

Modernisation, Globalisation: Continuity and Challenges of the *Patua* Community

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Abstract

In the distant past, 'Pat' meant a piece of cloth. And the picture painted on the 'Pat' by Patua artists was known as 'Patachitra'. Although this special art style of the Patuas, an ancient group of artists of Bengal, is traditional, this artist community and their art have gone through many setbacks in the modern era. Especially since the second half of the 20th century, the connection between the Patua artists and their ancestral profession of Patashilpa began to decline. Patashilpa has been affected by various factors of modern-day life. Globalisation is one of them. One of the main focuses of this article is to trace the effects of modernisation and globalisation on Patashilpa. How modern-day culture and the discovery of the latest means of entertainment caused the degeneration of the art form gradually, is to be another point to probe into in this article.

Keywords: *Pat, Patua, Patachitra, Globalisation, Modernisation, Hinduism, Brahmanism, Chitrakar, Chakshu Dan Pat.*

Introduction: *Patua* community is one of the oldest artist community of Bengal. The traditional craft followed by this *Patua* community is *Patachitra*. In the distant past, 'Pat' meant a piece of cloth. And the picture painted on the 'Pat' by *Patua* artists was known as 'Patachitra'. Although this special art style of the *Patuas*, an ancient group of artists of Bengal, is traditional, this artist community and their art has gone through many setbacks in the modern era. Especially since the second half of the 20th century, the connection between the *Patua* artists and their ancestral profession of *Patashilpa* began to decline. *Patashilpa* has been affected by various factors of modern day life. Globalisation is one of them. One of the main focuses of this article is to trace the effects of modernisation and globalisation on *Patashilpa*. How modern day culture and discovery of latest means of entertainment caused degeneration of the art form gradually, is to be another point to probe in to in this article.

Methodology: This article is based on experience gathered from extensive fieldwork, and this research work is simultaneously descriptive and analytical. Some primary resources as well as some secondary resources have been used to carry out this research article. Among the primary

resources are some *Patachitras* (Scroll paintings) of past and present times, some ingredients used for *Pat* painting, *Patua Geet* collected from the *Patuas*, interviews with the *Patuas* and field works, some written records collected from *Patuas* etc. are noteworthy. This article has been conducted following the principles of the historical research method. The study is based on both archival and non-archival and published and unpublished data. This research article is based on an extensive evaluation of primary sources. Along with primary data, some official letters, interviews of some important personalities etc. have played a significant role. Important personalities i.e. veteran *Patua* artists, award-winning *Patua* artists, representatives of the *Patua* community who are no longer associated with this art, those who have researched *Pat* and *Patua*, etc.

Historical Context: For ages Indian folk-artists have been engaged in the art of *Patachitra* making. It amounts to an innovation in the field of art without any technological sophistication. *Patachitra* art can be said to be like a story arranged in rhyming speech. Before the modern age, it was the means of entertainment for people. The paintings created by the *Patua* artists of Bengal are a fusion of movement with melodic narrative. Bengali *Patachitra* is a style combining motion and narrative. It is also clear that they adopted Hinduism during the advent of Brahmanism. At one stage of the progress of Buddhism, they adopted Buddhism, and at some stage during the Sultanate period and the invasion of Mughals, they adopted Islam.

Impact of Modernisation: The potential and power of traditional Indian folk art was recognized by Indian and British scholars some time ago. '*Patachitra*' and '*Kalighat Pat*' inspired Jamini Roy and Nandalal Bose, two famous painters of pre-independent India. Inspired by the paintings of these artists, other contemporary Indian artists have since tried to use elements of folk art in their art. In certain districts of West Bengal, traditional *Patua* artists who paint traditional paintings still exist. But modernity has greatly influenced the art of their forefathers. This folk art of the *Patua* community of West Bengal has gone through many evolutions. Muchiram Chitrakar, Basudeb Chitrakar, Banku Patua, Ajit Chitrakar, Dukhushyam Chitrakar, Bahadur Chitrakar, Abed Chitrakar are traditional folk artists or *Patua* painters from West Bengal where they are called *Patua* or *Chitrakar*.

A *Patua*, usually from Birbhum district, is also called a '*Jadu Patua*' because '*Jadu*' meaning magic is believed to be performed by him whilst using his painted scroll as a medium¹. A *Jadu Patua* wanders from one village to another carrying the *Patachitras* depicting various themes. While travelling in tribal regions if he hears of any death in a Santhal village, he goes to the bereaved family members and after consoling them shows the scroll on which he has painted figures resembling the Santhals; complete in all details but with one important omission that of the eyes. He then shows his willingness to paint the missing eyes in return for an appropriate

price. He acquires payment in the form of money or an object of domestic use because the Santhals are convinced or rather made to believe that the painted figure in the scroll is an image of their own relative who has died. They also believe that the departed ones would certainly have a hard time in the afterworld. How can they go to heaven without being able to see! *Patachitras* of this type are known as '*Chakshu Dan Pat*'². A *Patua* also caters to villagers who are not tribals. He goes to them with scrolls depicting mythological stories of Rama and Krishna and also some folk-lore about Manasa Devi, Behula, Satyapir and legendary figures.

Globalisation and Revival: Apart from religious stories, some of the scrolls that a *Patua* paints and shows depict themes of a secular nature including those based on the regional scandals that the villagers know of and love to gossip about. Each *Patua* is also a good singer and entertainer. He sometimes writes a new song, especially when he paints a scroll based on a theme which neither he nor his forefathers painted before. He also composes tunes for the song. This is how modernity and globalization have affected the *Patua* community. Many subjects of modern civilization, contemporary era have been the subjects of paintings by *Patua* artists. As they painted *Pats* and made songs about various government projects, contemporary socio-economic, political issues are also reflected in their *Patachitra* paintings and *Patua* songs. *Patua* artists have even been seen painting *Patachitras* and making *Patua* songs about the Corona epidemic that emerged in 2020 and the 2024 Lok Sabha elections.

The *Patachitra* painted by *Patua* artists is not only stuck in the villages of Bengal, but has gone to other parts of the country and even outside the country. This trend was particularly noticeable in the 20th century. And in the 21st century, the liberal attitude in the global marketing system, the availability of products, multiplies this trend. During 1985 A.D., Ajit Chitrakar and Dukhushyam Chitrakar were invited to participate in one workshop at Baroda³. On the very first day of their arrival Dukhushyam composed a song 'Baroda Ajob Karkhana' in Bengali and also painted a scroll based on it. The title of his song means Baroda, a strange place.

The stylization of figures and delineation of the details in this *Patachitra* were similar to the other *Pats* Dukhushyam had painted earlier and brought with him. But the theme certainly was 'Ajob', to use the artist's own term. In the scroll he expressed his excitement at the long journey, perhaps his very first one, across the country:

"To my restless heart I said

Come, let's go to Baroda..."⁴

Dukhushyam also expressed his various surprises and 'strange' experiences that he had during his first day in Baroda:

“On reaching the railway station,
You will find auto rickshaws!
Wherever you want to go,
You will be able to reach,
What a strange place is Baroda!
(But) What a strange place is Baroda!
In D.N. Hall, we got shelter
In L.B.S. Hall, we ate.
But all we could get was vegetarian,
Yes! only vegetarian.
Meat and fish, (we) could not get, Just could not get,
What a strange place is Baroda!”⁵

(Jyoti Bhatt, *Reflections on Contemporary Events in the Pata Paintings of Ajit Chitrakar and Dukkhu Shyam*, Seminar on ‘Art & Life in India since Independence’, 4-8 June, 1988, Indian Institute of Advanced Study, Rashtrapati Nivas, Shimla-171005)

Another *Patachitra* made by Dukhushyam was ‘America, ki Ajob Karkhana’⁶. In this *Patachitra* Dukhushyam had tried to interpret a theme which required abstract symbols of a conceptual nature that he had never used before. He perhaps did not even understand their scientific context fully. The *Patua Geet* was entitled ‘America, ki Ajob Karkhana’ (America, what a strange place it is!). Though the title sounds like ‘Baroda Ajob Karkhana’ the similarity ends here. The previous *Pat* was a kind of compliment. But this *Patachitra* and its song were, in fact, the folk artist’s protest against the country an account of its nuclear arms and power. The artist’s choice for the term ‘Karkhana’ (meaning a factory) for a place is quite intriguing. It was apparent from the song and the *Pat* that Dukhushyam had done a fair amount of homework before composing the song and painting the *Pat*. This can be considered a remarkable achievement for a villager with hardly any schooling!

National Award Winning Patua Artists of West Bengal: Some of the National Award winning *Patua* artists of West Bengal are-Rajani Chitrakar (Akubpur Village, Sutahata, Purba Medinipur), Gauri Chitrakar (Nirbhaypur Village, Daspur, Paschim Medinipur), Srish Chitrakar (Akubpur Village, Sutahata, Purba Medinipur), Gurupada Chitrakar (Naya Village,

Pingla, Paschim Medinipur), Anwar Chitrakar (Naya Village, Pingla, Paschim Medinipur) and Kalpana Chitrakar (Habichak Village, Chandipur, Purba Medinipur).

Rajni Chitrakar was a well-known *Patua* artist of undivided Bengal. He was the first artist from Medinipur district to win the National Award. Rajni Chitrakar was born around 1892 AD in Akubpur, Sutahat, Haldia. Rajni Chitrakar's father's name is Umacharan Chitrakar, from whom he learned *Pat* painting⁷. His mother's name is Tarangini Chitrakar. Rajni Chitrakar left the village and moved to Kalighat for livelihood. In Kalighat, he used to make clay dolls and *Pats*. Gradually, a fundamental trend was born in the *Pat* of Kalighat by his hands. Rajni Chitrakar was identified as '*The last Patua of Kalighat*' in the '*Statesman*' newspaper. Because in 1930, the style of *Kalighat Pat*, which had ended, was revived at the insistence of Rajni Chitrakar. The central government decided to give the National Award to 13 people including Rajni that year. On January 25, 1965, the President of India Sarvapalli Radhakrishnan presented the National Award to Rajni Chitrakar. Rajni Chitrakar once set up a school of mythological painting in his village Akubpur. In 1950 Rajni Chitrakar was elected as the President in the session of Chitrakar Sabha. But currently the art of painting is almost extinct in Akubpur, the village of Rajni Chitrakar. Only two of Rajni Chitrakar's lineage have maintained this streak in any way.

Gauri Chitrakar, one of the *Patua* artists of the *Patua* community of Medinipur district, won the National Award in 1985 from the then President of India Giani Zail Singh. Gauri Chitrakar's real name is Gofuran Bibi. This veteran *Patua* artist of Nirbhaypur village of Paschim Medinipur district painted the '*Narmedha Yagya Pat*'⁸. She won the National Award for this *Patachitra*. That artful painting is still in the Delhi Museum. Gauri Chitrakar won the special award for the first time at the State Folk Culture Festival in 1982 for her painting '*Krishna Leela Pat*'. In 1984-85 she stood first in the State Craft Competition. Apart from West Bengal, she received honors in Rajasthan, Bengaluru, Hyderabad. The West Bengal government gave a grant of Rs 1 lakh to this *Patua* artist. Gauri Chitrakar passed away a few years ago.

Srishchandra Chitrakar was the son of Rajni Chitrakar, the last *Patua* artist of the Kalighat genre. On January 24, 1968, Srishchandra Chitrakar won the National Award for '*Banglar Ekchalar Mati Durga*'. The then Vice President of India V. V. Giri handed over this honor to him. It is a rare event for both father and son to receive such honor from Medinipur district. Srishchandra Chitrakar better known as Srish Pal. He was born in 1919 in *Patua Para* of Kalighat. Because previously his father Rajni Chitrakar left Akubpur and moved to *Patua Para* in Kalighat. Srishchandra Chitrakar started making clay dolls and painting *Pats* at Kalighat with his father Rajni Chitrakar and maternal uncle Fakir Chitrakar. *Patua* artist Srishchandra

Chitrakar changed into idol artist Shirish Pal. But he never turned away from *Pat* painting.

Gurupada Chitrakar was a well-known *Patua* artist of Naya village in Paschim Medinipur district. Gurupad Chitrakar won the National Award in 2000 for *Patachitra* painting.⁹ His real name is Jumman Chitrakar. He made Naya, a village of *Patua* artist in Medinipur district, well known¹⁰. Another National Award winning *Patua* artist Gauri Chitrakar is Gurupada's sister-in-law. Gurupada's actual home is in Perua village under Sabang police station. Apart from traditional colors, Gurupada Chitrakar painted many *Pats* using natural colors. Special mention should be made of the support of 'Bangla Natak.com' in the prosperity of *Patua* artists of Naya village. Gurupada Chitrakar traveled to different parts of the country with his Scroll paintings. Besides, Gurupad Chitrakar has taken his *Patachitra* to countries like Spain, Italy, America, South Africa, California, London, New Mexico etc. Recently the West Bengal government awarded him an honorarium of Rs 1 lakh for his *Patua* art. Gurupada Chitrakar passed away recently.¹¹

Anwar Chitrakar won the National Award for *Patachitra* painting in 2006. He painted *Patachitra* on 'Chandimangal'. Anwar lives in Naya village of Paschim Medinipur district. His two sisters Swarna Chitrakar and Sushma Chitrakar are also famous *Patua* artists of this state. Anwar Chitrakar's 'Chandimangal' *Patachitra* is housed in the 'Prince of Wales' Museum, Mumbai. Currently this museum is known as 'Chhatrapati Shivaji Maharaj Sangrahashala'. Besides, many *Patachitras* of Anwar Chitrakar are collected in Delhi Metro Station, Mumbai Airport, Albert Museum in London. Anwar Chitrakar went to Germany in 2012 for the fame of his paintings and in 2013 he went to Japan to participate in the Indo-Japan Festival.¹²

Kalpna Chitrakar is a National Award winning *Patua* artist of Habichak village in Purba Medinipur district. Kalpna Chitrakar's husband Nuruddin Chitrakar is also a good *Patua* artist. All their family members are involved in the *Patashilpa* in one way or another. His two sons Bappa Chitrakar and Pintu Chitrakar also painted *Pats*. Kalpna Chitrakar painted a *Pat* with tribal life-stories on art paper about 9 feet long and 28 inches wide. It took her four months to paint this *Patachitra*. Her *Pat* was sent for the National Award from district level to state level. This initiative was taken by the Office of Development Commissioner Handicrafts Ministry of Textiles. Accordingly in 2018 Kalpna Chitrakar of Medinipur District received the National Award for this *Patua* art. She received this award from the then Union Minister Smriti Irani.¹³

The influence of modernity and globalization can also be seen in the characteristic features of the professional associations that have developed in the *Patua* community. For example, the *Patua* artist community of Chandipur in Purba Medinipur district has formed 'Habichak

Nankarchak Loka Shiksha Shilpa Patua Samiti' (Nankarchak, P.O. Nandapur, P.S. Chandipur, Dist: Purba Medinipur) for the professional protection of their artist community¹⁴. The aims and objectives they have set for this 'Habichak Nankarchak Loka Shiksha Shilpa Patua Samiti' are particularly noteworthy in this respect. These are as follows:

1. To improve the moral and social character of the common people of the area on the basis of non-political and non-communal.
2. To provide full facilities necessary for physical, moral and intellectual development of people.
3. To provide assistance to any sick, needy and poor artists including common people in all possible ways.
4. To establish Patua schools for the promotion and development of education, arts and culture.
5. Support to artists associated with other handcraft industries of the area along with promotion of Patua art and drawing.
6. Arranging participation of artists in various fairs and government markets for marketing art materials.
7. Planning Patua songs with Patachitra stories drawn by Patua artists and conveying the quality of Patua art to common people through Patua songs.
8. To foster healthy competition among the people engaged in the industry and to create a larger market for the industry.
9. Setting up various types of handicraft industries for employment of unemployed youth.
10. Accepting money as loan or donation to any individual, NGO organization, State Government Rural Industries Institutions, Central Government Rural Industries Subsidiary Institutions, State Governments and the Central Government for the development of arts and artists¹⁵.

Members of the *Patua* community belonging to the 'Habichak Nankarchak Loka Shiksha Shilpa Patua Samiti' have set these ten points as the objectives and goals of their association. They have specific management committee headed by *Patua* artists to manage this association. This information has been collected from Abed Chitrakar, secretary (2018-19 & 2020-21) of 'Habichak Nankarchak Loka Shiksha Shilpa Patua Samiti' regarding the management committee of their association¹⁶. This committee is valid for a specified period. When the period is over, the members of the *Patua* community form a new committee.

The research scholar have also got an opportunity to visit the online Exhibition entitled '*EI SAMAYER PAT: TALES OF OUR TIME*'— recent *Patachitra* paintings of Anwar Chitrakar organised by Emami Art, held on 5 July 2020—31 July 2020.¹⁷ The paintings of Anwar Chitrakar in this online exhibition showcased his artistic talent to convey the pandemic times we were living in. Anwar Chitrakar was born in 1980 into a traditional Patua family in West Midnapore. He received training in *Patachitra* from his father, Amar Chitrakar.¹⁸ Anwar paints *Pat* in the style of Kalighat painting. The artist has given a contemporary touch to traditional Patashilpa here. He has played the role of a fluent storyteller as an artist, and also delivered satirical portrayals like a witty comedian.

Anwar lives and works from Naya village, which is home to over two hundred families of folk painters or *Patuas* working as a close-knit community.¹⁹ Unlike many of them, Anwar is contemporising traditional art forms, responding to the art world's renewed interest in making the tribal and folk art more mainstream.

Details of Anwar Chitrakar's recent *Patachitra* paintings in this online exhibition are recorded here—

Description of the first *Patachitra*:

Title: *Bhalobashar Chotto Jaega* (sold)

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

In this painting, the artist humorously depicts the new situation of young lovers that has emerged during the lockdown. With coffee houses and public parks closed due to the lockdown, their car has emerged as a romantic spot.²⁰

Description of the second *Patachitra*:

Title: *Hot Hero*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

In the context of the global lockdown, the painter has reinterpreted the old theme of heroes and heroines in a new light. Everyone has been forced to stay indoors. In this situation, the hero has become a smart kitchen cook instead of emerging as a mature romantic person. On the other hand, the heroines are spending their pleasant time by playing cards.²¹

Description of the third *Patachitra*:

Title: *Gari Ashche*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

This is a satirical picture. Here, the artist shows that police officers are upset because there are no cars on the road during the lockdown and they are unable to collect bribes from drivers. Tired of waiting for a car, the policeman asks a village woman if a car is coming.²²

Description of the fourth *Patachitra*:

Title: *Aar Hingsha Noi*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

In this painting, the artist shows a fictional coexistence of birds, tigers, and deer, with a moral message behind it. The world is immersed in a deep crisis, where the ideals of non-violence and compassion are now particularly needed for survival. This image depicts that ideal situation.²³

Description of the fifth *Patachitra*:

Title: *Kemon Achen Bondhu*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in bengali

During the global lockdown, people are forced to stay indoors. On the other hand, animals and birds that were disappearing from the world are making a comeback. This picture beautifully depicts the reversal of the situation.²⁴

Description of the sixth *Patachitra*:

Title: *Swapner Songshar*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in bengali

This picture depicts the hopes and aspirations of ordinary people, whose lives are now affected by the pandemic and lockdown. The impact of the Corona virus poses a threat to the lives of ordinary people. As a result, the dream of building a happy family is disappearing from people's lives.²⁵

Description of the seventh *Patachitra*:

Title: *Sanitizer vaccine*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

This painting is an incredibly satirical work of art by the artist. The picture shows a *babu* or Bengali gentleman dancing with a bottle of liquor in his hand. The alcoholic man was surprised after learning that alcohol-based sanitizers were helpful in preventing the COVID-19 virus. He then tried to explain to his wife the benefits of drinking alcohol. As a result, his wife became furious and went to beat him with a broom.²⁶

Description of the eighth *Patachitra*:

Title: *Shakti rupe* (sold)

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

Whenever the world falls into deep crisis, a new god or goddess emerges as a savior. Devout Hindus believe in this doctrine. In this painting, the artist shows a new goddess through Goddess Durga, who has appeared on earth to protect everyone from the pandemic demon.²⁷

Description of the ninth *Patachitra*:

Title: *Mukhor Dhari* (sold)

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

The artist evokes humor in this painting. The face mask is compared here to a net tied around a cow's mouth, preventing it from eating crops. The head of an animal sits on a human body, and the human and the animal look at each other.²⁸

Description of the tenth *Patachitra*:

Title: *Parijati Bondhu*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

While the entire world came to a standstill during the lockdown, our environment witnessed a rebirth. Environmental pollution is reduced and migratory birds from other continents arrive in large numbers. This picture attempts to celebrate that beautiful moment.²⁹

Description of the eleventh *Patachitra*:

Title: *Amaar Dushtu Koi?* (sold)

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

Masks not only protect us but also help hide our faces. Even familiar people are often unrecognizable when they are wearing a mask. This is very useful for young lovers in the village, because they can hide from their parents by wearing a mask.³⁰

Description of the twelfth *Patachitra*:

Title: *Tumi toh jano*

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

We are all aware of the importance of wearing masks, both as a protective measure and to show respect for each other. But, it takes time for a person to form habits. So many times when we go out and find ourselves in strange situations, we find that we have forgotten to wear a mask. One such strange moment is shown in this picture. The image shows two rural women trying to cover their faces when confronted by a policeman. However, the policeman himself did not wear a mask.³¹

Description of the thirteenth *Patachitra*:

Title: *60 Na 90 Peg* (sold)

Medium: Earth colour on paper

Size: 20.00 X 14.00 inches

Year: 2020

Signature: Lower right in Bengali

The Lockdown creates boredom. The picture shows a couple engaging in arm wrestling over a trivial matter to overcome the monotony of their lives.³²

Conclusion:

Globalization has triggered cultural changes in the world and society. The ultra-modern use of technology caught our attention. Our entertainment has made the old means of communication obsolete and is gradually driving them towards extinction.

However, with the passage of time, there have been some changes in the traditional way of displaying *Patachitra*. In the interest of the development of this artist community, there is a need for a comprehensive clarion call to various government agencies and policy makers. However, globalization has enabled several strategies to create self-reliance among the *Patuas* and the livelihood of the *Patuas* is being revitalized by building a viable business network by harboring this *Patashilpa*.

Notes and References:

1. **i) Interview:** Muktar Bedia; Age: 55; Occupation: Earns a living by showing pats; Educational Qualification: Illiterate; Financial Status: Low income; Address: Itagaria, P.O. Itagaria, P.S. Suri, District: Birbhum, PIN-731103; Date: 23 January 2018; Place: Itagaria
- ii) Interview:** Siraj Chitrakar; Age: 60; Occupation: Earns a living by showing Pats; Educational Qualification: Illiterate; Financial Status: Low income; Address: Itagaria, P.O. Itagaria, P.S. Suri, District: Birbhum, PIN-731103; Date: 23.10.16; Place: Itagaria
2. **i) Interview:** Swapan Patua; Age: 61; Occupation: Day laborer; Educational Qualification: Illiterate; Financial Status: Low income; Address: Bonta, P.O. Kurumgram, District: Birbhum, P.S. Margram, Pin-731242; Date: 23.10.16; Place: Bonta
- ii) Interview:** Rabia Bedia; Age: 60; Occupation: Earns a living by showing Pats; Educational Qualification: Illiterate; Financial Status: Low income; Address: Itagaria, P.O. Itagaria, P.S. Suri, District: Birbhum, PIN-731103; Date: 23.10.16; Place: Itagaria
3. **Interview:** Dukhushyam Chitrakar (*Patua Guru*); Age: 75; Occupation: Patachitra artist, Writer and Composer of Patua Geet; Educational Qualification: Illiterate; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 13 August 2021; Place: Dukhushyam's house, Naya
4. **Interview:** Dukhushyam Chitrakar; *op.cit.*, Date: 25 January 2022; Place: Dukhushyam's House, Naya
5. Bhatt 1988: 3, National Archives of India (Delhi), Sr. No. 203, Group No. II-S.F.(b)
6. **Interview:** Dukhushyam Chitrakar; *op.cit.*, Date: 25 January 2022; Place: Dukhushyam's House, Naya
7. **Field Work:** Akubpur, P.O. Satahata, District: Purba Medinipur, PIN-721645; Date: 2 April 2024
8. **Field Work:** Nirbhaypur, P.O. Monoharpur, District: Paschim Medinipur, PIN-721201; Date: 7 March 2024
9. **Interview:** Gurupada Chitrakar; Age: 53; Occupation: Well known Patachitra artist; Educational Qualification: Illiterate; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 9 March, 2017; Place: In Gurupada Chitrakar's house, Naya
10. **Field Work:** Naya, VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, Pin-721140; Date: 13-15 August 2021
11. **Interview:** Saikat Chitrakar (Son of Gurupada Chitrakar); Age: 29; Occupation: Patachitra artist; Educational Qualification: Upto class 8; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 21 August, 2022; Place: In Gurupada Chitrakar's house, Naya
12. **Interview:** Anwar Chitrakar; Age: 53; Occupation: Patachitra artist, sell Pats in fairs; Educational Qualification: Upto Class 4; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 14 November 2019; Place: Naya
13. **i) Interview:** Kalpana Chitrakar; Age: 43; Occupation: Patachitra artist, Sells Patachitras at fairs; Educational Qualification: Illiterate; Financial Status: Lower middle class; Address: Habichak, P.O. Nandapur, P.S. Chandipur, District: Purba Medinipur, PIN-721656; Date: 30 January, 2020; Place: Habichak
- ii) Interview:** Abejan Chitrakar; Age: 36; Occupation: Patachitra artist, sell Pats in fairs; Educational Qualification: Illiterate; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur,

PIN-721140; Date: 16 November 2019; Place: Naya

14. **i) Field Work:** Habichak, P.O. Nandapur, P.S. Chandipur, District: Purba Medinipur, Pin-721625; Date: 30 January 2020
- ii) Field Work:** Nankar Chak, P.O. Nandapur, P.S. Chandipur, District: Purba Medinipur, Pin-721625; Date: 17 March 2023
- iii) Field Work:** Muradpur, P.O. Muradpur, P.S. Chandipur, District: Purba Medinipur, Pin-721625; Date: 4 January 2024
15. '*Summary Minutes 2018-2019 to 2020-2021*', Habichak Nankarchak Loka Shiksha Shilpa Patua Samiti, Vill: Nankarchak, P.O. Nandapur, P.S. Chandipur, District: Purba Medinipur.
16. **Interview:** Abed Chitrakar; Age: 50; Occupation: Patachitra artist, Sells Patachitras at fairs; Educational Qualification: Upto Class 4; Financial Status: Lower middle class; Address: Habichak, P.O. Nandapur, P.S. Chandipur, District: Purba Medinipur, PIN-721656; Date: 22 November 2022; Place: Habichak.
17. An online Exhibition entitled '*EI SAMAYER PAT: TALES OF OUR TIME*' — Recent paintings of Anwar Chitrakar organised by Emami Art, held on 5 July 2020-31 July 2020 (View online at www.emamiart.com)
18. **Interview:** Anwar Chitrakar; Age: 53; Occupation: Patachitra artist; Educational Qualification: Upto Class III; Financial Status: Lower middle class; Address: VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 31 December 2020; Place: Naya
19. **Field Work:** VIL+P.O. Naya, P.S. Pingla, District: Paschim Medinipur, PIN-721140; Date: 25 December 2022
20. Online Exhibition— '*EI SAMAYER PAT: TALES OF OUR TIME*', *op.cit*
21. *Ibid*
22. *Ibid*
23. *Ibid*
24. *Ibid*
25. *Ibid*
26. *Ibid*
27. *Ibid*
28. *Ibid*
29. *Ibid*
30. *Ibid*
31. *Ibid*
32. *Ibid*

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