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RESEARCH ARTICLE

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IMPORTANCE OF FOLK CULTURE AND PATACHITRA IN HUMAN DEVELOPMENT

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ABSTRACT

The overall development and evolution of human beings is directly and indirectly influencing the social structure as well as how the society will create its context is dependent on the education, moral values and culture of the people. The new dimensions of the environment created for the different types of changes in the society, some of the ancient cultures, especially the patachitra is on the verge of extinction. The reason for this is that there is a lack of capital and the new initiative needed by the new generation to carry forward the traditional culture at various levels of society. This has resulted in a conflict between the patachitra artists who are the holders and the carriers. It is not possible to retain the ancient traditional culture in the environmental changes that have been created. As a result of the change in the environmental perspective of the new and the old, these ancient cultures can be pointed out as the cause of extinction. The special pillar of the development of science and technology in human development is the expansion of knowledge and awareness. And patachitra is particularly suitable as a medium for this awareness. Patachitra is not only a part of folk culture but also a great medium of small industry which is almost extinct only due to lack of proper environment, culture and industrial initiative. Through patachitra art and artists not only expressed their own artistic ideas, but also expressed the simple way of life and creative thinking of people. Also, with the help of photo images, various environmental awareness of the society could be disseminated at every social level. People from all walks of life can easily be aware of any thematic awareness through images and songs, hence the renaissance of patachitra art as a medium to creatively serve the environment, culture and public awareness without prejudice to the present generation.

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INTRODUCTION

Since the three dimensions of relevance of Human Development Index are health, education and protection as the core of all development, awareness is very necessary and necessary to fully develop these three areas. In any case, the country's own folk culture occupies a lot of space as the main channel for spreading awareness. Similarly, a traditional attitude Patachitra in Bengali folk culture. The human brain is colourful, large, moving and if it is rhythmic, it is much quicker to accept and of course intuitive. In Bengali folk culture, Patachitra was a very popular method of making people aware of any subject, of any strata, which is gradually disappearing, so this art needs to be re-presented in its original form in the current era of change. Such art of folk culture reflects the social context, economic influence, political thought and above all the simple common life of the time where frustration, depression or suicidal tendency was not present and even if it did not take the form of such horrors. From patachitra to various forms of cultural exchange, interpretations of the time could easily be presented through poetry and song, resulting in any complex discussion being easily expressed through entertainment. Besides, those who made this kind of art, that is, Patua's mentality, creativity, above all, patriotism through the artist, they dealt very emotionally.

In today's complex social context, such art needs to be reinvented again and again. Simple awareness in different areas of the society is not effective even through various educations, there is a need for such a craft where people's thoughts and minds can be touched through song or poetry in a simple form rather than the seriousness of knowledge. Patachitra of Bengal is a type of folk painting painted on pot or cloth. It is one of the cultural traditions of ancient Bengal. In ancient times, when there was no formal art, this pottery was the carrier of the art tradition of Bengal. Those who draw Patachitra are called Patua. The literal meaning of the word pot is cloth. The word comes from Sanskrit "patta". Nowadays this term is also used to mean picture, canvas or piece of paper etc. The essence of pot painting is to paint the shape of the object with the help of cotton on the pot. In this, the story is depicted continuously. For at least two and a half thousand years, patachitras have been used in the art of the subcontinent as a source of joy in public life, as a tool of education and as part of religious practices. Gazi's pot and Kalighat's pot are notable among the patchitras of Bangladesh and West Bengal's patachitras. There are basically two types of pots. Namely:

Enfold Pot: This type of pot is 15-30 feet long and 2-3 feet wide.

Square pot: These are small in size. A texture is first made by coating the cloth with dung and glue. Various images are drawn on the surface.

According to the variety of subjects, the collected pots can be divided into different categories; such as Chaksudan Pot, Jampot, Sahebpot, Kalighatpot, Gazipot, Satyapirerpot etc. Generally pot can be divided into six parts. They are – subjective, political, historical, spiritual, social and environmental. For example, subjective photos can be any type of male and female images or artwork, and social photos are photos designed to promote social awareness. Such as polio vaccination campaign, malaria eradication, communal harmony, tree plantation, raising awareness about AIDS, raising awareness about human rights and anti-violence.

History: Although most of the ancient traditions of Bengal have disappeared with the introduction of electronic media, the same is not true of Patachitra. Patachitra has a rich history. Patuas have been making pot in rural Bengal for a long time. These Patuara painters belong to the caste. These Patuas are professional artisans who paint and perform music for their livelihood. The musical themes are based on mythological, contemporary or folk themes. From generation to generation, these Patuas take their pots from village to village and sometimes perform mangalkavya or any other related music in exchange for food or money. In Bengal, there are various variants of Patachitra. Namely- Mythical pot: Various mythological stories and sagas are the epitome of this pot. They are RavanaVadha, SitaHarana, Raja Harishchandra, Krishnalila, Durgalila, Savitri-Satyavan, Manasa Mangal, Chandimangal, Dharmamangal, Ananda Mangal etc. From the twelfth-thirteenth to the nineteenth century, the Patuas of Bengal were particularly active in the creation of these works of art. Bangladesh's Dhaka, Noakhali, Mymensingh and Rajshahi districts and West Bengal's Birbhum, Bankura, Nadia, Murshidabad, Hooghly and Medinipur were the main areas of this industry. Wrapped like a map and hung on the head of a clan, the patachitra was displayed to the accompaniment of Patua music. These were then one of the means of quenching the religious thirst and entertainment of the common people. Patua music has a close relationship with Patachitra; What is depicted in the poem is described in the lyrics of the song. This song is sung in Panchali style.

Historical Pot: The biography of the historical pot is, as its name suggests, a historical chronicle. For example – World War II, Azad Hind Bahini and Netaji Subhash Chandra Bose, Atomic Bombing.

Method of Drawing: After creating the texture, the drawing begins. In this case, the use of different national colors is significant; For example: brick powder, kajal, red vermilion, white chalk, alta, wood-coal etc. The pot is divided into several sections and the colours used include red, blue, yellow, pink, brown, white and black.

The Patuas derive various colorus from nature from their traditional knowledge

1. Yellow dye is collected from turmeric or alamati or from the root of turmeric plant.
2. The green colour is collected from the juice of shimpata or hinchei. Green colour is made by drying bel leaves and powdering them.
3. Purple colour is made from jam or ripe poo muchuri.
4. Blue dye is made from aparajita flower or mulberry.
5. White colour is made by mixing a little blue with clay.

Painting in Bangladesh was active in two ways, one was the domestic or Atpaure art – a common form of daily casual life. On the other hand, another art is Palparvan pictures, Devamurti, Pratima etc. Art in Bangladesh there is a common superstition about Patua art, as many people think that Patua art and Kalighat art are synonymous. There is a reason for this – when the city of Calcutta was built, naturally a group of people came from the villages and settled near the pilgrimage site Kalighat. Some of them painted and made idols. According to the demand of the people in the city, these artists painted pictures and also sold those pictures in fairs organized on the occasion of festivals. Rural artists fell prey to the demands of the urban 'city man' as they made pictures and dolls as art. As a result, they brought the touch of the city to the rural art, so Jamini Roy's

opinion – “Due to the contact with the city life, due to the drawing based on the city life, the impression of that life came into it, so this picture is not a real Patua picture, its language remained rural, Its statement came from the city. Long before the arrival of the British, when the city of Calcutta was not developed, the art of Atpaura in the village was Patua art. The city aristocracy and the taste and demand of foreigners killed the Patua art, while the original artists who kept the Patua art alive failed.



The demand of the era changes everything and so does the Patua industry, the naturalness of the Patua industry has been lost due to the changing trend. Patua art was based on mythology. Its basis is not found in any other prehistoric figure. As this Patua art was based on fully integrated mythology, its foundation was strong. So the Jatayu in Patua art is no longer a special bird of the Morlok, yet the essence of the bird is in it. This ancient dependence of the Patua industry formed the basis of its sustainability. Moreover, the inescapable need for art to believe in a mythic world of this kind has been proven time and again. For example, the permanence of the Patua art of our country with the prehistoric art of Europe was based on ancient thought. As mythology changed in Europe, the existence of prehistoric art was endangered. On the other hand, Patua art can be seen to be stable as the foundation of Patua art has not changed based on the ancient ideas. The Sanskrit art of Europe was able for a long time to maintain faith in the Christian myth. As long as this belief was unwavering so did the art. But when that myth eventually broke down and social belief took a new form, there was turmoil as art abandoned the mythology. During this time in Europe, Gagan, Van Gogh failed in his last attempt to capture the simplicity of the village and the myth of Christ. Just as literature is formed by the combination of language with expression, so the idea of art is shaped by the precision of mannerism. The Patua's of Bengal rendered the belief of the mythical world in such a domestic form that the art became so vital to it. If faith is deep, if language is simple and spontaneous, then art is natural and dynamic. Rudyard Kipling was attracted by the beauty of this art and collected many paintings which he donated to the Victoria and Albert Museum in London in 1917. The Victoria and Albert Museum in London alone has 645 Kalighat pots. There and the Prague Museum have the best collections of Kalighat paintings. The collection of ICS GurusadayDutt in West Bengal is quite remarkable. It is said that Kalighat pots were sold in Paris. Pablo Picasso himself bought this pot.



Manasa in KalighatPatachitra (picture from Wikipedia)



Lakshmi Sara

CONCLUSION

Human development requires the awareness of the common people and that is the focus on various socio - economical status and social contexts. Every human wants to take the known from the unknown very easily. The intellectual development of humans progresses from simple to complex and therefore the human brain can only analyze any theoretical matter in its own way, it is recognized as the main stage of consciousness for them. It is the criterion of acceptance of any thing by human , also folk culture social context etc deeply uses human ritual to form his mind, folk culture is a stream which reveals many paths of evolution or if we can say simply history. Human development is based on the geographical location and regional context of human life, evolution of lifestyle, education and the knowledge that comes from it, and patachitra is predominant as a pictorial part of the life of that region which is almost extinct today. As the description of a group emerges in the picture, the spread of knowledge about various subjects of those simple people with a strange carelessness, painting their pictures, writing their own poems and composing songs in connection with the pictures, these things bring those people to another level of art. With the advancement of science, the direction of superstition and extinction can be done very easily through this picture. Because the human brain is always more capable of receiving through colourful, rhymic and joy of learning. Various studies have shown that stories or images are stored in people's brains for longer periods of time, which is why people continue to search for a variety of topics on a daily basis as a form of awareness. The position of Patachitra is very reliable. Therefore, by re-presenting this lost folk culture, preserving the history, perfection of own folk culture and human development need to be greatly expanded.

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