

**FINAL YEAR PROJECT REPORT NAKSHI KANTHA DESIGN PATTERN
ANALYSIS**

BY

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This Report Presented in Partial Fulfillment of the Requirements for the
Degree of Bachelor of Science in Multimedia and Creative Technology

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APPROVAL

This Project titled “**Nakshi Kantha Design Pattern Analysis**”, submitted by Sadia Tasnim, ID: 171-40-386 to the Department of Multimedia and Creative Technology, Daffodil International University, has been accepted as satisfactory for the partial fulfillment of the requirements for the degree of B.Sc. in Multimedia and Creative Technology and approved as to its style and contents. The presentation has been held on 24th October 2021.

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I hereby declare that, this project has been done by me under the supervision of **Mizanur Rahman, Lecturer, Department of MCT** Daffodil International University. I also declare that neither this project nor any part of this project has been submitted elsewhere for award of any degree or diploma.

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ABSTRACT

The title "Nakshi Kantha" comes from the Bengali word "naksha," which means "creative design," and refers to the colorful patterns and motifs that are stitched. It is a centuries-old Bengali art form found in Bangladesh as well as the Indian states of West Bengal, Tripura, and Assam. The most basic materials utilized are thread and discarded fabric. Nakshi kanthas are made across Bangladesh, although they are particularly well-known in Mymensingh, Jamalpur, Bogra, Rajshahi, Faridpur, and Jessore. The first kanthas had a white background with red, blue, and black stitching; later kanthas had yellow, green, pink, and other colors. This textile type might be marketed all over the world if modern stitching technique can be used to retain the historic value while providing design variation. The government of Bangladesh is employing a range of marketing tactics. There haven't been many research on how to best market this product around the world. The research looked at the best techniques to manufacture the Nakshi Kantha using modern stitching technology, design diversity, and application of the concept in today's fashion.

TABLE OF CONTENTS

CONTENTS	PAGE
Board of examiners	ii
Declaration	iii
Acknowledgements	iv
Abstract	v
CHAPTERS	PAGE
CHAPTER 1: INTRODUCTION	1 - 3
1.1 Introduction.....	1-2
1.2 Research Questions.....	2-3
CHAPTER 2: BACKGROUND STUDY	4-9
2.1 Rational.....	4
2.2 Related Works	4-6
2.3 Comparative Analysis and Summary.....	7-9
2.4 Challenges	9
2.5 Motivation.....	9
CHAPTER 3: RESEARCH METHODOLOGY	10-25
3.1 Field work.....	10-21
3.2 Data Collection Process and Data Analysis.....	21-25
CHAPTER 4: EXPERIMENTAL RESULTS AND DISCUSSION	26-39

4.1 Contemporary Nakshi Kantha: comparative analysis	26-28
4.2 Summery.....	28-29
CHAPTER 5: Output Result	31-40
5.1 Literature Review	31
5.2 The Art of Craft	32
5.3 Data Collection and Analysis.....	36
5.4 Result and Discussion.....	38
5.5 Conclusion and Future Work.....	40
CHAPTER 6: IMPACT ON SOCIETY, ENVIRONMENT AND SUSTAINABILITY	41-42
6.1 Summery of Study.....	41
6.2 Limitations.....	41
6.3 Conclusions.....	42
6.4 Implication for Further Study.....	42
REFERENCES.....	43-44

FIGURES	PAGE NO
Figure 3.1.1(a) Rajshahi	10
Figure 3.1.1(b) Rajshahi	11
Figure 3.1.1(c) Rajshahi	11
Figure 3.1.1 Nakshi kantha in different areas (a) Jamalpur	12
Figure 3.1.1 Nakshi kantha in different areas (b) Manikganj	13
Figure 3.1.1 Nakshi kantha in different areas (c) Bogura	14
Figure 3.1.1 Nakshi kantha in different areas (d) Jashore	15
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (a)	16
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (b)	17
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (c)	18
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (d)	19
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (e)	20
Figure 3.1.2 Nakshi kantha in Bangladesh National Meuseum (f)	21
Figure 3.2.1: Self Expression	23
Figure 3.2.2: Stylized tree of life	23
Figure 3.2.3: Stylized Lotus	34
Figure 3.2.4: Stylized Fish Motif	25
Figure 4.1: Tradition Nakshi Kantha	27
Figure 4.2: Contemporary Nakshi Kantha	27
Figure 4.3: Contemporary Nakshi Kantha (with traditional and modern motifs)	28

CONTENT

This paper contains the ensuing substance is given underneath:

Chapter 1 explains the introduction of the analysis with its reference to study, motivation, and outcomes.

Chapter 2 discusses work, analysis outline, the scope of issues, and challenges.

Chapter 3 contains the progress of this analysis, the procedure of information assortment, feature implementation, and applied analysis.

Chapter 4 covers experimental analysis and a few relevant discussions, the result of investigation, and

Chapter 5 covers this research's impact on society with the limitation and future work.

CHAPTER 1

INTRODUCTION

1.1 Introduction

The action of Kantha governed rural West Bengal in the nineteenth century. The people of rural Bengal were malnourished, as well as inadequately dressed and sheltered. Kantha was more of a need-driven creation of that civilization, which manifested itself as beautiful art. The traditional (i.e., nineteenth and mid-twentieth century) perspective on craft's relationship to society is most likely best expressed in the writings of social commentators like Karl Marx and Thorsten Veblen [1]. The type of job that the skilled laborer or craftswoman understood was ideal for all human advancements, according to these academics. It was seen as applauding and humanizing, and therefore the idealize means defining their humanity. The surface is embroidered with images and tones that are considered beneficial inside the faith. Kantha has progressed from a day-to-day item to earning the title of creative weaving before long. Certain Nakshi Kantha was being commissioned for distribution and was a work of art in and of itself. They were intricately woven, and the selection of themes and arrangements, as well as the color scheme, spoke the language of workmanship. It is mentioned in Nakshi Kantha's Artist Jasimuddin's Math [2].

Analysts usually monitor contemporary hones or observe how people use show frameworks to figure out the problems for people locked in with information. For example, a growing body of research has looked on how amateurs translate into visualizations [3] by devising ways to enhance their meaning-making skills in highly controlled environments. Unused interaction modalities such as typical idiom inquiry [4] and input [5] likely transmit a large number of commercially available information devices. Story [6] and graphical [7] representations aid in the formation of a variety of locks in and introductions for various groups of people However, despite growing attempts within the community to widen access to information tools, assumptions arising from the same philosophic political system based

on such universal scientific rationality remain embedded in a lot of contemporary analysis, restricting their accessibility. Preconceptions about how painting, abstract, or mixed-media representations will be perceived; how the cause and hence the conclusion of tales will be deduced; We prefer to expand this corpus of work and address these concerns within the context of rural Bangladeshi low-literate and low-income communities by taking a step back and taking a step back. We tend to engage with three types of professional communities in rural Jessore, Jamalpur, and Rajshahi in Bangladesh World Health Organization turn out and act with differing kinds of knowledge through their work rather than developing novel systems and techniques and conducting usability tests with users or participating in a very user-centered style method: makers of antique Hindu idols, Designers and needleworkers of 'Nakshi-Katha' (traditional hand-loomed and handstitched quilts). We tend to explore the strategies people employed in communicating information, telling tales, and maintaining records during our six-month ethnographic research.

Our findings demonstrate that when working at intervals, practitioners in rural Bangladesh employ concrete representations, a variety of media, and cultural practices. However, the actual location of designers and communities has an impact on visualizations, according to our research. We've discovered that these societies relate to things in their everyday lives and accept them through re-occurrences, different hues, and different sizes to organize and enhance information. The behaviors and the synchronic languages that go with them are usually passed down down the generations. Our research adds to laptop-assisted collaborative work, social computing, illustration, and knowledge visualization.

1.2 Research Questions

The goal of this research is to see how the traditional Nakshi Kantha of Bangladesh may be presented to the rest of the world utilizing contemporary stitching facilities available in Bangladesh. However, the following objectives must be strictly adhered to during the process:

1. Determine the extent to which the Nakshi Kantha stitching technology may be transformed.

2. Determine the variations that can be introduced into the Nakshi Kantha design.
3. Determine the worldwide marketing plan.
4. To look at how Nakshi Kantha stitches are used in modern fashion.

CHAPTER 2 BACKGROUND STUDY

2.1 Rational

The research outline, related works, the breadth of the issue, and challenges will all be discussed in this section. Before beginning this investigation, I studied more and more about the nakshi kantha design pattern. I also study about the many varieties of kantha and the importance of different nakshi katha designs in Bangladesh. Try to assess the current system, which has a lot of marketing values. I investigate challenges in order to tackle this issue. Girls have been conveying stories via art and song since the beginning of time. These tales are narrated in Bengal by Nakshi Kantha, a type of person who weaves practical examples and plans into a blanket using a running line known as "Kantha stitch.". Nakshi Kantha tells the story of life in a rural environment. It tells the story of the thrills, sorrows, and thus imaginations while remaining unbound. Kantha was created in the beginning for the family's use. Nakshi Kantha has experienced a resurgence and is now produced commercially. This section of the paper discusses some of the most recent important studies on Nakshi kantha and rural Bangladesh's role.

2.2 Related Works

The relevant work done by a few analysts in infection expectation will be presented in this portion of the literature review. I double-checked and followed up on their work to ensure that their processes and procedures were followed.

In the nakshi kantha sector, hardly little work is being done. On the other hand, there are enough works to design kantha properties innumerius. The topic of natural product discovery as a picture division issue has been addressed in a number of ways throughout the text (i.e., fruit vs. background).

Sayantani et al. [9] attempt to highlight the underlying semiotic in the motif language of West Bengal's Nakshi Kantha in the 19th and 20th centuries, as well as how it is used in storytelling.

Moniruzzaman et al. [10] look at "Motif Design" in the context of "Comparative examination of China (Han) and Bangladesh cultural authentication and transformation." The author notices some motif characteristics such as style, placement, color, and pattern. The research team examines those issues from two perspectives. Then, based on the examination of the two countries, they determine the significant commonalities. The author creates (flat sketch) a series of gowns for the Contemporary market in order to ensure future sustainability.

Dr. Akhtarul [11] worked on a project named Nakshi Kantha: Char Area Women Folk Art, which centered on female entrepreneurs. In light of the current situation, their research suggests focusing on Nakshi Kantha's cultural importance, production processes, themes, and business concerns.

Sharifa et al. [12] investigated Traditional Visual Communication Practices in Rural Bangladesh. We discuss how this rural tradition differs from modern information communication practices, as well as how a better understanding of traditional information representation practices can help in the development of more accessible, culturally appropriate modern tools and technologies for people living in rural Bangladesh and similar communities.

Dr. Md. Towhidul Islam et al. [13] addressed the Bangladeshi women's creativity and entrepreneurship in the small and medium businesses (SMEs) and informal sectors in their article Intellectual Property Perspectives of Women's Traditional Knowledge in Bangladesh. Furthermore, Bangladeshi textile crafts, which are mostly carried out by women, have a large market potential even on a worldwide scale.

Dilruba Sharmin [14] collaborated on a paper titled Elements of Bangladesh's Intangible Cultural Heritage and Future Safeguarding. This article offers fresh information on Bangladesh's intangible cultural heritage (ICH) as well as a campaign to create awareness about the need of preserving the heritages.

Kay Lawrence released *Stitched in the Margins* [15]. Textile practice, despite being neglected as an art form in modern Western society, is argued in this article. The article

claims that kantha stitching generates a subjective environment in which the embroiderer constructs her world as her world creates her as she stitches. Kantha may also be viewed as a place of encounter, a place of transformation for women of many cultures, and a place where they can weave together tales from the margins that are important to their lives.

Dr. S. K. Sarkar [16] is now working on a study titled Bengali Culture: Intermingled With Alpana, Kantha, and Pata Art Traditions. The Alpana diagram, Kantha embroidery, and Patachitra art forms are all closely intertwined in Bengali culture, and this study article focuses on them. Patua's scroll borders include alpana themes, and when patachitra artist began his tour around the villages, patua used to bring a bagful of scrolls for show.

Transformative Adoption of Traditional 'Kantha' Embroidery to Modern Fashion Design Through 'Khadi' Fabric was studied by Md Ahosanul Karim et al [17]. The findings of this study will illustrate how traditional Kanta needlework will be transformed into Khadi cloth, resulting in a new design trend in Bangladesh. The creator additionally embellishes the surface ornamentations to complete the design. Finally, the findings of this study will have an influence on the emerging fashion sector as well as the garment business.

2.3 Comparative Analysis and Summar v

With the deep learning algorithm technique, some work has already been done on prediction and recognition. With the help of various sorts of credit, the application of machine learning technology has risen in recent years. A comparison of comparable works is provided in this section. For comparison, the subject, approach, and outcome of works are all listed here (refer to Table 2.1)

TABLE 2.1: RELATED RESEARCH WORK SUMMARY

SL	Author name	Description	Keywords
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1	Shanti Kumari Thakur , Sayantani Roy	Story telling through nakshi kantha: a semiotic study on folk art of santiniketan, west bengal	Nakshi Kantha, Designs, Symbolism, Selfexpression, Semiotics, Embroidery.
2	Md Moniruzzaman, Md Eanamul Haque Nizam, Md Tanjubul Hasan, Md Ahosanul Karim, Maria Afrin Shammi, Lamia Nasif Raisa	Comparative analysis of China (Han) & Bangladesh cultural authentication and transformation context on “Motif Design”	motif, cultural elements, cultural transformation, flat sketch, collection, sustainability
3	Dr.Akhtarul Islam	Nakshi Kantha: The Women Folk Art of Char Area	Nakshi Kantha, folk art & Entrepreneurship

4	Lisa S. Banu	Defining the Design Deficit in Bangladesh	Bangladesh cultural nationalism design history development history of decorative arts post colonialism
5	SHARIFA SULTANA, SYED ISHTIAQUE AHMED, M. RZESZOTARSKI,	Seeing in Context: Traditional Visual Communication Practices in Rural Bangladesh	Alternative Rationality; Rurality; Witchcraft; Idol Making; Nakshi-Katha; Traditional Visual Symbols, Arts and Crafts; Bangladesh

Nakshi Kantha is a traditional Bangladeshi textile. It is said to provide divine calm to those who utilize it. Bangladeshis are proud of their traditional clothing. According to the study, if the traditional stitch can be turned into current stitching technology, the manufacturing process will become easier and more pleasant for the maker, and mass production would be achievable. Using contemporary technology will allow for more design variation. More remarkable design may be introduced while maintaining the traditional value.

2.4 Challenges

I'm having some difficulties with our research. We found data collection to be quite difficult. I'm barely managing our data set because of the Covid 19 epidemic. I read a lot of publications and talked to a lot of individuals in the area, but no one was willing to tell me anything about their nakshi kantha. It was difficult to gather design information from

our community, markets, and unknown locations. This study work has some drawbacks, primarily due to the lack of real data. In Bangladesh, there are few historical records of traditional stitches. Nakshi Kantha themes are distinct in different districts. In the twentyfirst century, a skilled craftsmen' chain has broken down.

2.5 Motivation

Nakshi Kantha, which was originally a common household object, has now evolved into a work of art that is shown on important occasions. Many people regard handicrafts as ornamental items rather than appreciating their cultural and historic significance. Furthermore, the younger generation's lack of interest in conventional stitching results in a loss of professional abilities and inventiveness. Furthermore, because of insufficient earnings from the manufacturing and trade of this traditional textile, talented men and women have moved their professions to other sources of revenue. In Bangladesh, the usage of home products has increased as a result of the inclusion of contemporary stitching technology.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Field Work

3.1.1 Area Visit

We collected video recordings, field notes that were transcribed and translated into English, and photos of many types of nakshi kantha. We clustered relevant nakshi kantha based on areas, such as Jessore, Rajshahim, and Jamalpur, after a few iterations. The following section summarizes our primary findings.



Fig. 3.1.1 Rajshahi(a)



Fig. 3.1.1 Rajshahi(b)



Fig. 3.1.1 Rajshahi(c)

Nakshi Katha is created all throughout Bangladesh, but it is most popular in Mymensingh and Rajshahi Jessore. However, in terms of production, Rajshahi is ahead of the pack when compared to other districts. Our male and female volunteers were both part of the NakshiKatha supply chain, but only the rural women were involved in the quilt's design, stitching, and embroidery. Figure 3.1 depicts the number of Nakshi Kantha Rajshahi varieties available in Bangladesh. They put different types of laces around their nakshi kantha, which is a new fashion. They manufacture nakshi kantha in Gujarati stitches.



Fig. 3.1.1 Nakshi kantha in different areas (a) Jamalpur



Fig. 3.1.1 Nakshi kantha in different areas (b) Manikganj



Fig. 3.1.1 Nakshi kantha in different areas (c) Bogura



Fig. 3.1.1 Nakshi kantha in different areas (d) Jashore

Although numerous types of nakshi katha are prepared in different locations of Bangladesh, only a few areas produce nakshi katha. The nakshi kanthas of Jamalpur are simple and come in a range of colors and floral patterns. Bogra, on the other hand, uses basic yarn to create colorful textiles. In Jamalpur and Jessore, heavy yarn is utilized in the nakshi kanthas.

3.1.2 Museum Visit

During my fieldwork, I visited Bangladesh National Museum in search of Nakshi Kantha collections. There I saw different types of katha such as bochka kantha, lep kantha, dostor khan and many more.



Fig. 3.1.2 Nakshi kantha in Bangladesh National Meuseum (a)



Fig. 3.1.2 Nakshi kantha in Bangladesh National Meuseum (b)



Fig. 3.1.2 Nakshi kantha in Bangladesh National Meuseum (c)



Fig. 3.1.2 Nakshi kantha in Bangladesh National Meuseum (d)



Fig. 3.1.2 Nakshi kantha in Bangladesh National Meuseum pattern(e)



Fig 3.1.2 Nakshi Kantha in Bangladesh National Meuseum (f)

3.2 Data Collection and Data Analysis

Basically, illiterate and half literate of Char women who have nothing to do after household works use to stitch Kantha for domestic use. These are made of old cloths. As Kanthas are a form of recycling rags, they used to be associated with poverty. Although the waste materials are used to produce Kantha but it is the finest example of creating new objects with functional use and aesthetic appeal. The Char women usually use to stitch it at day time after lunch or in the evening time when

gossiping with co habitants. They not only create it for domestic use but also for their growing girl child who are going to be married and it becomes shame for the mother if she fails to give a Nakshi kantha to her daughter. Women feel proud to pack a Nakshi Kantha for her husband or son who used to go outside home for different purposes. It not only protects them from cold but also symbolize their close touch with their homemakers.

Variety of Kantha: There are several types of Kantha production found in the Char area on the basis of use and size. This are-

- Nakshi Kantha (Usually used as quilt)
- Cosmetic rapper (Also used to keep safe of the holy Quoran and other books)
- Wallet (Used as betel leaf cover)
- Prayer mat (Popularly known as Jaynamaaz)
- Floor mat (Galicha)
- Dining mat (Dastarkhana)
- Cover (Popular name Dhakun which is used to cover different things)
- Wall hanging (So many short and small item can safely be stored).

Although the production is numerous in number, still Nakshi Kantha is a predominant product of Char women. Other than Nakshi Kantha, Jaynamaaz is exclusively accociated with religious practice and Dastarkhana is rarely used as dining mat when a most honourable guest used to come for dining in the family.

3.2.1 Self Expression and The Art of Craft:

It found and recognized different mediums of self-expression, articulation of one's own identity, emotions, or thoughts, through any type of craftsmanship can be a medium of self-expression. It offers energy to display the representation of self to build up an association with the earth. It is normal for a specific individual or gathering of individuals or period. Craftsmanship and specialty have always been a medium of self-expression in Rustic Bengal. This is apparent from the presence of various customized creates like patachitra scene by scene portrayal of narrating through drawings, terracotta (mud craft) and Baul-gaan recitation of Rabindranath melodies and other people tunes with instrumental backing of ektara and some more. All the more essentially, Bengal is viewed as the workmanship capital of India, considering craftsman like Rabindranath Tagore, who was an unbelievable craftsman, writer and a visionary who set up a workmanship University in Shanti Niketan meaning home of Peace in country Bengal to advance self-expression through workmanship and specialty. The principal Asian Nobel laureate modernized Bengali workmanship by spurning inflexible established structures. Self-expression can locate its subject from, for example, convention, the future, artistic work, music, stories, ballads, nature, made legacy, field outings and journeys, occasions or recollections.



Fig 3.2.1. Self-Expression

The ladies of country Bengal have never been so fortunate contrasted with their partners in other parts of the nation. The Craft of Kantha, as we have talked about, started amid the desperate need of the ladies to ensure her youngster, family from chilly and extreme climate. The cravings and expressions for the prosperity of the family found a canvas on the surface of Kantha. This was the root of the Art of Kantha.

3.2.2 Tree of life:

A basic tree is an image of continually developing life that seizes to exist. It called the tree of life. It is an image of richness, and thus progression of life. A creeper implies family holding. A love bird lady or a young lady soon to wed is viewed as the bearer of life by bearing the youngster and will take the era and the family name forward. It is viewed as promising if the new lady of the hour conveys with her these promising images. Her yearnings to tolerate youngsters so that life of the family pushes ahead; a great harvest to achieve success in the family are her indications symbolized on the tree of life theme that she weaves in the four corners of the Nakshi Kantha. It associates us to the three universes, composes Jasleen Dhameeja, of the tree that both takes off upward and dives where it counts while standing erect on the ground 2004). The Tree of Life idea is consecrated to generally societies. Its noteworthiness rises above cognizant reality, touching the intuitive and past the indefinable. Regardless of the possibility that the first importance is clouded, the image holds an oblivious connection with our primitive memory and turns into a wellspring of quality.

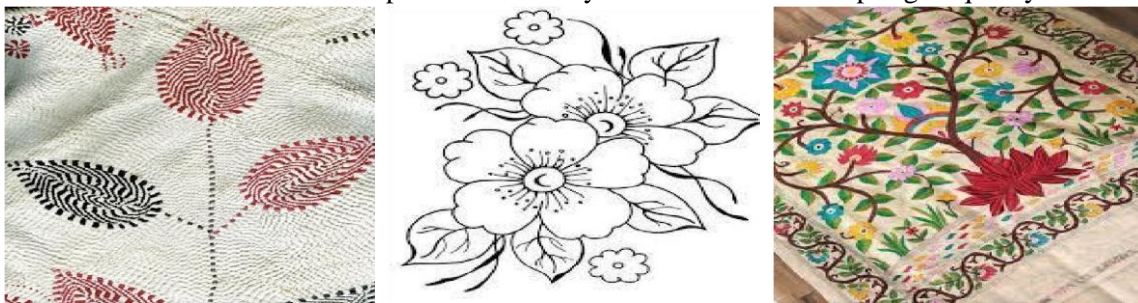


Fig 3.2.2. Stylized tree of life

The Cosmic Tree image happens in for all intents and purposes all societies. Its roots dive profound into the underworld branches reach upwards towards paradise and bolster it. The storage compartment is the method for climbing upwards and coming to past, subsequently interfacing three worlds. In Shamanistic custom, the minister rises up the tree, orderly, getting out at each stage the dreams that come to him until he achieves the seventh step, the most astounding.

3.3 Lotus:

Lotus has been an exceptionally prominent theme in the knitted Nakshi Kantha, as indicated by all the books that discussion about Kantha. A few books discuss 108 petal lotus themes while others talk around 100 petal lotuses, called the, satadal. Niaz Zaman discusses 100 petal lotuses. Be that as it may, considering the way that he is discussing Nakshi Kantha in Bangladesh, might be the variety was more apparent there. The figure 108 has a religious centrality in the Hindu religion. It is trusted that the lotus on which Lord Brahma sits has 108 petals. It is additionally accepted that sati has 108 symbols. The beaded mala (series of globules) utilized for droning as a part of Hindu religion basically contain 108 globules.



Fig 3.2.3: Stylized Lotus

The lotus has a great deal of importance in the Hindu religion. Goddess Laxmi the goddess of budgetary prosperity grasps a lotus, so the lotus symbolizes her. Ruler Krishna, who is the symbol then again Lord Vishnu, has his seat on Lotus. Additionally master Krishna's feet are contrasted with Lotus.

3.4 Fishes: (Matsya Avatar):

Out of the ten symbols (incarnations) of Lord Vishnu, the Matsya (fish) symbol was the first. This symbol of Fish cautions Sage Manu about the colossal surge and spared the humanity from annihilation. Vishnu as a little fish swam in the measured palms of Sage Manu who was Washing his hands in the waterway. Vishnu developed into an extensive fish and cautioned a week ahead of time to construct a vast Ark and spares every single restorative herb, every one of the assortments of seeds, and to bring the seven-holy people alongside the serpent Vasuki and different creatures in the ark Fishes are crucial staple eating regimen of country Bengal. The Bay of Bengal and parcels

and bunches of lakes guarantees assortment and gigantic number of fishes in the district in West Bengal, particularly in Santi Niketan, Birbhum region.

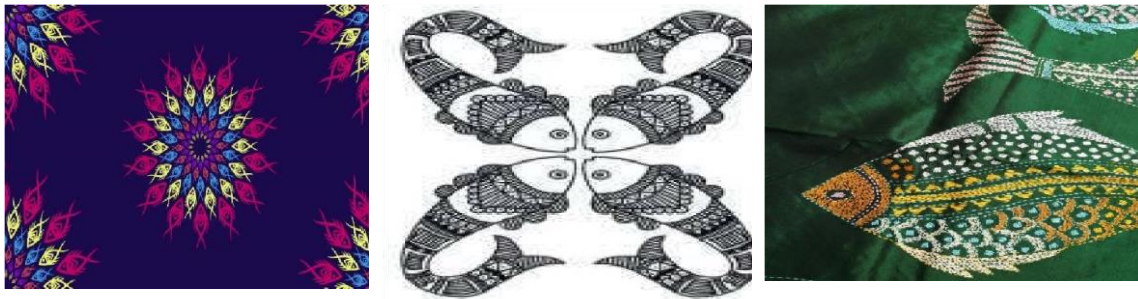


Fig 3.2.4. Stylized Fish Motif

From the point-by-point survey and the semiotic investigation of the three picked themes, it is comprehended that the themes in Kantha of the mid-19th century till the late 20th century had religious meanings. The themes were not simply arbitrarily picked themes from the nature. They had signs of goals of the artisans. The coverlets were utilized as a canvas to self-communicates their longings as weaved themes that were set in a manner that depicted their yearnings. Focal lotus theme had an essence of money related prosperity and that the center of whole prosperity. Tree of Life, were for the most part put in four corners of the blanket and its symbolized evergreen development in every one of the perspectives if living. Fishes were put arbitrarily as they were considered as promising images and were considered as hero from any disaster in life.

This paper draws on a six-month-long ethnographic study in three cities Jashore, Rajshahi and Jamalpur in Bangladesh. Though it was not possible to go each of the cities and collect data due to COVID 19, we visit the entrepreneurs and talk to them about diffirent kind of nakshi katha. As they were entrepreneurs they have various type of nakshi katha in their stock. Also we visited the Bangladesh National Museum So we easily collect the images from them. Over the course of our fieldwork, we studied Nakshi-Katha makers and focus groups.

CHAPTER 4

EXPERIMENTAL RESULTS AND DISCUSSION

4.1 Contemporary Nakshi Kantha: comparative analysis

Traditional Nakshi Kantha evolved from its indigenous roots to modernism in order to maintain its commercial viability. Nakshi Kantha's economic, social, and cultural characteristics have all changed as a result of commercialization. Human culture thrives on change, and cultural studies demonstrate that change is an unavoidable component of life. Change occurs not only in individuals, but also in items associated with people and their culture. The materials differ, but the concern with things is the same, and when multiple cultures collide in a global place, the cultural tradition creates new identities and gives items new forms.

Traditional cultures interact with current cultures and take on a new form known as "indigenous modern culture" when they are transformed. This condition is referred to as "indigenous modernity" by (Hoshagrahar, 2005, p. 8) in which the material is constantly evolving while people go about their daily lives. Hoshagrahar explains how the local society is most suited to carry out the modernization process because they are the ones who are most familiar with their culture and cultural demands. The traditional Bengali Kantha quilt has taken a similar route, evolving from a personal cultural object to a consumer item, affecting its popularity, use, aesthetic quality, skill, and other factors.



Fig 4.1: Tradition Nakshi Kantha



Fig 4.2: Contemporary Nakshi Kantha

Folk forms inherited from traditional Kantha are frequently observed on contemporary Kantha. Aside from the traditional elements (birds, fishes, flowers, animals, leaves, plants, human figures, sun, moon, kalka, etc.), diverse household items such as Kula/winnowing fan, Polo net for fishing, Hand fan/Hat Pakha, umbrella, palki/traditional bride carrier, and many more themes are utilized. During my fieldwork, I noticed a portrayal of an animal and a car sharing a space in a contemporary Nakshi Kantha (See Figure no 4.2). The sun and moon, or any other religiously significant pattern, no longer refers to a certain belief or a specific racial or ethnic group. Buyers now visit showrooms and select whatever appeals to them. As a result, commercial Nakshi Kantha are becoming more universally useful and are becoming less fragmented.

There were numerous iconic Nakshi Kantha in Mahjabeen's collection. I attentively examined the Kantha's designs and was able to discern the harmonious coexistence of modern and old elements. There are motifs of Bengal tigers, lions, elephants, flora, and flowers, but there are also automobiles. This mix of elements is a great example of how to live in the space between tradition and modernity.



Fig4.3: Contemporary Nakshi Kantha (with traditional and modern motifs)

Iconographic motifs appear to be beneficial to businesses since they have the ability to affect viewers, which is one of the reasons they are a perennial favorite. The popularity of iconographic themes has paved the way for additional motifs to emerge from a variety of sources. In various Nakshi Kantha, stick figures (ancient), Egyptian figures, landscape paintings with various storylines, and folk story pictures are widely employed. The popular usage of the paisley motifs of the Kashmiri shawl, known as the "Kalka motif," is generally appreciated in both contemporary and traditional Kantha art. The shape of the design is very similar to that of the fruit motif "mango," which is also a popular Bengali folk motif, but the decoration has a Kashmiri Paisley influence.

4.2 Summary

Women in rural Bengal have been making magnificent embroidered quilts known as "Nakshi Kantha" for ages, utilizing rags and their talent and imagination to express themselves through folk designs drawn from their surroundings and religious beliefs. The manufacture and use of Nakshi Kantha used to be associated with artisans' love and care for their families, but in recent decades, this domesticated craftwork has found its way into public spaces like as shops, museums, exhibitions, art galleries, and upscale boutiques. At the same time, artisans have begun to perceive Nakshi Kantha production as a means of obtaining economic independence.

My respondent told about how they feel connected through Nakshi Kantha from the users' perspective. Their loved ones who live thousands of miles away in their native nation can connect with them, show love, and care by giving them a Nakshi Kantha or other ethnic-themed gift. After their marriages separated them from their families, many women in the Bengali diaspora community went to London. Handmade things, which are regarded as fashion items, are now more highly prized than in the past. Nakshi Kantha is valued to my London respondents since it is "handmade" and "from home." This implies that the people who use these quilts are aware of "their own" traditions and are comparing them to "others." The Nakshi Kantha, on the other hand, has now become a source of economic selfempowerment in Bangladesh's rural areas, where it was circulating in the domestic

realm. Traditional talents are being used for commercial manufacturing, which has resulted in financial success and recognition for the artisans.

At the same time, in order to increase commercial success, the method and motifs of contemporary Nakshi Kantha have been drastically altered in comparison to traditional Nakshi Kantha. Rags were once the principal material used to make traditional Nakshi Kanthas, but they have since been replaced with new cotton and other textiles. The ripple effect formed by running stitches has also grown popular, owing to the fact that it takes less effort and time. The motifs, as well as their composition, have evolved dramatically.

CHAPTER 5

OUTPUT RESULT

Nakshi Kantha Design Pattern Analysis

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Abstract

The term "Nakshi Kantha" was taken from the Bengali word "naksha," which refers to creative patterns, and alludes to the colorful patterns and motifs that are stitched, is a centuries-old Bengali art practice found in Bangladesh as well as the Indian states of West Bengal, Tripura, and Assam. Thread and old cloth are the most basic materials used. Nakshi kanthas are created all over Bangladesh, although they are especially famous in the Mymensingh, Jamalpur, Bogra, Rajshahi, Faridpur, and Jessore areas. Early kanthas featured a white backdrop with red, blue, and black stitching; later kanthas added yellow, green, pink, and other colors. If contemporary stitching technology can be applied to preserve the traditional value while introducing pattern diversity, this textile type may be sold all over the world. The Bangladesh government are adopting a variety of marketing strategies. There haven't been many studies done on how to best promote this product all over the world. The studies have sought to determine the best ways to make the Nakshi Kantha utilizing contemporary stitching technology, design variety, and application of the concept in current style.

Keywords: Nakshi Kantha, Design Analysis, Symbolism, Self-expression, Semiotics, Embroidery, Illustration, Modern Design.

1. Introduction

Within the 19th century, rustic West Bengal was ruled by the action of Kantha. The populace of rustic Bengal was ill-nourished in expansion to being ineffectively clothed and housed. Kantha was more of a need-based create of that society, as it were that it created into beautiful art. The conventional (that's to say, the nineteenth and mid-twentieth century) viewpoint of craft's affiliation with society is most likely best communicated within the compositions of such social commentators as Karl Marx and Thorsten Veblen [1]. For these researchers, the sort of work that the talented laborer or craftswoman grasped was perfect for all human developments. It was seen as praising, humanizing, and, hence, the idealize implies to precise their humankind. Pictures and tones that are seen as favorable within the religion are sewn onto the surface. Kantha updated itself from a thing of day by day utilize before long sufficient and begun claiming the status for imaginative weaving. Certain Nakshi Kantha was getting commissioned for send out and was piece of craftsmanship in itself. They were minutely weaved, and the determination of themes and arrangement, choice of colors talked the dialect of craftsmanship. It finds take note in Nakshi Kantha's Math of Artist Jasimuddin [2].

To get it the challenges for individuals locks in with information, analysts frequently watch current hones or watch however individuals utilize show frameworks. For illustration, a developing body of labor has explored

however amateurs translate into visualizations [3] by making techniques to induce it their meaning-making hones in exceedingly controlled surroundings. Unused interaction modalities like characteristic idiom questioning [4] and input [5] convey presumably a lot of on the market info devices. Story [6] and pictorial [7] visualizations supply help to form a lot of locks in and in introductions for an assortment of gatherings of individuals. However, assumptions rising from the same philosophic political system designed on such universal scientific rationality stay encoded in a lot of current analysis, probably limiting their reach despite developing efforts within the community to broaden access to information tools [8]. Presuppositions regarding however painting, abstract, or mixture representations are going to be interpreted; in what manner the cause and therefore the result from narratives are going to be inferred; and the way individuals' domain experience are going to be integrated all might not be universally applicable we tend to extend this body of labor and address these considerations within the context of rural Bangladeshi low-literate and low-income populations by taking a step back. rather than making novel systems and techniques and conducting usability tests with the users or partaking in a very user-centered style method, we tend to engaged with 3 varieties of professional communities in rural Jessore, Jamalpur, Rajshahi in Bangladesh World Health Organization turn out and act with differing kinds of knowledge through their work: ancient Hindu idol manufacturers, skilled 'Nakshi-Katha' (traditional hand-loomed and hand-stitched quilt) designers and needleworker. In our sixmonth long ethnographical study, we tend to investigated the techniques they used in communication info, telling stories, and keeping records.

Our findings show that practitioners in rural Bangladesh apply concrete representations, use a range of media, and draw on their cultural practices in operating at intervals info. Our investigation identifies however the physical location of designers and communities additionally shapes visualizations. we have a tendency to found that these communities reference objects out there in their daily life and acceptable them through reoccurrences, varied colors, and varied sizes to order and intensify info. Usually, the practices and their associated synchronic linguistics area unit passed down through generations. Our work contributes to laptop supported cooperative work, social computing, illustration, and knowledge visual image.

This paper is organized as follows Section 1 describes the introduction, Section 2 has a short review of related works, Section 3 describes the arts and crafts, Section 4 explains the research methodology, Section 5 illustrates an experimental evaluation, and Section 6 contains a conclusion and future work.

2. Literature Review

Since time, girls are telling stories through art and music. In Bengal, these stories square measure told through Nakshi Kantha, a kind of individuals wart wherever sensible examples and plans square measure weaved into a blanket with a running line known as "Kantha stitch". Nakshi Kantha narrates the story of life in country geographical area. It narrates the account of the delights, distresses and therefore the fantasies while not bounds. within the starting Kantha was created for the use of the family Nakshi Kantha has seen a revival and is currently created commercially. This section of the paper discusses some of the recent notable work on Nakshi kantha on the role of rural Bangladesh.

Sayantani et al. [9] tries to highlight the underlying semiotic in motif vocabulary of Nakshi Kantha of West Bengal during the 19th and 20th century and how it is use in the purpose of storytelling.

Moniruzzaman et al. [7] give a look, Comparative analysis of China (Han) & Bangladesh cultural authentication and transformation context on "Motif Design". The author finds some features of motif like

style, positioning, color and pattern. The research team analyzes those points from the view of two sides. Then they finally find out the key similarities from the analysis between the two countries. From the finding, the author designs (flat sketch) a series of dresses for the Contemporary market for future sustainability.

Dr. Akhtarul [10] worked on Women Entrepreneurship Problem named Nakshi Kantha: The Women Folk Art of Char Area. Their analysis work proposes highlight on the cultural importance of Nakshi Kantha, its production procedures, motifs and business aspects of the same in the light of present-day context.

Lisa [11] worked on a research paper named Defining the Design Deficit in Bangladesh. He offers three examples that begin to articulate a design history of Bangladesh and contend with a normative institutional definition of industrial design. These examples from the textile industry represent both a historically significant craft practice and the nexus of contemporary economic development efforts.

Sharifa et al. [12] worked on the Traditional Visual Communication Practices in Rural Bangladesh. we discuss how this rural tradition differs from the modern information communication practices, discussing how an understanding of traditional practices for representing information can be useful in developing more accessible, and culturally appropriate modern tools and technologies for the people of rural Bangladesh and similar communities.

3. The Art of Craft

Basically, illiterate and half literate of Char women who have nothing to do after household works use to stitch Kantha for domestic use. These are made of old cloths. As Kanthas are a form of recycling rags, they used to be associated with poverty. Although the waste materials are used to produce Kantha but it is the finest example of creating new objects with functional use and aesthetic appeal. The Char women usually use to stitch it at day time after lunch or in the evening time when gossiping with co habitants. They not only create it for domestic use but also for their growing girl child who are going to be married and it becomes shame for the mother if she fails to give a Nakshi kantha to her daughter. Women feel proud to pack a Nakshi Kantha for her husband or son who used to go outside home for different purposes. It not only protects them from cold but also symbolize their close touch with their homemakers.

Variety of Kantha: There are several types of Kantha production found in the Char area on the basis of use and size. This are-

- Nakshi Kantha (Usually used as quilt)
- Cosmetic rapper (Also used to keep safe of the holy Quoran and other books)
- Wallet (Used as betel leaf cover)
- Prayer mat (Popularly known as Jaynamaaz)
- Floor mat (Galicha)
- Dining mat (Dastarkhana)
- Cover (Popular name Dhakun which is used to cover different things)
- Wall hanging (So many short and small item can safely be stored).

Although the production is numerous in number, still Nakshi Kantha is a predominant product of Char women. Other than Nakshi Kantha, Jaynamaaz is exclusively accociated with religious practice and Dastarkhana is rarely used as dining mat when a most honourable guest used to come for dining in the family.

3.1 Self Expression and The Art of Craft:

It found and recognized different mediums of self-expression, articulation of one's own identity, emotions, or thoughts, through any type of craftsmanship can be a medium of self-expression. It offers energy to display the representation of self to build up an association with the earth. It is normal for a specific individual or gathering of individuals or period. Craftsmanship and specialty have always been a medium of self-expression in Rustic Bengal. This is apparent from the presence of various customized creates like patachitra scene by scene portrayal of narrating through drawings, terracotta (mud craft) and Baul-gaan recitation of Rabindranath melodies and other people tunes with instrumental backing of ektara and some more. All the more essentially, Bengal is viewed as the workmanship capital of India, considering craftsman like Rabindranath Tagore, who was an unbelievable craftsman, writer and a visionary who set up a workmanship University in Shanti Niketan meaning home of Peace in country Bengal to advance self-expression through workmanship and specialty. The principal Asian Nobel laureate modernized Bengali workmanship by spurning inflexible established structures. Self-expression can locate its subject from, for example, convention, the future, artistic work, music, stories, ballads, nature, made legacy, field outings and journeys, occasions or recollections.



Fig. 3.1. Self-Expression

The ladies of country Bengal have never been so fortunate contrasted with their partners in other parts of the nation. The Craft of Kantha, as we have talked about, started amid the desperate need of the ladies to ensure her youngster, family from chilly and extreme climate. The cravings and expressions for the prosperity of the family found a canvas on the surface of Kantha. This was the root of the Art of Kantha.

3.2 Tree of life:

A basic tree is an image of continually developing life that seizes to exist. It called the tree of life. It is an image of richness, and thus progression of life. A creeper implies family holding. A love bird lady or a young lady soon to wed is viewed as the bearer of life by bearing the youngster and will take the era and the family name forward. It is viewed as promising if the new lady of the hour conveys with her these promising images. Her yearnings to tolerate youngsters so that life of the family pushes ahead; a great harvest to achieve success in the family are her indications symbolized on the tree of life theme that she weaves in the four corners of the Nakshi Kantha. It associates us to the three universes, composes Jasleen Dhameeja, of the tree that both takes off upward and dives where it counts while standing erect on the ground (2004). The Tree of Life idea is consecrated to generally societies. Its noteworthiness rises above cognizant reality, touching the intuitive and past the indefinable. Regardless of the possibility that the first importance is clouded, the image holds an oblivious connection with our primitive memory and turns into a wellspring of quality.

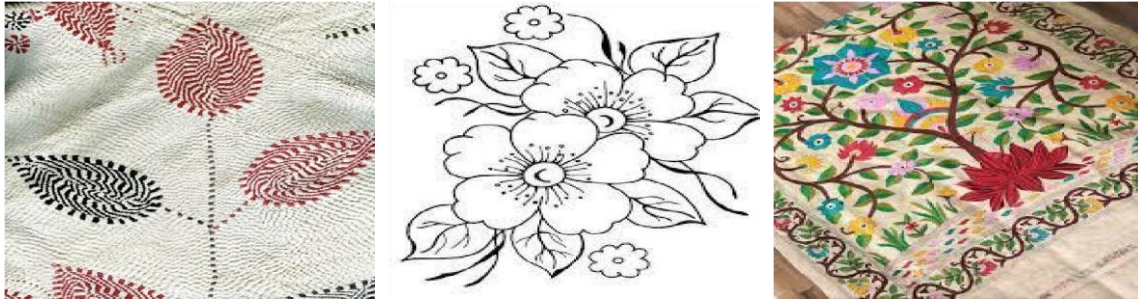


Fig. 3.2. Stylized tree of life

The Cosmic Tree image happens in for all intents and purposes all societies. Its roots dive profound into the underworld branches reach upwards towards paradise and bolster it. The storage compartment is the method for climbing upwards and coming to past, subsequently interfacing three worlds. In Shamanistic custom, the minister rises up the tree, orderly, getting out at each stage the dreams that come to him until he achieves the seventh step, the most astounding.

3.3 Lotus:

Lotus has been an exceptionally prominent theme in the knitted Nakshi Kantha, as indicated by all the books that discussion about Kantha. A few books discuss 108 petal lotus themes while others talk around 100 petal lotuses, called the, satadal. Niaz Zaman discusses 100 petal lotuses. Be that as it may, considering the way that he is discussing Nakshi Kantha in Bangladesh, might be the variety was more apparent there. The figure 108 has a religious centrality in the Hindu religion. It is trusted that the lotus on which Lord Brahma sits has 108 petals. It is additionally accepted that sati has 108 symbols. The beaded mala (series of globules) utilized for droning as a part of Hindu religion basically contain 108 globules.



Fig. 3.3. Fig 2: Stylized Lotus

The lotus has a great deal of importance in the Hindu religion. Goddess Laxmi the goddess of budgetary prosperity grasps a lotus, so the lotus symbolizes her. Ruler Krishna, who is the symbol then again Lord Vishnu, has his seat on Lotus. Additionally master Krishna's feet are contrasted with Lotus.

3.4 Fishes: (Matsya Avatar):

Out of the ten symbols (incarnations) of Lord Vishnu, the Matsya (fish) symbol was the first. This symbol of Fish cautions Sage Manu about the colossal surge and spared the humanity from annihilation. Vishnu as a little fish swam in the measured palms of Sage Manu who was Washing his hands in the waterway. Vishnu developed into an extensive fish and cautioned a week ahead of time to construct a vast Ark and spares every single restorative herb, every one of the assortments of seeds, and to bring the seven-holy people alongside the serpent Vasuki and different creatures in the ark Fishes are crucial staple eating regimen of country Bengal. The Bay of Bengal and parcels and bunches of lakes guarantees assortment and gigantic number of fishes in the district in West Bengal, particularly in Santi Niketan, Birbhum region.

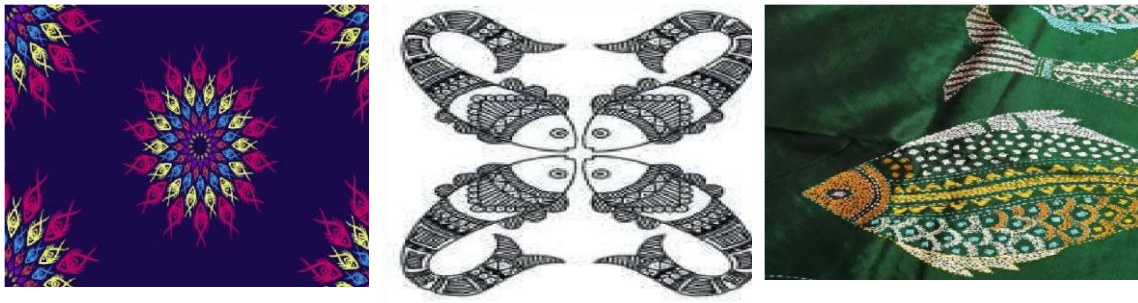


Fig. 3.4. Stylized Fish Motif

From the point-by-point survey and the semiotic investigation of the three picked themes, it is comprehended that the themes in Kantha of the mid-19th century till the late 20th century had religious meanings. The themes were not simply arbitrarily picked themes from the nature. They had signs of goals of the artisans. The coverlets were utilized as a canvas to self-communicates their longings as weaved themes that were set in a manner that depicted their yearnings. Focal lotus theme had an essence of money related prosperity and that the center of whole prosperity. Tree of Life, were for the most part put in four corners of the blanket and its symbolized evergreen development in every one of the perspectives if living. Fishes were put arbitrarily as they were considered as promising images and were considered as hero from any disaster in life.

This paper draws on a six-month-long ethnographic study in three cities Jashore, Rajshahi and Jamalpur in Bangladesh. Though it was not possible to go each of the cities and collect data due to COVID 19, we visit the entrepreneurs and talk to them about different kind of nakshi katha. As they were entrepreneurs they have various type of nakshi katha in their stock. Also we visited the Bangladesh National Museum So we easily collect the images from them. Over the course of our fieldwork, we studied Nakshi-Katha makers and focus groups.

4. Data Collection and Analysis

We collected video recordings, some pages of field notes which were transcribed and translated into English and some images of different type of nakshi kantha. After a few iterations, we clustered related nakshi kantha based into areas, for example, Jessore, Rajshahim, Jamalpur etc. We present our major findings in the following section.



Fig. 4.1. Rajshahi

Nakshi Katha is made all over Bangladesh but Mymensingh Rajshahi Jessore is famous for Nakshi Katha. But Rajshahi is comparatively ahead in comparison to other districts in terms of production. Both our female and male participants were part of the Nakshi-Katha supply chain, only the rural women participate in design, stitching, and embroidery of the quilt. Figure 4.1 shows how many variants of Nakshi Kantha Rajshahi supplies throughout Bangladesh. They make nakshi kantha in Gujarati stitches, they use different type of laces around their nakshi kanth which new fashion.



(a)



(b)



(c)



(d)

Fig. 4.2. Jamalpur(a); Manikganj(b); Bogura(c) and Jashore(d).

Although distinct kinds of nakshi katha are created in different parts of Bangladesh, nakshi katha is made in a few areas. Jamalpur's nakshi kanthas are basic and come in a variety of hues, with various floral patterns. Bogra, on the other hand, works with basic yarn on vibrant textiles. Heavy yarn is used in the nakshi kanthas of Jamalpur and Jessore.

5. Result and Discussion

In Bangladesh and also in West Bengal, Kantha art is being revived and modern touches have been given by the designers. It is steady and thriving business in both the Bengal. Its revival is based on the arts and crafts trends, with high international demand for genuine hand craft work. In comparison to that the creations of Char women stand to share a precious place in markets displaying its uniqueness. Time is in constant flux as well the modern sense and sensibility to define and redefine of the style for enthusing to the folk craft taking it to the public domain where marketization means a lot. Nakshi Kantha is no far from tagging its style with fashion brand.

Traditional Nakshi Kantha shifted from its indigenous roots to modernity to ensure its continuity through commercialization. Commercialization has introduced changes in economic, social and cultural aspects of Nakshi Kantha. Human culture runs on the fluidity of changes, and cultural studies shows this as an intrinsic part of a changing world. The change happens not only to the people, it also happens to objects related to the people and their culture. The materials vary, but the obsession with things works in a similar direction, and,

when several cultures come together in a global space, the cultural tradition forms new identities and gives different forms to the objects.

When traditional cultures are modified, they interact with contemporary cultures and take a new form, “indigenous modern culture.” (Hoshagrahar, 2005, p. 8) refers to this situation as “indigenous modernity” in which the material is going through continuous development and people live their daily life. Hoshagrahar describes how the modernization process is best carried out by the local society, as they are the ones who know their culture and cultural needs. The traditional Kantha quilt of Bengal has followed a similar path and has undergone a shift from a personal cultural object to a consumer item, affecting its popularity, use, aesthetic quality, skill, and other dynamics.



Fig 4.1: Tradition Nakshi Kantha



Fig 4.2: Contemporary Nakshi Kantha

Contemporary Kantha are often seen ornamented with folk forms taken from traditional Kantha. Besides the typical elements (birds, fishes, flowers, animals, leaves, plants, human figures, sun, moon, kalka etc), folk musical instruments, different household tools like Kula/winnowing fan, Polo net for fishing, Hand fan/Hat Pakha, umbrella, palki/traditional bride carrier, and many other motifs are used. During my fieldwork, I have seen the representation of an animal and a motor car are sharing their place in a contemporary Nakshi Kantha (See Figure no 4.2). The use of the sun and moon, or any other religiously meaningful motif, no longer directs its users to any specific belief or a precise racial or ethnic group. Buyers now come to showrooms and pick whatever looks attractive to them. In this way, commercial Nakshi Kantha are meant for more universal use and are getting free from any kind of segregation.

In Mahjabeen's collection, there were some iconic Nakshi Kantha. I looked at the motifs of the Kantha carefully and was able to see the harmonious existence of modern and traditional motifs side by side. There are motifs of Bengal tigers, lions, elephants, plants, flowers, but at the same time, it has motor cars as

well. This coexistence of different motifs is an excellent example of dwelling between traditionality and contemporality.



Fig4.3: Contemporary Nakshi Kantha (with traditional and modern motifs)

Iconographic motifs seem to be useful to the entrepreneurs because they influence viewers, which is one of the reasons that they are an all-time favorite. The love of iconographic motifs has created fields for other motifs from various sources. Stick figures (old), Egyptian figures, landscape painting with different stories, and folk story illustrations are commonly used in different Nakshi Kantha. For example, the fashionable use of the Kashmiri shawl's paisley motifs, which is known as "Kalka motif," is well accepted in contemporary and traditional Kantha work. The motif is quite similar to the shape of the fruit motif, "mango," which is also quite popular as a Bengali folk motif, but the ornamentation has the influence of Kashmiri Paisley.

6. Conclusion and Future Work

In this paper we have described three rural Bangladeshi cultural practices, namely Nakshi-Katha art. From our observations we identified how these practices use visuals as means of record-keeping, as media for storytelling and education, and as tools to guide decision-making in rural life in Bangladesh. We have also explored how these local practices seek to meet a broader goal of storing, representing, and transmitting information through artifacts in ways which do not necessarily align with modern information communication practices. Approaching our findings from the social computing, information visualization, and we see in these

practices hints of novel design dilemmas for both designers and theoreticians working with stakeholders in the global south. Modernity. Through a six-month long ethnographic study with NakshiKatha makers. We investigated how rural practitioners use their own forms of representation and narrative in record keeping, social and religious storytelling, and information-mediated decision-making. We found that traditionally developed approaches towards presenting information often made use of concrete units to represent entities and connect to designers' cultural practices and the physical location. Further we can create more design through analyzing the oldest design. So that, this will not lose our heritage and we will be able to highlight our new traditions in Nakshi-Kantha.

CHAPTER 6

SUMMARY, CONCLUSION, RECOMMENDATION, AND IMPLICATION FOR FUTURE RESEARCH

6.1 Summary of the Study

Women in rural Bengal have been making magnificent embroidered quilts known as "Nakshi Kantha" for ages, utilizing rags and their talent and imagination to express themselves through folk designs drawn from their surroundings and religious beliefs. The manufacture and use of Nakshi Kantha used to be associated with artisans' love and care for their families, but in recent decades, this domesticated craftwork has found its way into public spaces like as shops, museums, exhibitions, art galleries, and upscale boutiques. At the same time, artisans have begun to perceive Nakshi Kantha production as a means of obtaining economic independence.

6.2 Limitation

It's possible that this artifact would not have survived if it hadn't undergone the metamorphosis of Nakshi Kantha practice. The diaspora Bengal community has also been provided a means to display their identity. Many of my London respondents said they have a Nakshi Kantha because "it is from home." The item connects the users/buyers to their ethnicity in this way. In contrast to the traditional Nakshi Kantha, the modern and commercialized Kantha conveys more through its materiality than through the motifs' meanings. The themes employed in contemporary Nakshi Kantha are, nonetheless, heavily influenced by traditional motifs, which retain the spirit of the traditionality of the Nakshi Kantha.

6.3 Conclusion

Overall, I regard Nakshi Kantha's generalization as part of a movement from traditional modernity to current modernity. The expansion of profit-driven commodification finally reduces artisans to laborers, forcing them to choose between ethnic and monetary value. If Nakshi Kantha is to be called an identity creator, both of a Bengali identity and of an economically self-sufficient artisan, its existence must not jeopardize its ties to tradition. Before using ethnic value as an argument for business innovation, it must be thoroughly justified.

6.3 Implication for Further Study

Nakshi Kantha is a vast subject that can be researched from a variety of angles. It is currently caught between ethnic value and commercialization. Culture is flexible, and shifts in culture are noticeable. However, the link between traditional and present modernism should be preserved in order to keep ethnic worth alive in its modern form. The ethnic significance of a Kantha is determined by a variety of factors, including the motifs used to portray it. A more in-depth comparison of the traditional and contemporary Nakshi Kantha could lead to further questions and information that will aid in the preservation of this exceptionally beautiful artifact. Because there isn't a lot of scholarly research on this artifact, there are more opportunities and possibilities for completely exploring the object from folkloric and cultural viewpoints.

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