



## Past and Present of the Folk Art of Purba Medinipur: A Historical Review

Dr. Mukteswar Das\*

\*Assistant Professor & H.O.D, Department of History, Ramnagar College, W.B, Email: mukteswardas@gmail.com

### Abstract:

As one of the part of folk culture, folk art still exists in the folk society of Purba Medinipur. Geographically Purba Medinipur district of West Bengal being a part of the lower Indo-Gangetic Plain and the Eastern Coastal Plain, many folk arts has been the inalienable part and livelihoods of folk artists as these were essential to folk society from the distant past. Folk art such as horn, bari, kantha (quilt), alpna, palm leaves etc. can be seen even today but its differences in practical uses and demand in the society are also clearly seen. In the urge to survive, many folk arts have a touch of aesthetics, but the needs of the past are still present in various ways. The purpose of this research paper is to understand how the folk arts in East Medinipur district have maintained their existence in the post-independence period within numerous adversities in the society.

**Key words:** folk art, livelihood, adversity, aesthetics, existence.

### Introduction:

An important section of folk culture is folk art. Folk art is the art that is of the folk society, the art that is for the folk society and the art that is produced by the folk society. The characteristics of folk art are said to be that according to tradition, this art is born out of many necessity rather than the sophisticated art. Later aesthetic was added in it. It is as simple as common folk, less materialistic, cheap and low cost where the warmth of heart is felt and the effect of regionalism is evident and the help of modern technology is taken nominally. Also in the field of folk art there is a motivation to continue the line of hereditary art creation, a sense of respect for tradition, a kind of responsibility and motivation to create. Village people who understand folk art never change the basic elements of folk art to earn money or gaining fame. Generally, people of special groups or communities of folk society are associated with folk art such as painters or *patuas* associated with *patachitra*, *dokra* blacksmiths associated with *dokra* art, *malakars* with *Shola* art, Blacksmiths with iron art and *shankharis* with conch art etc.<sup>1</sup> But with the passage of time that trend has also changed. Like other regions of West Bengal, this trend is also evident in Purba Medinipur district.

Purba Midnapore District is part of the Lower Indo-Gangetic Plain and Eastern Coastal Plain. Geographically, this district can be divided into two parts. (1) Almost complete plains in the east, west and north and (2) coastal plains in the south. Wide areas of the district are composed of sediments and are relatively fresh and coastal sediments. The land elevation here is within 10 meters above sea level. Geographically, the district is bordered by the Bay of Bengal and Baleshwar district of Orissa in the south, Paschim Medinipur in the west, Howrah in the north and South 24 Parganas district in the east. The important rivers of the district are Rupnarayan, Haldi, Rasulpur, Bagui and Keleghai. More than 80 percent of the people of this agriculture based district live in villages, whose main livelihood is agriculture. On January 1, 2002, Purba Medinipur district emerged after bifurcation from the main Medinipur district. Tamruk, Kanthi, Egra and Haldia named four subdivisions, 25 blocks and five Municipal Councils are there in the district.<sup>3</sup> According to 2011 census, the district had a population of 5,095,875. Among them, the number of men was 2,629,834 and the number of women was 2,466,041.<sup>4</sup>

The spirit of education which enlightens the field of human artistic consciousness is clearly reflected in the folk art of Purba Medinipur. A kind of artistry was revealed in the cave paintings of the primitive inhabitants. The paintings seen on the walls of the mud houses of the tribes are also a type of artwork. Again, the diverse expression of art can be seen in various crafts. The ancient arts that emerged in the geographical environment of the Purba Midnipur district harbored the regional resources and hereditary practices of the artist, but later the strictures of *varnasrama* could not confine them to certain castes. Many of them now work directly or indirectly as artisans in some parts of the district though they are solely dependent on agricultural occupations. Even today they worship Vishwakarma, the god of art, in imitation of caste artists.

Regarding rural art, it is heard that during the erstwhile kings or the powerful zaminders of various paraganas and also in the rule of the British several artist castes were hereditarily employed in the '*chak-ran*' or any other economic security agreement in the district. They were given permission for residing in the villages too. As a result of this economic security, the spread of their artifacts from village to village - through markets and fairs became possible indirectly. But with the change of time, that scenario of history has changed.<sup>5</sup> Even today there are several caste-based traditional folk industries in this district as well as the existence of mixed groups in the industry is also noticeable.

### Objectives and Methodologies:

The purpose of this research paper are to understand how many folk arts of the past have kept their existence in the district independently in the post independent period, what are their present changing scenario and future prospects.

Various primary and secondary sources along with field survey and personal interview are used here to solve the said purposes.

### **Folk arts of the Study area:**

Based on the data collected from block IDOs/ NGOs in 2011 statistics, it is known about handicrafts and folk crafts of the district that about 75 families of Kolaghat in East Medinipur are engaged in horn industry, about 70-80 families of Chandipur and Nandakumar are in *potchitra* art, about 600 - 650 families of Ramnagar 1 and 2 blocks are in mat and various types of diversified mat industry, about 350-400 families of Ramnagar-1, Mahishadal, Patashpur-2, Egra-1 block are in brass and bronze industry, about 250- 300 families of Ramnagar-2, Nandkumar Kolaghat and Shahid Matangini in different types of jute products industry, about 50-60 families in Chandipur, Nandkumar, Kolaghat and Shahid Matangini in cane and bamboo products industry, about 30-35 families in Tamluk and Kolaghat in shola industry, about 200-250 families of Panshkura, Tamluk, Shahid Matangini and Nandkumar in pottery/terracotta industry; about 60-65 families in Tamluk in wood industry and apart from it about 30-40 families of Tamluk are involved in some other small handicrafts.<sup>6</sup> Apart from the said information and on the basis of the information obtained from various sources, the following can be discussed on the folk art of East Medinipur are mentioned hereunder.

#### **Pottery:**

Beside earthenware the potter community of East Midnapore district also manufactures pans, pitcher, *ghot* (one type of small pitcher like pot), *jala* (cask), *sara* (one type of baked earthen lid), *katra*, *gelas* (tumbler), teapots, *daba*, *malsa*, *muri vazar khala and khapri*, *tawa*, *lamp*, *derokho dhunuchi*, *tobacco-kalke*, *ganja-kalke* etc. named earthen pot. Apart from home needs, clay made different utensils is required in various social festivals. The black colored burnt earthen pitchers are locally called '*gagra*'. Also, the potters make different types of dolls out of burnt clay.<sup>7</sup>

#### **Kanakmati (kanak named soil) Art:**

In this art, clay tools such as *hari* (pot for boiling food), *kalsi* (pitcher), *sara* (earthen lid), *khamari* etc. are painted with a type of special clay. Coloured soil is called *kanakmati* in local language. This soil is produced by many families in Panshkura, Tamluk and Mayna river basin areas. Villages namely Jitsagar, Raghunathpurbari, Chanswarpur, Anantapur, Purvkola, Tulla, Haridaspur and Dobandi have ancient colored soil. The artists engaged in this art dig a hole at least 10 feet deep from the ground and lifting the soil there from kept them into the cisterns and mix rain water in them stirring in a proper way. Then these are dried in the sunshine. All pipkins have lids. This pipkin is called *jalahhanri* in local language. The soil of the *jalahhanri* remains in the pipkin for about six months. One kg to five kg of coloured soil is stored in each pot. Then these are cut with a scythe. Its normal price is Rs.150 to Rs.200. More if there is demand.<sup>8</sup>

#### **Salt industry:**

Salt manufacture was the prominent industry on the coastal area of Kanthi. Once office of the sub-divisional headquarter of Kanthi was the head quarter of the Salt Agency. The *jalpai* forests were later distributed as arable land. Recently efforts are being made to revive the salt industry in the region.<sup>9</sup> At present salt is being made from sea water in Kanthi subdivision and many people are involved in this industry. Especially in villages like Kalindi, Satilapur Gram Panchayat, Deuli, Kandarpur, Keshabpur, Kalindi, Orakbania, Dadanpatrabar, Shilampur etc. of Ramnagar police station, salt making work is going on in full swing.<sup>10</sup>

#### **Oyster industry:**

Digha, Junput, Mandarmani are known as coastal areas of Purba Medinipur. The tourists, who visit here, appreciate this art as their dearest one. Most of the people from the villages of Digha, Padima, Govindavasan, Khadalgobra, Jagadishpur, Maitrapur, Jatimati etc. in Ramnagar 1 block are involved in this industry.<sup>11</sup>

#### **Conch craft:**

Conch makers make various products from conch or shells. Among them, conch to wear on hand by the married girls and the conch made ornaments are considered as main products.<sup>12</sup> Conch artists are seen in Palpara and Amarshi of Potashpur 1 block, Shahbazpur and Chhatradhara of Kanthi 1 block. Panchrol Bilbara of Egra 1 Block is the first in conch craft in Purba Midnipur district.<sup>13</sup>

#### **Mat industry:**

Even before the Mughal period, mats of Medinipur have gained special respect both inside India and outside of India. At present it is being exported to many parts of the world and earning foreign exchange.<sup>14</sup> The mat artists of Khanchi village of Mahishadal P.S, Sundargarh, Raghunathbari, of Panshkura police station, cut the sticks of the mat according to their calculation and immerse them in cold water. Then, when the sticks become soft, they carefully take out a narrow stick or mat weaving stick from it. These sticks are dried in the sun and dipped in hot water mixed with dyes and again dried in the sun. This time, before weaving the mats on special looms, they are soaked in cold water and softened.<sup>15</sup> Saryubala Giri of Ramnagar-1 block received the President's Award as a mat artist for making mats.<sup>16</sup>

#### **Weaving:**

Amarshi-Kasba, Chandanpur, Kanaidighi, Patashpur and Bhagwanpur in Kanthi Sub-Division; Tamluk, Panshkura Moyna and Mahishadal police stations of Tamluk Subdivision, apart from the Tantubaya people, other ethnic groups are also involved in weaving. In the past, Medinipur district had a lot of reputation in weaving industry. It is heard that queen Elizabeth, on her visit to India, praised the woven cloth of Mugberia village in Bhagbanpur police station. Some of the tools used in the overall weaving industry are – *dakti*, *sana*, *maku*, *noli*, *katim*, *hook*, *b*, pulverizing drum, drawing thread, weaving thread and charka. Before weaving, the thread is coated with rice-gruel or sago starch.<sup>17</sup>

**Patchitra (art on cloth):**

*Patachitra* is an expression of the artist's mind following the traditions of a low-born and uneducated or less educated integrated society, which is being followed from generation to generation from one artist to another. Drawing experience and skill, color scheme, drawing style, decorative symbolism are all preserved within a cohesive group and developed through experimentation as a product of the group. A piece of cloth for writing or drawing is called *pot*. Wood for painting, painted *pot* and pictures also considered as *pot*. The Sanskrit word 'patta' means cloth. Later, only the painted image on the cloth was called *pot*. Those who painted on cloth were called *patua*. The earliest traces of pottery were found in Egypt. It is mentioned in India's ancient texts also. According to the shape, the pots are divided into two categories such as wrapped or *dighal pot* and square *pot*. Wrapped or *dighal pots* are wrapped at both ends with the help of two bamboo sticks. Square pots are seen to be square or rectangular in shape. The number of characters in one plate in Medinipur inlaid *pot* is much more than other districts like Birbhum, Murshidabad, Bankura. The hands of the pot paintings here are of puppet form. After the wrist, suddenly it is extended up to the elbow. This style of two-dimensional decorative painting on flat ground originates from Orissa. It has Deccan influence. Associated with it is the divine idea of making clay dolls. The characters of Medinipur pot are normal eye sight based. *Patuas* are generally divided into four categories – *dwari*, *phulkata*, *lomph kata* and *sanabadha*. The occupation of *duari poto* is pot painting, pot display, idol making. The occupation of *fulkata poto* is work of flower gardener. Earlier they used to supply flowers and garlands to zamindar houses. *Lumpkata poto* manufactures tin lamps and *chhutani*. *Sanabadha poto* creates *sana* to make cloth.<sup>18</sup> *Pat* is not just an image, it is a unique art where painting and music meet together. The *Patuas* perform their art in front of the audience through song. The themes of the paintings range widely from traditional mythology to modern Indian history and contemporary issues. *Patuas* generally use natural dyes which they collect from various plants, leaves, flowers and soil. The main character of the *patuas* is that they believe in both Hindu and Muslim religions. *Patachitra* art and *Patua* family can be seen in the villages of Nandkumar, Chandipur, Puada, Ahmedabad, Chaitanyapur, Deulpota, Rangunathbari etc. in Purba Medinipur district.<sup>19</sup>

**Metal Industry:**

Blacksmiths, goldsmiths and *kanskars* (those who make brass vessels) are three types of artists who make things out of metal, the presence of which can be seen in East Medinipur district. *Kanskars* manufactures many such things which are needed in daily household life and in time of worship. Daily uses things such as dishes, bowls, *ghuris* (whirling), *hanri* (pots), *hata* (ladle), *khunti* (spud), *kalsi* (pitcher), *dabur* (metal pot for betel leaves), *diba* (casket) and useful things for worship such as *pusapatra saji* (flower basket), *koshakushi* (copper vessels used in worship), lamp, *pilsuj* (lamp stand), *ghot* (medium size pitcher), *kunda* and throne are the chief among their manufactures. Workers of Chandanpur of Ramnagar police station, Sodpu, Mahishada and Khamarchak under Tamluk police station, and a few villages under Mahishadal police station are employed in manufacture of brass and copper utensils, dish, *ghoti* (small metal water pot), bowls, *ghara* (pitcher), *hanri* (cooking pot) etc. At special places, they make idols of gods and goddesses and blacksmiths make iron tools such as sickles, spades, plough blades, ladles and paddles etc. Among the various types of tools used by blacksmiths, hammers, bellows etc. are the main ones. They use wood coal in *hapor* (forge).<sup>21</sup>

**Crafts:**

The presence of a class of professional people who carve wood and make various wooden-furniture along with the development of new crafts by using chisel on wood can be seen in Purba Medinipur. The special presence of carpenters from Kanthi, Tamluk, Panshkura is noticeable.<sup>22</sup>

**Shola art:**

*Shola* is a type of shrub that grows mainly in shallow water bodies in Bengal. The soft porous, light and quite flexible part of the *shola* stem is used for various decorative purposes. Artisans are mainly from the Malakar community. In births, deaths and marriages the role of the Malakars as the *shola* artist, is very famous in this district. Although the number of Malakars in this district is small, they settled in the villages of Tamluk, Mahishda, Banmalikalua, Akandi and Gaurangpur of Tamluk Subdivision, Bahiri of Kanthi police station, Arjunnagar of Bhagbanpur police station, Jiakhali and Deulia of Panshkura police station. The skill of the Malakars is seen in the special places of this district in making idol or decorating idols in dress of tinsel, making weapons to hand of the idols and dolls, fruits, birds etc. made of *shola*. Malakars have a lifelong fame on decorating the bridal bed, decorating the stage used for worship and the preparing ornamental shapes with flowers in the urban areas.<sup>23</sup>

**Horn art:**

The people of Mahishya, Bagdi, Sutradhar etc. classes of villages Jotghanshyam, Vaishnabachak, Kultikari etc. of Panshkura police station are engaged in making combs from cow and buffalo horns. Various types of art products made from buffalo horns are found as home decoration materials even far beyond the borders of this district.<sup>24</sup>

**Gahanabari (small ball of pasted pulses dried in the sun looks like ornament):**

*Gahanabari* is a specific art form that was born about 500 years ago and is still a common art in East Medinipur. Women from different regions of Tamluk, Mahishadal, Sutahata, Nandigram, Bhagwanpur, Maina are involved in this industry.<sup>25</sup> The main ingredient of *bari* (dried mixed pulse cake) is *biuli* named pulse (*biri* in the local language). At first soaked *beuli* named pulse and pumpkins kernel squeezing by snail or brass snail-like material being mixed is pounded in a batter or mixing machine. It is kneaded very smoothly. Then it is mixed with different kinds of spices. Thereafter taking little amount of mixture from the said mixture with the fingers same sizes of *bari* is prepared and keeping them on the fine bamboo-lath board these are placed in the morning sunshine in the winter. These *baris* are known by

different names like *phulbori*, *bichibori* etc. *Batasabari* is also made only from pulses. However, many people mix it with kernel of pumpkin seeds to make it delicious. Girls of many households in Purba Medinipur have been associated with the making of *gahanabari* art for generations. These *gahanabaris* are also exported in large quantities outside the district. This art is praised by Rabindranath Tagore, renowned Nobel laureate world poet and Satyajit Ray, Oscar winner film maker. At present, in addition to showing the form of animals and birds in the design of *rekhbari*, it is being made more beautiful by mixing colors. As a result, its popularity in financial context of folk art has grown exponentially. Many acknowledge the influence of the neighboring state of Orissa in this industry, which is practiced only in Midnipur district. It is prepared only from *biri* named pulse's mixture. This mixture is placed within a *putli* (bale) which is like a kind of thick cloth with small holes. Then pressing on the *putli* it is spread on the poppy-lined dish in a form of *jelebi* named sweet. It is called *gahanabari* as it includes artistic work like various jewelry crafts.<sup>26</sup>

Puppet making industry:

Painting, architecture and sculpture are distinct art forms that exist in all cultures of the world. One of these genres is folk art. Idols and puppets are two subcategories of secular sculpture. Bengali folk artists make puppets for religious rituals, home decoration and children's games—usually for these three occasions.<sup>27</sup> Mahishyas, Vaishnavas and washerwomen of Padmatamili village in Bhagbanpur police station of Kanthi sub-division are skilled in making wooden puppets suitable for dancing. After the puppets are made, they are decorated with colors, clothes and garlands, and the two puppets are danced with hand and finger movements to the tune of harmonium, cymbals and ensemble voices based on any social or mythological legend.<sup>28</sup>

Kantha (patched cloth) making industry:

A class of people of this district works in making quilt. They are called tailors. People of nathpara near dhopapukur (the pond uses by the washer men) of Khejuri in Contai subdivision and nathpara in Heria are still involved in this profession. They make covers, pillows, mattress for lying upon, mosquito nets, etc. The people of this *yugi* community prepared jute or cotton made patched cloth and quilt with the needle sewing crosswise or diagonally. Again, the women of many families make designed patched cloth in their spare time for household needs.<sup>29</sup> Shabar caste girls living in some villages of Tamluk and Kanthi sub-divisions of this district, make beautiful *jhuli* (small bags) with the fringe of old sarees; and makes *kantha* (quilt made of piecemeal cloth) with the torn clothes. They are known as 'akshoti' in the village. However, the designs of flowers, vines and leaves on their *kantha* are rare.<sup>30</sup> The use of *kantha* is well known since ancient times. The word '*kantha*' in Bengal is referred in Panini's account as *jakantha*; in Jataka and Pali literature as *kathha*; in Alaol's Padmavati as *kantha* and in the words of Nath Panthis it is told as *jirna kantha*. The said Kantha art of Bengal was kept alive by the daughter and daughter-in-law of a Bengali house as the field of their overall feelings. The torn fabric is arranged one after the other and stitched together with a thick needle to restore its original appearance. One by one, '*nakshi kantha*' (patched cloth) is woven by stitching straight and curved corners like many parallel lines.<sup>31</sup>

Alpana (white paint with liquid rice-paste):

Which called as *jarangali* in many parts of Maharashtra and Uttar Pradesh, *sonharkhana* in eastern Uttar Pradesh, *aripon* in Bihar, *jhangati* in Odisha, *mandan* in Central India, *likhnua* in Himachal and Haryana, *sathiya* in Gujarat, *mangali* in Andhra Pradesh and *kolam* in TamilNadu and Kerala; is known as *alpana* in Bengal. At the time of construction, the things such as the idols of Gods and Goddesses, flowers, vines, leaves, animals and birds which are depicted by builder of huts on the walls with rotting mud, shows their artistic sense. The artistic thinking of the common people of this district is revealed in the decoration of mud huts on the occasion of Durga Puja, *alpana* painted on the occasion of Paush Sankranti, *alpana* painted on the *manglik* motifs, *alpana* on wooden *pidi* and bamboo *kuchla* and clay idols. A little sunned-rice powder or *pituli* mixed with water with the touch and imagination of a feminine hand enlivens the *alpana* image.<sup>33</sup>

In addition to the above, residents of Vedkalla village in Nandakumar are working on jute. Gauranga Kuila of rangibson village received the National Award from the President for this work. Again *galaputul* (doll made of lac) are made in this district mainly by some Hindu women artisans of Egra and Potaspur blocks. Panshkura, Chandipur, Bhagwanpur blocks of Medinipur district are famous for bamboo industry. This is another interesting folk art of East Midnapore. Gender based attitudes are completely absent in the bamboo industry. Both men and women are involved in this work. They are manufacturing *kula* (winnowing platter), *chupri* (small basket), showpiece, Pen stand etc.<sup>34</sup> Apart from this, date molasses and palm molasses are produced in this district. Coir industry has been developed from coir in Tamluk, Mahishadal, Nandigram, Kanthi, Ramnagar and Nagachi in the district.<sup>35</sup> Again in the form of grass-leaf based folk art, the gipsy women living in Panshkura railway station area make flower vase, *chupri* (small basket) small *mora* (stool made of cane) made from grass and date-palm leaves. They sell them on railway platforms and in certain localities. Again, common and illustrated painted folding fans are made of palm leaves in this district as well as water proof are made from palm leaves which are called *pakhia* or *pekhyia* in the local language are also used by the local people as their water proof. Besides, floriculture in Panshkura and Kolaghat regions has become popular for several decades as an art for decorating weddings and other occasions.<sup>36</sup>

Although the abundance of folk art can be seen in the above description, almost most of the folk art is in a state of obscurity. Many folk arts have disappeared. Those that survive are in a nearly dilapidated condition. However much we talk about tracing roots, talk about the importance of folk culture, believe in the originality of folk art in its simplicity, the reality is that folk art like many other elements of folk culture is on the way to death.<sup>37</sup> However, aesthetics has been added to folk art relatively later and since the post-independence period, cooperative societies and under its fold various

self-help groups have been trying to save many small industries including folk art. Most of the participants in this work are women.

For financial prosperity, at least 10 women self help groups are engaging themselves in various small scale industries by taking loans from banks as a group or individually. For this they are making office bags, files, fur work, toy dolls etc. with training. Self help groups of Padima-1, Padima-2, Haldia-1, and Haldia-2 Gram Panchayat of Ramnagar Block 1 are making bags; and Self help groups of Khejuri 2 Block making gunny bags. Self help groups of villages like dakshin pankhai, bhupatichak, chatlatalya, phulbari etc. are involved in the making of this gunny bag.<sup>38</sup>

Nowadays, the women of Patashpur continue to create beautiful works of art using mat sticks.<sup>7/2</sup> Haridaspur Nivedita Self help group was formed in 2001 in amarshi gram panchayat as an organization of 10 women. Chhabi rani Patra led as secretary for 9 long years. They are trained. They brought mat sticks and cut them and dried them and make a mat with colorful thread. Their products include three-four-fold bed or mats for sitting, men's or women's handbags or shoulder-bags, cover files, beautiful things used on the wall etc. The art materials produced by this team have won wide recognition in various art fairs of the country including Delhi, Mumbai. Artists have got fame and high quality certificates. Once, bamboo and cane household products were made in dompara of kshetrapal in Potashpur. leaving all that, they are now making aesthetic art objects. They are making sailing boats, flowers, pictures of Netaji, Rabindranath etc., hats etc. from bamboo *patis* (fine portion of bamboo stem). All those products are made more attractive by applying colours. The artists are mainly women. They are members of self help group. There are three self help groups namely Netaji, Vivekananda and Ramakrishna. Their manufactured goods are usually exported to tourist centers like Digha, Bakkhali etc. They are also appreciated in the art fair organized by the government initiative. Such works of art are also made in two or three villages.<sup>39</sup>

Self-help groups sometimes choose their financial activities based on the general needs of their group. But there are certain groups that are motivated by a general economic activity. Eight such groups of Purba Medinipur viz., Kismat Vivekananda SHG, Kismat Matangini SHG of Shalikadhvanichak, Pritiltabar Khadaniharika SHG, Chak Sriradhanari Development, Purvacharan Das Chak Vivekananda and Kismat Makali SHG were encouraged in a common collective economic activity under SGSY. These eight groups were trained in production and sale of sanitary napkins in Srirampur 1 & 2, Anantapur 1 & 2, Pipulbaria-1 Gram Panchayat area under Tamluk Block of East Medinipur District. They started their activities in 2007 and are currently trying to create awareness about personal health and hygiene among rural women across the district as they are financially comfortable. Again it is 26 members of 10 SHGs of Mahishadal Panchayat Samiti under Mogra 2 Gram Panchayat area with the help of DRD Cell, East Midnipur Zilla Parishad and trained in detergent powder. They developed a product brand called 'Swarnajayanti' with an expenditure of Rs.60 thousand but earned approximately Rs.1 lakh. Thus all the members of the SHG are making earnest efforts to promote this collective action for the best welfare of the larger group of poor.<sup>40</sup>

### Conclusion:

In the era of globalization, when the culture of the third world countries is about to disappear in the net of three main weapons of globalization, assimilation, deconstruction and making the whole world unipolar, there is a need for a proper plan to revive folk art as one of the parts of the country's folk culture. Experts have cited various reasons as the reasons for the decline in popularity of folk art. According to the *patuas* the causes of decreasing popularity on *pot* which is considered one of the best folk art in the district are the change in the mentality of the people, the introduction of stage play-cinema-TV, the disinterest of boys and girls in this profession, the promotion of pottery not being done properly, in towns and villages and some wealthy people looking at it with hatred, the non-availability of the proper Government help, lack of good artists, lack of financial resources and lack of time.<sup>41</sup> Therefore, it is expected that appropriate government and private planning, management of various fairs and exhibitions, special support to arts and artists, application of modern technology as a means of promotion and above all industrial awareness are suitable for the revival of folk art. Of course, some initiatives can be observed at the government and private level in this regard. But the individuality of folk art can be sustained only by expanding the field of thought to increase its acceptability as well as its development as an aesthetic art in the combination of tradition and modernity.

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