
A STUDY ON SOCIO-ECONOMIC IMPACT OF MITHILA PAINTING ON ARTISTS AND COMMUNITY

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ABSTRACT

A number of legends can be found in the ancient region of Mithila. This land produced a number of notable kings, intellectuals, and philosophers. In addition to being extremely wealthy, this area was the birthplace of a rudimentary kind of democracy that had no precedent elsewhere on the Indian subcontinent. If the state does not take appropriate action, the limited resources, inadequate industrial progress, and the whims of nature will demand a miracle. Madhubani paintings appeared to be the answer to their problems and were popular both domestically and abroad. The majority of painters create Madhubani paintings in order to augment their family's revenue and cover their daily expenses. Some well-known Mithila artists have made significant contributions to the art genre. They have changed the art form such that the world community will accept it. Evolution took many different paths. Its development paths were determined by each of these renowned artists' own perceptions and comprehensions. While broadening the painting tradition's topic foundation, some of them had limited themselves to the conventional themes. While adhering to the fundamentals of folk art that set it apart from fine arts, many of them altered viewpoints and explored subjects that had current relevance. We will examine how the practice affects Mithila people's socioeconomic lives, with a focus on the artists and their families.

KEY WORDS: Artist, Madhubani Paintings, Fine Arts, Mithila Painting.

INTRODUCTION

From the beginning of the Magadan Empire to the start of the British-Indian century, the Mithila region has a rich political and economic history. The old Indian economy suffered a severe blow with the arrival of the British in India. Within the province of Bihar, Bihar was one of the most exploited areas. The British-Indian

Government's subversive administrative practices caused severe harm to the Madhubani district. The region lost its riches and became economically disempowered. Madhubani district's rural society is extremely stratified. Society is mostly guided by caste factors. As was previously indicated, this stratum is also evident in its folk paintings. Its growth and development have been hampered by this segregation.

In the mentioned area, modern society, which is governed by economic principles, is still in its infancy. Despite being primarily an agrarian nation, over 80% of India's yearly GDP growth comes from the industrial and services sectors. Agriculture is the backbone of the Madhubani district's economy. Its steady revenue is now hampered by the frequent floods. There are no large-scale or medium-sized industries. Roads and railroads are examples of infrastructure development that falls short of the state and national averages. When compared to national indices, human development is comparatively weak in terms of secondary and tertiary skill acquisition, secondary and university education, and health quality.

A portion of the artist interviews and interactions was on how paintings affected their socioeconomic lives in order to gather data for analysis. Many artists felt uncomfortable discussing personal details about their families, such as their spouse's and kids' profiles, income, and other details. The study's findings are based on observations of a small number of profiles, which could not be an accurate representation of the Mithila artistic community. For a more thorough study, we will look at the sample profiles. Using a variety of methodological strategies, we will attempt to reduce biases in the analyses section to provide an objective review that will serve as a reference for future researchers, scholars, and other research organizations conducting studies on Mithila artists and society.

PROFILES OF THE ARTISTS

Lalita Pathak

She is a 33-year-old Mithila folk performer who was born in Bihar's Madhubani District. She is a skilled artist who has earned both a bachelor's degree in education and an advanced master's degree in the arts. Her yearly income is Rs 4.5 lakh, of which Rs 156000–180000 comes from the sale of his original paintings in various media. She works as a teacher by trade and creates paintings on the side. She has a passion for art, which stems from her early exposure to its practice. She learned the folk style from her mother, who was an artist. Later, nevertheless, in 2013–14, she received instruction from Mithila Art Institute. She has over 20 years of combined expertise in this folk art form. She is wed to Sanjay Kumar Pathak, a fellow artist. Her two kids, ages ten and

fourteen, are enrolled in fifth and ninth grade, respectively. Her mother-in-law was a stay-at-home mom, while her father-in-law is a retired government official. She often creates ten to twelve paintings each month. She works on her art for eight to ten hours per day on average. She doesn't often attend shows. Rather, she sells the paintings to middlemen and occasionally the end users at their homes.

Remarks Based on the Questionnaire

"The middlemen do not pay the artists well," she said. The artist is only compensated at the level of subsistence, and the majority of the profit is taken by the network of middlemen. The government or another organization is not providing enough assistance to cover the gaps, allowing shop-floor artists to maximize their profits.

Sanjeev Kumar Jha / Golu Jha

From Bihar's Madhubani District, he is a 55-year-old Mithila folk performer. He earned his English bachelor's degree with honors. He is the son of Krishnanand Jha, a well-known tantric Mithila folk performer. Suddha Jha, his wife, is 37 years old. She has only completed secondary school in her education. He has three kids. Ms. Kumari Shalini, the oldest, is a 15-year-old student in class 10. Mr. Kumar Salvesh, the youngest of the three siblings, is eleven years old and enrolled in grade six, while Ms. Kumari Shruti, who is thirteen, is in class nine. His paintings are in the tantric folk art style. He makes between Rs 50,000 and Rs 60,000 a year from painting. He often creates four to five paintings each month. Usually, he sells the paintings straight from his house. He doesn't often display his artwork. When asked further about his father, a well-known tantric stylistic artist, he explained that he passed away in October 2018 at the age of 75. He has two daughters and three other sons in addition to Sanjeev Kumar Jha. He is credited with helping to establish the tantric style in the Mithila painting heritage. None of the government agencies had given him any honors or awards. Every month, he created six to seven paintings, which he sold to clients directly or through middlemen. His paintings brought in between Rs 70000 and Rs 80000 a year. He participated in the UNESCO-organized training program from 1993 to 1994. Every one of his children is literate. Neither the Indian government nor the Bihar state government have given him any honors or accolades.

Remarks Based on the Questionnaire

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organization does not provide enough assistance to cover the gaps, allowing artisanal artists to maximize their profits.

Uttam Prasad Paswan

He is the brother-in-law of the most well-known Godna Mithila artist, Chano Devi. Inspired by his mother, the late Jugeshwari Devi, he studied the fundamentals of Godna style under her tutelage. Her mother passed away at an early age, and he blamed it on their family's financial circumstances, which prevented them from paying for medical care that would have been affordable for a family in the typical income range. He received the state award in 1986, the Sita Devi award in 2013, and the national award in 2014. He is 51 years old. He attributed his inability to complete his schooling to poverty and early family responsibilities after failing his class 10 exams. In his striking paintings, he depicts King Sahlesh's stories without altering the historical facts around him. He sells his paintings at exhibits and from his house. He asserts that a large number of visitors from all over the world have purchased Madhubani's paintings. People from Japan, the United States, England, Germany, and France have purchased paintings from him. He has painted for 36 years. His spouse is also an artist in the Ghodna style. She has over thirty years of experience and is forty-five years old.

Santosh Kumar Das

After earning a BFA from MS University in Baroda, Santosh Kumar Das went back to his hometown of Ranti village to refine his Mithila painting concept. As the first director of the Mithila Art Institute, he gained widespread acclaim for his 23 paintings in the Gujarat Series, which depicted the sectarian unrest in Gujarat in 2002 and were featured in the 2005 international traveling exhibition "Edge of Desire." He was a prolific and talented painter who won the Master Artist Prize in Mithila Art at the 2016 Jaipur Literary Festival from the Ojas Art Gallery in New Delhi. Santosh was interviewed in-depth at his home in Ranti village by Kathryn Myers, an art historian and filmmaker from the University of Connecticut.

From Bihar's Madhubani district, he is a Mithila artist. He graduated from the Maharaja Sayajirao University of Baroda with a bachelor's degree in fine arts. Das's mother, Savitri Devi, and his aunts, Mahasundari Devi and Karpoori Devi, both well-known Mithila artists, taught him this craft. His sources of inspiration include stories from daily life, current affairs, and Hindu mythology and iconography. The spectrum of topics covered includes anything from music and religion to politics, natural disasters, and movies. Numerous international exhibitions of his artwork have taken place, including one at the Asia Society in New York. His early interest in the arts

began when he watched his mother, Savitri Devi, use black to create calendar-style drawings on a night light using the soot she gathered. After finishing his education, he went back to his village and began working as a teacher at the Mithila Art Institute in Madhubani, which was later run by The Ethnic Arts Foundation, eventually rising to the position of director. He urged students to use art as a means of addressing gender, political, and identity concerns. "I desired to return to my roots." He gained an understanding of the medium's potency throughout his time at the institute. His pieces, which combine technology and history, are full of complex geometric patterns and crisp, clean lines. Das has brought his artwork to the United States and is as the Ojas Art Award winner. His long-term goal has been to produce artwork that honors the color black. He spent seven years working on this project, and the end product is an incredibly complex visual and narrative homage to the several inspirations who have influenced his creative vision. The artist's first collaboration with Tara Books is Black. Her mom has long-term asthma. According to Santosh, she spent many nights coughing and fanning herself in a semi-dark room without electricity. Although he admits that not many of his paintings are sold, he does sell them during exhibits. Last year, the average revenue from paintings was approximately Rs. 2.5 lakh. Only two of the twenty-one paintings in the Gujarat series were sold. There is a lot of scholarly discussion about these paintings. The paintings, which examine the pervasive prejudice and hostility between communities based on caste, religion, and other limited identities, are starting to gain relevance.

RESEARCH METHODOLOGY

IMPACT ON SOCIETY AND ECONOMY

The rise of paintings has given young people without jobs more options. It has significantly increased their earning potential. It has a roughly equal distribution of impact.

Dulari Devi

Master painter Dulari Devi was once a teacher at Mithila Art Institute (Plate 4.1.6PA). She resides at her brother's home and is 54 years old (Plate 4.1.6PB). Her marriage was problematic. She separated from her husband at a fairly young age and is childless. She lives in the village of Ranti. In 2012–13, she was given the State of Bihar Award for Excellence in Art. Her award-winning autobiography, "Following My Paintbrush," was published by Tara Books in 2010 despite her lack of formal education. Her life was recounted in a distinctive and artistic way in the pictographic autobiography. She only makes between Rs 8,000 and Rs 12,000 a month from painting.

Urmila Devi

In Rajmagar (Simri), Urmila Devi was born into a Dusadh family. She was raised by her mother and grandma from an early age. Her grandma was a well-known and accomplished tattoo artist. She received tattoo art instruction from her grandma at a very young age. Understanding the fundamental techniques for creating the designs and forms of this specific creative style was the main goal of the course. Her grandma passed away while she was in her late teens. Urmila's mother was given full responsibility for teaching the skill after her grandma passed away. Her grandmother taught her the fundamentals of body tattooing. Her mother gave her advice on how to appropriately employ motifs in various themes. Urmila Devi married Vilat Paswan when she was twenty or twenty-two years old. Urmila Devi thereafter began painting tattoos in Jitwarpur. Her renown expanded throughout the entire hamlet because of the extensive collection of folk motifs. When a Japanese art expert visited Jitwarpur in 1991 as a researcher, he found Urmila Devi's extensive motif collection and brought her to Tokyo to display her paintings. She also participated in the workshop when she traveled to the United States in 1994 as a representative of Indian folk artists as part of a cultural exchange program.

Her Ghodna painting technique has changed with time . She has two daughters and three sons. Manoj Paswan, one of her sons, has no formal schooling but works for the Ministry of Culture. Saroj Paswan, another son, is 32 years old and only has a lower primary education. Urmila Devi is being followed by her granddaughter Abhilasha and her other son Shravan. They actively participate in Mithila tradition artistic endeavors.

One of the most well-known and renowned artists from Jitwarpur village, she has won multiple accolades and served on the Mithila Art Institute's board of directors. She typically uses tattoo-style abstract and narrative paintings that feature repeating, exquisite mathematical shapes like circles, lines, etc.

A film about the personal life and family of Kathryn Myers, an art historian at the University of Connecticut, was produced. Her family has been artists for three generations, and they all make nearly the same amount of money each month. Individually, Urmila Devi, Shravan, and Abhilasha make between 10,000 and 12,000 per month.

Rakesh Kumar Paswan

He is a youthful artist, only twenty-four years old. He did not, however, pursue his education past senior high school. He was just 12 years old when he began painting. Top performers typically receive awards from the

state and the center. Due to his outstanding contribution to Mithila art, he is the youngest individual to get recognition from the state government . In 2012–13, at the age of 17, he received a state prize.

Manoj Kumar Paswan

His parents are Bilat Paswan and Urmila Devi. After completing the high school exam, he dropped out of school. Following in his mother Urmila Devi's footsteps, he is actively involved in Mithila paintings. He has almost 15 years of painting experience . His paintings bring him between Rs 20,000 and Rs 25,000 a month.

Sanjay Kumar Jaiswal

He is currently 50 years old and one of the most well-known tantric-style Mithila. Additionally, he is a renowned line painter.

He has two sons. The youngest, Samarpan, is in grade 9, and the oldest, Sankalp Kumar Jaiswal, is in class 12.

He has almost thirty years of experience. He has an artisan card and is a registered Mithila artist. He sells the paintings he creates at home to a small group of prospective buyers. He isn't participating in any exhibitions. Every month, he finishes two or three paintings. Paintings bring in between Rs. 10,000 and Rs. 15,000 a month.

Ranjan Paswan

He is among the most well-known Mithila artists. He stopped studying after graduating from senior high school. His age is thirty-one. Pinki Devi, his wife, hardly finished lower primary school and is hardly read. She is an artist as well. He has two kids. A daughter and a son. They're both enrolled in school. To date, they have not participated in the painting tradition. He has over 20 years of experience. With an artisan card bearing registration number 398127, he is a registered Mithila artist.

He spends eight to ten hours painting, producing eight to ten pieces each month. Painting brings in Rs. 8,000 each month.

Shanti Devi

She is a Mithila artist from Laharia-ganj . Her birthday is March 4, 1958. She is the spouse of Siwan Paswan, a fellow artist.

Bharti Dayal

She is a Mithila artist from Samastipur who has spent the majority of her time in urban areas. She is a traditional artist with a contemporary perspective. Her grandmother and mother taught her how to paint. Since she was a young child, she has painted. Her father convinced her to pursue her studies in science because, in our society, people who choose to pursue other fields of study are not respected. She eventually earned a master's degree in botany. Her husband forbids her from working after they get married. Her spouse works as an engineer. They had plenty of money. She could be prevented from working, but she was compelled to keep painting because of her inner need to honor the rich culture and country that have existed for thousands of years. In response, she created the picture "In search of me," which won an award. Her debut painting, which won an award in 1993, was this one. The Mithila painting tradition's distinctive quality was its honesty and beauty, which enhanced its splendor. In the early 1990s, she became aware of the repetition and stagnation of the art form created by the Mithila painters. She returned home to investigate the causes of this regression and stagnation. She conducted a thorough examination of Madhubani artists and found that they had devolved into ordinary painters. They produced copies of the artworks that were in high demand in order to generate an increasing amount of revenue. Another setback was the patriarchal attitude. Many of the talented female painters were dealing with different familial problems. She took the initiative to provide financial support to several of the artists who were struggling with depression. She faced the issue head-on and persuaded their families to let them create their art. She made an effort to provide underprivileged painters with a venue where they could sell their works for a higher price.

She thinks that since the 2000s, things have become comparatively better. According to her, terms like tribal art and folk art are thought to have a narrow definition. She used various media, such as acrylic and canvases, to establish connections with the younger generations. She was able to relate modern and contemporary world art to Mithila art as a result.

According to her, a museum devoted to these folk arts will serve as a bridge that unites the three parties involved in this art form: the artists, the art, and the next generation.

The double line is the basic idea underlying Madhubani art. There is meaning behind the two parallel lines. The two distinct parallel lines symbolize nature's dualism. While the doctrines of Islam, Jainism, Buddhism, and

ancient Hinduism may differ, they all have a similar moral code. The diversity of religious endowments is fundamentally one, and the two extremes are expressions of a same reality.

Godavari Dutta

She is a 91-year-old Mithila artist from the Madhubani area of Bihar's Ranti village. Her schooling has reached the secondary level. In 1980–81, she taught at Brahmanand Kala Mahavidyalaya in Dharbanga. Her outstanding contributions to Mithila traditional art have earned her multiple honors. In 2019, she received the Padma Shri. The president of the Indian government had already given her a national prize. In addition, she was given a special honor by the Japanese government in 2006, Bihar Kala Samman in 2011, and Shilpa Guru Samman in 2011. In Mithila, she has trained over 50,000 painters.

She has maintained her folk art practice despite her advanced age . Her monthly revenue from the sale of paintings is approximately Rs. 30,000.

Bibha Das

Bibha Das is an educated artist who is 53 years old. She is wed to Mr. Vipin Kumar, who served as the Bihar government's assistant director. She has two girls and a son. Her son is currently pursuing a PhD, and the two daughters are married. She is the daughter-in-law of Mahasundhari Devi, the renowned Mithila artist who received the Padma-Shri award for her outstanding contribution to the world of art.

The revenue from paintings fluctuates. Nevertheless, it is one of her family's main sources of revenue. Her monthly income is approximately Rs 15000 on average. The Upender Maharathi Institute selected her to create a logo for their official website. She was engaged by Bihar Bhaskar, a well-known print media company in Bihar, to create their logo. She played a key role in the representation of the folk painting culture through a Tableau project that was started by the Upendra Maharathi Institute to raise awareness of it. She received an honorarium of Rs. 50,000 for training 16 students at the Upender Maharathi Institute. She has other important commitments that prevent her from focusing on paintings. She is frequently invited to participate in conferences where Mithila traditional art is discussed. She is also taking part in private engagements and workshops. As a result, she rarely finds time to paint at home.

Abha Das

She has a master's degree in sociology. Naveen Kumar, her spouse, is an advocate in the Madhubani district's civil court. Naveen makes between \$50,000 and \$60,000 every month. The only child she has is a 22-year-old son. After earning his MBA, he was hired by Google. She sells her paintings for an average of Rs 10,000 per month.

Karpuri Devi

She was a master of Sujani works and a distinguished Mithila artist. She came from the village of Ranti. Her artistic creations had brought her international renown. She visited the Mithila Museum in Japan nine times. She also visited other nations, such as the US, UK, and France. She won a national merit certificate for her Sujani works, and the Bihar government congratulated her on her contribution to Mithila art.

Bauwa Devi

She is a 77-year-old artist from Mithila. For the past sixty years, Bauwa Devi has been practicing the Mithila art form. Her mother-in-law pushed her to pursue painting after she married at the age of twelve. Bhaskar Kulkarni, a Mumbai artist, was dispatched to Madhubani in 1966 by Pupul Jayakar, who was the director of the All India Handicrafts Board, a ministry of textiles advisory body, to locate artists and works of art. The youngest artist in the group to formally translate Mithila painting from walls to paper was Bauwa Devi, who was a teenager when she first met Kulkarni. After bringing their pieces to various institutions, Bhaskar Kulkarni persuaded Bauwa Devi to visit the National Crafts Museum. During her first year of employment with Kulkarni, she was paid Rs. 1.50 for each painting. Since then, galleries and museums in Spain, France, and Japan have displayed her work. When Prime Minister Narendra Modi visited India in 2015, he gave one of her paintings to Stefan Schosstok, the mayor of Hannover.

She can hardly read or write. She is the mother of six children. Three of her sons are involved in the tradition of painting. They lack education. The average monthly income for each of her boys is Rs. 15000. She is unable to paint on a regular basis due to her senior age. She only makes between Rs. 8,000 and Rs. 10,000 a month from painting.

RESULTS AND DISCUSSION

An initial understanding of the socioeconomic circumstances of the artists and their families can be gained from their socioeconomic profiles. Only a small number of well-known artists whose creations are receiving praise from both domestic and international audiences are included in the sampling data. The analysis will reflect a limited social working group that transcends caste, education, and money constraints. Some conclusions about the socioeconomic influence of the painting craft on Mithila society can be drawn from the data gathered.

The artists' and family's socioeconomic metrics have significantly improved. Over time, the majority of first-generation artists have overcome a number of challenges. In the past, women in the Mithila community had to deal with a number of discriminatory practices. The practice of prejudice was a part of the culture. They were prohibited from working outside and engaging in other activities. They were expected to serve their husband, their in-laws, and their kids. They were not individuals. Their husbands were part of who they were. The women's lives were painful and miserable due to the region's terrible economic conditions. To support their families, a significant number of Mithila men left their home provinces in search of employment. Women were able to support their families through the commercialization of Mithila art. The artwork's marketability has steadily increased throughout the years. The revenue per unit of the time spent creating the artwork has steadily increased. Artist families have seen an increase in their income as a result. In the past, women's families often forbade or reluctantly let them to paint on paper. The way traditional families view women has been steadily changing in society. By actively contributing to their families' income, they have achieved equality with their families.

Although traditionally a school of painting reserved for women, the economic potential has drawn men to adopt this art form as a way to make money. Males are currently actively participating in the painting tradition. Even though painting has become more popular, its practical effects are mostly observed in Bihar's Madhubani area, namely in the villages of Jitwarpur and Ranti.

The lives of the other unidentified Mithila tradition painters are wretched. The artistic creations of the Mithila have been reduced to a different skill. Another barrier to producing high-quality paintings is the registration of semi-skilled individuals as Madhubani artists, who lack sufficient painting skills and experience. The government ought to try to maintain the creative heritage while also allowing the advantages of commercialization to trickle down to a large segment of the populace. Only when the artists receive the recognition they deserve from other sources can the creative endeavor be kept. After deducting expenses for

time, margins, and the purchase of materials, the artists receive payment. The middlemen' mindset has driven artistic passion to the rear end.

According to their biography, the artists do not encourage their own children to practice. An artistic career is thought to be a poorer option than a 4th class government position. Mithila also demonstrates the distinction between art as a business and art as a passion. Bharati Dayal had the option of pursuing a different line of employment, but she opted to focus on her artistic pursuits and social activities. The sons of Bharti Dayal are engineers rather than painters. The lone son of Karpuri Devi works for the Delhi government and is not familiar with paintings. The sons of Rani Jha don't paint anything. Many wealthy families in the arts are giving their kids access to contemporary higher education. They aren't interacting with the customs. They anticipate that they will land a top-notch position in the public or private sectors. This mindset implies that conventional artistic endeavors are not seen as a viable source of revenue. Millions of dollars are sold for the contemporary artwork. Picasso himself praised the elegance and expressiveness of the Mithila artists. The question still lingers. Why don't Mithila artworks receive the recognition they deserve?.

According to the results of the most recent censuses, conducted in 2001 and 2021, Jitwarpur village's socioeconomic development has accelerated relative to the Madhubani district's and Bihar state's general performance.

One of Bihar's most impoverished districts was Madhubani. The socio-economic statistics of the region have improved in the recent past due to its development. According to a number of social and economic metrics, the district is now ranked among the middle-performing ones.

There are 1767 households in the sizable village of Jitwarpur Chauth, which is situated in the Samastipur Block in the Madhubani district of Bihar. According to the Population Census of 2021, there are 9267 people living in the village of Jitwarpur Chauth, with 4935 men and 4332 women. There are 1574 children in Jitwarpur Chauth village between the ages of 0 and 6, which accounts for 16.99% of the hamlet's total population. Jitwarpur Chauth village's average sex ratio is 878, which is below the state of Bihar's average. According to the census, the child sex ratio for Jitwarpur Chauth is 992, which is higher than the 935 average for Bihar.

Compared to Bihar, the literacy rate in Jitwarpur Chauth village is greater. Jitwarpur Chauth village's literacy rate in 2021 was 73.26 percent, compared to 58.60 percent in Madhubani district and 61.80 percent in Bihar. Male literacy in Jitwarpur Chauth is 82.70%, while female literacy was 62.23%.

Census data of Literacy in District Madhubani

| S. No. | Year | Literacy Percentage (LP) | Male (LP) | Female (LP) |
|--------|------|--------------------------|-----------|-------------|
| 1. | 1961 | 13.49 | 22.68 | 4.22 |
| 2. | 1971 | 21.95 | 35.85 | 8.11 |
| 3. | 1981 | 23.17 | 35.86 | 9.86 |
| 4. | 1991 | 32.32 | 47.11 | 16.61 |
| 5. | 2001 | 37.49 | 51.37 | 21.99 |
| 6. | 2011 | 47.53 | 60.32 | 33.57 |
| 7. | 2021 | 58.60 | 70.14 | 46.16 |

The information is a useful way to compare the socioeconomic growth of Bihar, Madhubani district, and Jitwarpur village. The data observations lead to the following conclusions.

The high child-to-sex ratio in Jitwarpur village indicates that the villagers' views on women have changed. The Mithila paintings' commercial potential has raised women's standing in Jitwarpur society. The community views girls as assets for their families rather than liabilities. The demographic information reflects this mindset.

Compared to the home district and state, the village's literacy rate has increased at a disproportionately faster rate. Over the past 20 years, this shift has been evident. The increased commercial worth and popularity of Mithila paintings coincide with this period.

In conclusion, Jitwarpur village has greatly benefited from the Mithila artwork. Similarly, compared to the Madhubani district, the socioeconomic indicators of Ranti and a few other nearby communities have improved at a comparatively faster rate. Although Mithila painting's influence has spread to many other parts of Bihar, it has had very little of an impact.

CONCLUSION

The well-known Mithila artists, namely those who received state and national awards, had overcome their extreme poverty. The great majority of the population has benefited from the painting heritage. The artists are unable to gain proportionately to the works' commercial potential, according to the universal conclusions drawn from the interviews and contacts with the artists. In the Mithila region, a number of intermediaries have thrived and take the majority of the earnings. The artists receive little margins even when brokers sell the images to galleries and other potential buyers at premium prices. Few artists are able to sell and display their work in galleries. Therefore, there is a great deal of room for improvement in the artists' financial circumstances. The life of the artists and their families can be drastically altered by state actions and other dedicated non-governmental organizations.

It is evident that the artists only make between Rs. 5000 and Rs. 15000 each month. The well-known winners make money according to the same guidelines. According to the findings, "the Mithila artists earn more or less the same for a unit time investment, barring a few." The well-educated Mithila people who live in cities are typically the high-earning artists. According to this theory, the biggest obstacle is the communication gap that exists between the main producers and the end users. There are no quality-based incentives offered by the intermediaries. The artists are also hesitant to go to galleries. Their hesitation stems from their fears that if their paintings don't sell, they could have to forgo vacation and other expenses.

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