



STUDY ON THE SOCIO-ECONOMIC SITUATION OF PATACHITRAKARS: A CASE OF NAYA VILLAGE IN SOUTH BENGAL

Sunil Prasad* Raj Kumar Pammi Anuradha Palla*** S. Raghu******

**Assistant Professor, University of Science and Technology, Meghalaya.*

& Assistant Professor, National Institute of Rural Development and Panchayat Raj, Hyderabad.*

*****Assistant Director, National Institute of Rural Development and Panchayat Raj, Hyderabad.*

Introduction

The handicraft industry is extremely important in the Indian economy. It is the second largest employment after agriculture. While providing a living for thousands of craftspeople, the industry also allows millions of individuals to realise their social and cultural potential. Crafts with mythological, religious, social, historical, and aesthetic expressions represent the qualities of Indian heritage while blending function and beauty. High job potential, low per capita investment and high value addition, participation of women and the underprivileged, environmental friendliness, and the ability to encourage creative abilities make the sector one of the most favoured sectors in the economic growth process. India, with its many ethnic customs and culture, is also a treasure trove of Indian handicrafts.

In many regions of the nation, exquisite handicrafts are created utilising a variety of raw materials. This includes handicrafts made of metal or wood, hand-printed fabrics and scarves, leather crafts, hand-knotted carpets and embroidered items, wood designs, shawls used as art objects, imitation jewellery, stone sculptures, and several other crafts.

One of the distinctive characteristics of handicrafts is that they frequently differ from one another in terms of the level of workmanship, style, colour scheme, and finish thanks to artistic ingenuity. Everybody's life is impacted by marketing. Numerous activities are involved in marketing, such as marketing research, product creation, distribution, pricing, advertising, and personal selling, as well as sales promotion, packaging, and branding. In order to detect, service, and fulfil customer requirements while achieving organisational objectives, marketing incorporates a number of tasks. Craft businesses, which are typically managed by lone proprietors, cannot afford to create a distinct and well-organized marketing structure.

The crafts produced by the Patuas of Sample Village Naya

The socioeconomic circumstances of the Patuas in Paschim Medinipur's Naya Village are the subject of the current study. Around 250 Patuas, a distinctive group of folk artists who are painters, lyricists, singers, and performers all wrapped into one, live in Naya, a charming small town. A vanishing group of folk performers is known as the Patuas. People who stubbornly hold onto the conventional profession are not artists and are ignorant of the painting medium. They are only roving minstrels that amuse the impoverished, uneducated people with songs from Hindu mythology that are depicted on scrolls as they romp and beg from village to village. Their father and grandfathers created these drawings or paintings. In the villages of West Bengal, there were practising Patuas prior to British colonisation and the Islamic invasion.

Paintings of epic tales on scrolls were historically carried by patuas as they travelled from village to village. As they unfolded their work in each hamlet, they would sing songs that told the tales shown on the canvas, fostering a vibrant oral culture that was enriched by visual art. The majority of their themes were religious in character, depicting both Hindu and Muslim narratives, the most renowned of which



were passages from the Ramayana and the lives of well-known Islamic saints. They did not set out to market their artwork. Instead, they lived off of donations received for their performances. They also grew their audience by frequently appearing at local fairs when visitors gathered from many communities.

Frequently, a family or individual vocalist might do just one pat. Each vocalist created their own tune to provide a distinctive sound, even if the stories that were drawn were repeated from artist to artist. The two religions that they portrayed also had an impact on the Patuas' way of life and culture. Many patuas self-identify as Muslims, according to a recent anthropological case study on the subject. However, when questioned about their religious practise, they claimed to observe an equal number of Hindu and Muslim holidays. In West Bengal, where rural populations were impacted by the migration of Muslim conquerors from the West as early as the 12th century, this dual identity is not unusual.

The distinctive features of patachite art are the sinuous and angular black outlines of the principal forms, which are subsequently filled in with vivid colours, with ornamentation and embellishments painted in black or white. The figures are forced up against the image plane in this arrangement, giving the illusion of two dimensions. all of the Patuaspaints, traditionally. In Puranas, Epics, Ancient Literature, and Historical Accounts, Patachitra is referenced. The manner of painting is reminiscent of the Ajanta, Harappa, and Mohenjodaro cave paintings. Over 2500 years of literature have included references to "Patuas" and "Chitrakars." According to some academics, the Santhals initially created "Patashilpa" as a kind of art.

Significance of the study

Folk artists known as the Patuas are a fading breed. Those who still adhere to the conventional profession are not artists and are ignorant of the fine art of painting. They are basically travelling minstrels that amuse the impoverished, uneducated peasants with Hindu legendary melodies that are depicted on scrolls while they tour and beg in different villages. Their dads and grandfathers created the pictures or paintings.

The artist community can improve their performances by learning information and communication technology; they can sell their artworks anywhere in the world by engaging in online commerce; they can communicate with customers and organisers quickly and independently without depending on the intermediaries who occasionally take advantage of and use the Patuas. The neighbourhood has to have access to contemporary education if it is to gain from globalisation. They have a variety of options for leveraging their artistic talents to make a living after receiving a conventional degree.

Some of them might work in Pattas' marketing, while others might run their own businesses. Despite the fact that certain organisations frequently provide some specialised trainings for them, the trainings are insufficient since they must also have at least some mainstream foundational education, such as a general degree or professional degree. Their lack of education makes it difficult for them to explain the genuine meaning of their work and to interact in English with tourists from other countries. They lack access to formal, contemporary education and training.

Review of Literature

Bouziane & Hassan (2016), the traditional handicraft business is a valuable resource for a nation's tourist industry's support and growth. There are several definitions of the traditional handicraft industry that vary from one another and from region to region. The value-added is higher compared to other



sectors, depending more on manual labour and local resources, and the traditional handicraft industry contributes to the national economy by: contributing to the GDP in a significant way. The purpose of this study is to investigate the variations within Algeria's traditional handicrafts industry, followed by an analysis of the development initiatives. The traditional handicrafts sector is aware of the need to grow and enhance its contribution to the growth of a nation as a whole.

Khan and Amir's (2013), according to author's analysis, village crafts are progressively losing market share to machine-made goods since they are more consistent and have a superior finish due to the availability of sometimes dispersed, inadequate, and unorganised data. The distribution chain and intermediaries are also included in this analysis, which can enhance large-scale marketing. The local products must be shown in as many airports, train stations, bus stops, commercial centres, etc. by all promotional and marketing organisations. As a result, local artists will receive more orders from overseas travellers, traders, marketing organisations, etc.

Kulshreshtha (2011) revealed that the small and informal enterprise and un-organised labour plays a important role of structural reforms of a developing economy. Unorganised sector also provides employment to a considerable section of population. Small, informal enterprises play an important role in shaping the growth of a developing economy undergoing a process of structural reforms.

Dash and Krishna (2011) observed in Orissa Craftsman market is that many of the master craftsmen are not willing to make any new designs due to fear of copying . In that case Government did not take any steps for preventing duplicating of designs and design registration.

Scoones (2009) noted that livelihoods perspectives start with how different people in different places live. These studies provided important inspirations to wider bodies of work that followed. In many livelihoods studies, although with a focus on the micro- economics of farm production and patterns of household accumulation. Studies focusing on livelihood and environmental change were also an important strand of work. A concern for dynamic ecologies, history and longitudinal change, gender and social differentiation and cultural contexts meant that geographers, Social anthropologists and socio-economists offered a series of influential rich picture analyses of rural settings in this period.

Rationale of the Study

In the study, the socioeconomic situation of the Patua population in Naya, West Bengal, is presented. The Chitarkars, who have practised this trade for many generations, are traditionally a community of both scroll painters and oral performers. In the era of widely consumed mass media and more recently following globalisation, both the community and their art are confronted with several difficulties. With this goal in mind, this study was conducted to better understand their predicament and provide some viable solutions to ensure the longevity of the artist and their art.

Objectives of the study

1. To understand the brief history of Patuas
2. To study the socio economic condition of Patuas of Naya village
3. To identify the existing problems of Patachitrakar practicing in Naya village

Location of the study Area: Naya, a charming small village, is home to about 250 Patuas or Chitrakaars, a distinctive group of folk artists who combine their talents as painters, lyricists, singers, and entertainers.



Methodology

The researcher created a questionnaire in order to gather information about the socioeconomic situation of the Patua village before going to the field. Thirty Patachitrakars households were purposefully chosen from the research region for the study's purposes. On the basis of the Chitrakars' respondents' responses, the researcher filled out schedules and gathered data. All of the Patachirakar from Naya Village participated in this PRA approach to encourage community involvement. The Chitrakars were personally interviewed to get the data.

Tools of Data Collection

A structured questionnaire was developed to capture the primary data about their socioeconomic situations of selected sample Patachitrakar households of Naya village. However secondary data was also collected for the purpose of the study from related websites, books, reports and journals. PRA: Participatory Rural Appraisal techniques have been also used to assess the future needs of whole artisan community of Naya village. After collecting the data, the researcher has analyzed the establishment of different age groups and the application of these categories to raw data through tabulations and then pi-chart pictures.

Profile of the sample respondents

Most of the artisan fall in the category of age between 40-50 years that are 11 in number and age between 30-40 years contributes 10. This is the age where artisans want to earn more for their family since they are able to work. The average age group of respondents is belonging to 40 years old who are involved in artisans work. Though all family members were also involve in this activity.

Age of respondent	Number of respondent	Percentage (%)
Bellow 20	0	00.00
20-30 years	7	23.00
30-40years	10	33.00
30-40years	11	37.00
Above 50years	2	07.00

Sex wise distribution of respondents

From the study it is observed that out of 30 Chitrakars 23 Chitrakrs were male and 7 Chitrakars was female respondents. In most of the family the male counterpart of the family have the artisan card though all family members has been engage in various activities of Patachitra. That is one of the reason that female Patachitra artisan did not participate in fairs and exhibition. They participated in mela's with their husband or male members of the family.

Marital Status	Number of Respondents	Percentage (%)
Married	28	93.00
Unmarried	2	7.00



Marital status of an individual in the society is an indicator of one's social status in addition to age, caste and other socio cultural factors. Marriage is an important social institution and been found in existence from the time immemorial. Marriage and marital relations are related to a person's status and different roles and obligations are related to it in addition to social accountability and commitment. In the study, most of the respondents are married. As per constitution, the marriageable age of girl is 18 yrs, and all the respondents are above this 18 age. 93 percent respondents are married and a few, 6 percent are unmarried.

Family Size (Members)	No. of Households	Percentage
Less than 5	14	47.00
5-7	10	33.00
7 & Above	6	20.00
Total	30	100.00

In traditional Indian society family remained joint or extended in which people from two or more generations live together. However, in this type of family, it is headed by the eldest male of the family and his authority is obeyed in general. The size of the family shows the availability of workforce in the family that influences the earning capacity and related economic aspects of the family. The data relating to the size of the family is presented table-3 basing on the number of members of selected household, all the households are broadly classified into three categories, i.e. less than 5 members, 5-7 and 7 members and above. The average size of the family is estimated at around five members which in conformity with the general pattern of rural India. Distribution of selected households into different family size group's reveals that majority of the families are in the family size of less than 5 members. Number of households between five to seven members and above seven members is marginal in both absolute and relative terms. This table clearly shows that 47 per cent Chitrakars have less than 5 family members followed by 33 per cent 5-7, and 7 & above by 20 per cent. The data reflects that the small families are more in the villages due practice of small family norm, awareness and understanding of the importance of the family planning, health consciousness of the children, economical status of the family and break down of the joint families.

Type of House	No. of respondent	Percentage
Brick Built	16	53.00
Mud Built	12	40.00
Thatched House	2	7.00
Total	30	100.00

Table 4 shows that 53% of Chitrakars house was brick build but 40% of them lived in mud build houses and it was found that 7% of Chitrakars living in thatched houses.



Educational Qualification	Number of respondent	Percentage (%)
Illiterate	8	27.00
Primary	17	57.00
Upper Primary	4	13.00
Madhyamika	1	3.00
Total	30	100.00

Education plays a vital role in the development of any trade or occupation. Educational level of artisans brings out through given below figure. It shows there is no professional training to the artisan. Due to lack of technical and professional training artisans were unable to use Information Technology, modern techniques and technological development for the artisanal sector. There is no primary school in Naya village and it is noted that the chitrakars and their families were migrated for melas and their children could not attend their exams. Financial problem lack of awareness leads to this situation.

The table-5 shows that the level of education of the chitrakars mainly primary level (57%) but 27% of chitrakars are illiterate. 13% of them have completed middle school and only 3% of respondents have completed matriculation. Due to this reason they could not find any other job rather being self-employed. Education has not only been an important precondition for sustained economic growth, both in the developed and the developing countries, but it has also played a critical facilitative role in the demographic, social and political transition of these societies. This is the reason unorganized workers face difficulties in finding job according their capacity and qualification.

Earning member of the family	Number of respondent	Percentage (%)
Husband	10	33.00
Wife	2	7.00
Both	4	13.00
All family member	14	47.00
Total	30	100.00

The number of earning members in the family is important parameters for the prosperity of any household. Chitrakar households having number of male earning members and husbands are the only earning members in the family. The table shows that 47 percent of all members are the principal earning members in the families which are the highest in number. Women artisans are not only looking after families as well as they doing handicraft work and selling their product in different artisan fairs where their products are being sold. According to economic change in the society, single earning member of poor family faced lots of difficulties since women remained at home looking after the house hold activities. According to situation society allowed some freedom to women who contribute remuneration to the families.



Table :7 Additional Occupation patterns of Respondent		
Additional Occupation	Number of Respondents	Percentage (%)
Agriculture	4	13.00
Business	3	10.00
Animal Husbandry	4	13.00
Others	2	7.00
None	17	57.00
Total	30	100.00

Occupation is one of the important, factors, determining the socioeconomic status of a person in the society. Occupation of a person has important role in determining the social and economic status. In traditional Indian society the occupation were related with the caste. The attributes of hierarchy and occupation are interlinked. There is a recognized ritual and social distance between different Varna levels and also between most of the Jatis at the same Varna level or outside it. Women were earlier engaged in the household jobs but now they also engage in artisan activity. Other than artisan work the chitraks also engages in agriculture, business, Animal Husbandry, daily labour work etc.

Table 8: Participation of sample respondents in Artisan Fairs		
Subject	Number of respondents	Percentage %
Participation in Artisan Fairs	21	70.00
Did not Participate	9	30.00
Total	30	100.00

Artisan Card gives an opportunity to participate and open stalls in any fair all over India without charging any fee. The below figure shows the participation of artisan in fair .Out of 30 sample respondents, 21 (70%) Chitrakars have participated in various fairs using their Artisan Card even outside West Bengal. None of them were charged any fee for opening their stalls. The rest 9 Chitrakars, who could not participate, though they were willing but couldn't get permission from their husbands and family members, this was their challenge for them and few of them could not go because they were unable to take out time as they were busy in their household works.

Major Findings of the study

1. In Naya Village most of chitrakars migrated from Purba Medinipur to Paschim Medinipur for better livelihood.
2. The study reflects that the small families are more in the village due practice of small family norm ,awareness and understanding of the importance of the family planning ,health consciousness of the children, economical status of the family and break down of the joint families.



3. Most of the respondents houses are brick build in the Naya village it indicate the economic growth of the Patuas.
4. There is no professional training for Chitrakars. Due to lack of technical and professional training artisans were unable to use Information Technology, modern techniques and technological development for the artisanal sector. There is no primary school in Naya village and it is noted that the Chitrakars and their families were migrated for melas and their children could not attend their exams. Financial problem lack of awareness leads to this situation.
5. Women artisans are not only looking after families as well as they doing handicraft work and selling their product in different artisan fairs where their products are being sold. According to economic change in the society, single earning member of poor family faced lots of difficulties since women remained at home looking after the house hold activities. According to situation society allowed some freedom to women who contribute remuneration to the families.
6. To become self-reliable, artisan should have some capital but due to ignorance they have not taken loan form bank. It seems that artisans have not been educated on the schemes under which they supposed to get the benefit.
7. In most of the family the male counterpart of the family have the artisan card though all family members has been engage in various activities of Patachitra. That one of the reason that female Patachitra artisan did not participate in fairs and exhibition. They participate in melas with their husband or male members of the family.
8. After getting exposure in artisan fair, there was increment in work as their work was recognized as well as advertised which helped them to get bulk orders for their items. They also got an idea about the demands of the customers which helped them in making the required modifications in their work.
9. Comparing to saving habit of the artisan before and after getting artisan card, there is not much difference since the need and demand of the family is increasing. If income has not much increased in the family therefore they are not able to save for their future.
10. Other than artisan work the chitraks also engage in agriculture, business, Animal Husbandry, daily labour work in lean season.

Discussion and Conclusion

The study has been observed the history, socio economic condition and existing problems of Patachitrakars of artisan community of Rural South Bengal. The study found the following suggestions for development of Patachitrakars;

1. Advanced and specialized training programme for the Artisans would provide capacity building to Artisans particularly among women.
2. Department of Rural development and Department of urban development and District industry Centre (DIC) should organize capacity building programme among women Chitrakar as well as artisans.
3. Provision of Social Security for the Patachitrakar because they belong to unorganized sector they still lacking social security programmes.
4. Government should arrange of Awareness Programme among all Patachitrakar regarding recent development & innovation in the Artisanal sector as well as arrangement of Exposure visit in national Trade Fair and other fair will provide knowledge among artisans regarding development and technological changes in the artisanal sector at national level.
5. Design registration should be done. That means whatever designs any artisan has introduced on any item should be registered. Then no one can copy it.



6. Awareness creation could be arranged by organizing workshop and seminars on different artisan credit card schemes, bank linkage and loaning, developing market and providing capacity building on productivity and marketing
7. It is very important that advocacy and networking with banks and other financial institutions to be strengthened so that scheme is properly implemented. It is also seen that artisans do not flourish their trade due to difficulties with and challenges with government and banks.
8. For the recognition of artisan government should take initiative to set up training institute and promote usage of artisan products in and around the state. Time to time government should reward artisans in order to motivate them developing their skills.

The artisan work should receive proper recognition in the society. There are lots of institutions for promoting modern design and it has been the career and profession for modern age of people. It is the time for the government to recognize and raise similar type of technical training to encourage for self-employment of artisan who has been involved in their life to survive and beautify the world through natural products.

Most of the women artisans belonging to poor background need back up their economic status through providing them modern technique since they face the difficulties in increasing the product quantity in the market. The demand oriented training would provide more income to the families. So that and state government need to provide much more supports and efforts to the artisans to sustain the culture through promoting their products in the market. Thus there need a strong advocacy with the state government to implement the programme for artisans at the grassroots level and their socio-economic status increases in the society.

References

1. Dash, M., & Krishna, C.V., (2011). Marketing Of Handicrafts- A Challenge for Artisans A Case Of Orissa State-India. *The International Journals Research Journal of Social Science and Management* 1(3).pp 127-144
2. Kulshreshtha, A.C., (2011) *Measuring the Unorganized Sector in India*, International Association for Research in Income and Wealth Published by Blackwell Publishing.(Oxford) Series 57, Special Issue.
3. Siyanbola, W., A. Abiodun, E., Oluseyi, I., O., O., Sanni, M., (2012). *Indigenous Technologies and Innovation in Nigeria: Opportunities for SMEs*. *American Journal of Industrial and Business Management*. 2, pp 64-75.
4. Haan, L.J.D. (2012). *The Livelihood Approach: A Critical Exploration*. *Erdkunde*, Bd. 66, H. 4 (October - December 2012), pp. 345-357
5. Khan, W., & Amir, Z. (2013) *Study of Handicraft Marketing Strategies of Artisans in Uttar Pradesh and Its Implications*, *Research Journal of Management Sciences* 2 (2). pp 23-26.
6. Jena, S., & Mohapatra, H. (2009) *Sustainable Livelihood for Informal Workers – A Case Study of Appliqué Workers of Orissa*.
7. Yadav, M. (2012) *Role of Artisans In Rural Development: A Study of Mahindergarh District*, *International Journal of Research in Economics & Social Sciences*. 2(11)
8. Lemkea, S., Y, Farideh. Eisermann, A.C., Bellowsa, A.C., (2012). *Sustainable livelihoods approaches for exploring smallholder agricultural programs targeted at women: Examples from South Africa*. *Journal of Agriculture, Food Systems, and Community Development*. 3(1).



10. Bouziane, F., & Hassan, A. (2016). Strategic Determinants for The Development Of Traditional Handicraft Industry Of Algeria. *International Journal of Managing Value and Supply Chains*. 7(1).
11. Dorward, A., Anderson, S., Clark, S., Keane, B., & Moguel, J. *Asset Functions and Livelihood Strategies: A Framework for Pro-Poor Analysis, Policy and Practice*. United Kingdom Department for International Development (DFID).
12. Utuk, I.O. (2014). The Role of Non-Governmental Organizations (NGOs) In Participatory and Sustainable Rural Economic Development in Nigeria. *IOSR Journal of Economics and Finance*. 4/1. PP 22-30.
13. Sajid, A., A., Khan, A.N., Iqbal, S., Abbas, S., Kashif, I., Muhammad, S. and Salman,
14. M. (2018) Socio-Economic Constraints Affecting Sustainable Rural Livelihood. *Arts and Social Sciences Journal*. 9/1. PP3-5.
15. Scoones, I. (2009). Livelihoods perspectives and rural development. *The Journal of Peasant Studies*. 36/1. PP 171–196
16. Dak, T.M., *Rural Industrialization: Challenges and Responses*, North Book, Delhi, pp-23-24
17. Florence, K., *Uganda Handicrafts Export Strategy*, ITC Report, WTO
18. Ghosh, A., *The Patua Community of Bengal: An appraisal on Patachitrakar and Bede*, State Rural Livelihood Mission, Rural Development Department, Govt. of Jharkhand.

Websites References

https://shodhganga.inflibnet.ac.in/bitstream/10603/45651/9/09_chapter%204.pdf
https://shodhganga.inflibnet.ac.in/bitstream/10603/28832/10/10_chapter%205.pdf
http://planningcommission.nic.in/reports/sereport/ser/stdy_villgeval.pdf
http://resourcecentre.foodrisc.org/mixed-methods-research_185.html