



# GLIMPSE OF ODISHA'S FOLK ART OF RAGHURAJPUR VILLAGE

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## **Abstract:**

The ethnic and customary heritage of Odisha has always brought attention and curiosity among the people from all over the World. India always remains for the centre of attraction, and is considered the storehouse of scholar, academician, intellectuals, cultural wisdom, fine artisans and excellent craftsmen's, etc. In order to preserve the ancient heritage handicrafts of Odisha a significant mission is needed along with a far sighted vision, dynamic plans and policies for the sector. Marketing feasibility should be organized for the professional artisans in a welcoming manner which can enhance their socioeconomic profile and make them determined to work for this industry in the long run of time. This manner brings achievement in the necessary areas where implementation of the plan is evidently passed while the program is implemented at various levels. The paper discusses on the issues of chitrakara community of Raghurajpur village thus focusing on the influence of caste system on the age old craft and how urban social setup has influenced the occupational pattern of the artisans. In the following research work both primary and secondary information were collected and assembled together to compile the study.

## **Index Terms - Handicraft, Patachitra, Hereditary occupation**

### **I. INTRODUCTION:**

The narrative of India's handicrafts dates back to one of the oldest civilizations of the humanity. Magnificence, dignity, forms and style speaks for India's handicraft. The multitudes of variations we see in the art are exclusively exceptional whether we take round from any part of India. North, south east or west all parts of the country has their own way of depicting their arts and crafts. The Ministry of Textile reported in 2011 that, "the artisan class form a major stakeholder of non-farm rural economy in India with an estimated 7 million artisans according to official figures (and up to 200 million artisans according to unofficial sources) engaged in craft production to earn a livelihood. The artisan is an important link between the Indian society and culture". As a socio economic group, artisans are amongst the poorest and a major part of the group do not own any land of their own. The existing condition of India's artisans is a subject of grave apprehension, so the Government looking into the matter by designing policies for taking up traditional arts and craft for sustainable livelihood. The study is based on the planned objectives and it concentrates on those spheres.

In this 21<sup>st</sup> century artisans are becoming alert because they are finding this occupation is not going to give a better opportunity. So, in order to change their existing situation many of them are moving away from their traditional occupation in search of another occupation. It has been observed during fieldwork that people are lacking interest in this profession, as they are not getting any assistant. Thus the promotion of this specific

art is rather dwindling. The household families who have been practicing this, when asked about taking this traditional occupation further, a mixed view is found. Some of them are looking for other occupation as they are not satisfied with the work whereas the other section are involved in this traditional occupation by hoping better future in this field and want this traditional occupation to continue.

Few states of eastern part of India are growing with traditional handicraft occupation. States like Odisha, Bihar, and West Bengal are some of the states that have a remarkable contribution towards antique folklore in their occupation. These states basically give priority to their tradition in their work. This means they articulate the traditional folklore and mythological stories in the form of paintings. Odisha have shaped their works in such a way that articulates religious deep feeling in it and conveys pleasant time of the work. The artisans of Odisha gives a tough competition for its traditional painting i.e. *patachitras*, or paintings on cloth, which has a link with the cult of the Lord Jagannath. Raghurajpur, the heart of pata paintings is a small village in Puri district in Odisha and has achieved the status of Heritage village in the year 2000 by Indian National Trust for Art and Cultural Heritage (INTACH). It is a unique village in the world where everyone is involved in some or the other forms of art work. An initiative was taken by INTACH, where every house has been painted in this traditional painting to endorse the village all over the world.

In the present scenario where artist from all over India are facing socio-economic hurdles to keep pace with the society, it was interesting to study how this century old art form is still surviving and what are the social factors that is helping the chitrakars to keep the traditional occupation alive. Odisha spreads the tradition of culture by maintaining the creative, artistic imagination and skillful quality of the craftsmen. Mohapatra (2011: 57) in his work explains that, “Most of the designs, forms and colors employed by them have evolved slowly through the disciplined efforts of generations of craftsmen. These handicrafts reflect not only the refined taste of their makers but also testify to the love of the people for beautiful objects of rituals, decoration and of daily use. From the choice of the raw materials to the final finishing touch, at every stage, craftsmen had to adhere to set standards with almost ritualistic precision”.

These traditional craft industries of Odisha have, however, historically passed through many stages of development. During the British rule it was almost vanishing due to the negligence of the British rulers to the indigenous craft sectors. However, the Government of Post-independent period realized the significance of this sector in the economic empowerment of India. Thus, one could see setting up of Khadi and Village Industries Commission, Handicrafts Board, Handloom Board, Coir Board and Central Silk Board with the main objectives of development of the rural economy and culture. In fact, these popular crafts hold good market potential and they provide employment to a large number of artisans in the state. Besides, there are some special crafts which are typical to the State and localized in the specific regions. The export oriented crafts of the State mostly consists of brass and wares, stone carving, coir products, silver filigree, terracotta, plastic toys, and the horn crafts. However, given the rich tradition of handicrafts in the State, there are ample growths opportunities present in the handicraft sector, such as: Huge global attention and positive reception, massive skill and low cost manpower support, increasing overseas market for quality goods, social interventions and structures, traditional knowledge support, growing inflow of tourists into the State.

The present paper will discuss on the socioeconomic profile and characteristics of the chitrakara community of Raghurajpur village. Further the study will reflect on the influence of caste system on the age old craft. Lastly the study will emphasis on the social life and how the urban social setup has influenced the occupational pattern of the artisans (chitrakaras) of Raghurajpur village.

## II. CONTEXTUALIZATION OF THEORETICAL CONCEPTS:

In Dumont's book, *Homo Hierarchicus: The Caste System and its Implications* (1980: 1) focuses on the depths of the Indian caste system. "It discusses the definition of the word "caste" and continues to explain the necessity and undeniable need to have the caste system in relation to Hinduism in India. Further it also explains the caste system and the role it plays in the division of labor in the Indian society. He elaborates the Indian caste system and provides an overall and deeper view into the many aspects of the caste system and its effects on India today. Dumont begins his study by framing the essential questions of the individual, society, equality, and hierarchy within the study of caste". Through this introductory reference to the Victorian evolutionary concepts of the 'unity of mankind,' Dumont demonstrates his Maussian and Durkheimian influences to study hierarchy to reveal larger 'elementary aspects' of society. Furthermore, Dumont's introductory chapter demonstrates his comparative approach that carries on throughout the work; rather than a focused historical study of Indian caste, he examines social relations and hierarchy in order to make theoretical comparisons and conclusions. This is most evident in his question of the individual. Dumont argues that 'traditional' societies emphasize society as a whole, collective Man, and how individuals fit within order and hierarchy. Meanwhile 'modern' societies emphasize the individual as the "indivisible elementary man." Dumont (1980: 35) defines caste as a pan-Indian institution, a "system of ideas and values, a formal, comprehensible rational system". Most importantly, he explains how caste groups are distinguished from and connected to one another through (1) separation of matters of marriage and contact, (2) division of labor, traditions, and professions, and (3) hierarchy ranking groups as relatively superior or inferior to one another.

M.N Srinivas also employs the structural functional approach in India by emphasizing on the study of social structure of caste, village, family and society. The structure and function of chitrakar village can be well explained through this approach. Marx considers that Indian villages are self-sufficient because all members of the village have land as their primary modes of production. Colonial scholars considers that village in India suffered from myopic culture, hereditary of occupation, name, residence and culture in addition to pessimistic values, lack of innovation, non-exposure to market, absence of individualism resulting into a community which was self-perpetual and continuous. Louis Dumont considers that village is a territorial space, it does not carry any social and cultural significance therefore Indian society must be studied from the standpoint of caste and not village. Srinivas rejects to both the positions out rightly indicating that both Marx and colonial scholars had romantic understanding of villages because their assumption of India was greatly driven by the book view (Srinivas, 1962).

The caste system is further divided on the basis of occupational theory. The distinctions were done between pure and impure, superior and inferior occupation. Better and respectable professions are considered as superior in position where as polluted and inferior professions are considered as Inferior in the social setup. Nesfield says that, "function and function alone is responsible for the origin of Caste Structure in India." With function differentiation there came in occupational differentiation and numerous sub-castes such as Lohar, Sonar, Chamar, Bhangi, Barhai, Patwa, Teli, Nai, Tamboli, Kahar, Garadia etc. came into existence. Sharma (2004:184) in his book explains about distribution of occupations in the caste system among Indian Hindu society on the basis of an individual birth. He has mentioned that, "The occupational theory introduced and pounded by Nesfield explains that occupation is major base of the caste system. Several occupations measured in the higher status while others measured as a lower status and the result of this caste was emerged".

### III. RESEARCH METHODOLOGY:

The research methodologies that are included in the present study were in the form of personal in-depth interview of the respondents i.e the pata painters. As the research work was conducted in the field i.e. *Raghurajpur Village*, the role of ethnography was more important as it made a close study on the culture of the work that is done in the heritage village and in due course of time close observation, reading, and interpretation was done in the field. Clifford Woody in his work mentions that, “research comprises defining and redefining problems, formulating hypothesis or suggested solutions; collecting, organizing and evaluating data; making deductions and reaching conclusions; and at last carefully testing the conclusions to determine whether they fit the formulating hypothesis”. For Kothari (2004: 1) research is thus, “an original contribution to the existing stock of knowledge making for its advancement. It is the pursuit of truth with the help of study, observation, comparison and experiment. In short the search for knowledge though objective and systematic method of finding solution to a problem in research”.

The present research work is more of a research which adopted both qualitative and quantitative methods of collecting data. The main point of a descriptive research is to describe the situation associated in the field. The investigator in this type of research observes the situation and then describes what the findings are. The study, as a descriptive one, investigates the state of affairs of the Pata painter artists and their circumstances in the age of globalization. Efforts are made to collect existing data to reach at definite understanding on the topic. Field survey method was adopted for collecting quantitative data whereas for qualitative data in-depth interview technique was adopted. Then the field data were analyzed numerically and statistically. For qualitative analysis, the study used participation observation, case study, and focus group discussions method. This was followed to find out the original motives and desires of the respondents. Attitudes and opinions of the respondents were taken into account while analyzing the field data. From the primary and secondary sources research data were obtained. Primary sources comprised data collected during the field work through interview techniques.

### IV. SOCIOECONOMIC PROFILE AND CHARACTERISTICS OF THE CHITRAKARA COMMUNITY:

Raghurajpur is a small coastal village in Puri district, which occupies an extraordinary place in the cultural map of India. The whole village is populated by the artisan's families who are engaged in making extraordinary paintings on pieces of treated cloth, dried palm leaf or paper. It is located on the southern bank of a beautiful river Bhargavi and the village is heavily enclosed with the coconut, palm, mango, jackfruit groves and other tropical trees and a number of betel vines at the vicinity of paddy fields. The village appears as if it is planned, as houses are arranged in rows and it runs from east to west, facing each other. The central part of the village has temples of different gods and goddesses. The temples of Lord Radha Mohan, Gopinath, Raghunath, Laxminarayan, Gouranga, and village goddess, Bhuasuni, are all situated in the middle of the village. The village also has a Bhagabat Tungi, the community meeting place of the villagers, and an old co-operative society building which is now closed because of some dispute. It is very easy to reach Raghurajpur village as it is situated between two important tourist destinations of the country i.e., Bhubaneswar and Puri<sup>1</sup>. By the scenic view, this village represents itself differently from other villages of the State. The village has developed its own characteristics with its uniqueness.

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<sup>1</sup> If you have to reach Raghurajpur first of all you have to get down at Chandanpur bus stop, which is about 10 km from Puri and 50 km from Bhubaneswar on N.H.No.203 connecting Puri and Bhubaneswar. From this bus stop it is 1.3 k.m, so one can hire a rickshaw or can go by walking.



The village welcomes a number of outsiders including foreigners who visit here round the year. No specific season or time is there to visit this place. People come here to see the typical Orissan village which is rich in tradition of Orissan arts and crafts. The village is composed of its own community of artisans, who make different varieties of handicrafts items such as pata paintings, palm leaf engravings, stone carvings, papier mache toys and masks, wood carvings, wooden toys, cow dung toys and tusser paintings.

The artisans are playing a significant role by becoming the custodians of the heritage India, and on the other hand, engage themselves in the recreation activities, repairs and maintenance services in the villages. It is the informal sector which possesses large prospective in generating employment opportunities, bringing up of earnings from rural sectors, and intensifying the purchasing power of the rural people. A specific way of living pattern exists among the artisans. Mostly, they are found in clusters and they have commonness in their groups. The skillfulness of the artisans remains to be centuries old and customary for which it is named as handicraft goods. The economic status is not that satisfactory for which the artisans get a demerit in gaining marketing power as they are pathetic in selling and buying parts. Moreover, the education level is low among the artisans which affect the linkage with rural developmental institutions with urban market space. With the poor interaction capacity and orthodox mind set up to continue with the small are few other troubles that are found within this artisan's community. The troubles and the set back of these artisans have been identified and those are- inadequate knowledge, lack of awareness towards information & technology benefits, insufficient training, absence of non-farm policy, no marketing support, non-competitive products, unable to be the part of the competition.

The eastern part of India follows the traditional mode of occupation like Madhubani miniature painting, Patachitra painting, Manuscript painting, Palm leaf painting, Pottery and other crafts in different forms. And among all, Orissa is distinguished for its own indigenous art work and other handicraft work which has its traditional meaning and values within itself. Patachitra paintings do not have any limitation in its subject, as stories of Lord Jagannatha, series of Sri Krishna leela, stories from the Bhagabata, Ramayana and Mahabharata are depicted. It has its own theme on which the focus is given more. The character of other gods and goddesses are also depicted in the paintings. Das (2013: 248) in her study explains that "the Patachitra style is juxtaposing of folk and classical elements but is more inclined towards the folk forms. Artist Narayan Das states that, the costume in the paintings reflects the Mughal and Rajasthani influences, and the design and decorative motifs are influenced by the paintings of Rajasthani miniature. Its uniqueness lies in its overall finesse and rhythmic juxtaposition of elements".

When we observe the various themes of patachitras it can be identified that all the paintings has their own symbolic meaning, technical meanings and characters in themselves. Paintings are a set of illustration that make clear understanding about the social structure and the artistic individuality of a particular area. Basically, the customs of Odisha in context to patachitra is a combination of tradition and occupation. Also, it has rich eminence in the international art market. It can be reflected that in the nonexistence of patachitra painting there is neither uniqueness of culture in Odisha nor the significance Rathayatra festival of lord Jagannatha temple. As both are related to traditions and customs. Anybody who is an art lover and is fond of Indian art and crafts, then it is necessary to visit Raghurajpur. Das (2013: 251) gave his remark by explaining that "The big attraction of Raghurajpur is that the whole village community is involved in making different kind of art and crafts. Traditionally they use different raw material for making their art works but according to time and people medium has changed. The media of pictorial expression of painting are basically based on color and linear design. Patachitra paintings give aesthetical feelings and remind us about the native life through their colorful line drawings". Right now, the artists are using poster colors and fabric as these stuffs are obtainable with no problems as well as in less time. But one thing is never compromised by the artisans is the traditional characteristics, style, themes of paintings.

In the pre-industrialized India, the socio-economic conditions of a village community were independent. The traditional artisans such as- potters, carpenters, weavers, cobblers, blacksmiths, tailors, goldsmiths, plumbers,

etc. helped the rural economy to maintain as jajmani system was dominant at that time. People mostly opted for their forefather's occupation and their role was to keep alive the significant of the rich cultural life of their family. Gradually, this created self-sufficient life-style and smooth cultural traditions and practices. Along with the traditional work, the people usually get involved in seasonal work, like agriculture within the village and used to get a share out of their out-put. By the advancement in the market economy this age-old community living is departing and the artisans and craftsmen are now only getting payments for their services in rupees, precisely from the time of doing the work. For increasing trade, the rural entrepreneur artisans are moving out of their villages to take up deals and bulk orders. This procedure sustained all through the independence movement.

An informal division of labor among the family is made and every member of the house is found to be occupied in some work relating to the making of paintings. The women or the females are busy making the canvas, preparing the gum and powdering the pigments in traditional ways. The very little are found to be watching the work of the parents, and the elderly boys are engaged in doing the work of painting. The old men, are found playing ganjifa (an ancient form of playing cards) under the shades, and sometimes they are busy in painting masks and toys which do not have much demand as compared to pata paintings. The widows and old women who do not have any supporting male members in the family are busy making cheap paintings for their livelihood.

Most likely in India no one else can discover such a congregation of so many arts at one place. This is the only village in India, where each family is occupied in one craft or another. The village is not densely populated as it has only artisan's households in the village. Many of them are winners at State level and have received National Awards. One can see best tradition of Orissan paintings and some of the most admirable pieces of work at Raghurajpur village.

#### **V. INFLUENCE OF CASTE SYSTEM ON THE AGE-OLD CRAFT (PATA CHITRA):**

In Indian traditional society caste and occupation are highly interrelated and influence each other directly. In Sharma (2004: 184) the occupational theory of caste system of Nesfield is well explained. "It is defined that caste system as the occupational division of Hindu society where castes were identified on the basis of fixed occupation. Persons those who were involved in noble occupations were considered as members of superior castes and they provide noble jobs like- educating the people, fighting in the battle field, trade etc. The others belong to inferior caste such as sudras and they do menial jobs. Nesfield cited an example in support of his theory that the artisans who are involved in metal works are ranked higher than basket makers or some other primitive occupations which do not involve the use of metal". In this regards, Andre Beteille (1991:10) wrote, "The individual position in society--his social identity-- his economic standing, his social status, his own self-esteem are all too some extent dependent on his occupation".

It may be asserted, the social status of an individual has been greatly determined by the nature of occupation from which he derives his livelihood. However, the social prestige and status accorded to various occupations have changed during the course of history and have never been the same across time. In the traditional Indian society, the occupation of a Hindu was determined by the caste system, membership is decided by birth. The question is whether the caste system originated from the occupational structure of the society or the caste system created an immutable occupational hierarchy? Whatever may be the original development, the Indian caste system had a rigidly fixed occupational structure, and each specific occupation was ascribed to each caste or sub-caste with pre-determined degree of social esteem and status. No one was permitted to practice any profession or take up any job not traditionally assigned to his caste. Any attempt to do so would have met with severe sanctions.

In order to understand chitrakara as a caste it is required to go into the history and development of the caste system in India. During the early Vedic period, the social status of some of the artisans tended to differ, but the artisans as a class enjoyed a respectable position in society. In the 'Brahmavaivarta Purana' a sad story is depicted in relation to the fall of the ancient Hindu architect and the craftsmen during the Vedic period. As per this story, Visvakarma the celestial artificer had connection with a Sudra woman giving rise to nine castes. They were- Malakara, Karmakara, Sankhakara, Kuvindaka, Kumbhakara, Kamsyakara, Sutradhara, Chitrakara, and Swarnakara. The Purana further explains that all members of these nine castes became experts in kala (the art), but the last three, Sutradhara, Chitrakara and Swarnakara, were cursed by the Brahmins and became unholy. In the caste hierarchy chitrakara all over India occupy one of the lowest positions. Andrew Sterling (1846: 45) Persian Secretary to the Bengal Government (Orissa was a part of Bengal then) wrote that "The first set of mixed castes springing from inter-marriage of original tribes, chiefly 'Byse' and 'Sooder' ranked next below the pure Sudra. In this he listed Mali (Gardner), Lohar (ironsmith), Sankari (Conch Shell maker), Tanti (Weaver), Kumbhar (potter), Kansari (utensile maker), Badhei (Mason), Chitrakar (Painters) and Sonar (goldsmith)". Sterling also noted that in some lists, the Rupakara or maker of Gods appeared amongst the mixed classes as the follower of separate trade. Towards the later part of the 19<sup>th</sup> century, Hunter (1872) made an attempt to list out the principal fifty-seven Sudra castes in Puri District, arranged in their order of respectability, and had given the chitrakara the 16<sup>th</sup> place which can be found in the below Table no-1.1

**Table 1.1- List of Castes in Raghurajpur Village Ranked in Order of Respectability.**

Rank	Caste	Occupation	Whether rich or poor	Whether esteemed or deprived
6	Guria	Makers & sellers of sweets	Some rich & some poor	Little esteemed
9	Chasa	Till lands	Generally poor	Despised
11	Gaur	Milkmen, herdsmen	Generally poor	Despised
<b>16</b>	<b>Chitrakar</b>	<b>Painters</b>	<b>Generally poor</b>	<b>Despised</b>
22	Kansari	Works in brass	Some rich & some poor	Despised
25	Sunair/ Bania	Goldsmiths	Rich	Despised
27	Tanti	Weavers	Generally poor	Despised
28	Jyautishik	Astrologers	Generally poor	Despised
40	Keut	Fishermen	Generally poor	Despised
44	Sial	Wine sellers	Generally poor	Much Despised

Source: Hunter, W.W. Orissa, or Vicissitudes of an Indian Provenience under Native and British Rule, 1872, Vol.II.

**Table 1.2- List of Castes and Population in Raghurajpur**

Caste	Traditional Occupation	No. of household	Total Population	% of Total population	Average no. of members
Brahmin	Priests	1	7	1.34	7.0
Chasa	Cultivators	36	178	34.10	4.9
Gudia	Confectioners	2	16	3.07	8.0
Gauda	Cow herders	1	10	1.92	10.0
Tanti	Weavers	4	29	5.56	7.3
Patera	Stone Carvers	1	7	1.34	7.0
Badhei	Carpenters	1	8	1.5	8.0
Nahaka	Astrologers	3	20	3.83	6.7
Bania	Goldsmiths	12	73	13.98	6.1
<b>Chitrakara</b>	<b>Painters</b>	<b>21</b>	<b>119</b>	<b>22.80</b>	<b>5.7</b>
Keuta	Fishermen	7	47	9.0	6.7
Shiala	Toddy-makers	4	8	1.53	2.0
Total		93	522	100.00	5.6

Source- Bundgaard 1999: 66, Indian Art World in Contention.

Table-1.2 indicates traditional occupation in Raghurajpur village including their total population. Around 12 types of traditional occupation are followed in the Raghurajpur village. As compared to rest of the castes, the Chitrakaras has 21 households which include 119 populations.

During the twentieth century and after independence of India many changes were found in rural India. It has witness occupational change and also occupation did not remain caste-based or hereditary as in the past. Das (1982: 20) explains that, “The constitution of India has also abolished the Untouchability (Offence) Act which was passed in 1955 making the social relations between higher castes and Harijans (untouchables) a matter of direct concern of the government. However, all these development did not substantially affect the caste system, and in the Indian village today, solidarity is still maintained through patron-client relationships in a caste context”. Thus ascribed occupational status has given way to achieved status. There will be a flow of occupational mobility which will start from individual and spread to family, lineage and then to the group. Where there is mobility either social or occupational among the individual, than there is a possibility of mobility in the group. Social mobility is collective rather than individual.

Mohanty (1984: 8) has pointed out that caste syaytem played a significant role in the social life of rural India and between 11<sup>th</sup> to 15<sup>th</sup> centuries there was division in the caste occupation which included, “the chitrakaras or artists of Orissa are Sudra by caste. The surnames they use are Maharana, Mahapatra, Das, Subudhi, Bindhani, Paikaroy and Dattamohapatra etc. Dattamohapatras of Puri trace their origin to the Savar tribe who are connected with the coloring (Banka lagi) of Sri Jagannath of Puri”. Bundgaard’s (1999) has different opinion while studying the Chitrakaras caste. The chitrakaras stated that anybody who is good in painting can take up the pata painting occupation. But they can never be as skilled as Chitrakaras for whom pata chitra painting is an inherited tradition.

## **VI. THE OCCUPATIONAL PATTERN OF THE ARTISANS (CHITRAKARAS) OF RAGHURAJPUR VILLAGE:**

Varna system is a social classification of the people according to their type of work and occupational activity. The Varnas are categorized into four basic types and they are the Brahmins, Kshatriyas, Vaishas and Shudras. Superior caste is the Brahmins and they hold highest position in the society along with respect and authority. And the Shudras holds the lowest position and they are considered to be servants of other class. On the rank wise distribution of the caste are listed here. *Brahmins* are also known as the priests also known as the twice-born, then comes the *Kshatriyas* who are the warriors by profession, in the third position the *Vaishyas* who are the traders the traders and the last position are *Shudras*, the laborers. People belonging to a high Varna enjoy all opportunities and those belong to lower rank does all tedious tasks. Kaur (2010: 3) explains that, “The works of Brahmins, Kshatriyas, Vaishyas, and Shudras are different, in harmony with the three powers of their born nature. The works of a Brahmin are peace; self-harmony, austerity, and purity; loving-forgiveness and righteousness; vision and wisdom and faith. Kshatriyas have: a heroic mind, inner fire, constancy, resourcefulness, courage in battle, generosity and noble leadership whereas Trade, agriculture and the rearing of cattle is the work of a Vaishya. And the work of the Shudra is service”.

Caste system and its sub division are major segmentation in the Indian society. The distribution of people into different varnas, jatis, etc., was mostly on the basis of occupation. The work force was distinguished into various castes as per the doings and skills of a particular caste. The skill and proficiency moved on from generations to generations whereas the occupation ran in the family hierarchy and became the part of family occupation. Person belonging to a particular caste transferred his descendant the skill and proficiency along with the family talent to the clan. Hence, the demand for a specific skill set and production led to their increase in value, worth and requirement. The division and social order within the community was very firm. Hardly there were any upward mobility; as a result it remained within closed system of social segregation, alliance and order. The centuries old rules in context to a particular caste remained restricted. There was no



chance of carrying forward the family occupation over generations and retaining the particular craft skills and specialization led to the closed system of tradition of the caste.

Another concerning factors which is affecting the earnings of the person is the hierarchical construction of the society. There has been division of the people within the society with different caste occupation allotted to them. Occupational division in continuation leads to income discrimination with the present generations as well as their upcoming generation. Hence, the division of occupation among the workers becomes a significant matter. However, in Raghurajpur it is found that the office is positioned by the *hakim*, but there is a formal rule among the Jagannatha temple authorities to approve the position of hakim. The role of a *hakim* is also like a *sevaka* (servant) of the temple and he is allotted with certain duties. Any member of a caste working as *sevaka* in the temple gets a position of distinction in his caste and the Chitrakaras is no exception. It is a matter of fact that the Chitrakar *hakim* owes his position after the appointment by the Jagannath temple authorities in Puri as a *sevaka* or the chitrakara *nijoga*. It was more interesting to see how children's schooling and hereditary occupation are related to parent's values and norms.

The increase of inter-generational upward mobility in education and occupation was seen among the youths of Raghurajpur. There is an increase in the percentage of children who are opting for higher education rather choosing the hereditary occupation as compared to their parents. Couple of young boys of Raghurajpur have joined in the engineering course which is completely different from their parents work. The comparison of children's involvement in the traditional work as compared with parental involvement is much of a discussion topic. Hence, it is prominent that upward mobility across generations in Raghurajpur in context to education are drastically changing with time. It is also evident that the educational levels of the second generation at Raghurajpur are higher than those of their parents in the last one decade and on the other hand, taking up parental occupation shows a gradual decline among the youngsters of the village. In Raghurajpur village maximum number of people are engaged in pata chitra painting and in each family 4-5 people are engaged in the work. This shows us that the caste based occupation is still carried out by many of the families.

While government job is known to be lucrative opportunity but in Raghurajpur village only eight people were holding government job. But during the field visit discussions with the government employee of Raghurajpur mentioned that apart from working in the government sector they do pata chitra painting whenever they get time. It gives additional income to their family and their ancestral work persists. Similarly only 11 people out of 101 respondents had private jobs. Members holding private jobs mentioned that because of insufficient income from the traditional work they have opted for it. They also said that the other members of their families are working on their traditional work.

Lack of educational facilities brings up the possibility of discrimination in the labour market. The policies targeted the programmes to improve the educational situation among the excluded groups but because of the inadequate implementation and sluggish nature of the people ruins all the active programmes. Government made encouragement in the occupational diversification among these groups as there are many families that are continuing their traditional family/parental jobs. Tracking must be done to see if this community is facing any unfairness in the labor market and if so, suitable preventive measures should be taken up.

## VII. HEREDITARY OCCUPATION AND ITS TRANSFORMATION:

Caste system in India is continuing for about 3,500 years thus proving it to be an eminent institution of our society. Rapid socio economic expansion in recent decade has made caste system to establish its dominant role in various structure of the Indian society. By defining the very concept of caste, it includes the features hereditary endogamous group that have a common name, common traditional occupation, common culture, relatively rigid in matters of mobility, individuality of status and constructing a solo homogeneous community. All through the shifting circumstances caste has taken up few more significant features like

having proper organizations, less involvement in politics and avoidance of caste specific issues. From the above features of caste system it can be drawn that caste is based on heredity, it has ascribed values rather than achieved traits. The members of a particular caste are always determined by their birth even though the person maintains a well-developed life style. Thus, caste indicates according to the purity and impurity of occupations, which are ranked from higher to lower positions. It is like a ladder where pure caste is ranked on the top and impure is ranked at the bottom.

Normally people of different castes do not exchange food and drink, and do not share smoking of hukka among them. The Brahmins do not take food from other lower caste but they can take kuchcha food i.e. uncooked or raw food. The food is divided into two categories: *pucca* cooked food and *kuchcha* uncooked food. Purity and pollution are not only checked in terms of human being deeds, occupation, language, dress patterns, but also in food habits. The food habits and job of an impure group is consumption of liquor, consuming non vegetarian food, eating left-over food of the high castes, working in leather craft sector, removal of dead animals, sweeping and carrying garbage etc. On the contrary, in recent phenomena there is no such type of thing is found around. High caste people are found doing the jobs which were impure at one point of time. People of upper caste are working in a shoe-shop, shoe-factory, cutting hair in a beauty parlour etc has become a trend in choosing of an occupation. The new job opportunities have expanded due to industrialization and urbanization, so some people have also shifted from their traditional occupation and now they are not part of their hereditary occupation. There is some more possibility for the job opportunity. Take for example, in urban areas a barber has a hair cutting saloon where he cuts hair in the morning and evening simultaneously works as peon in some office. This brings a new aspect in the traditional occupation of a backward caste where he holds a post in the Government office and along with it follows its hereditary occupation.

The Ministry of Human Resource Development (2013: 2) mentions that, “The lower castes are debarred from doing many things like they are not permitted to enter the temple, do not use literally language and cannot use gold ornaments or umbrella etc. The caste’s having their own conflict resolving mechanisms such as Caste Panchayats at the village and inter-village levels”.

However, these linkages between caste, occupation and income are not accepted uncritically. Rather, Beteille (1992: 41) discusses that “the relationship between caste and occupation has been much misrepresented. It is doubtful that there was at any time a complete correspondence between the two. At any rate, even before independence, many castes and probably most had more than half their working members in occupations other than those specifically associated with their caste”. Commander (1983: 310) mentioned that, “In an independent India the link between caste and occupation has weakened considerably. The jajmani system has all but vanished, allowing for market-based pricing for services rendered by the workers”. However, Dantwala (1950: 240) explained that; “a variety of forces have disrupted the link between caste and occupation. Land reforms transferred landownership to many former sharecroppers, most of whom belong to the middle castes”. Then Beteille (1992: 41) cited about; “The declining incomes of artisans and influx of mass-produced goods have led to declining caste-based occupations among potters, weavers and other artisans who must now rely on manual labour for subsistence. Further an increased requirements for education among modern professions have led to influx people from a variety of castes into modern occupations.”

In the era of globalization traditional crafts and handicrafts are eminent medium of employment for more than millions of rural people. Despite the fact that agriculture is the major contributor towards Indian economy but the handicrafts also support the human continuation on secondary aspects. As the beginning of industrial revolution, these handicrafts came across a phase of changes where resist was found to some extent. The traditional handicraft work got a substitute of shifting their work to much more advance level. For example, instead of hand painting, the work is to be done in machine which will consume less time. But the artisan’s continuous attachment toward their work rejected the idea and in order to preserve the traditional

touch in the handicraft work they are ready to take the hardship of painting in hands. And, hence, were able to supply their age-old product to the customers. It is also observed that the occupational diversity from traditional to modern, is contributing massively for the existence of varieties of handicrafts.

After the emergence of industrialization, the pata paintings of Raghurajpur did not get affected, as it has depicted its existence in the history and it has become the part of the socio-cultural processes and other allied economic activities.

This craft requires very less investment for manufacturing products as it only needs the artisan's skillfulness and perfect hand in painting but the demand of raw materials is essential, as the products used are obtained from nature and forest. The colors that are used in pata paintings are colors obtained from stones and conch shells. Huge increased use of the contemporary materials has made traditional handicrafts face much less competition in the market. There is a rapid entrepreneur skill that is generating within the artisans. Dealing with the businessmen, government servants and farmers for the marketing of their products, has made them spirited in getting public and private work contracts. The nature of pata chitra painting is one kind of self-employment, which does not allow the artisans to spend time idly. One of the spokespersons of Raghurajpur mentioned that no artisan take rest or spend time idle, unless if he is not well. All through the year they do the painting, but in monsoon it becomes a difficult task for an artisan as the painting takes time to dry. In fact, during the monsoon the canvas cannot be prepared because it takes two to three days for drying. So usually, the artisans before monsoon prepare extract number of pattis (canvas) so that during rainy season at least they can do the painting at their homes. Despite the facts, they too can succeed with other techno products if they are providing with necessary infrastructure facilities.

#### **VIII. INFLUENCE OF URBAN SOCIAL SETUP ON THE LIVES OF CHITRAKARAS:**

According to the progress of civilization, the social needs are increased. Occupations which provided the needs of the society have to be changed, according to changing conditions. Under modern conditions, desertion of traditional occupations has become much more frequent. Industrial society created several non-conventional jobs and broke the caste barriers. It also provided a new occupational hierarchy in which status was measured by skill and remuneration. Hence, there is aspiration for new jobs and for which education is inevitable. The occupational and economic statuses are influenced and determined mainly by the educational qualifications of the individual. It has been observed that there is a trend of shifting occupational pattern, as a big section of the artisan population in India are uneducated and are abstained from formal education. Thus, they could not cope with the new situation. As a consequence, the majority of the artists are now opting to move to other occupation rather than to stick to their hereditary occupation.

#### **IX. CHANGING PARADIGM OF THE TRADITIONAL CRAFTSMEN IN THE ERA OF GLOBALIZATION:**

The handicraft products are facing competition in the global market; as a result they have become more and more commoditized. The goods are no longer possible to sustain in the local market, as it has moved to global market trends. This global trend has brought tough competition for the traditional artisan to do the trade and transaction. The handicraft sector has managed its position in much larger section of the society. It has located its base among crafts market. Basically, people and the market have always fascination towards decorating item stuffs for houses and offices and all possible places where the handicraft accessories can be exhibited. The items include exclusive paintings, weaving items, terracotta items, semi handicraft items, and machine-made goods. The home accessory market is actively inclined towards the ethnic fashion updates, customer buying patterns, and socio economic circumstances of the markets. Many times artisans cannot response to the market because they were too much incline towards there work and perform the basic task that is- taking the order and placing the order in time. But the markets are a challenging place where alteration of the taste

and demand changes and customers seeks for that. Consumers buy handicrafts because they like to feel connected with indigenous traditions and cultures in a global and increasingly commoditized world. Dash (2011: 47) mentions that the response of clients towards handicrafts is changeable and he explains that, “With increased globalization, however, products are becoming more and more commoditized, with artisan producers facing increased competition from producers all over the world, particularly in China and other Asian countries. The All India Handicrafts Board assisted the state governments in setting up their Design and Technical centers in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Tamil Nadu, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa”.

The workstations set up by the Governments have made the artisans to work out on new themes and designs. It is an attempt for the artists to merge the traditional work with modern demands. The handicraft items are carefully prepared so that they maintain their ethnic worth, and at the same time it can be place to modern uses. The artisans while designing the products always keep in mind about the shifting trends and new demands of the customers, particularly the foreign markets demand are also considered. When the prices of the products are fixed it is kept in mind that the goods should not be highly priced because it can create hindrance in the market. Likewise goods are available at cheaper price and alternative options also are available. To avoid loss all these options has to be considered by the artisans.

## X. RESULTS AND DISCUSSION:

India’s handicraft has been continuously evolving over thousands of years and had gone through changes in forms and styles all through the country. The significance of this segment not only has been associated with the expansion of the goods, but also with the motions of the craftsmen. The handicraft carries the satisfaction of the practitioner, as it serves the intention of the artisans. They exchange the thoughts by giving shapes to its items and sentiments are the part of their work. The influence of the 19th century brought appreciation and rewards for the handicraft artisans. It happened all because of the exploitations that the sector was facing during the colonial time. Jahan (2014: 81) mentions that, after detecting the nature of the risk linked with the issue of the handicrafts there emerged the scheme of swadesi movement and a real concern for the endorsement of handicrafts came up. Indian artists, Rabindranath Tagore, too personally got involved for the revival of Indian traditional art. He mentioned about generous traditional handicraft art of India which has immense value in it. Furthermore Jahan (2014: 81) in his work cited that, “Anand K. Coomaraswamy helped set the stage for the full scale incorporation of the local production of handicrafts into the Indian nationalist movement led by Mahatma Gandhi, who was at the forefront in this movement. In 1907, Coomaraswamy took part in the Arts and Crafts Movement and he extensively researched, wrote and presented papers for the revival of Indian traditional and handicraft arts”.

Figure 1. Major Concerns of Handicraft Industry.

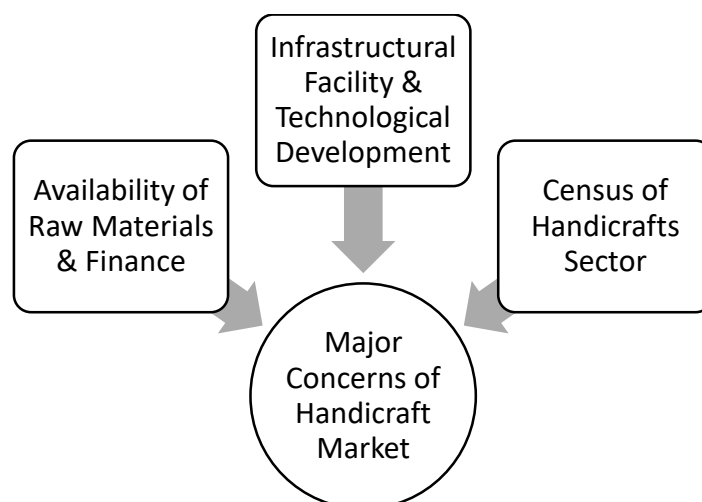




Figure 1 projects the major concerns of handicrafts Industry. First, availability of raw materials and finance, which is playing a role in handicraft production. With the availability of these two important elements the artisans can take their work to the next level. For this, credit and loan facilities need to be made easy for the artisans so that they can use the facilities timely which are made for them. Second, infrastructural facilities and technological development need to be taken care for the handicraft sector to in order to move to higher level. Providing technological facilities to the artisans will enable to develop new ideas of selling their products. Like online selling of goods can remove the barriers to a great extent. However online marketing has become an essential part among the people so it should be taken forward among these artisans. Third, census of Handicraft sector is required as the Government needs to keep the exact track of the artisan community. Because out of census data it can be identified that whether the sector is inclining or declining and what other types of assistance that are needed to this sector can be pointed out easily. After independence, the Government of India pay attention towards guiding the handicrafts production, as it is a major source to promote the country at national and international level.

This representation of the handicraft sector draws an image in our mind that this sector is progressing. Currently the life of artisans has not improved to an anticipated level rather it has declined badly in recent years. A big number of the traditional handicrafts are at the edge of disappearance and the artisans of this sector are identified as marginalized section of the society. Thus, this requires to be taken as a priority point for the craft and craftsmen.

The question of individual choice in selecting occupation or works is a recent phenomenon. There is expansion of the opportunity in the occupation structure and from time to time this opportunity is taken up without any hesitation. Unlike the old trend, both among the poor and the middle class, upward mobility for the women and for the family outside their home front has become problematic. Upward mobility is possible only if there is gainful employment. The study on occupational mobility, are rarely made in context to women. Although they are now free to take up any work but preference is given on work especially in rural areas. Work from home is spreading among the handicraft sector. It cannot be denied that opportunities for women have considerably widened at certain levels in the Indian society due to modern education and the change of system of government which enabled women to achieve numerous advances in areas which were never opened for them. But this has been concentrated to a small section of upper-class privileged women whereas lower classes were left out.

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