359	466	250	406	3	1	2
Himachal Pradesh	4,280	5,171	6,078	78	54	53	2	1	1
Jammu & Kashmir	5,987	NA	10,144	38	NA	50	1	NA	0

West

Maharashtra	62,784	78,937	96,879	8,754	12,403	15,796	14	16	16
Daman & Diu	-	102	158	-	1	8	-	1	5
D&N Haveli	103	138	220	0	9	5	0	7	2
Gujrat	34,086	41,310	50,671	382	730	341	1	2	1

India	665,287	838,584	1,028,610	3,176,071	3,375,829	3,084,826	477	403	300
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The higher increase in population in the border districts of West Bengal reflects the magnitude of cross-border migration from the neighbouring Bangladesh. The national growth rate of population was 21.6 per cent during the period 1951-61, whereas the corresponding rate was 32.8 per cent in West Bengal. The same trend was observed in the subsequent decades also. Among the decades, the highest growth rate was, to be sure, in the fifties immediately after the partition of India in 1947. However, the national growth rate of 22.7 per cent during the last decade of the Census i.e. 1991-2001 was higher than that of West Bengal (17.8 per cent), which may be interpreted as a sure indication of the reduction of inflows of refugees in the more recent times. If we look at the decennial growth rates in the border districts of West Bengal during the period of 1951-2001, the phenomenon of cross-border migration becomes more clear (in this table)

District-wise Decennial Growth Rate of West Bengal (1951-2001)

Districts	Decennial Growth Rate				
	1951-61	1961-71	1971-81	1981-91	1991-01
Bankura	26.17	22.02	16.93	18.12	13.79
Burdwan	40.95	27.06	23.46	25.13	14.36
Birbhum	35.55	22.80	18.01	21.94	17.88
Darjeeling	35.90	25.16	31.02	26.91	23.54
Howrah	26.51	18.58	22.74	25.71	14.60
Hoogly	39.02	28.72	23.86	22.43	15.72
Jalpaiguri	48.27	28.60	26.55	26.44	21.52
Cooch Behar	52.45	38.67	25.28	22.55	14.15
Kolkata	8.48	7.57	4.96	33.13	4.11
Malda	30.33	31.98	26.00	29.78	24.77
Medinipur	29.26	26.89	22.39	23.57	15.68
Murshidabad	33.46	28.57	25.49	25.20	23.70
Nadia	49.81	29.91	33.29	29.95	19.51
Puruliya	16.33	17.86	15.65	20.00	13.96
24 Parganas	40.84	34.53	27.10	21.02	21.87
West Dinajpur	35.51	40.50	29.31	30.05	26.12
Total	32.80	26.87	23.17	24.73	17.84

There are ten districts in West Bengal bordering Bangladesh viz. Cooch Behar, Jalpaiguri, Darjeeling, East Dinajpur, West Dinajpur, Malda, Murshidabad, Nadia, North 24 Parganas and South 24 Parganas. It is observed from Table 1 that the population growth rates in the bordering districts are more than the overall population growth of the State as whole. In the first decade immediately after partition, all the border districts had higher population growth than the overall growth rate of 32.8 per cent. The highest growth rate was observed in Cooch Behar (52.5 per cent) followed by Nadia (49.8 per cent), Jalpaiguri (48.3 per cent) and 24 Parganas (40.8 per cent). Among the interior districts, Burdwan (40.7 per cent) and Hooghly (39.0 per cent) had high growth rates. The intensity of growth rates has come down in the next two decades viz. the sixties and the seventies. However, there was slight increase in growth rates in the eighties. The border districts maintained higher growth rates except one or two cases such as Darjeeling during 1961-71. But Darjeeling maintained comparatively high growth rates during the next three decades. During the last decade i.e. 1991-2001, West Dinajpur (26.1 per cent), Malda (24.8 per cent), Murshidabad (23.7 per cent) and Darjeeling (23.5 per cent) were the leading growth districts in West Bengal.

Present Situation of Pata and Nakshi Kantha Artists

The *Patua* artists who migrated from Bangladesh are travelling artists found mainly in the district of Midnapur and Birbhum in West Bengal. This people have not yet reached a village lifestyle yet they keep themselves guarded. Many of these Muslim artists have changed their real name to Hindu name. They have adopted '*Chitrakar*' surname. One such is *Ajay 'Chitrokar'*, whose real name is *Ajizul Chitrakar*. There are other such painters who have two names. They used to travel from one village to another like vagabonds. They earn their living by showing these painting to villagers they still do.

The creator of this form of art, are known '*Acharyas*', so the *Gazis* or the *Fakirs* give their materials to *Acharyas*. They make these paintings. The *Gazis*, who are vagabonds, show them around in villages. So, the *Gazis* are essentially, middleman in this scenario. He helps making the paintings and he shows them around hence connecting these two communities. The *Acharyas* get their fees from the *Gazis* and the *Gazis* collect their fees in a barter system.

In West Bengal Pot Maya festival is a wonderful initiative that has been running for about 15 years now, where '*Patuas*' demonstrate their Patachitras and hold workshop to take visitors through the process of creating such Patachitras, that helps to spread the craftsmanship of the *Patuas* far and wide. While people like Anwar '*Chitrakar*' has won President's medal, many like Yakub *Chitrakar* have travelled across the globe as part of Art and Crafts exchange programs and exhibitions.

Now *Patua* artists painted about current events and issues well as mythological and natural subject. Some of their scrolls are commemorate tragedies like 9/11 and natural disasters such as tsunami and floods. Other promotes social and health education, such as those that explain preventive

measures to take against HIV/AIDS or the deadly coronavirus affecting the world today as well.

Pandemic COVID19 and Cyclone Amphan, which hit West Bengal in May 2020, also caused many problems, affecting village artists who live in traditional houses made of natural materials. Roofs tiles were blown away, houses were flooded, and paper-based artwork was damaged, resulting in further loss of income and hardship. Many of artists were facing despair and were thinking "Why should I paint another scroll? I already have so much painted." Many of them are turning away from painting, and back to farming, to make ends meet. Other artists like Swarna and Mamoni, were seeking new methods to get attention for their work and increase sales. Some turn to social media to showcase their art.

A quilted embroidery based craft form predominantly practiced by rural women as it originated as a household craft amongst rural families, with techniques passed down from mother to daughter and are popular dowry traditions. The *kantha* artisans from Birbhum district of West Bengal has gained immense popularity and are mostly practiced in the nearby villages surrounding Bolpur, also simply known as Bolpur Santiniketan, the cultural tourism destination of West Bengal. Bolpur is the main business center of it because of the presence of Tagore's Santiniketan and is the most prominent location for the purchase of *kantha* embroidery, particularly the *kantha saree* and *nakshi kantha* quilt. Initially, this art was taught in Shantiniketan. From there onwards, this art got recognition and spread outside. Contemporary forms of *kantha* craft find expression in sarees, stoles, apparel, home linen and accessories using cotton and silk as a base fabric. *Kantha* embroidery has been considered as inextricable part of the life of West Bengal, India, even when it was undivided and known only as Bengal and still maintains a strong cultural and social significance in Bengali society. It has become a means of livelihood and yet remains a household craft. The *kantha* of decorative types was a later development (Das, 1992). However, changing taste and modernization has made this traditional art dim and gradually this form of activity has been losing its identity. On the economic side of the *kantha* stitch, individual creativity is commercially colored up, *kantha* has now become identified with a new look and variety (Condra, 2013). As women of poorer classes did it, its production develops economic wellbeing of womenfolk. This kind of economic development affects the women, their families, and society. Thus, the economic development of society also helps to improve their socio-economic status. A number of women acknowledge that they have been able to overcome poverty and girls can pursue education. Many of the women artisans are maintaining their family from the earning of *kantha* craft as a source of income and occupation. Young girls are very interested in learning and pursuing *kantha* stitching as a livelihood. While the older women lack literacy, many young girls and women are continuing their study and pursuing *kantha* as a livelihood.

Aalima Khatoon, a female *kantha* artist from Nanoor village Birbhum district, received the President Award. Since receiving the President's Award, she had pursued it as her business. Many handicraft exhibitions are held in this

village. In which *Kantha* artists and artisans associated with these cottage industries are promoted. During the recent years, it has gained acceptance among young generation as a fashionable item. There is surge in demand for *Kantha* sarees during the festive season.

In 2020 India, the pandemic has affected the artists village in many ways, especially economically. In the past several years, the artists had received many visitors seeking to buy their creations, but during the pandemic no one is traveling. Due to lockdown orders, all fairs and exhibitions were canceled. The artists did not have much savings to continue for six to seven months without income. Reductions in income had led to food scarcity in the village as elsewhere in rural India. Aminur Hooda, secretary of Bolpur market committee said, hundreds of artisans are trying to survive by selling fish and vegetables since the second Covid surge in the country brought about lockdowns in many states, including West Bengal. Others have turned into migrant laborers. But some artists look at the positive side of the pandemic. The lockdown has provided them with ample time to work on new ideas. Through their art they gave message of dealing with the pandemic.

5. Conclusion

At the end if we compare the socio-economic status of migrated *Patua* and *Nakshi Kantha* artists most of the *Patua* and *Nakshi Kantha* artist have left these professions that made them depressed, angry and hungry. Many have decided to leave it. But some of them who were optimist did not lose hope, rather started to dream for better future and hence started to move in slow pace to face the life. The study sought to give an insight into the socio-economic status and the hindrances faced by artisans practicing the *patta* painting and *Nakshi kantha* craft.

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