

SCROLL NARRATIVES OF BENGAL: TRADITION AND CONTINUITY

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By

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Parts of the thesis have been:

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CHAPTER-I

Introduction

Art is the expression of feeling, even it is a personal feeling, but it has a universal appeal. Since time immemorial, humans strived for a medium to play the communicative role. Artistic expression from time to time of its chronological evolution developed a bridge between men, his community and society. The human took inspiration from nature and his magical expression strengthened communication. They freely drew on available surface to convey their message. This being the case, art form survives only when it is capable of producing texts for its artistic communications. Any kind of efforts for artistic communication definitely seeks some aids to explore his text in a qualitative manner. Naturally, his text, or content has to be delivered properly with the aides of visuals as well as story. The better way of his artistic representation can be done in the form of visual presentation in sequences along with *katha* or a story/narrative. In that manner his aim of artistic communication had encouraged the audience hailing from intercultural milieus. A main tenacity of intercultural communiqué grew from the understanding of ethnically interceded communication phenomena. If the communicator or artist wanted to express his text in a bigger manner definitely he looked to be organized the performance in combining scroll along with narratives. So performer can overcome the difficulty in the context of intercultural communication.¹ That is the way one day he was well able to reach the people smoothly in a constructive manner. In this context the artist could play a functional role towards providing a good interactive performance before the gathering²

The Proven terminology of artistic terms defines ‘Narrative art’ as an art which shows or tells a story. It usually defines palpable activities of everyday lifestyles, or those haggred from a text such as a renowned folk tale or fable. So, any kind of narrative art performance tells a story. It uses the strength of the visible image in an order to kindle imaginations, evoke emotions and capture dominant cultural truths and aspirations. The narrative art performance consolidates its story across numerous cultures and sustains it for future generations.

“There are countless forms of narrative in the world,”³ they are, for example, images, pictures, gesticulations, and a tidy blend of all these ones and the narrative is, of course, present in myth, legend, fables, memories, short testimonies, epics, pantomime, paintings, films and conversation. There is no way that anywhere, any human beings existed without narrative.

Stories enlightened in scroll paint are as an alternative honest, easily readable with simple images. “But all suggest a basic and enduring fascination with a story properly told, with a tale well painted.”⁴ Gradually his presentation took the shape of scroll narrative performance, it reached into the audience in vast scale, and once upon a time it was a sole medium of mass communication as well as intercultural communication in and around the world. Enthusiastically this narrating group supported it according to the best approach to be earned their bread and butter this storytelling community nurtured it as per the way to be earned their livelihood.

The lyrical folk melody in some structure is found all over the globe, on account of true narrative singing. The practices of scroll narrative art got enough appreciation in preliterate societies, without any hesitation it is the blend of melody and story among the people had been more common in oriental countries, rather than occidental countries. In Pre-Buddhist India and Buddhist India, scroll narrative performance was the sole medium of mass-communication. Historically scroll narratives have played its outstanding capacity to spread the messages or control to the mass of political, religious, and in addition business interests. To acquire an expected change in the planning, to get mindfulness society, or to spread of news or direction to the mass it has reliably to association with the communication frameworks in places under the support of priests, rulers, or social reformers.

In this research an attempt is being made to probe into the traditionally established form of artistic composition scroll narrative performance in Bengal, and their strategies of performance in order to understand the status of art expression in the wake of advancement. This artistic expression is not only an isolatable entity, but rather intermixed with the community which produces it. Therefore Scroll Narratives of Bengal

is the creation of a folk artist community of the rural Bengal, which is why; the entertainer as well as scroll narrative performers or *Patuas* are ironically named after this expressive form or structure.

Significance of the Study:

The Scroll Narrative Art has assumed a decisive role in the society. How enthusiastically they are composing *kathas* (narratives) gradually *kathas* (narratives or stories) are changing into *geetikas* (sweet melodies) and skillfully, the melodies are arising into visual images on the pictorial/scroll surfaces. Finally well made scroll paintings altogether stories are reaching to the mass, as the form of mass-amusement and mass-communication to reinforce it as the type of audio-visual presentation tools to speak of it before the crowd as an intercultural method of communication. Scroll narrative artist community known as *Patuas* performs scroll in villages at the household's doorsteps. Actually, they are bards and for the sake of their livelihoods they wander the village to villages. The performance of scrolls in numerous sequences are juxtaposed on a long scroll surface either as episode of a tale, or as a sequence of event development through time. Stories are composed into the narratives from myths, epics, history or legends, regional folk tales, applied folklore, and contemporary incidents such as 9/11, HIV/AIDS, *Nirbhaya* rape. *Pat Chitra* performance spread around the country as a ritual performance slowly, in Bengal province it has taken a turn towards educative and entertainment value.

Patuas, are known professional artist as well as craftsmen community. The community depicts *Pata* or the community is engaged of making *Pata*, they were known as *Patua*. Word *Pata* are originally an Austro-Asiatic word which entered into old Sanskrit⁵. They have first concept to the how to depict an image of a person on a two dimensional plane. But they are efficient to execute three-dimensional form, or sculpture. Firstly, they composed stories based on that they paint *pats* or scroll. This profession is regarded as most ancient art practices in the world. Census of 2011 given them a code no. i.e. 342608, but caste is not cleared. *Patuas* used to have better respect in rural Bengal. Subrata K Manna⁶ has written some statement from the great scholar,

anthropologist, ethnologist and folklorist Herbert Hope Risley, KCIE (Knight Commander Star of India) CSI (Champion Star of India)⁷, an eminent British ethnologist as well as a colonial administrator. He was the member of Indian Civil Service; he got the opportunity to conduct an extensive survey on the tribes and castes of the Bengal Presidency. Risley used the ratio of the width of a nose to its heights to divide Indians into Aryan and Dravidian races, as well as seven castes.⁸ He mentioned in his book *Patuas* community belongs to Dravidian race. According to Risley, one community of Bengal is known as *Maal* used to live along the western border line of the then united Bengal. Presently, this area adjacent to Jharkhand, Bihar and West Bengal, it is well known as a Maal Paharia region. *Patuas* could have originated from the Maal Paharia region⁹. During the Pre- Aryan era *Maal* community used to have a core practice to catch snakes, make them arrest in a snake basket after breaking the venom teeth and carry the snake baskets to the household's door steps. They used to open the snake basket before the households and used to sing a song accompanied by the *taal* (variation of beat) of *damru* (hand percussion along) with shaking of their body movement, simultaneously they used to sing songs on regional narratives along with best known stories as well as on famous narratives of Bengal ' *Behula-Lakhinder* ' story. He said this snake-charmer community alias *Maal* is the branch of *Patuas* community. He has given his opinion *Patuas* was engaged to paint scroll on snake goddess Manasa's supremacy, and miracle power. Their main intention was to establish the supremacy of goddess Manasa, so households will get scared of her. Their narration was so effective which was enable them to earn more grains and vegetable. The Rural Bengal audience or villages households are very much scared of snakes. In rural Bengal seventy percent areas is full of agricultural land and forest. During the rainy season many villagers lose their lives from snake bites. Nearby no health center only *Ojha*¹⁰ predominantly in the rural Bengal people suffer from snake bite , victims never go to the doctor because they live in remote places, all times proper treatment they did not get due to lack of availability of antiserum. Instead of that victims turn to traditional medicine men and healers (*Ojha*), *Ojhas* or *Janguru*'s role plays by *Maal* and *Patuas* community. That is why *Maal* and *Patuas* used to earn respect and livelihoods from the rural audiences. Continuously, instead of making them scared from snake goddess sometimes *Patuas* are thought of

composing stories on other word scroll narratives from myth and epics to entertain and educate the rural mass.

Nature and Scope of the Study:

The present study examines various notions about the background and origin of *Patuas* and *Patachitra* from a folkloric approach. There are several views expressed by various scholars based on historical evidences and as well as written texts. It is interesting to note that there are few sacred stories and myths about *Patua* community and *Patachitra*. In this consequence about the birth of scroll narrator community there is a myth; when Sena Dynasty and its great ruler Lakshman Sena¹¹ ruled Bengal, there was a monster that used to come out of its cave every night and ate people.¹² The people could not kill him because of his colossal figure they feared him so much. They finally put a plan together and made a big mirror and a dared fellow placed in the close vicinity of his cave. At the point when the monster turned out that night and saw his appearance, he was so startled to see another as large and effective as himself that he lashed out at the mirror, shattering the glass. Be that as it may, each crushed piece reflected himself back at him. So in his fear and rage, he punched his head and cried himself to death. The people came back the next morning and saw the broken glass pieces and the dead monster. Presently, how to tell at various villages the news that they could live without nervousness? That man who had a course of action with the arrangement to kill the monster was requested that devise a minute point of interest, plan to portray all subtle elements in grouping with the story. To make the people understand few big leaves falling around him was used to paint the picture of the monster. This image was circulated from village to village, and the man later on was packed off to tell the story thoroughly. Wherever he told the tale, they gave him rice and, of course, food to eat. Picked up new stories, soon it transformed his livelihood. That gives birth of scroll narrative paintings.¹³

Based on another myth, *Patuas* community demands that they were the successor of Lord *Vishwakarma*, the artist cum architect of the world. As per *Brahma Vaivarta Purana* by the union of *Vishwakarma* and celestial dancer *Gritachi* nine sons were born such as *Malakar* (flower, garland and kind of decorative work), *Karmakar* (blacksmith) , *Shankhakar* (related with conch shell bangles and ornaments) , *Tantubai* (who makes

clothes), *Kumbhakar* (who makes terra-cotta or burnt clay pot and utensils) , *Kanshakar* (who makes bell-metal , brass and copper utensils work), *Sutradhar* (related to wooden furniture work), *Swarnakar* (goldsmith), and *Chitrakar* (related to art and entertainment job). *Chitrakar* used to enjoy equal status in the society. But due to the destiny or harassment of their fate *Patuas* became an outcaste community. In *Brahmavaivarta Purana* it is mentioned due to lack of merit and prowess *Patuas* faces critical punishment and finally they became outcaste community.¹⁴ *Patuas* tradition has considerably enriched the India's cultural landscape and infused ardour associating the mythological testimonies with cultural landscape and along these lines, the scope of the present study can be reached out on such research focusing on *Patachitra* as social development.

Area of the Study:

The area of study comprises considering into seven districts of southern part of West Bengal. After conducting numerous surveys it has been found that *Patuas* are existing mainly in Birbhum, Bankura, Bardhaman, Medinipur, Murshidabad, Purulia, and 24 Parganas, each one of these comes under this region. Scholars of *Patachitra* have divided Bengal into two specific regions such as ‘Tamluk-Kalighat-Triveni Style’; describe the Bengal’s self originated *pata* painting skill and tradition. Carrying its own form and colour concept and there is three dimensional feeling in characterisation. ‘Birbhum-Kandi-Katwa Style’ describes about Mughal influence in form, colour as well as in architecture. It is like an extended mode of transformation of Mughal miniature art in large format.

Literature Survey:

In order to have a good understanding about the concept of *Patachitra*/scroll narrative art, the literature survey is done by looking at some of the works and then organised the literature survey in the following manner:

- (I) Literature Pertaining to Bengal *Patachitra*.
- (II) Literature Pertaining to Indian art, Tradition and culture.
- (III) Literature Pertaining to Research Methodology.

The literature survey on Bengal *patachitra* is of course vast but it requires analytical treatment in order to appreciate how the art form combines in itself both fine art and narrative art traditions in performance mode.

(I) Literature Pertaining to Bengal *Patachitra*:

The existence of the bardic culture is visible in many regions of this country, the traditions of itinerant bards who narrate stories about the divines and myths of communities and used paintings to illustrate the narration. In the changed condition of today, media and entertainment is impact with lots of glamour, the author wrote under the subtitle ‘Paintings for Bardic recitals’¹⁵. Princes Jebunnisha, daughter of Emperor Aurangzeb appointed Khijir Sheikh and his troupe to obtain secret information from every province of Mughal India. Author cum novelist Bankim Chandra Chattapadhaya discussed about the act of spying during selling scroll or narrating their scrolls in his *Tasveerwali*¹⁶ chapter¹⁷ of *Rajsingha* novel.

According to the written information the storytelling community and scroll performers not only played the role of entertainers, sometimes they were engaged in other practices. The author of Great Sanskrit plays, in New English Transcreations, wrote that the great Acharya Chanakya appointed Nipunaka as a spy¹⁸.

In *Chanakya’s Chant*, author mentioned about a ferocious man an eccentric practitioner of esoteric medicine Acharya went to meet Nipunaka, a practitioner of sorcery, astrology esoteric medicine, pharmacology, psychology, tantric sex and human sacrifice. He always wore black robes and a garland of infants’ skulls. He was appointed by Chanakya to play the role of a spy as *Yama Pattika* (who performs *Yama* scroll) to get secret information about his enemies. This book confirms the existence of scroll narrators during the third century BCE, but this book fails to give any suggestion or support towards the improvement of *Patuas* livelihood¹⁹.

Kavita Singh in an article published in an anthology edited by Jyotindra Jain²⁰ discussed about the understanding between *Patuas*, *Bhopas* and their audiences. Author discussed about the ever dynamic lifestyle of *Patuas* of Bengal and *Bhopas* of Rajasthan.

She identified that there may an erroneous belief in speaking of transformation of narratives from verbal to visual, as this offers predominance to words over representational process. Author advises that situation is required some crucial interconnectivity besides interactivity amongst entertainer and audience to grasp the storyteller and his art. In this article author has shown her concerns about the problems of this story- telling communities. But this article did not point out how to get rid of these difficult situations. Jyotindra Jain in his work attempts to supplement the word with the visual picture and the other way around. By and large, the amalgamated description of the story and the painted picture is intensified by the presentation – oral and physical movements and attitudes, singing with or without the accompanying of musical instruments²¹.

Vishakhadatta's *Mudrarakshasa*, gives reference to a spy who disguised himself as a *Yama Patika* (scroll narrator/ picture showman) and accompanying with painted *Yama* Scroll of torture in the Hell. He would customarily go through the houses of his clienteles, where he would exhibit his *Yama* scroll and sing songs, most probably of sacred types scroll²². Banabhatta's *Harshacharita*, is similarly says the *Yama Pattika* and explains that they display specified pictures and sermons on vice and virtue, remuneration and retribution.²³

In *Vaddaradhane*, a tenth century Kannada anthology of stories from a Jaina archetypal, there is a fascinating information to a Picture Showman performing in the town place. As indicated by the creator a Picture Showman was blamed for taking paddy from the packs of vendors while they are kept fascinated in the scroll performance by Picture Showman.²⁴

Scholars of folklores nurtured more confidence in favour of an interrelationship between Ajanta Fresco painting and Narrative Scroll painting, during 3rd Century BC, from the live evidences of the *Sanchi* Buddhist *Stupa*. Relief sculpture is executed at main entrance, where one lady is found displaying the scroll. One of the eminent folklorists and researcher, Dr. Suhrid K Bhowmik wrote in his book that the main entrance of *Sanchi Stupa*²⁵ was built emulating some horizontal scroll painting. Scholar

Bhowmik has given this confirmation while he was writing an editorial note to the second edition of his book.²⁶

The trends of *Patuas/Yama Pattika's* performance were continued on the highway in seventh century AD during *Samrat Harshavardhan's* coronation ceremony. Evidences are available in an edited book of Jyotindra Jain, mentioned in the introduction chapter page no.10, this book cited the proper statement of A K Coomaraswamy, that have been acknowledged by the editor.²⁷

P. N. Vaidya's edited Sanskrit book contained about thirty-eight stories²⁸ written in second century A.D. which is stated that the Lord Gautama Buddha agreed to make his portrait done as per request of his father Bimbisara, the then king and the ruler of Kapilavastu. When Sun will reach into the mid-day sky that time his body shadow will fall on the cloth from that reflection his image should be drawn²⁹. Likewise, his first portrait was made by traditional artist *Patua*.

Abanindranath Tagore's³⁰ novel 'sweet rice cake' is fairy tale oriented novel, in this novel king is looking for royal matched of his son/prince. One *bhat/ghatak* (matchmaker) from Patlidesh (Patna) brought a beautiful *pata* images of a princess. Princess is having a beautiful complexion with nice pair of eyes and eyebrows. Right here author mentioned that one stunning scroll was able to meet the requirement of matrimony alliance. Here author discussed about the role of *patas* played during that time, but did not discuss about the present crisis of *Patuas*.

Dakshinaranjan Mitra Majumdar's³¹ book has *Kanchanmala* story. This is the book written based on so many folk, fairy and oral tales of Bengal. In Bengali it is called *Rup-Katha*, in *Kanchanmala* story the author has discussed about the key role played by the *pat/pata* meaning scroll. Scroll became a key character to develop the love and romance between *Kanchanmala*, a young virgin washer maid and a prince. This book did not focus on *Patuas* ups and downs. Presently *Patuas* are undergoing severe patronage crisis, moving to other states for their livelihood.

One of Rabindranath Tagore's³² work contains a short-story on '*Pat*'. In this the author discussed about *Patua's* monetary crisis and self esteem. *Pat* is a priceless

commodity to Abhiram. *Pat* (scroll) is God to him. He displays *pats* but rarely sale. Due to his self-esteem, he faced a grudge from a political leader. He left his rural parental home came to Kalighat (Calcutta) for peaceful settle down in life. But same politician's ego followed him up to Kalighat and spoiled his artistic self-esteemed notion. Finally Abhiram became submissive to sale his priceless scroll. This story depicted the painful journey of *Patua*. Due to political pressure slowly he forgot his purity of mind and the essence of rural Bengal life. Somehow this story has depicted the real picture of this cruel society.

Rabindranath Tagore's³³ book *Sanchayita*, there is a poem, *Tumi ki Kaboli Chabi?* Meaning "Are you simply a depicted/written image in the pictorial space of a scroll?" in this *pat* or scroll painted by an unknown *Patua* have incorporated many colours but this *pat* cannot satisfy the poet's query. Where can you get this brilliant blue if it is not from the sky? The poet asks are you not true like those planets are moving throughout the day and night. Are you not genuine like those stars are making surges in its milky way's taking man from light years to light years? But you are able to create a poem in the poet's mind. If you are not true, then how can you create vibrating tuning or lyric in the poet's mind? This poem is a devotional submission to the supreme power. Either way it is proved that the poet is alone in this world that is the real fact. He is questioning are you simply a picture written³⁴ (depicted) on a scroll? It is indicating that the actual nature of the scroll and without any narration it is mum. Finally, *pata* image is a depicted or written (many scholars said and *Patuas* also said *pata* images written on the scroll not painted on scroll) on the surface of the scroll. In this *Sanchayita* book, poem '*Tumi ki Kabol Chabi* ' is a devotional submission to the supreme power. It is a poem filled with poet's painful query which is unable to solve *Patuas* any problem.

Sankar Sengupta's³⁵ edited book discusses his research on *Patuas* ethnography. Also discusses about the origin of the *pata* word, two types of *patas* such as secular and religious. This book discusses about nine classifications of craftsmen communities. In this book's co-authors wrote *Patuas* are still performing scroll with several difficulties. But how to get rid of difficulties and the number of *Patuas* are dwindling in this context editor or co-authors are unable to point out.

In his work, Amalendu Bose³⁶ has deliberated about Michael M Dwtt's one historic spell from A.D. 1856-62 which will be categorized as Dwtt's dramatic works. Krishnakumari novel is transformed into a Krishnakumari play script. She is the intelligent daughter of Maharana Bhim Singh of Udaipur, a princely state, who was able to prevent an inevitable war in Udaipur. In this historic context *pat* / scroll played an important role to develop love affairs between princess Krishnakumari and Raja Man Singh of Ambar. Here novelist Michael Madhusudan Dutt, who wrote Krishnakumari novel as well as Amalendu Bose the author of this book none of them focus on the scroll and its historic and communicative role. Naturally, this book fails to project scroll painters' present crisis.

Deepak Bara Panda's³⁷ work argued about characteristic and classification of *Patuas* painting. Author searches for the antiquity of *Patachitra*, relationship with previous manuscript painting and its archeological evidences. He argues that contains of social issues conjointly *Patachitra* is liable for the functions and effects of mass-recreation and mass-communication. The author has blamed the imperialist countries for having put death nails for eradication of *Patachitra* of Bengal. This book discusses about severe crisis facing by *Patuas* but fails to provide a consolidate view regarding the well settlement as well as reestablishment of *Patuas*.

Sudrid K. Bhowmik and David J. McCutchion's³⁸ book converses about *Patuas* ancestral link to Lord *Viswakarma* and celestial dancer *Gritachi*, mentioned in *Brahma Vaivarta Purana*, by their union there are nine supreme artisan communities were incarnated. The author discusses about 16th century's poet Mukundaram Chakraborty's role towards the creation of *Mangal Kavyas*, and this mythological tale correlate *Patuas* livelihood. This book also discusses about *Patuas* metrical study of *Patua*-narratives. This book fails to focus why this bard community is shifting their livelihood towards other profession, as well as moving to other cities of India.

Ashok Bhattacharrya's³⁹ edited book chatted about the visionary atmosphere of *Patachitra* in details. Also discussed concerning *Patuas* lives within the bordering districts of West Bengal such as Birbhum, Bankura, Medinipur and Purulia. The

characteristic of *Pata* art in those districts also have been discussed. This book is unable to give any clue how to provide a well settled life to these *Patuas*.

Sumana Dutta Chattapadhyay's⁴⁰ publication discussed about the origin of *Pat* and *Patua*. In this book author has thoroughly discussed about the chronological development of *pata* and *pata* making community. The author compared and discussed about various folk songs chronologically such as songs on farming, boating, harvesting, and other popular performative songs like *Manasa Bhasan*⁴¹, *Baul*, *Bhatiali*⁴², *Keertan*⁴³, *Aagamani*⁴⁴, *Tarja*, *Kathokatha*⁴⁵ and *Patua* song and its interrelationships. The author has gathered data on a few indispensable issues of scroll making like particular types of *Patachitras*, its categorisation and use of various types of mechanism by *Patua* community. Consequently, the author mentioned on special styles of scroll from vertical to horizontal and square to parallelogram. Author categorised scrolls thematically, from myths to contemporary. The author has created district wise enormous analysis on *patachitras*. It is a good thing that author is well concerned about preservation of priceless *patachitra*. But this book did not find out solution to provide them a standard of living.

Sujit Kumar Mandal's⁴⁶ edited book traces out Dukhushyam Chitrakar's struggles to survive in *Patua* life. He used to move in villages with bagful scrolls with his maternal uncle Gunadhar Chitrakar. He grew up in his maternal uncle's house because he lost his father when he was one year old. Dukhushyam struggles to fit himself in the arena of *Patua* art tradition. He was born in A.D. 1943. Today he is an eminent *Patua* as well as poet. He proved that *Patuas* song is the amalgamation of *Patua*, *Baul* and *Fakiri* songs. This book depicted a clear picture of the struggle life of *Patua* Dukhushyam whose journey began at the age of eight, now he is nearly seventy four years old. Since his childhood, he is accustomed to compose narratives. At the age of seventy-four he can reminiscences forty-forty five narratives. Now not only occupies the *Patua* world, but also he is the member of Bangla Academy, Kolkata, because he is a folk poet. Overall, he managed to create his own space and niche. This book is a biography of Dukhushyam. This book fails to give any suggestion or clue to overcome *Patuas* present disaster.

Subrata Kumar Manna⁴⁷ discussed about *Patuas* archeological and as well as literary evidences about *patachitra*/ scroll, this book by and enlarge discusses regarding *Patuas pat* preparation process, preparation of natural and herbal pigments as per folk style, this book falls short of evidence of using of natural resources pigment in present days scrolls. This book has not pointed out why the age old indigenous art practice is in back foot.

Amitabha Sengupta's⁴⁸ book pointed out Scroll -Narratives gradually changing its track, discussed about the myths and legends going through the linguistic roots of *pata* songs. The author has identified ample evidence of individual style in Bengali *patachitra*. A stylistic variation is clearly visible due to thematic change. The author commented that Indian folk art and artists never receive severe observation. As a matter of fact, the author discussed that 15th century onwards people of all classes got authorisation to access vernacular resources. Classical Sanskrit literatures interpreted in vernacular languages such as epics and *Puranas*; accordingly, the legendary stories discovered further forms in vernacular expressions. The bardic traditions did not stay disconnected either. This book discusses many positive things about *Patuas* life and practices. But this book has not incorporated any discussion on *Patuas* struggle some life as well as any clue for their better livelihood and how to get rid of *Patuas* present challenges.

Edward M. Yazijian's⁴⁹ anthology deliberated that during the last decade of 15th and 16th centuries *Mangal Kavyas* is obligatory to perform this kind of rituals in the honour of goddess *Chandi*, *Manasa*, *Sheetala*, *Sasthi* and god *Dharma* and many more. In the first chapter editor pointed out that these manuscripts provide evidence of the above performances, accompanied by the scroll (*pat*) along with narratives. During the 16th century the impulse of religious *bhakti* movement overflowed in Bengal as well as to the Eastern Indian region through his *Mangal Kavyas*. It shows that there was a good impact on art and literature in this region. This book fails to highlight on *Patuas* lifestyle and their struggles in every step.

(II) Literature Pertaining to Indian art, Tradition and culture.

Vasudeva S. Agrawala's⁵⁰ work expressed that as per chronological order ancient to medieval Indian art underwent many phases in its timeline. This book has stated his clear observation about post medieval Indian art to *Rajasthani* painting and it was extended till the period of *Mughal* painting. In this book the author has discussed about extremely necessary quality of Indian art and tradition. This book has covered all the areas of Indian tradition. But this book did not focus in the area of Indian storytelling art, and its chronological evolution and deterioration.

H.H.Risley⁵¹ wrote about the origin of ethnographic inquiry in Bengal, based on census statistics, in the thirteenth chapter discusses about the advance of Brahmanism, in the sixteenth chapter, the author supported Mr. Nestfield's theory of caste, discusses stratification of caste, about race in relation to caste. In this book in the chapter thirty first the author has discussed about the literary theory of caste, later on discusses about modern delegates of the four original castes. In thirty fourth chapter discusses about the emergence of caste. Chapter thirty eighth discusses about language and race, in the thirty-ninth chapter discussed about exogamy and endogamy, in the fortieth chapter discusses about exogamy in Bengal: Totems of *Santhals and Oraons* community. In the Vol. II the author has discussed about the *Patua, Pota, and Patudar*, a class of people, both Hindu and *Mahammedan*, whose profession is painting Hindu deities. This book never discussed about *Patuas* critical issues.

Dineschandra Sen's⁵² book discussed about narrative songs of Bengal. Bengali life and culture blended with folk and classical ballads. Likewise *Mymensingh Geetika* has set a remarkable impression in Bengali literature and audience. Way of speaking, singing its sound or pronunciation changes many times during oral transmission. Gradually *Kathas* are transformed into *rupa-kathas*, *geeti-kathas* etc. These types *getika* (lyrical song) may be traced back to 9th and 10th century AD. This poetic form of expression inspires other folk media. A *Gazi* ballad is a most popular ballad in East Bengal. Ballads are narrative songs; sing in a rhythmic tune of every *poyer*, which is typically poetry, *Patuas poyer* also expressed in the same manner. The ballad was sometimes reset to music; sometimes ballad is a repeated chorus, it is just like a song. In this book, the author has concentrated on narrative ballads rather than narrative scrolls.

This book cannot give any clue or solution or the way to get rid of *Patuas* current hindrances.

J. Abbott⁵³ wrote on the conservatism of the East that lies beneath the animism of Hinduism and the monotheism of Islam which still dictates a commanding ritual. The author discusses how celestial power proves its supremacy over popular practices. This book discusses about the power of many disciplines as per its cultural symbolism. These are about life, man, woman, fire, time, colours, trees, grains, the power bread and the rituals of agriculture. These kinds of discussions neither bring any prospect to *Patua* life, nor beneficial to upgrade their lifestyle.

Mulk Raj Anand's⁵⁴ book discussed about the social, philosophical and aesthetical assumptions. It analysed in detailed about Asiatic art from theoreticians point of views. In this book, the author specified in details about space in India was then celestial understanding with an alliance of vital energies. Nature gods were imagined by the Vedic Aryans during their penetrations to the land of five rivers, they were obliged by cosmic emotions. Slowly the art and culture, perception and icons were rationalized through poetical images by thoughtful Brahmins. They denote the powers and capacities to different divinities. Theoretical discussion demands a lot of proficiency and a great deal of literary emphasis of Indian art and philosophy. This book fails to focus on India folk art as well as scroll narrative traditions in India.

Tarashankar Bandyopadhyay's⁵⁵ novel points out how novelist was inspired by seeing and listening *Siddhu-Kanhoo Pat or Santhal Mutiny Scroll*, painted by an unknown *Patua*, based on Siddhu- Kanhoo's lives. That day Siddhu-Kanhoo scroll was narrated by Nayan *Patua*. They were two brothers and eminent Santhal revivalist (*Santhal Biplabi*) of present Jharkhand of an Indian state. They fought against British and dedicated their lives along with thousand Santhals. The author had nurtured a revivalist attitude in mind after listening this narration. Which entreated novelist Tarashankar to write down his well known novel '*Aaranya Bahnni*' meaning '*The Fire in the Forest*' in 1966 and he got a *Jnanpith* award in the same year. One unknown *Patua's* masterpiece encouraged to the novelist Tarashankar. This novel described about

the Nayan *Patua*'s narration and it was ignited a creative spirit in novelist's mind. This novel did not focus on *Patuas* challenging life.

O.P Joshi's⁵⁶ book scripted about Grimm brothers, Jacob and Wilhelm with the interest of them folklore studies developed in Germany. The author correlated his search with *volkskunde* which signified 'oral folk narratives' and Thomas's term folk-lore. Gradually focused on *Pitchvai art*, *Nathadwara art*, then discussed on audio-visual presentation of *Bhopa* community. This book thoroughly discusses on the overnight scroll performance of *Bhopas* with ballads and dance to the tune of their *jantar*⁵⁷. The author has thoroughly discussed in the scroll narrative performance of *Bhopas*, but did not discuss about *Patuas* community of Bengal, but one can find there is a similarity between these two folk forms.

Krishna Chaitanya Nair⁵⁸ enumerated about tribal painting, painting for *bardic* recital, painting on *Tantra*, symbolic art in folk ritual, art of calligraphy, *pichvais* and *Orissa pats*, *kalamkari*, and *madhubani* painting. The chapter is entitled a brighter panorama, here the author has thoroughly discussed about Painting for Bardic Recitals. In this book, author talks about the existence the bardic culture in many regions of this country, the traditions of itinerant bards who narrated stories about the divines and myths of communities and used paintings to illustrate the narration. In the changed condition of today media and entertainment is impact with lots of glamour, so bardic traditions are rapidly dying out.

Pratapaditya Pal's⁵⁹ book discussed about art, culture and religion of Nepal to the Artistic Milieu, in the third chapter discussed about 'Manuscript Illuminations', in chapter five authors thoroughly discussed about narrative paintings. Nepal history reveals that they have painted from *Jataka* stories, those works are carried resemblances with Ajanta murals. During fifteenth and sixteenth century Nepal, painted narrative scroll adhering stories from *Manavinayaka*⁶⁰ and *Hitopodesha*⁶¹ carrying similarity with Bengal scroll narrative paintings. But this book fails to discuss about scroll narrative paintings of Bengal, and the challenges they are facing nowadays.

Asutosh Bhattacharya⁶² wrote on myth and mythology of three regions of Bengal those are (i) Himalayan and sub-Himalayan area, (ii) *Raard* area and (iii) *Barendra* area. In the six and seventh chapter author discussed about Bengali folk and fairytales of *Rakshasa*, *Lalkamal O Nilkamal*, *Bangoma O Bangomi*, *Saat Bhai Champa Ek Bone Parul*⁶³, and many more fairy tales taken from *Thakurmar Jhuli*, a book of folk and fairy tales. Also discussed regarding folk songs like *jhumoor*, *kavigaan*, *baul*, *bhayiaya*, *bhatiali*, *tarjaa*, *fakiri*, *keertan*⁶⁴ etc., strengthens a deep interrelationship with Bengali's philosophical ethos and traditions. This book thoroughly discussed on *alpana*, a traditional floor art, *chalchitra*, and *patachitra*. This book has given an opinion that all those art forms are immensely interconnected with Bengali culture. But this book failed to take the reader deeply into *Patuas* struggle some life, from unknown times this village audience of Bengal played the role of their patrons but this day they are reluctant. Neither this book discusses about this issue or given any clue.

Jyotindra Jain's⁶⁵ book, *Painted Myth and Creation: Art and* has discussed about the culture of Gujarati tribal community. *Rathwas* house of rectangular shape, as per their ritual significance always they construct it as East facing. They construct it nearby agricultural field, they consider it as sacred house and on the inner walls they paint sacred painting called *Pithora* painting. As per need or if time demands this art practice moves from the clay surface to cloth surface. In the first chapter author has discussed about *Rathwas* and their socioeconomic and cultural background. The *Rathwas* houses pursue a Ritual significance. Also they perform agricultural rites, it is basically known as agricultural rites. It is clear that *Rathwas* community paint the sacred painting on the wall as well on cloth surface known as *Pithora* painting. Purely natural pigments they use. Though the author has not correlates this practice with any other folk or tribal art of India. *Rathwas* spontaneous lines can remind Bengali *Patuas* brush rendering.

P.K. Maity⁶⁶ worked on an interesting field for the lesson of the folklore. The author writes that once the India was the biggest and densely inhabited nation. The then India is now separated into three pieces. Here author's interesting field of study reveals that the folklore of this sub continent is consists of various customs, beliefs rhythms, riddles, ballads, regional folklore, heroes, and witchcrafts, folktales, fairytales, ritualistic

ceremonies. They perform *bratas/vratas* for fertility of soil, for a healthy baby, related human fertility, performs *bratas* to execute hope or desire. And also perform *brata* for rain- compelling. In the seventh chapter author writes about *bratas* of another province of Eastern India. The cow is considered as the most sacred animal in the Hindu Community. *Gokul brata* perform to respect cows. Author has discussed about various *vratas/bratas* in India denotes a religious practice to hold certain obligations with a view to attain god's favour for the accomplishment of one or several desires. Though *Patuas* have made scroll on *Satyanarayan Brata Katha*, but in this book there is no discussion on Bengali *Patachitra* or *Patua* community of Bengal.

Josef Jemes's⁶⁷ anthology chatted many issues of Indian Art and life. The most important chapter it is titled as Art and Modernity, this chapter is discussed in seven sub chapters contributed by seven different authors. Those sub chapters shift in the direction with new dialogue of the relation as the experimental ideas of modern approach in art specified in the standpoint of changed perspective. In this book the principle issues of discussion are changes in contemporary scroll themes and two leading *Patuas* of Medinipur, village *Naya* taken initiative to incorporate new themes. This way *Patuas* tries to renew their past glory. *Patuas* such as Ajit Chitrakar and Dukhushyam nurtured a hope to reach to the audience with a new approach by including contemporary issues. This book discussed about Nationalism in art with the impact of modernity..

G S Dutt⁶⁸ made an in depth analysis of those folk art forms and the author is convinced that although they corresponds a race-language, however, it ought to be preserved as national culture and art. It is defending stability with the remotest tradition of pre-Aryan Indian culture. Scroll narrative art yet gripping all that was best in Aryan metaphysics and fusing them all into a unified national culture. In this book scholar G S Dutt projected Bengal's visual and performative folk arts as a Bengali national culture and art. Author has argued for *Patuas* recognition.

N. Bhuvanendran⁶⁹ wrote on eminent theoreticians of art and aesthetics and their contributions such as E B Havell, A K Coomaraswamy, Benoy K Sarkar, O.C. Ganguly, Stella Kramrisch, Heinrich Zimmer, Hermann Goetz's views. This book thoroughly discussed on art by Mulk Raj Anand, Charles Louis Fabri, Jaya Appasamy,

Niharranjan Ray, and C Sivaramamurthi. The last chapter discussed about K. G. Subramanyan. This book has covered some major writers of this century who contributed valuable writings in Indian art.

Barbara Stoler Miller and Richard Eaton's⁷⁰ edited book discussed about Indian culture and socio-religious phenomenon. Editors have cited from Lord Macaulay's speech (Lower House of Parliament speech in 1843) about India. He said Indian is mostly idol worshipper, blindly set of beliefs and rituals which are having some harmful effects. In this book Romila Thaper has given her views about patronage and community of primeval India. Vidya Deheja's given her opinion on Buddhist patronage in India's art and culture. Pride of Ajanta discussed by Spink, the glory of *Lakshmana* temple at Khajuraho incorporated from Devangana Desai. This book thoroughly discussed about patronage of art during Mughal and Pahari miniatures. Partha Mittar discussed patronage of art during British India, their contribution to locate and encourage on folk and regional art practices. This book has not epitomized any surveys on Indian Scroll Narrative art as well as the Scroll Narrative tradition of Bengal.

Tapati Guha Thakurta's⁷¹ work discusses about the survival of new kinds of art, artists, and aesthetic value in the colonial nationalist period. It examines changes in pictorial styles and modes of representation assume their real significance only as a part of a wider process of changing visual tastes, expectations and ideologies. Fifth chapter discusses tradition and nationalism movement in Bengal. Also incorporates valuable ideas of Havell, Coomaraswamy, Okakura and Nevedita. The challenge over ritual and patriotism is differing aesthetic formulation for Indian Painting. In the eighth chapter discussed about artist and aesthetics new school of Indian painting. It examines many issues of Indian colonial and nationalism art.

Barbara Rossi's⁷² book presents about several folk and tribal forms, and popular urban painting. Author argues about scholarly interest in India's popular painting in a short overview, chapter fourth discusses on survey the forms and paintings of popular ritual traditions, this chapter incorporated few sub chapters like ritual paintings on papers for various festivals from three regions such as *Mithila or Madhubani* paintings, *Warli* paintings, and *Mali* paintings. With new vision author explore and analyse the survey of

form, paintings from popular iconic traditions. Literally author incorporated few sub chapters like Kalighat paintings and *Bot tala* (Calcutta) printmaking and paintings, Puri *pata* paintings, *Tanjore* and Mysore paintings. Few chapters of this book thoroughly analyses regarding the paintings from popular iconic traditions of India, and reached very close to the folk tradition of India but could not explore the customs and rituals of the *Patuas* of Naya or on the other hand it fails to reach to the *Patua* community of Medinipur, Birbhum and other districts.

Samaren Roy's⁷³ work is about the history, tradition and culture of Bengal. The native populations of Bengal have had peculiarity and a uniqueness of their different from that of the Aryan Hindus. Calcutta city is the spiritual and intellectual home of Bengalese, and only unique centre of art and culture. In an open mind they appreciate storytelling art to the perspective of value and tradition. The thinkers belonged to two broad traditions of monism, both *Vedantist* and *Sufi*, and those subscribing to the systems of theoreticians Plato and Aristotle and to neo-Platonism. The author pointed out Bengalese were hunted for scientific innovation, nurtured a composite culture, prevail modernity and tradition side by side.

In the book written by Walter M. Spink⁷⁴ gives the details of the patronage, and chronology of fresco painting. Of course he agrees about the reality reveals of the grandeurs of *Vakataka* ruler *Harisena*. In his book Spink pointed out numerous best available local master painters in the region like narrative painters as well as artisans were involved in the Ajanta paintings. Spontaneous lines, rhythmic pattern, dexterity of tone and texture is provided by a beautiful shape and made the Ajanta mural art imperishable. Many authors believe about interlink between Ajanta fresco painting and narrative folk paintings in India. The involvement of local picture showmen and their active participation may be acknowledged by history.

G. S. Mohan⁷⁵ discusses briefly about Land, Language and People. In this book, the third chapter is about folk deities' fairs and festivals of this region. The fourth chapter is on performing folk forms: Andhra Pradesh and Karnataka. Fifth chapter defines folk art forms related to skills, sixth chapter argues on folk art forms related to rituals and seasonal performances. Seventh chapter discusses about other ritual entertainment forms.

In the Eighth chapter discusses about professional singers: folk instruments, costumes and makeup. The author argues that graphical and socio-religious relationship is common in both the states. The author has given his opinion that folk arts are born out of common man's urge for communication of feeling and desire for self expression. His feelings are expressed in different modes of melody and presented through rhythms and dance.

Soma Mukhopadhyay⁷⁶ in her work discusses the fieldwork experience in numerous districts of *Raard Bangla*. *Raard* Bengal is ingrained with Medinipur, Bankura, Purulia, Bardhaman, Birbhum and Murshidabad districts. The author has thought about the subculture of *Raard* geographic vicinity, constant with the anthropologists' art and subculture. By enlarging this book translate the people's faith, rituals, devotion to goddesses and Bengali culture to this region. Women deity is representing the fertility of nature, in this connection she brought interlink with deity Shakambhari, nevertheless the people of Bengal go this deity to worship, and this lifestyle is interconnected with Indus valley culture. Shakambhari Devi was worshipped by the Indus valley people. Aside this people of this place is worshipping *mata* Manasa, *mata* Chandi, *mata* Sheetala, *mata* Sasthi, on the facet of Tusu and Bhadu. Chiefly people of the *raard* Bengal petrified of women deities such as Chandi, Manasa, and Sheetala. To please them carry out plenty of *pujas*, prayers and competition prepared by the agrarian folk. The author discussed that singing on Chandi scroll and Manasa scroll have become a culture of this region. Also discusses about the origin of feminine goddesses, folk faith, and analysed the importance of folk goddesses in folk literature. The author simultaneously discussed about the impacts of Gaudiya Vaishnavism⁷⁷ faith, customs of visiting folk goddesses and sacrifices, etc. At the conclusion author discuss the culture of the place is influenced by magic and folk rituals, blended with Aryan and Dravidian culture. This book covers many cultural aspects of *Raard* Bengal but fails to give attention to the scroll narrative painting as well as scroll narrative performance in this vicinity.

Tarapada Santra's⁷⁸ discussed in detail from ancient manuscript painting to present scroll painting tradition, trends and interrelation, also discussion on *Alpana* art. *Pata* images engraved on earthen vessels, ritual *pats*, *Lakshmi sara*, *Eyo sara* etc. Author also discussed about artistic skill on household items, *Kantha* embroidery, decorated

mats, wall and ceiling hangings, etc. Author has argued *Patuas* contribution in clay doll making, artistry on pottery and wood in connection with Bengali rituals. The author has discussed about manuscript paintings as well as *pata* paintings and argues *Patuas* involvement in both the areas. The author could not find any solution to establish the *Patuas* community on the pace of superior lifestyle.

Roma Chatterjee's⁷⁹ book narrates about Medinipur as well as Bengal scroll narratives. As she argued the narrative is constructed from fragments of information that circulated in the Naya village from the action oriented folk play *Jatra* performance based on '*America Jolcche*' means *Amarica is burning* and also source from Bengali news paper and *Doordarshan*. The author was inspired with the art forms that have several different multi-media storytelling forms. The author has thoroughly discussed about this narrative art and community based on her chapter international events. In the fourth chapter she has discussed on *Patua* art an unambiguous tale and trying to craft in a narrative mode of communication and she wrote the *Ramayana* is more than a text. However author tries to unify it by her term of pictures and myths.

(III) Literature Pertaining to Research Methodology.

William J Goode and Paul K Hatt⁸⁰ discussed the methodology in Social Sciences. Its aim is to make both the fundamentals of crucial judgment and the investigate measures of modern sociology understandable to the student engaged in research. It is a functioning hypothesis in classes that such perceptions of research techniques are indispensable to the students of research, whether they desire to be an active researcher or not. In the variable context of sociology, and the individual who is reluctant to learn how to reached the conclusions. In the first chapter discussed about new sociology, second chapter writes about the science, theory and fact, third chapter talk about Value of Science, fourth chapter talks about Fundamental and Functional science, fifth and sixth chapters discussed about Basic elements of the Research methodology and Concepts and Hypotheses, in the seventh chapter discussed about design of proof: Testing the hypothesis, in the eighth further Problem in Research design, in chapter ninth Joseph S. Komilder suggested to use of library, 'in the tenth chapter 'Observation', in the eleventh chapter discussed on Constructing a

Questionnaire', twelfth chapter discusses about the Mailed Questionnaire, thirteenth chapter talks about the Interview', chapter fourteenth share ideas about the Probability and Sampling, chapter fifteenth specified Scaling techniques: The basic problem, in the sixteenth chapter discusses on Scaling techniques: Social distance, sociometric, and rating scale, chapter seventeenth brings valuable proposal on Scaling techniques: Ranking internal consistency, and scalogram scales, in the eighteenth chapter ' Research in Population, nineteenth chapter convent with some problems in Qualitative and Case analysis, chapter twentieth talks about data analysis , in the twenty-first guidance of ' preparing the report '. Research method based on Social science courses comes to take up an increasingly significant role in sociological curriculum. This book aims to make both the elements of basic logic and research procedures of modern sociology understandable at research level. It is a working assumption in their classes that such a minimizing of research methods which is necessary for the researcher.

Karen G. Biddle and Karen D. Locke's⁸¹ book discussed students grapple with a way to transform area work experience statistics in research and dissertation. This book will guide researchers how do they need to put in writing? On which factors of the statistics do them recognition? How do they construct a compelling argument? How do they lessen what they have to mention so that it suits into a thesis or magazine-sized article? How do researchers see the maximum exciting questions bobbing up from their studies? Above questionnaire and discussions taken vicinity in introduction within the first chapter, the fashion and practice of professional writing, within the second chapter discussed about crafting and storyline, in the third chapter discussed about developing storyline, within the fourth chapter mentioned characterizing the storyteller, in the fifth chapter discussed on rewriting tale. This book has benefited from many conversations with colleagues the process and writing of qualitative studies. It's far very a lot useful book for the qualitative facts collection, have grappled with the way to remodel fieldwork experience information into thesis. Researcher can be benefited to strengthen the metaphor of the story with the analysis of what constitutes an awesome story.

Clive Seale⁸² has opined that the methodological writings is of limited use of training social researchers, who are pursuing a research in huge part examine 'at the

activity', *via* apprentice, in preference of studying fashionable debts of techniques. The author has divided this book into few elements, element-I consisting four chapters, it discusses on the issue of why quality matters and tries to offer experience fact, agree with and philosophy. The author is assisting out to converge on a factor guiding of accounting for contradiction, grounding of concept helping how to act of generalizing from qualitative studies. Chapter wise promotes of the usage of numbers with reliability and replicability. Assisting out for reflective writing is a exercise wherein the author explains an actual or made-up scene, episode, interplay, ephemeral idea, memory, form, adding a sequestered reflected image to increase circular relationships between reason and impact. Regarding reflexivity and writing twelfth chapter will help the author to deliver again into original existence, use, or function. This book can additionally offer ideas for their going for walks quickly on those at some point of direction of a project.

Tim May's⁸³ book mentioned in this book, as with all books, has its obstacle, in addition to strengths. But, while it got here to take a crucial touch upon board in an try to rectify any brief comings, public critiques, even as complementary, were jumbled together relation to its supposed audience. The writer has divided this book into two components. Problems in social research have been done as a first component author has divided this component into three chapters. Chapter one discusses about the perspectives on social scientific studies, chapter two writes on social concept and social research; chapter three is ready values and ethics in study procedure. The author has executed second element is set techniques of social research; has been divided into six chapters, from chapter four to nine. Tim May chapter wise discusses on legal information: subject matter and resource, social surveys: layout to evaluation, interviewing: strategies and system, chapter seven discusses on player observation: attitude and practice', progressively transferring in the direction of documentary research: excavations and evidence, subsequently writer offers a materialized vision with the goals to make comparisons across in chapter nine is on comparative research: capacity and trouble. Research strategies are the center of scientific interest. The reputation as a 'science' is justified with the support of the fundamentals of research methods, at the same time as the very time period carries with its ideas of areas of research that are accessible best to those who have gone through lengthy training technique with the intention to recognize

in further workings of disciplines. This book is functional in revolutionary questioning and meticulous attention to the info of facts amassing informs the practice of social studies.

Raymond M. Lee⁸⁴ in the first chapter of his book discussed about introduction to unobtrusive methods - why and where do nonreactive research come from? Second chapter discusses about finding data, erosion accretion measures, preventing erosion and accretion, found data: an assessment, conclusion. Third chapter discussed about captured data, simple observation, sampling in observational research, the function of the observer, field experiment, and recording techniques, 'The ethics of the unobtrusive onlooker, conclusion, Recommended reading. Fifth chapter discussed about retrieving data: personal and episodic records', in this chapter scholar has discussed about Personal documents, sixth chapter illustrated images in the mass media, analytic methods, strategies, conclusion, recommended reading , discusses about unobtrusive method and the internet- like connectivity and interactivity. The internet has defined data based information; moral issues in research on computer arbitrate communication, conclusion, recommending reading. This book altogether is dedicated to social research which is meant to assist researchers to address diversity of issues in social research methodology. Regarding sampling data author has specified that observation is always specific and purposive. The researcher has to take own decision not only what is to be studied, but where and when the observation is to take place. The decision also needs to be made about what the observer should notice.

Christopher Pole⁸⁵ wrote four volumes on fieldwork and the author has referred to the manner to collect Fieldwork information. Strategic approach those four volumes can the manual the evaluation, the student manner to move ahead towards the critical expertise assortment the various precise body of social technology convention. The writer has divided this book into four volumes. Volume one is concerning the foundation and definitions of Fieldwork is broken up into five sections helping to recognise what Fieldwork , to recognize the hypothesis of Fieldwork is and the way to involve into early Fieldwork , if an area is determined closer to home, alter to assist in the course of Fieldwork and fieldworkers. Volume two is regarding the manner to gather expertise

from area paintings and its method. As in keeping with authors examine the Fieldwork expertise approaches and method is cut up in seven sections participating studies worker in early days engaged in the field, sampling within the area, observant inside the area, subject speak: Interviews and conversations, aggregation files from the field paintings, viewing the sector: visual ways, and it conjointly reflective on Fieldwork know-how. Author discusses on ethics and politics in Fieldwork, this volume interconnected with the relevancy of politics and ethics, touchy and attempting things, dilemmas and duties in extent fourth discusses on evaluation results and reflections, that's split into five sections. This book is useful to examine, represent, writing on Fieldwork know-how. The author recommended that of the twentieth and at the start of the twenty –first century is regarding an equal type of things the need to apprehend, to be there, to inform to file exist the foundation of Fieldwork as a technique to the medical subject analysis. This book is beneficial in offering technique of aggregation relevant understanding of true resources of Fieldwork like empiric, oral and others which includes the visible ways.

Stephen Davies's⁸⁶ book discussed on art and it is vastly known that art provides high educational and cultural value. Though we might accept that art contributes valuably to human self-realizations and fulfillment, the kind of nourishment it supplied and how it delivers this are not instantly obvious. In the first chapter he discussed on evolution and culture. In the second chapter he discussed in defining arts. In the third chapter author has argued on art, aesthetics and philosophy. Fourth chapter discussed about varieties of art and fifth chapter talk about interpretation. Sixth chapter discussed on expression and emotional responses. In the chapter, seventh author talked about pictorial representation and the visual art. Chapter eight discussed about the value of art. It looks strange to recommend that art can be priceless autonomously of the method one can acknowledge it. The challenges might be faced how queries arise and illustrates from a philosophical point of views. This book enlivens both the aspects, philosophy and art in general.

Hypothesis:

It is hypothesized that the scroll narrative performance of Bengal is a vibrant and unique one because the creators of the scroll themselves are the story tellers unlike the South Indian counterparts who only perform the narratives and paintings on the scrolls

are done by another caste group known as Nakashis. Therefore, the *Patua* scroll narrative is pre-planned well based on the traditional design which they are already aware of. The compositions of the poems are created by themselves, keeping in view their capacities of drawing the motifs on the panels. The performance combines both visual and verbal and *Patuas* deploy novelty and skill by using humor and current issues during the rendition of scroll narratives. The visual depiction of the themes of the scroll in the panels when juxtapose with the storytelling the flavour of the presentation of the scroll narrative emerges. Both the elements, verbal and visual, constitute the performance of scroll narrative. As the visual show multiplicity in characters, colour, imagery, etc., the verbal component of narrative also show the multiplicity in rhythm, tone, expression, mood, etc., The performers, *Patuas*, oscillate between the visual and the verbal while narrating the story to the audiences.

The uniqueness of Bengal scroll narrative tradition also lie in the fact that the tradition bearers, *Patuas* hail from the Islamic faith as they are born and brought up in Muslim tradition. However, by virtue of their profession they paint and narrate the stories connected with the Hindu belief system. That apart, they also follow the rituals connected with birth to death amalgamating the faiths of Hindu and Muslim. Under such conditions *Patuas* have to earn their livelihood by wondering and presenting their scroll narratives to the audiences. In the South India, the scroll narrators are traditional bards attached to a caste and narrate primarily caste myths and also tell stories from epics, legends, etc. For this reason, they have developed reciprocity norms as dependent caste with their patron community (caste). The livelihood is ensured for such scroll narrators in the South Indian culture. The *Patuas* of Bengal do not have such reciprocal relationship with any caste group as they do not have an obligation to perform any caste myth. This being the case, the scroll narrators have the liberty to adapt to newer and contemporary themes to sustain the art form as well as their livelihood.

Aims and Objectives of the Study:

1. To study the socio-economic conditions of *Patuas* of Bengal from a folkloric perspective.

2. To study the role of scroll narrative art in the life and lore of the people of rural Bengal.
3. To study the *Patua* artistic practices and rituals which are mixed with Hinduism and Islam?
4. To analyses critically the scroll narrative art from the perspective of Performance Studies.
5. To study the changing contours of *Patua* performance and the cultural life of the communities in the new socio-economic, cultural and political milieu.

A close study about the *Patuas* narrative performance in Bengal and its audience's life give a new insight into the representation of scroll in different forms. Moreover, the study tries to explore the changing pattern of performance in relation to the changing condition of human life in the present context.

Methodology:

As the thesis aims to study and analyses *Patuas* scroll narrative performance of Bengal in general, a scientific approach needs to be developed and hence, in this thesis an in depth ethnography and social reflective methodology are deployed. Research methods can be understood as all those methods or strategies that are used for conducting a research. It is far a systematic inquiry and a systematic process that is followed to comply with. While performance becomes the main occupation for *Patuas* sustenance, it is vital to have a look at the existing pattern and its correlation to the art form. To differentiate from other educational disciplines, in folklore studies, the people are considered as a group as revealed through their lore.

In this research, discourse technique of methodology is used for the data collection to bring out the views. Effectively, there are three methods have been incorporated in this anthology, towards the evaluation and interpretation of the information. Because the subject matter is focused on the *Patuas* practices of scroll narrative performance, it's far vital to apprehend the system of construction of the tradition and its significant role in the lifestyle engagements of the communities living in the Southern part of Bengal. For that reason, **Observation method** is primarily

employed. **Observation method** is the records of the past lies in figuring out events and the causes for such occasions and ultimately how the events themselves come to be causes for further occasions in a given chronological time frame. Consequently, **performance approach** as a methodological tool immensely helps to comprehend characteristic difficulties in the artistic expression, particularly when it has a continuous tradition.

Secondly **Ethnography method** is a particularly broad area with an excellent style of systematic study of scroll narrative practitioners and methods. The **Ethnography Method** reveals implications and recognitions with respect to the people taking an interest in the investigation, seeing these understandings against the milieu of the general people's overall standpoint or "tradition" and the researcher's endeavors to see effects from the point of view of the contributors. Ethnography is an interesting record of social life and society in a specific social framework in view of the most aspects perceptions of what individuals relatively does. **Ethnography method** is utilized to comprehend the community way of life and its effect on their performance process. However, the foremost common ethnographical approach is participant observation as a part of field analysis. The ethnographer becomes immersed in the culture as an energetic participant and records in depth analysis of fieldwork. To accomplish this intention making use of **discourse method**, unstructured meetings are led by the communities in appreciate of their traditional performances as a whole and the verbal performance especially. This method, similarly activates the investigation of myths of that community. Their state of mind towards the performance is moreover collected through discussion with the individuals from the community. Here, a lot of developed theories and methods of discourse analysis should be searched out.

Sources of Study:

The data is collected from the **primary** and the **secondary** sources.

Primary sources

- Scroll narrative tradition pertaining to the life styles, myths, culture and rituals of *Patuas*.

- Scroll narrative tradition comprises around many themes such as epics, myths, history and legends, folk tales and folk narratives, contemporary and applied folklore.
- A variety of narrative performances are observed during field work.

Secondary sources

- Secondary sources such as interviewing Professors of Govt. Art College, research scholars of Bengali culture and literatures, experienced research scholars of Bengali *Patachitras*, discussed with curator Bijan Kumar Mandal, of G S Dutt folk museum, Joka, Kolkata. Interviewed eminent folklorist Suhrid K Bhowmik and Barun K Chakraborty. Interviewed Medinipur district Information and Culture Department's officer Anil Kumar Baske, interviewed artist Tapan Ghosh, collected data from other sources like census reports, and scholarly articles and books.
- *Pata Maya* festivals at Naya and collection of important the audios of *Banglanatak dot com*, Kolkata.

Brief Chapterisation

This thesis is divided into Seven Chapters:

Chapter-I. Introduction

This chapter deals with initial remarks on scroll narrative performance of Bengal and mainly *Patachitra* tradition in particular. The artistic folk expression, tradition and subsequently being particular character of the ideas on tradition, growth of convention and modernity are discussed in brief. Apart from the basic concept, significance of the study, nature and scope of the study, area of the study, literature survey, aims and objectives of the study, hypothesis, methodology and sources of study are also enumerated in this chapter.

II. Scroll- Narrative Art: An Overview

This chapter discusses the scroll narrative art form and offers an overview of folk, intuitive expression from various viewpoints. This form of narrative expression exists in many countries, but it was once unknown to the world due to the fact that there were no

common platforms. This chapter highlights, the scroll narrative art practiced in many countries mainly South Asia and South East Asia. It also discusses different types of narratives, its origin and textual narrative incorporated from myths, epics, history and legends, folk tales, and fairy tales. Further, in some regions, it also uses contemporary issues or events. Thus, this chapter talks about the folk expression, taste of audiences, present trends of scroll narrative art and performance around the world.

III. Scroll Narrative Art and Community:

This chapter discusses about the *Patuas*, scroll narrative community of Bengal, who are traditional nomadic bards. The community is divided into three groups based on their profession, like *Chitrakaras*, *Sutradharas* and *Baazikaras*. The *Patuas* though hailing from the Muslim community, they perform the themes connected with the Hindu cultural texts. They are being the painters themselves, draw the images of Hindu deities on the scrolls and compose poetic narratives to perform as a scroll narrative art. Their audiences are the Hindus. This amalgamation of Hindu and Muslim culture is well handled by the community and stand as an exemplary model to the cultural ethos of Bengal. This chapter also discusses the rites of passage of *Patuas*.

IV. Making Scrolls: Technique and Tools

The idea of mobility is innately connected with their itinerant nature of profession and therefore, their scrolls need to be fit enough for carrying one place to the other. The weight, length, and breadth of the scroll is carefully designed, keeping in view the size and number of images which can narrate the story. Since the mobility is the factor, the scrolls are bound to be rolled in which case the figures drawn and painted on the scrolls should not get peeled off. The *Patuas* prepare several types of gums in colors for painting different images. The entire tools and techniques are designed to sustain their profession of itinerant nomadic story telling. This chapter discusses about *Patuas* scroll's surface preparations as well as scroll making process.

V. Scroll Painting Themes: Tradition and Innovation

The themes of scroll painting do not follow the tradition of inheritance in toto, but new themes are invented and depicted on the scrolls depending on the change of the taste

of the audiences. In folkloristics, the concept of ‘theme’ refers not to the story, but to the set of ideas connected with the stories. In the scrolls, the images connected with the narrative are drawn based on not only the story but also the themes. Therefore, the figures or images may look alike irrespective of the story. This in fact structures the scrolls into panels and narrates the story as per their compositional placement. The *Patuas* having the skills of both painting and narrativity, they initially compose the stories in the poetic form and then draw and paint the images related to the story. Then, during the performance they combine both the scroll painting as well as the poetic rendition in order to comprehensively present the story to their audiences. The following diagram presents the schema of the scroll narrative performance.

VI. Scroll Narrative as Performance

The wandering *Patuas* sing tales depicted in their scrolls and make a living out of them. When oral narrative displays myth, epic, folktale in the form of scroll image in a given social context, it is called as Scroll-narrative. Their stories portray Hindu sages and Muslim *fakirs*. With the moving times, the *Patuas* have created their stories accordingly. Now they are making scrolls reflecting social subjects, such as literateness and environs. With globalisation, *Patuas* are responding to stories containing global problems, but with an indigenous twist. What is unique to the *patachitra* tradition is that the performers use both oral poetic text and simultaneously the visual art depicted on scroll to complete the performance. Therefore, the movement of scroll painting and music go together towards a complete narrative. This chapter brings out the nuances of performance of the *Patua* community.

VII. Conclusion

The *Patuas* when they paint their scrolls, they have in mind the narrative which is composed primarily in the poetic form and later represented in the visual form. Therefore, it is literary driven visual narrative. The story is composed based on popular themes from the *Patua* repertoire in general and folklore in particular. The poems are also composed by the Chitrikars themselves keeping in view their ability to paint the panels certain scenes with which they are much comfortable. In that sense the audio-visual formats are complimentary in nature. The significance of the characters is created by

placing the chief character in the middle of the panel. The story moves based on such figuration. The colours of the characters or the locations come from their experiences of the world reality. The images connected with the *Itihasa* and *Purana* are coming from the general folklore perspective wherein the characters ascribe to certain appearances such as divine, evil etc. The contemporary scroll narratives are not tradition based creations and hence, easily alignable which means the paintings can be separated from the narrative. In the case of traditional storytelling, the scroll painting and the narration become inseparable and therefore, compliments each other. This re-enforces the scroll narrative tradition. When the painting and the narrative have scope to get separated, which is happening with the contemporary themes, the scroll paintings become objects of marketable folk art pieces and the narratives gradually die out. Apparently, the commercialisation of the folk art of scroll narrative may benefit the *Patuas* and create a livelihood, in due course of time they lose their identity as storytelling *Patuas* and remain only as *Chitrakars*. This is one of the reasons why the *Chitrakars* of the present day are not able to compose narratives in poetic form in the present day Bengal. However, number of *Chitrikars* is emerging selling the scroll images as decorative pieces etc.

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² Maria A Aneas and Maria P Sandin, "Intercultural and Cross-Cultural Communication Research: Some Reflections about Culture and Qualitative Methods". *Social Science Open Access Repository online*, Vol.10, No.1, Art.51.2009. P.50. <http://www.qualitative-research.net/index.php/fqs/article/view/1251/2738>.

³ Roland Barthes and Lionel Duisit, "An Introduction to the Structural Analysis of Narrative". *New Literary History on Narrative and Narratives*, Vol. 6, No. 2, Winter-1975, PP. 237-272. Roland Barthes a French literary theorist, he wrote above article amid of the vehicles of narrative are articulated languages.

⁴ Charles C Eldredge, "Tales from the Easel: Nineteenth- and Twentieth-Century American Narrative Paintings, circa 1800-1950". *Resource Library Magazine*, University of Georgia Press, July- 2004, PP.1-12.

⁵ Suhrid K Bhowmik, *Patuas and Patua Art in Bengal*. Calcutta: Pharma KLM Publishing Ltd., 1999. P.4.

⁶ Subrata K Manna, *Banglar Patachitra Patua Sangeet Patua Samaj O Samaskriti*. Kolkata: Pharma KLM Publishers Ltd., 2012. P. 39.

⁷ He was born in on 4th January, 1851 and died on 30th September, 1911.

⁸ H H Risley, *The Tribes and Castes of Bengal*. Calcutta: Bengal Secretariat Press, 1891. P.176.

⁹ Bijan K Mandal, curator of Gurusaday Dutt folk museum, Joka, Kolkata-104.

¹⁰ Quack doctor.

¹¹ <https://www.britannica.com/topic/Sena-dynasty>.

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- ¹⁵ Krishna Chaitanya Nair, *A History of Indian Painting: The modern period*. New Delhi: Abhinav Prakashan, 1976. P. 51.
- ¹⁶ Who sales painting called 'Tasweerwali'.
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- ²² Jyotindra Jain (ed.), *Picture Showmen: Insights into the Narrative Tradition in Indian Art*. Mumbai: Marg Publications, 1998. P.7-8, as well as in his article, "The art of Indian Picture Showmen: Tradition and Transformation". *Akhyan, Journal of Indira Gandhi National Centre for the Arts*, Oct-Nov.2010, Online. PP. 15-16. He has cited from Vishakhadatta's *Mudrarakshasa*, quoted in Basham, op.cit.
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- ²⁵ A topo of truth of scroll art culture.
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- ³³ Rabindranath Tagore, *Sanchayita*. Santiniketan:Visva-Bharati University,1932. PP.534-538.
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- ³⁵ Sankar Sen Gupta (ed.), *The Patas and The Patuas of Bengal*. Calcutta: Indian Publications, 1973.
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- ⁴⁰ Sumana Dutta Chattapadhyay, *Purba Bharater Patachitr*. Kolkata: Loksamaskriti o Adibasi Samaskriti Kendra, 2010.
- ⁴¹ Manasa Bhasan traditional Palagaan or folk performance based on snake goddess Manasa she is also known as **Vishahara** (she is the remover of poison). In this *palagaan* performer sung about her glory during immersion time performance. The researcher has been searching the past and present of traditional Bengali drama.

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- ⁴² Baul and Bhaliyali are Bengali folk songs.
- ⁴³ Keertan is devotional Bengali song.
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- ⁴⁶ Sujit K Mandal, *Dukhushyam Chitrakar O Patua Sangeet*. Kolkata: Gangchil Books, 2011.
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- ⁴⁹ Edward M Yazijian, *The Chandimangal of Kavikankan Mukundaram Chakravarti*. Gurgaon: The Penguin Books India, 2015.
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- ⁵³ J Abbott, *Indian Ritual and Belief: The Keys of the Power*. New Delhi: Usha publications, 1932.
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- ⁵⁵ Tarashankar Bandyopadhyay, *Aaranya Bahnni*. Calcutta: Bijaya Book Publisher, 1966 and 1989.
- ⁵⁶ O P Joshi, *Painted Folklore and Folklore Painters of India*. New Delhi: Concept Publishing Company, 1976.
- ⁵⁷ Musical Instruments.
- ⁵⁸ Krishna Chaitanya Nair, *A History of Indian Painting: The modern period*. New Delhi: Abhinav Publications, 1976.
- ⁵⁹ Pratapaditya Pal, *The Arts of Nepal II: Painting*. Leiden: Koln: E J Brill Publishers, 1978.
- ⁶⁰ *Manavinayaka* is the name Lord Ganesh, his parents are playing the game of dice and *Vadava* is the viewer, actually he is the devotee of Lord Shiva, *Vadava* cast a spell and Shiva easily won the game. This naturally enraged Parvati, who laid a curse on *Vadava*; as a result, *Vadava* fell into the Ocean where he was attacked by all sea creatures. Several gods like Indra, Kurma, and Kuvera attempted to rescue him but failed. They suggested to *Vadava* pray to Lord Ganasa, so *Vadava* performed the rites of sacred to *Manavinayaka* and was thereby rescued.
- ⁶¹ The *Hitopadesha* is an astounding accumulation of short stories. Formed by Narayana Pandit, *Hitopadesha* had its source around a thousand years back. In Indian Literature, the *Hitopadesha* is respected pretty much like the Panchatantra. The word "*Hitopadesha*" is a joint exertion of two terms, *Hita* (welfare/benefit) and *Upadesha* (guidance/counsel). As the term recommends, the *Hitopadesha* is an accumulation of stories that direction and guidance for the welfare and advantage of everybody.
- ⁶² Asutosh Bhattacharya, *Folklore of Bengal*. New Delhi: National Book Trust, 1978.
- ⁶³ All those folk tales written in Thakurmar Jhuli book.
- ⁶⁴ All these songs are folk based consisting debate or devotional elements.
- ⁶⁵ Jyotindra Jain, *Painted Myth and Creation: Art and Ritual of an Indian Tribe*. New Delhi: Lalit Kala Academy, 1984.
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- ⁷⁶ Soma Mukhopadhyay, *Raardbanger Lokomatika* . Kolkata: Lokosamaskriti and Adivasi samaskriti Kendra, 2004.
- ⁷⁷ Gaudiya Vaishnavism (often referred to as Chaitanya Vaishnavism and Hare Krishna) is a Vaishnava devout motion based by way of Chaitanya Mahaprabhu (1486–1534) in India. "Gaudiya" call attention back indirectly to the Gauḍa district (front line Bengal/Bangladesh) with Vaishnavism that signifies "the love of Vishnu or Krishna".
- ⁷⁸ Tarapada Santra, *Folk Arts of Bengal and Artist Community*. Kolkata: Niyogi Books, 2011.
- ⁷⁹ Roma Chatterjee, *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. New Delhi: Routledge India. 2012.
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CHAPTER-II

Scroll- Narrative Art: An Overview

The Scroll Narrative Arts are also termed as Narrative-folk Arts and include an assemblage of artistic activities and cultural expressions in a given community life which are informal and often popular in orientation and occurs in numerous social contexts. Folk arts as well as scroll narratives can be a social tool to express deep cultural knowledge, creative expressions, and enable to bring a social identity. Scroll narrative paintings are the kind of art form being explored from various viewpoints within the sphere of narrative painting studies or visual narrative studies.

The narrative arts may pursue diverse culture and there are many art forms which can be considered as narrative arts. Under this vast domain there are comics, sculptures, paintings, story-book artworks, novels, graphic novels, animations, action plays and films. All of these art forms stake a common artistic platform to communicate visual stories. But this *Patua* scroll narrative art form remained unknown to the world for many years where itinerant painters efficiently paint numerous picture panels in a systematic manner on their respective scroll surface based on stories from myths or epics. They unfurl the same scroll before the audiences and simultaneously narrate with the melodious songs the picture panels. Home-made scroll with free flowing pencil drawings filled with natural vibrant colours, interpret myths, epics, history, folk tales, fairy tales and contemporary events with self-improvising lyrics. As the travelling demonstrator of scroll painting, the versatile artists compose lyrics, write scripts, paint and narrate it beside the performance.

While observing at scroll narrative art, one may note the artistic elements. These refer to artist's ability to use the elements of art such as concepts of unity, repetition, contrast, balance, movement or direction, and emphasis (or centre of interest). The technical properties address the painter's choice of surface (medium) and method of drawing/painting. The communicative properties concentrate on the mood or denotation of the storytelling, which is set on the stories as well as visual elements. The emphasis of art rests on the physical sense, formal, methodological, and expressive elements which help audiences to have emphatic experience of narrative.

Some artists build their compositions with two or more panels signifying a moment of time line as it is done in the comics. Other performers place needed essentials inside a single frame or panel. Another group of artists may execute their ideas in the picture plane or scroll surface with many panels through unskilled images. Simultaneously, they will impress the audiences or viewers with lyrical narration while displaying their scroll. Often the sense is vague and the spectator must a sense of the tale or associate meanings that lay between diverse elements. It is a quite natural phenomenon while they narrate their scroll sometimes there will be no painted panel for a few lines of a particular scroll in which case *Patua* sings a little bit louder to bridge the gap so as to attract the spectators. Then the narrator goes to another panel with the narration in tune with the images.

In visual or pictorial narrative arts, a difference between the ‘Arts of Time’ and the ‘Arts of Space’ are often being made by the scholars. The ‘Arts of Space’ create fixed pictures that are two dimensional as in painting may be arranged in panels or three dimensional as in relief sculpture as a continuous narrative. These are structurally distinct from music and verse and that type of art form builds- up within a physically prolonged time as expressed¹.

Deepak Bara Panda tied to reconstruct the historical time of scrolls based on information of documentary sources from ancient manuscripts and anthropological records. “The origin and history of scroll painting or *patachitra* is unknown. The term ‘*pat*’ is found in Vedic language, meaning it was mainly on cloth. In the sense of the picture, the word is found in the *Mahabharata* and ‘*Katyayana Sutra*’ (around 5th century BCE). The technique of *pata* painting is discussed elaborately in ‘*Arya-Manjushri -Mula-Kalpa*’ an ancient Buddhist text, which has already been translated into Tibetan and Chinese languages”².

Meaning of the Scroll Narratives:

Scrolls (*patas*) are pieces of paper stitched or glued jointly and painted. They were earlier painted on fabric, but now are performed on inexpensive handmade paper. The rolls are more or less on all occasions unmounted. The magnitude of the scroll painting differs; they can be four feet to fifty feet; nevertheless the normal length of a *pata* is about fifteen feet. A *pata* or scroll is distributed into perpendicular

partitions, but, not always of equal size, and each section or panel narrates a diverse event of the story.

Scroll Narratives mean presenting a story of an episode or several events, a story may be lengthy or small; of historical, contemporary or future; real or fictional; articulated for some purpose; and with or without much detail of accomplishment, about a sequence of actions or events. Verbal narratives displayed in the scroll painting of a known myth or epic, it is called as Scroll-narrative. A scroll performance is a lengthy account generally with an educational purpose and tells a tale.

In general, scroll is a rollable and bendable material such as papyrus or calfskin or paper, or parchment or some other materials on which something is written or drawn. The antiquity of the scrolls dates back to early Egypt³. In most primeval literary cultures, scrolls were the primitive format for writing in liquid ink or paint on a supple background. Inflexible media such as tablets made of clay were also used but had many inconveniences in when compared to scrolls. Though scrolls have long been obsolete, they are still created for some traditional or ritual purposes. The Jewish Torah scrolls are used for religious worship at synagogues⁴.

In the worldly context, scroll art emerged when caveman placed a coloured dot on the wall surface or on the earth's surface⁵. Prehistoric men may have painted on the wall to hunt them easily or may constitute an animistic beliefs⁶ and to respect the surroundings.

The folk artist community may or may not be formally educated. But from time immemorial, their art carries a cultural identity conveying shared community ethnic values and aesthetic experiences. Their artistic works as paintings, sculpture, and basketry are produced typically in cultural milieus by untrained and often unidentified artists or by artisans of varying amounts of skill marked by such characteristics as highly ornamental design, bright valiant colours, flattered perspective, and well-built forms in uncomplicated arrangements, and closeness of meaning.

Types of Scroll Narratives

Different kinds of scroll narrative art exist in the world of fine art tradition. These types are made based on structural phenomenon of the frames of the art in the panel design. These types include - Sequential Narrative, Continuous narrative, Progressive Narrative, Panoptive Narrative, Layered Narrative, Synoptive Narrative.

Sequential Narrative:

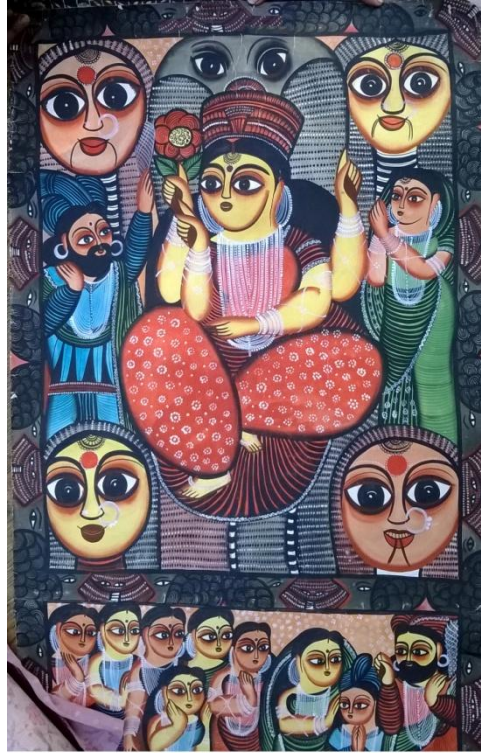
A sequential narrative is extremely very similar to never-ending plot or narrative with one vital variation. An ordered storyline or narrative concentrates on emplotment supported temporal development, whereas never-ending criterion provided by the image itself. Every image panel and action is symbolized inside its frame as a unit. Each frame or panel may be a meticulous scene throughout a selected moment.

A sequential narrative is also utilized in comic strips and Japanese genre of cartoons.

Continuous Narrative:

In a painting where earlier and later parts of a story are shown in the same scene as if they are happening at the same time; that kind of technique is called Continuous narrative. The relief sculpture made on Trajan's column was built to commemorate the victory of Trajan in the Dacian Wars. The relief work is crowded with dignitaries like priests, statesmen, soldiers, and sailors showing details of Roman arms and methods of warfare which includes forts, ships and weapons, etc. Total 2,500 figures are executed in all and also provide valuable information. The image of Emperor Trajan depicted in realistic approach and style is called Veristic style, and this is typical to Roman sculpture. It's a form of narrative known as a continuous narrative, the best acknowledged example of which is the coiled, or helical, group of relief sculpture that surroundings Trajan's Column⁷ and acquainted with the story. The following scroll painting of Bengal is an illustration of the continuous narrative. The painting is about *Manasa Mangal* narrative which is a local myth of a goddess Manasa. The story of Manasa is with regard to the supremacy of the local deity in convincing and compelling the folk to worship her as their goddess. Each frame in the panel is a multi-united image and through the narrative the relationship between the frames is revealed as story. In the scroll painting given below, the goddess Manasa

occupies the central space and to the left is the image of his son, Asthik⁸ and to the right side is the image of Neta a follower of Manasa. The other four portraits depict furious Manasa's face. The story in the form of narrative reveals the events that are related to the episode.



Continuous Narrative- Manasa Mangal
Scroll by Swarna Chitrakar

Most of the temple art and architecture in the south Indian context follow the continuous narrative pattern wherein the sculptures on the outer fortified walls of the temple narrate the episodes related to the presiding deity. For instance, in the *Saivaite* temple of Srisailam situated in Andhra Pradesh, the outer walls of the temple depict the episodes taken from the *Shiva Purana*.

Progressive Narrative:

Progressive narrative is a kind of narrative that is to be undertaken as a group of synchronized events, but rather a sequence that is contingent on its location. Actions exhibited by characters in the narratives packed together present and future action into a single picture.

Panoptic Narrative:

There is a narrative known as panoptic or panoramic narrative that also depicts numerous scenes and actions without the replication of images. Actions may be in a sequence or represent instantaneous actions during an event. There are four marble friezes in Siphnian Treasury that has placed on the top its structure, one for each prime direction. The panoramic narratives are depicted in these four friezes through the use of carvings of the marble. The north frieze depicts a fighting scene between the Olympic gods and the giants. Mounting somewhat far, the left frieze shows two giants attack Zeus in his chariot, who is not any longer visible is also attributable to the deterioration.

Another frieze shown Hera is seen assassinating off a giant to the right of Zeus with Athena after her (more or further right) fighting two giants. Ares the brother of Athena is fighting to the right side of Athena, and he is fighting with two giants. One giant already dead placed at the feet of Ares. This kind of depiction exemplifies the mode of panoramic narrative.

Layered Narrative:

A single-layered narrative has followed the opening part, center part and a conclusion part. A layered narrative has multiple narratives which run equivalent to (and are linked to) the most important narrative. They can go as backwards, forwards, or sideways. According to this methodology, a hypertext document or cross-referencing between connected sections of text and associated graphic material cannot control the viewing sequence, it is attainable for imagination to line a boundary frame, text world, or context whereas going specifics or details of the narrative to the viewer's own artistic participation.

Synoptic Narrative:

In synoptic narrative style, one will see the depiction of a solitary image during which pictures or characters have painted many times inside a structure to convey a range of activities are taking place at a time. Due to this cause, the arrangement of events to be unclear within the narrative. This kind of narratives

characteristically offers visual cues that carry the chronological series, but still it may be difficult to decipher for those unfamiliar with the story. As an example for a synoptic narrative, *Chaddanta Jataka* story, i.e., one of the earlier births of Gautama Buddha represented in a frieze or medallion from the *stupa*⁹ at Amaravati can be taken. It is similar to many synoptic narratives which are difficult to describe. Here Buddhist themes is meant to present the reader with the story of Lord Buddha's previous birth as the elephant *Chaddanta*¹⁰. The centre has exclusively decorative carving, that may be a visual nod. Apart from that refined visual cue, the artist leaves little or no suggestion of the order.

Scroll narratives around the world

A narrative is simply a tale and the narrative art is an 'art' that expresses a story. Plentiful Western art has been told, depicting stories from religion, myth, legend, history and literature. Storytelling is perhaps the earliest artistic practice and imageries have played a vital role in the communication and handing down of ideas and values from generation to generation. In painting, narrative passes on to the 'story' which is being sung by showing the picture at hand. Scroll Narrative art is practiced in different parts of the world. Around ninth to eleventh centuries, the Medieval Italy (mainly Southern parts) saw the juxtaposition of art and Biblical rituals where the clergy and the congregation of the church in a darkened cathedral witnessed a liturgical drama known as the lighting of Easter Candle. The deacon standing on an ambo touches the massive candle with one hand and he holds an illustrated scroll with the text and music on the other hand. The scroll which factually symbolizes the words of God, slowly unfurls over the ambo's lectern an illuminated parchment scroll made at Monte casino. The image or picture located at the top of the scroll and consequently next to the hand of the deacon holding it introduces a number of objects that form the material core of the study. Accompanied with all, the artistic church interior was malformed into the position of the narration of deliverance from sin and finally making of the Bible manifest. The upper part of the scroll is painted in water colour. Few panels carry accurate resemblance of the church interior.

Scroll narrative traditions have been developed with the combination of Myths, Epics, Legends, Folktales, Applied Folk-lore etc. An eminent folklorist and scholar, William Bascom commented that Myths and Legends in the civilized world

tell about the truthful events occurred in the isolated history. Many fabricated stories are accepted on faith and they are qualified as to be believed. Myths are personified dogmas and usually carry a sacred element. Myths are also associated with mysticism and ritual. In myths, characters often represent as human beings, animals, deities, legends reached to the level of iconographic spirit. In myths human characters become supernatural characters. Orally transmitted stories, by chewing and hauling place to place, get changed and gradually men and women characters are adhered with supernatural phenomena. Iconographic characters may be human or animals, can easily reach to paradise or hell. Easily they can overcome any difficulties or geographical boundary. Various kinds of stories and tales germinate to cater the taste of folk audience they may narrate the commotions of the deities, miracle happening in love affairs, family relations, conquests and defeats, alliances and hostilities. Myths maintain a standard ethics to elucidate something that is exaggerated in details of ancient stuffs or ritual and tell about the origin of diseases, etc. Legends are considered to text narratives which, like mythologies, are regarded as factual by the storyteller and his spectator.

But they are situating in an epoch judged less – isolated, when the planet was much greatly as it is today. According to the scholars of folklore, if it is compared to myths one can realize that legends are more frequently secular than sacrosanct¹¹ and their prime temperaments are human. They put in picture of immigrations, battles and triumphs, endeavors of past heroes, leaders, and emperors, and progression in ruling reigns. In this they are habitually the complement in verbal convention of written past; however researchers also comprise local tales of hidden riches, the ambiguous spirit of ghosts, genomes and saints.¹²

Bascom has categorised forms of Prose-Narratives. He stated that folktales, legends and myths, are not anticipated as universally recognized groups, but as analytical thoughts which can be significantly applied cross culturally even when supplementary methods of “native categories” are locally recognized. Because a conscientious plot or tale kind would be hierarchical as a myth in one society and as a folktale in another, Franz Boas said" it's impossible to draw a sharp line between myths and folk tales".¹³

However, scroll narrative art forms are practiced commonly in East Asia. In some Asian countries like Thailand, Philippines and Sumatra, the two superior kinds

of scroll narratives from the Chinese and the Japanese are used which developed the storytelling potential of painting in the landscape mode. Chinese and Japanese folk art is utilitarian and ornamental, instead of strictly aesthetic.

It is characterized by a naive style or a kind of self-taught style in which the so called rules of proportion and perspective are not employed. The initial ‘[illustrative]’ Chinese scrolls are the predecessor of the narrative type which dates back to the 4th century AD and used for imparting Buddhist ethical lessons. The scroll painting practice was fully developed by the Seventh century A.D. Such a scroll is opened from right to left and viewed on a tabletop. The landscape scroll (*makimono scroll*) is pictographic instead of story form and reached its greatest height in the periods of the tenth and eleventh centuries with great painters like Xu Daoning and Fan Kuan.

Japanese scroll paintings are in numerous formats, like massive screens, hand scrolls, and illustrated manuscripts in tiny scroll format. This scroll came to be known as *Hyogu* associated with the olden *Hyogu* shrine; in addition, it is also called as *Hyoso*. Among these, there are numerous types of *Hyogu*¹⁴, creating that of hanging scroll is the most difficult for craftsmen. *Hyogu* temple needs scrolls to fit with the atmosphere of the rooms, by combining of cloths and papers in different colours and patterns. The mechanization has taken a lot of process of *Hyogu* away from handiwork. Nevertheless, fine techniques of craftsmen have been handed down through generations. Below are some representative samples of *Hyogu*. The *Maru Hyogu*, that could be an elementary and basic scroll style, is placed within the informal scroll style. The first characteristic feature of these scrolls are the utilization of just one cloth for all parts of the scroll, and the *Ichimonji*¹⁵ pictures are drawn as bordering to give the artistic impression to the scroll. These scrolls had a *chumawashi*¹⁶ that is often a silk scroll with a *karakusa*¹⁷ designed in the fabric. These are often made with thick colors in Japan. Some of the accounts register this as a *so no Gyo* style¹⁸ scroll, but *gurus* of scrolls like *Sagawa-Taishin*¹⁹, of *Shibuya Kakejikuya*²⁰ have not put this scroll style in any tutorial. Scholars are cognizant that Japanese scroll paintings, *emakimono* of the twelfth and thirteenth centuries are almost similar to then existing landscape scroll paintings of Chinese. The Japanese scroll paintings, *emakimono* scrolls are long straight/horizontal scrolls having the breadth around 10–15 inches (25–38 cm) and length up to thirty feet (9 meters). This

art tradition is called as *Yamato-e*, or Japanese painting. Japanese scroll paintings, *emakimono* combines both pictures and text, and is drawn or painted on a hand scroll. The *Emaki* scroll depicts the themes related to religion, folk tales, eroticism, battles and stories of weird world. The *Emakimono* scroll is like straight way or horizontal illustrative narrative scroll form and prevailed during 11th to 16th centuries in Japan. It is a hanging scroll created on paper or silk attached to a wooden rod. This hanging scroll is secured and could be placed on shelves.

In Thailand scroll narratives, painters have chosen themes from *Jataka* stories: they are, by and large, drawn from *Vessantara Jataka* stories. They are on the whole represents the life of Prince *Vessantara*. They are narrating his deeds or destiny cumulated over more than five hundred years covering his past life history.

Then *Vessantara* was reborn as Siddhartha later on he became Gautama Buddha. This scroll narrated about the tales from Theravada Buddhist canon of the South Asian tales purportedly told by Lord Buddha. His past life acquired sufficient merit so that it could be his Rebirth as Siddhartha Gautama and at later stage known as Gautama Buddha, the enlightened one. Once scroll is finished they have to perform prayer in the sacred place of the village by lighting the candles before the monks. Sacred scroll will be kept on tray wrapped with cloth and it will be welcomed as Prince *Vessantara*²¹ into the village sacred place.

Nepal too had scroll narrative tradition till the end of the sixteenth Century. *Chitrakars* of Nepal drawn excellent scrolls namely, *Manavinayaka*. While *Chitrakars* display and narrate their scroll they start from upper left –hand corner in the first panel with a red image of Lord Ganesha while dancing, Ganesha is mounted on his vehicle, i.e. the rat. On the scroll surface, the story is moving from left to right, panels unfurls with two panels, then in the second panel, *Chitrakar* has painted *Ganesha* with his father Lord Shiva, and mother Parvati. In the third panel, *Chitrakar* painted his parents who are playing the game of dice and Vadava is acting as, the viewer. He was the devotee of Lord Shiva. In the fourth panel, Vadava is painted in small figure; with the aid of Vadava, Lord Shiva wins the game. Actually Vadava has cast a magic spell and Lord Shiva easily won the game of dice and that naturally enraged Goddess Parvati, his wife. In the fifth panel, the mother Parvati curses Vadava and angry Parvati sends him in the Ocean. As a result, in the sixth panel,

Chitrakar has painted; Vadava has fallen into the deep ocean where he was attacked by all sea creatures. Several gods like Indra, Kurma, and Kuvera²² attempted to rescue him but they failed. In the seventh panel, all the gods advise to seek the help from Lord Ganesha. Next panel shows Vadava performing a sacred ritual, and he is eventually rescued from his sufferings. In the last panel, Vadava and others attendants are shown worshipping Lord Ganesha as in the form of *Manavinayaka*.

Previously in several places such as Dhaka, Mymensingh, Rajshahi, and Munshiganj in Bangladesh scroll narrative tradition was practiced. However, currently it is limited to one place and to the family of *Munshiganj* alone are practicing this tradition. Shambhu Acharya Munshiganj is a famous *patachitra* painter of Bangladesh. He paints on episodes based on Hindu mythological themes and also episodes or panels of *Gazi Pir* or *peer* and Bengali folklore in Bangladesh as well as then Bengal. Also, he paints scrolls on everyday life. He paints his scroll with more patience neat finishing applying vibrant colours. *Acharya's* family has been practicing scroll narratives since four hundred years.

Scroll narratives - India:

Indian scroll narratives come under sequential narratives and reconstruct a probably sequential narrative by arranging important information into a meaningful manner and try to convert them in narrative by roping together with words, image, and sentences. Regarding comics strips it may be expressed that juxtaposition of pictorial images in purposeful sequence, consequently the term is coined as sequential art. The story of structure expression proliferated in sequential order combined with chronological images, primordial expressive of storytelling. The basic principle of sequential art is not segregating the images, instead of that to sew them in the conceptual space linking two images or registers. Narratives have a specific way of informing the audience about incidents, its claim to be 'an icon of performance'. Sequential narrative is that the chain of ordering forms or images to make a unique style to be viewed as a sequence of panels/registers which moves the story forward and this is known as an ancient form of expression of Indian storytelling tradition.

The Indian practice of scroll narrative art can be traced back to the second century B.C., and still exist in all most all over the Indian subcontinent. Buddhist,

Brahmanical, and Jain literature contain torrential indications to the art of painted scrolls (*patachitras*) that were displayed in olden days to entertain and educate people.

World's most oldest and therefore the most fascinating references to picture showmen are contained in early Jain Literature, *Bhagavati Sutra*, a canonical text (*circa* Third century AD) refers to the lifetime of Mankhali Gosala, the best of the *ajivika* preachers. There it is told that Mankhali Gosala was the son of a *mankha* advocates that scroll narrator. Abhayadeva (*circa* 11th Century AD), given statement upon the sound *mankha* in the *Bhagavati Sutra*, says that it refers to a strength kind of performer "whose hands were fully occupied with a picture board". *Apapatika Sutra* (*circa* third to Fifth century AD) furthermore mentions a *mankha* beside other performers.

In its account of the *Purnabhadra Chaitya*, the *Aupapatika Sutra* affirms that the place of pilgrim was constantly visited by dancers, actors, jumpers, mimes, story tellers, *rasa* dancers, rope dancers, fortune tellers, wrestlers, gymnasts, picture showmen, instrumentalists, attendants, and bards (*magaha*). Hemachandra, in his *Abhidhana Chintamani*, explain the word *Mankha* as *Magaha* or bard, but it is interesting to the reminder that the above indication in the *Aupapatika Sutra* reveals both *Mankha* and *Magaha* and therefore, conceivably these were two different kinds of performers.

According to Buddhist literature, there are indications to mobile painting. The commentary upon '*Samyutta –Nikaya*'²³ explains that there are Brahman apostates, who, having arranged a canvas, stand (*pata katthaka*) and paint (*lekhapitva*) and in this, displays every kind of happiness and misery connected with existence in heaven or hell, take this image and travel regarding (*vicharanti*), inform that "if you're doing this you will get this". It is clear that *Charana Chitra* was a mobile painting or a painted booth having an illustration of punishments in hell.

According to the scholar Anand Kentish Coomaraswamy *Charana Chitta* was the Buddhist correspondent of the better known term *Yamapata*. He believes that the *Lakkhana Sutra* that deals with fate and punishments, and *Devaduta Sutra* (*Dulva* text) that's really a top level view of the dominion of Hindu deity, the god of death were illustrated on the image boards and picture booth of the itinerant storytellers.

The text, *Kuvalayamala* (circa eighth century), a Jain manuscript, pointed out to a wandering teacher (*upadhaya*) who demonstrate a Jain monk painted a panel of *Samsarachakra*, the cycle of the universe, which contains portrayals of the agonies and pleasures of the human planet, the heavenly regions, the involvement with various *karmas*, and the different punishment in hell. Comparable to the relevancy *Samsarachakra*²⁴, *chitrapatas* are the outline of the *Yamapatas*²⁵ of classical literature.

The renowned poet, Kalidasa mentioned in his well-known dramas '*Anhigyanam Shakuntalam*' and '*Malabikagnimitram*' about the *Patuas* practices. In the first part of 7th century A.D. Banabhatta, a biographer of Harshavardhan had mentioned about *Chitrakara* in his *Harshacharita*. The tale goes like this; while returning from the forest, once king Harshavardhan saw that *Yamapatika* or *Yamapata* performer was surrounded by groups of enthusiastic boys while exhibiting his scrolls. The main image on the *pata* was that of *Pretnatha*²⁶ who was seated on a buffalo along with this there were other images drawn. In the first half of the Seventh century A.D., the court poet Banabhatta in his *Harshacharita* - a life history of King Harshavardhana²⁷ mentioned about *Chitrakaras*.

That apart, in the drama, '*Mudrarakshas*' written by Vishakadatta (Ca., 4th to 8th Century A.D.), also mentioned the presence of *Yamapatika*. In this drama, the *Patuas* or *Yamapatika* merchants are portrayed as spies to Chanakya. Chanakya²⁸ gathered pieces of information from *Yamapatika*²⁹ merchants who used to visit the place of his enemies and give him the secret information. "*Uttara Ramacharita*" by Bhavahbuti within the eighth century AD mentions the prevalence of scroll narrative tradition. The occurrence of scroll narrative tradition was also pointed out in a number of the medieval literatures, like Rupa Goswami's '*Vidagdha Madhaba*' drama and Gopal Bhatta's '*Haribhaktibilas*', and *Parashuramasmriti*.

Indian scroll painters collect stories from Indian Myths and Epics. Simultaneously, they also collect stories from legends, fairy tales and folktales. K. G. Subramanyan has pointed out that the pictorial narration of the *Patachitra* gains great liveliness from the fact that they recount the popular tales of gods and goddesses. Krishna Chaitanya Nair³⁰ mentioned that many regions of India had traditions of itinerant bards who narrated stories about the gods and heroes of communities and make use of paintings to illustrate the narratives.

Majority of the states in India have the tradition of scroll narratives and few are referred here to give glimpses of this art form. The most elaborate and complex structure of storytelling based on pictorial representations is to be found in the Rajasthani scrolls.

A storytelling tradition of Rajasthan known as *Kaavad* uses paintings on a wooden box that unfolds to reveal a lot of paintings. The *Kaavad* could be a moveable wooden temple or shrine that has visual narratives painted thereon. These boxes assist wandering storytellers as they're going from home to home, villages to villages. Sometimes it is referred to as "*bhambhal*" that means crying or sounding narratives. The Brahmin painters who narrate *Kaavad* are known by different names- they are referred to as "*Bhambhal-Bhatt*".

In Rajasthan another storytelling scroll narrative tradition known as the *Phad-bachanas* is prevalent which comes under sequential narratives. The Rajasthani scroll narratives are principally based on the legends of Dev Narayan and Pabuji : Dev Narayana is considered as a *Vaishnava* incarnation and Pabuji is a sacred folk hero, and It is said that Pabuji³¹ was born of a union between his ruler father named Dhandhal and an *Apsara* mother. Pabuji belongs to the Rathor clan of Rajputs. Pabuji was incarnated around the 14th century in Kolumund of Rajasthan. His nymph mother from time to time can convert herself into a tigress or lioness and breast-fed the infant Pabuji. Dev Narayan is an incarnation of Vishnu, the most popular deity of the Gujarat/Gurjar Community³². Dev Narayan born to Sawai Bhoj and to Sadhu Mata, Sawai was the eldest son of the twenty-four brothers of the Baghrawat family. The legends of Pabuji and Dev Narayan are of epic magnitudes connecting the life stories of the many generations of comprehensive families of noteworthy characters and therefore the adventure story of countless battles fought, won, and lost. The visuals are displayed on a radiantly painted *Phad*, while the storytellers performing with music and song.

The painters, who paint religious scroll, belong to the Joshi clan of Chipa Caste. This type of scrolls is also known as *Phad-banchana* or *Par*. It is also known as a moving temple. Joshi clan lives in areas of Shahpura, Bhilwara, Chittorgarh, and Udaipur in Rajasthan. Joshi clan paints scrolls for their *Bhopa* client, who is priest-cum- narrator-singer/musician for the deities. The *Bhopas* commission these scrolls,

consecrate them on their acquisition, treat them as living shrine, and hold performances in front of the audience as well as devotees. They narrate scroll in prose and verse and their co-performers go with musical devices and choreographic activities. Width and length of the *Phad* scroll is around 5'feet and 30'feet. Both the scrolls (Pabuji and Dev Narayana) approximately follow the same dimensions. *Joshi* community makes *Phad* painting on fabric. The fabric is initially made ready by smearing a paste made out of flour and gum. It is then polished with a stone. The preparation of Rajasthani scroll painting or *Phad* painting has been passed down from father to son. *Bhopas*³³ commissions this painting for religious purpose. *Joshi* community waits for date based on astrological prediction for initiating the painting because it is used for sacred purposes. First privilege is given to a virgin girl of their own community only for giving the first stroke of the brush on the *Phad- banchana*³⁴ painting: If none exist, then it is given to a virgin girl belonging to a high-caste. Figures of the painting are filled by the artist with light yellow colour pigment. They use natural resources for preparing colours or vegetable colours. The pigments are smeared by mixing with gum and water and painted one after the other in the order of orange, yellow, and so forth; black is the last color that is used for painting the borders.

There are some rituals regarding signature on the *Phad* painting. On an auspicious day, the artist signs on the middle of the painting near the image of the main idol. Signature of the *Bhopa*, who sponsors the painting, is also incorporated. As a last act, the artist give 'life' or 'awaken the divine' of the painting by drawing the pupil in the eyes of the chief deity in the middle of the painting. When scroll has outlived, it's proved to be inauspicious. *Bhopas* and *Joshi* clans take it to the Pushkar Lake on an auspicious day make prayer to the main deity by ritual offerings with recitation of sacred stanzas and then immerse in the Pushkar³⁵ lake waters.

The *Garodas* in Gujarat also describes story while performing scrolls. They are conventional scroll painters narrating on sacred myths with the aid of *tipanu* or scroll paintings that were once renowned all over Gujarat. Painted scroll of *Garoda* in regional language called *tipanu* or *tippan* means the recording or recorded document. Also *Garodas* are the officiating priest for some communities in Gujarat.

Those are *Bhangi*, *Dhed*, *Medhval*, *Vagri*, and *Nayak*³⁶. *Garodas* are looked down as fallen Brahmins and traits they fall to their head's marriage with his *guru*'s daughter.

According to another description, *Garodas* are the descents of a Brahmin priest who was requested to serve the low caste by Siddharaja Jayasimha³⁷ of Patan. This reference is significant because Patan is the major center of the *Garoda* community. *Garoda*'s believe that one ought to deliver the good reward by listening sacred stories as such opportunities are terribly special. Those who listen to the stories should be charitable to the wandering *Garoda* priest, for he shows the path of the virtue. *Garodas* wanders from village to village carrying several bagful scrolls on shoulders. They move from door to door singing in Gujarati language in a low voice about the stories they have painted. They narrate sacred stories from myths, epics and *puranas*. *Garodas* scroll or Gujarati scroll comes under Sequential narratives. *Garoda* open his recital with the first panel and narrates the entire scroll with the combination of prose and poetry having the moral connotations. Their narrative tradition include the narration of local versions of religious stories drawn from the epics and the *Puranas*. The last panel of each *Garoda* scroll, having the *Yamapata* theme is drawn in which there were three pictures of fatality, the consequent passage to heaven or hell and the punishments in hell. Today this tradition is practically getting extinct and the *Garodas* are dependent on the sale of their scrolls for livelihood as a decorative wall paintings.

Gujarati scroll paintings are about 12-14 inches in breadth and 10feet-12'feet long. Every scroll is split into nineteen giant and little size panels, panels separated by thick horizontal lines. Consistent with a *Garoda* tradition, the tour to show scrolls from village to village is termed '*yatra*'. It's assumed that the scroll paintings contain pictures of gods and goddesses, thus scroll itself could be a holy article a bit like a moving temple. This can be why the bardic tour awarded a dignified name or title- as '*yatra*'. Audiences visualize these pictures of deities in a very scroll as *darshan* of deities. In the first panel of the scroll, temple image is drawn by them. Throughout these days, they don't even go for the pilgrimage journey as there are sure auspicious days for that. The most effective and sacred day is *Ratha-Yatra*, the *Ratha* festival day of Jagannath, Balarama and Subhadra. *Garodas* paints scrolls thematically, that is nonmoving in native mythology, folk beliefs, and practices and major aspects depend upon Gujarati folklore that makes their scroll thus distinctive and spectacular. They

paint themes on paradise and torment like reward in heaven, for superior works and sentence in hell for sinful works after death. This panel is often connected at the last of each scroll. They choose their subject matter from myths like Lakshmi, Ganesha, *Shiva* or local heroes. Conjointly themes portrayed from *Ramayana*, lord Krishna of *Mahabharata*, themes like Pandavas and Kauravas conjointly incorporated. Vallabharam Surajram was written *Krishna Mahabharata* in Gujarati. Several *Garodas* utilizes the theme primarily based from Surajram's *Mahabharata* as a source of inspiration from there they have composed their *katha* (narration). The narrations of sacred tales initiate the rural public into scripture and epic mythology. The *katha* ceremony is taken into the version as an act of religious merit which can move to patron. During this ceremony, Brahmin priest will narrate the loftiness of *Satyanarayana* or any important spiritual being or notable character of mythology before of invited audiences within the house of a patron. *Prasadam*³⁸ is distributed to any or all at the end of *katha*. This holy ritual practice exists in several regions of India as *katha* (narration), or *vrata* (vow).

An Indian state, Maharashtra is also having storytelling tradition and the name of the storytelling community here is *Chitrakathi*. They are residents of the Paithan area of Maharashtra. There are very little rhetorical variations relying upon the region like Pinguli, Sawantwadi, etc. The word *Chitrakathis* means people who narrate stories with the help of pictures. The scroll narrators belong to the Thakar community. They are alleged to be nomadic migrants, in all likelihood from Rajasthan, who wandered in several places in Maharashtra and has left tiny settlements there before crossing the Sahyadri ranges into Konkan. It is thought that they accustomed to work as spies for rulers and were upbeat throughout the amount of Maratha states. They use the paintings as visual aids in the performance, however rather than one long scroll, they use a series of loose leaf folios around twenty or additional, sure along with a very set referred to as a *pothi*³⁹, for illustrating one story. The paintings reveal an in depth reference to leather puppets in their profile depictions. They used single sheet panel for telling the stories. These paintings are done on paper, and also the themes are chosen from the epics, legends and *puranas*. The storytellers hold these paintings in their hands and show them to their audience and to their patrons whereas narrating the stories that revolved round the paintings. Maharashtra scroll comes beneath sequential scroll.

In Telangana State, legends and myths pertaining to the origin of a specific caste and heroic deeds of the caste originators are narrated in the scroll narratives. A number of the scrolls depict episodes from mythology and also the *Puranas*. Stories used for performance before an audience of a specific caste were shown by the bards on invitation solely to the people of that caste, though others are also usually permissible to involve in witnessing the performance. Notable is that the bards of a specific caste are entitled to perform before an audience of a particular caste.

It is significant that these scrolls are the largest in size among the known example of Indian pigment painting on cloth, being about a meter wide and ten meters long. They are normally vertical in format, although a few in horizontal formats also are known. The vertical scrolls illustrate stories in a series of descending horizontal panels, separated from each other by narrow floral borders. The number of panels in each vertical scroll ranges from twenty to thirty. In each panel one or more incidents from the narrative are painted. Those in horizontal format are divided into two horizontal panels; these scrolls have continuous narrow floral borders at the top, middle, and bottom. Even the borders separating the panels are decorated in the similar manner for separating two panels in the painting. If the scroll is badly frayed, it has to be thrown into the river or lake. However, before immersion of the scroll, the performer would stay for three to four days with the painter, and get the rough layout sketched in accordance with the narratives depicted in the frayed example. New cloth for the scroll is provided by the performer while painting materials will be arranged by the painters. Once the painting is finished, the performer will pay the painter may be in cash, clothes, grains, and a goat. Both the painter and performer celebrate the occasion such as the birth of a child, which ends with sacrificing a goat and partaking in dinner. Performers are hereditary professionals, who get invitations from village by members of a particular caste group. They move from village to village except in rainy season. Performance continues for a week and the display and narration starts with prayers to Lord Ganesha. In the first panel, Lord Ganesha's image is depicted for good fortune because Ganesha is regarded as the god of wealth and prosperity. In order to ensure the performance to go without any obstacle, it is customary for the artist or painter to seek blessing of the deities. Then three supreme powers – Brahma, Vishnu, and Shiva were also depicted. Then scroll narration begins with the

combination of prose and verse. Four to five members will be part of the performance team, one will be singing and others will be accompanying with musical instruments.

While narrating the scroll, scroll painting will be hanging on bamboo or wooden poles. They will narrate each panel before the audience. At the end of the performance, organizers or patron community pay in cash or kind and also the gathered audiences contribute. The patron community gives prize to the talented performer. If a performer has turned old or his child is not interested in scroll narration profession, then scroll will be given on rent to other performers. Telangana scroll painters known as *Nakashis*, paint lengthy scrolls. It is amazing that the narrative scroll or Cherial scroll painting is still alive, despite facing numerous challenges. The Cherial (Cheriyal) scroll painters prepare the scroll surface on *khadi*⁴⁰ cloth. *Nakashi* artist's takes *khadi* cloth according to their specified size, on that special method with applying a paste of tamarind seed mixed with a tree gum and white clay. Generally three layers of the paste to be applied, allowing a day in between for the paste to dry. Once the scroll is prepared, the artist draws the outline, employing a squirrel haired brush, in a very phased manner. The pigments or colors employed in the *Cherial* (*Cheriyal*) scroll painting follows a preset system, and that they fill the background with placing red colours. Their scroll painting storyline is connected with caste myths of particular communities such as toddy tappers, washer men, cobblers, etc. The *Cheriyal* scrolls also depict the legends and mythologies of the communities along with their gods and heroes. Nowadays, the long elongated scrolls are becoming smaller in size to fit in the walls of modern day drawing rooms and masks and dolls, are customized into drawing room artifacts. The colour of the face and skin is determined by the temperament of the character, like blue and yellow are for Gods and Goddesses severally. Brown or darker shades are for demons, whereas pink and skin tones are for humans. In olden days, natural dyes were used. White pigment was obtained by grinding sea shells, black from the soot of lamps', yellow from turmeric, and blue from indigo and the other colours from various vegetable dyes and grinding stones. Presently the natural pigments are getting replaced by commercial pigments. The organic or natural pigments are mixed with water and tree gums before being applied on the scroll. The Cherial scrolls can last for three hundred years, if water is not spilled over them. *Nakashi* scroll comes under sequential narratives.

In West Bengal, the scroll painters or *Patuas* are the versatile genius. They have been practicing this art for centuries. Their themes include tales from Hindu myths and epics, tribal folklores, as well as tales from Islamic tradition. The *Patuas* depict their stories in long scrolls of cloth, may be vertical or horizontal in sizes, and narrate them as the scroll gets unfurl panel by panel. They made a living out of painting scrolls, travelling through villages and narrating stories through their songs and paintings. Researcher Sumana Dutta Chattapadhyay has cited the statement of scholar Sudhanshu Shekar Roy that *Chitrakar* or *Patua* community of Bengal follows two types of scroll making style – 1. Tamluk-Kalighat-Triveni Style, 2. Birbhum-Kandi-Katawa Style⁴¹. The popular style of *Patua* art began during the *Mughal* Period in Bengal. The *Patuas* of Bengal were influenced by Rajasthani style of art when they got acquainted with Muslim *Patuas*⁴².

Scholar David J McCutcheon believes that there is an interrelationship between tribal *Patuas* and Bengali *Patuas* or *Chitrakars*. Tribal *Patuas* or *Jadav Patuas* or else *Yadav Patuas* rarely go to villages. *Patuas* in the Santhals and Bhumij⁴³ are maximum from the ancient tribal groups of Bengal. This tribal community also practices the art of showing scrolls or *patas*, and claims to be the descendants of the Bengali *Patuas*⁴⁴. The *Patua* art tradition of Bengal usually was passed down from father to son, however nowadays it is also transmitted by fathers to daughters and mothers to daughters. Several of the works created by *Patua* artists are variations of the traditional themes to make a living.

Researchers are of the belief that many of the *Chitrakars* first followed the Hindu religion but later they got converted to Islam and later at some point some of them reverted back to Hindu faith. Now many *Patuas* consider themselves Muslim and many of them considered as Hindu. As they are experiencing a blend of faith, they mix the subjects in the paintings the elements of both Hindu and Muslim customs. In some places, folk art or folktales interpreted in scroll format, somewhere in the form of storytelling, and some places in the form of visual narratives. But in India at many places this worthy folk art form is being practiced in combination with all those three elements collectively⁴⁵.

Scholar Suhrid K Bhowmik wrote that scroll painting is one of the oldest art forms in Bengal; it started with the races of Austro- Asiatic groups. With the

appearance of *Brahminical* influence, a number of the artists, or *Patuas* became Hindu. Again, in Buddhist era, several of the *Patuas* embraced Buddhist thought. That was, perhaps, the golden age of the *Patuas*. Kings, monks and preachers of Buddhist ideology made extensive use of scroll paintings to explain the truth of this hapless world, and the punishments for his sins that would await mankind after death. By that time the practice of showing scroll-paintings had probably spread to Bali, Java, Siam (Thailand), Ceylon (Sri Lanka), Malaysia and Tibet. Jan Fontein mentioned about *pata* painting of Bali and Java⁴⁶, and H B Sarkar mentioned that in Sri Lanka there were scroll- paintings. Likewise the writer's friend Bharatha Vikrama Singha of Cylon⁴⁷ gave him information about the existence of scroll- paintings in that country based on *Jataka*⁴⁸ stories. Then in the Muslim period most of the *Patuas* adapted Islam as their religion.⁴⁹

One of the most prominent figures at the beginning of the twentieth century was Gurusaday Dutt⁵⁰ who took interest in studying Patua art. Dutt was the first villager to pass the university entrance examination; he was brought up in an open minded rural *zaminder*⁵¹ family. His expenditure for higher studies was sponsored by the rural patrons. He passed Law Degree from Cambridge, and later was admitted to the Indian Civil Service (ICS). He returned to Bengal in 1905. His career as a civil servant required him to travel extensively even to the remotest pockets of the countryside. Dutt took advantage of these travels and developed a keen attention in learning, studying and collecting valuable items of folk art and craft from different areas. In 1930 he was appointed as district magistrate of Birbhum. By that time he had already devoted himself to Bengali traditional knowledge and its "extraordinary genius for 'colour music, and metrical expression that marks our Bengali race and that remains preserved intact by the unlettered men and girls in our villages who have nonetheless remained unaffected by the trendy education in our towns and cities.'"⁵²

Dutt was a man with a mission. He wished to push "folk art and culture" not only to preserve his country's heritage but to sensitize the educated Bengalis to return from the "false-culture" of the cities and to embrace the native culture⁵³. With the revival of Bengaliness, a turn to the "innovation, simplicity and toughness" can be formed as a means to free the Bengali identity from colonialism and decadency. Gurusaday Dutt conceded his nationalistic ideas to extremes and criticized the Western art education as such.

He criticized that the urban artists had inadequate knowledge of the *Patuas*' tradition, which in Dutt's opinion is the "oldest school of national art in India".⁵⁴ "He wanted to prove the significance of Indian scroll narratives which will be part of Indian history to found inter connectivity with other art tradition of India and also wanted to bring development of art in general throughout the world".⁵⁵ He collected scroll paintings and scroll narrative songs in a systematic fashion. He organized the first public exhibition of the scrolls at the Indian Society of Oriental Art in Calcutta in A.D. 1932, and the second one in A.D. 1934 in Shantiniketan. G.S. Dutt published a book and several articles on the *Patuas*; it's included many songs, transcripts from *patua* community or picture showmen in Birbhum.⁵⁶

The scroll or *pata* as pronounced in Bengali means painting on a piece of cloth. The major implication of *pata* was of being the prime element of delight, education and information in rural Bengal. Religious priests or apostles used it as a means to proliferate their religion. It was also an important device through which both oral and written epics were narrated. The genesis of the art form is narrated with variations, but recounts the same story. It is believed that in olden days, there was a mendicant sage, who killed a *rakshasa* or demon prowling within the surrounding of the village with his paranormal supremacy and made no effort to keep his achievement a secret. The mendicant narrated the event with painted pictures. That may be the myth of the *Patuas* who narrate stories to the audience while displaying their scrolls.

Patua, *Patidar*, *Patikar*, *Patu* is the names by which a *Chitrakar* is commonly known. He is a poet- lyricist- painter-singer⁵⁷. The teaching in the style includes acquisition of set patterns, lines, colours and also the poses and postures of the directions left by the ancestors. Despite some confines, the design shows a distinctive formal simplification and very good color orchestration. It options all the standard qualities of the geographical region genre. Bengali *patachitras* are painted as narrative scrolls and made by a category of itinerant singing scroll painting community.

There are two views regarding the origin of *Chitrakars* or *Patuas*. One view is that they have a tribal background; and another is that they were there during the *Mauryan* era as well as reference from Sanskrit literature from the 2nd century BCE. Frank J Koram's, book "*Village of Painters*"⁵⁸, pointed out that 13th century or before

that the *Patuas* of Bengal have walked from village to village, singing moral and fabulous stories, exhibiting their scrolls with accompanying songs of which they composed the lyrics of themselves.

The *Patuas* in West Bengal province are also divided into three groups, according to the theme or subject they represent on their scrolls. The first group of scroll painters deal mainly with the Hindu mythological themes. The second group of scroll painters are *Yama-Patuas*⁵⁹. The *Yama-Pata* is an adaptation of the *Chakkhudaan Pata* (adding eyes) presented for the consumption of the Hindu audiences. In the *Yama-Pat*, popular Hindu moral tales are included and ‘magic’ is completely excluded. The third groups of *Patuas* are basically found in Jhalda, Barabazar, Manbazar, Jaipur, Raghunathbari Purulia and Bankura districts. This can be treated as a cultural zone and the *Santhals* are in majority. In olden days they were habituated to paint scrolls on the story of ‘the origin of Santhals’ with pictorial representations. The *Patidars* of this region demonstrate a form of scroll referred to as *Chakkhudaan Pata* (eye giving scroll) and performed on occasions of death of someone before the family members of the demised. The *Patidar* here take-up the role of a tribal magician-priest.

Bengali *pata* or scroll can be divided into two categories; (1) *Eka Chitra* or *Chouka* scroll: containing many small *chauka* or square *patas* having the widths and lengths of 2 feet and 2 ½ feet with only one continuous story; (2) *Dighal Pata* or extended Scroll: contains various paintings depicting an elaborate way interlinking story consisting of the many elements. The *Dighal Pata*⁶⁰ is also mentioned as or *Jarano* (rolled up) *pata*. The *Patuas* sing songs and narrate scrolls while unrolling their lengthy scrolls or *dighal pata*. At the either end of the elongated scroll (*Lamba pata* or *Dighal Pata*), bamboo sticks are fixed and the scroll is rolled up from the top.

In the districts of Birbhum and Burdwan, the *pata* is kept on a bamboo stool while it is being performed. However, in different districts, the *Patua* holds the upper sticks in left hand and opens out the scroll step by step to reveal the images successively. At the same time, he points at the painting with his right hand to narrate story. Then he folds the scroll down. In this way the scroll narrative is performed. The art form of the present day *Patuas* could have been from the traditional art of the pre-Buddhist era. With innovation, the scroll painters have maintained simplicity, strength

of the liveliness, humour and dynamism of the traditional art form. This art form can be a synthesis of traditional art and restored later as trendy art. It is created by applying of many bold, skilled, emotional line drawings and depends on the utilization of a very few primary colours. The combination of colours, form and shapes is one amongst its types.

These ancient *patachitras* reveal great inherent skill and complex imaginative spirit of *Patuas*. Bengal scroll narrative art is filled with full of humour, emotion and natural spontaneity. The looks of human form are totally natural, free from any artificial decor and portrayed with self-created gestures. Even the flora and fauna are depicted to their fullest details. The depiction of masculinity within the masculine figures and masculine beauty has added an extra glamour to these *patachitras*. Figurative mode of expression is a uniqueness of *patachitras*. *Dighal pata*⁶¹ is kind of long scroll, generally stretching from five to fifteen feet long. Initially, scrolls or *patas* were created on hand-made paper. At present, *patas* are portrayed on mill-made paper. Earlier, colors were prepared by boiling flowers, creepers, soil, rice, coconut chirs, etc.

Then gum is extracted from tamarind and wood apple seeds and were mixed with the colours. Nowadays, many *Patuas* buy the gum and artificial colours from the market. It has been observed that many *Patuas* or scroll narrative painters avoid border designing. Border designing is an integral a part of scroll painting. “The border of paintings is incredibly abundant vital like that of the central theme”⁶². Flowery-patterned and geometric borders are two sorts of borders that are evident in Bengal scroll paintings. Bengali scroll comes underneath sequent narratives.

The *Patuas* were the chief resource of amusement within the villages and their scroll was a combination of storytelling, painting and singing. Myths, epics, folklores, secular stories, social issues all are important thematic sources for *Patuas*. All these elements help *Patuas* to compose visuals and narratives. This is why stories about animals, fish and birds are typically folk’s conversation with nature. Presently contemporary incidents and social issues like Indira Gandhi and Rajeev Gandhi Murder, Tsunami, 9/11, 26/11, Taxi driver *khoon*⁶³, *Nirbhaya* rape, *Kanyasree* etc., grabbed the attention of the audiences. Usually, the *Patua* community does not maintain any written records of their songs or narratives.

Before making scroll (*pata*), they prepare stories (*galpo, katha* or *kahani*), then stories transformed into lyrics (*chhanda*), from lyrics to songs (*geetika*). Without composing songs they cannot initiate the chronological sequences of picture panels. In the ancient days, they used to collect or compose stories or songs from the recital of *panchali gaan*, *targa gaan*, rural *jatra gaan*, *Ramajatra*, *Krishnajatra*⁶⁴ etc. Nowadays they are collecting stories from Modern *jatra pala*⁶⁵, cinema and telefilms. That is why, today's narration got action and filmy tunes to attract the audience.

Gradually *Patuas* are losing their rural audience. It is a cultural crisis; maybe they are facing a competition from electronic media, which eroded their way of life. Today's younger generation is involved in Social Media, WhatsApp etc. Meanwhile, the tradition has moved into urban domains and is adapting to the demand and formats of novel audience. At the same time, there was a development of a market for 'scroll' as commercial Exotica among urban elite people, affluent foreign tourists and research scholars.

To sum up, the scroll narrative has become a distinct art, combining the skills of painting and narrating. It is a synchronic presentation of verbal with visual as an artistic expression. Innately this reflects the presence of a group of people who have mastered the tradition thereby perpetuating it. Unless otherwise a community(s) takes up it as a tradition, this art form would have perished long back. On one hand, the community has sustained the art and on the other hand, art has sustained the community. It is in a reciprocity that the scroll narrative art tradition continued in the soil of Bengal under the aegis of *Patuas* even today. The forthcoming chapter discusses the community that is involved in scroll narrative tradition and their contribution to the very art.

¹ Sherline Pimenta and Ravi Poovaiah, "On Defining Visual Narratives". *IDC Design Research Journal IITBombay*, 2010. PP.25-46.

² Deepak Bara Panda, *Patua Sanskriti: Parampara- O- Parivartan: A unique volume of Anthropological, Sociological, Historical and Folklore Studies on Pats, Patuas and Pata Songs of West Bengal*. Calcutta: Satabdi Prakashan, 1999. P. 25.

³ Jonathan Bloom, *Paper Before Print: The History and Impact of Paper in the Islamic World*. New Heaven: Yale University Press, 2001. PP. 20-21.

⁴ "In Judaism, a community house of prayer or worship but also for assembly and study", *Encyclopaedia Britannica*, URL: <http://www.britannica.com/EBchecked/topic/578206/synagogue>.

⁵ Academia.edu/2273357/Prehistoric_art_2010.

⁶ Animistic beliefs - "Primitive culture: Researches on the developments of mythology, Philosophy, Religion, Art and Custom" cited by Edward Burnett Taylor and J Murray, *Primitive culture*:

Researches on the developments of mythology, Philosophy, Religion, Art and Custom. Vol.1, Google e-Book, Taylor & Francis, 1871. P. 381. URL: http://books.google.co.in/books/about/Primitive_Culture.html.

⁷ Coloum designed by Apollodorus of Damascus (flourished 2nd century AD), (ce.106–113) is was erected by the Roman emperor Trajan. URL: <https://www.britannica.com/topic/Trajans-Column>.

⁸ “Sage Astik was born by the union of sage Jaratkaru and snake goddess Manasa”. Sanchita Chowdhury, “Story of Manasa Devi: The Snake Goddess”. *Boldsky Limitless Living*, 2013. PP.1-3. URL:<http://www.boldsky.com/site-yoga-spirituality/faith-mysticism/2013/story-of-manasa-devi-snake-goddess-036777.html>.

⁹ Buddhist commemorative monument usually housing sacred relics associated with the Buddha or other saintly persons. The hemispherical form of the stupa appears to have derived from pre-Buddhist burial mounds in India.

¹⁰ Chaddanta, literally means “having six tusks” of the elephant; once Gautama Buddha was born as the king of these Chaddanta elephants.

¹¹ “African accounts of lineage origins, which are both highly esoteric and sacred, are in my opinion legends. Similarly, European saints' legends may also be sacred”.

¹² William Bascom, “The Forms of Folklore: Prose Narratives”. *The Journal of American Folklore*, Vol.78, No.307. (January-March),1965.PP.3-20. URL: http://www.ucs.louisiana.edu/~jjl5766/share/Bascom_1965.pdf.

¹³ Franz Boas, *General Anthropology*. Boston: D C Heath and Company, 1938. P.609.

¹⁴ An ancient centre of communication with western Japan and continental Asia, Hyōgo is well served by railways. Kōbe is one of Japan's leading ports in foreign trade.URL: <http://www.britannica.com/EBchecked/topic/279416/Hyogo-prefecture>

¹⁵ Japanese swords made by the thirteen sword smiths who were in attendance to the Emperor Go-Toba in 1208. URL: http://www.metmuseum.org/toah/ho/07/eaj/ho_25.224.htm.

¹⁶ The scroll is mounted in high grade silk brocade where the ten and chi (top and bottom) utilize Prussian or French blue silk with a non-gold donsū, cloud patterned brocade. The chumawashi (surrounding area) uses scrolling vine gold brocade. Cited from: Paul Berry and Michiyo Morioka (eds.), *Literati Modern: Bunjinga from Late Edo to Twentieth-Century Japan*. Honolulu: Honolulu Academy of Arts, 2008. P.299.

¹⁷ Arabesque types of design pattern. The *karakusa* pattern was analysed as characteristic example of a spiral pattern. This pattern, as it appears on a Japanease wrapping cloth.

¹⁸ Three levels of formality are traditionally distinguish by Japanese collectors: formal (shin), semiformal (gyo),and formal (so). The formal style of display is characterize by greatest vertically, symmetry, straightness of line, and decorum. Cited from: Vincent T Covello and Yuji Yoshimura, *The Japanese Art of Stone Appreciation: Suiseki and its Use with Bonsai*. North Clarendon: Tuttle Publishing, 2009. P.84.

¹⁹ It's a 3rd generation Japanese wall-hanging scroll (*kakejiku*) maker who owns a store.

²⁰ Shop of *Kakejikuya* (hung scroll) Japanese hanging scroll painting or calligraphy mounted usually with silk fabric edges on a flexible backing, so that it can be rolled for storage.

²¹ Henry Ginsburg, in *Thai Manuscript Painting* (London, 1989) and in his essay in this volume, wrote extensively on Thai painting. Sanjaya, king of Sivi's and his wife Phusatī given birth to their son Vessantara . Vessantara was known as the man of charity. This seems to be a very popular Jataka story in Thailand. Cited from:

Leedom Lefferts, “The "Bun Phra Wet" Painted Scrolls of Northeastern Thailand”. *The Journal of the Walters Art Museum*, Vol.64/65, 2006-7. PP.149-170.

²² These are the names of the gods.

²³ *Samyukta Niyaka* in Sanskrit *Samyuktagama*, a total of 7762 individual *suttas*, some quite brief, arranged more or less by subject matter into 56 *samyuttas*, or “clusters.” The best known of these is the *Dhammacakkappavattana-sutta* means discourse on the turning of the wheel of the law. URL: <http://www.britannica.com/topic/Samyutta-Nikaya>.

²⁴ Wheel of Life, or Bhavachakra the Model of Buddhist cosmology.

- ²⁵ According to Banabhatta's *Harshachirata* the *Yama Pattikas* (*Yama Pattika* showmen) display scroll and sing song on Yama (god of death) and his tortures in hell, gave sermons on vice and virtues, reward and punishment. In Vishakhadatta's *Mudrarakshasa* where there is a reference to a spy who described himself as a *Yama Pattika*. Cited from: Heather Elgood, *Hinduism and the Religious Arts*, London: Bloomsbury publishing, 1999. P.213.
- ²⁶ Name of Lord Yama, sitting on a water Buffalo.
- ²⁷ Asis K Chakrabarti, "The Tradition of Scroll Paintings with a Special Emphasis on Lord Jagannatha". *Orissa Review*, Part-II, 2008, PP.13-18.
- ²⁸ Aswin Sanghi, *Chanaky's Chant*. Mumbai: Westland Books Ltd., 2010. P.226.
- ²⁹ Who display *Yama* Scroll.
- ³⁰ Krishna Chaitanya Nair, *A History of Indian Painting: The Modern Period (Painting for Bardic Recitals)*. New Delhi: Abhinav Publications, 1994. PP. 43-50.
- ³¹ Pabuji is a folk-deity of the state of Rajasthan, India.
- ³² Gujjar community is a pastoral agricultural ethnic group with populations in India and Pakistan. Lord Sri Dev Narayana is an ancient Gujjar warrior from Rajasthan who is believed to have been an incarnation of Lord Vishnu. Dev Narayana is worshipped as a folk deity, mostly in Rajasthan and north-western Madhya Pradesh. Cited from: Kavita Singh, "To Show, To See, To Tell, To Know: Patuas, Bhopas, and their Audience". *Marg Publications*, Vol.49 No.3.1998. PP.100-115.
- ³³ *Bhopas* are the priest singers of the folk deities of Rajasthan.
- ³⁴ An audio-visual performance of *Bhopa* community of Rajasthan.
- ³⁵ With the merrily dressed native people, the affluent Rajasthani music, folklores of chivalry and therefore the blessed serenades straight out of the sacred scriptures resounding within the atmosphere, city can get all readied to possess the world acclaimed *Pushkar mela*.
- ³⁶ Caste of Gujarat.
- ³⁷ Siddharaja Jayasimha and Kumarapala are the best-known Solanki kings. Karnadeva Vaghela, of the subsequent Vaghela dynasty, was defeated in about 1299 by Ala-ud-din Khilji, sultan of Delhi; Gujarat then came under Muslim rule. URL: <http://www.britannica.com/biography/Karnadeva-Vaghela>.
- ³⁸ A devotional offering made to a god, typically consisting of food and fruits that is later shared among devotees.
- ³⁹ Manuscript.
- ⁴⁰ An Indian homespun cotton cloth.
- ⁴¹ Tamluk-Kalighat-Triveni Style , describe the Bengal's self originated *pata* painting skill and tradition. Carrying its own form and colour concept and there is three dimensional feeling in characters. 2. *Birbhum-Kandi-Katawa Style* describes about Mughal influence in form, colour as well as in architecture. It's like extended mode of transformation of Mughal miniature art. Cited From: Sumana Dutta Chattopadhyay, *Purva Bharater Patachitra*. Kolkata: Tattha and Samaskriti Kendra (Resource and Cultural Centre), 2012. P.82.
- ⁴² Cited from online article of *Banglanatak dot com*.
URL:<http://123.63.226.188/projects/folklibrery/banglanatak.com>.
- ⁴³ Those are the Tribal communities.
- ⁴⁴ Cited from: David J McCutchion and Suhrid K Bhowmik, *Patuas and Patua Art in Bengal*. Calcutta:Firma KLM Private Pvt. Ltd., 1999. P.3.
- ⁴⁵ "*Patuas or Patikars in Aboriginal Societies*". Quoted from: David J McCutchion and Suhrid K Bhowmik, *Patuas and Patua Art in Bengal*. Calcutta: Firma KLM Pvt. Ltd., 1999. P.15.
- ⁴⁶ Jan Fontein, *The Pilgrimage of Sudhana: A study of Gandavyuha Illustration in China, Japan, and Java*. Hague: Mouton and Company, 1967. P.232.
- ⁴⁷ Presently Srilanka.
- ⁴⁸ Birth history of Gautama Buddha.
- ⁴⁹ David J McCutchion and Suhrid K Bhowmik, *Patuas and Patua Art in Bengal*. Calcutta:Firma KLM Private Limited, 1999. P.19.
- ⁵⁰ IAS G S Dutt or Gususaday Dutt was a first Indian folklorist and Folklore writer. He was born in 1882. Founder member of Indian Baratachari Movement in 1930. He died in 1941.
- ⁵¹ Landlord.
- ⁵² Dutt: 1932, 523.
- ⁵³ Quoted by Beatrix Hauser, "From Oral Tradition to "Folk Art": Reevaluating Bengali Scroll Paintings". *Asian folklore Studies*, vol.61, 2002. PP.105-122.

⁵⁴ Cited from G S Dutt, *Patua Sangit*. Calcutta: University of Calcutta Press, 1939. P.523. Beatrix Hauser, "From Oral Tradition to "Folk Art" : Reevaluating Bengali Scroll Paintings". *Asian folklore Studies*, Vol.61, 2002. P.112.

⁵⁵ Cited from: G S Dutt, *Catalogue of Exhibition of Folk Art, Collection of Gurusaday Dutt*. Calcutta: Indian Society of Oriental Art, 1932. P.524. mentioned in the research paper "From Oral Tradition to "Folk Art" Reevaluating Bengali Scroll Paintings". *Asian folklore Studies*, Vol.61, 2002. P.113.

⁵⁶ Gurusaday Dutt, *Patua Sangit*. Calcutta: University of Calcutta Press, 1939.

⁵⁷ H H Risley, *The Tribes and Castes of Bengal: Ethnographic Glossary*. Calcutta: Bengal Secretariat Press, Vol.-II, 1891. PP. 169-170.

⁵⁸ Few researchers are working with the *Patuas* of Naya village, Pingla Mandal, Medinipur locale, West Bengal, India since 2001. The books of few writers can give pieces of information. The illustrated lecture draws on ethnographic fieldwork and provides an overview, For example, Frank J Korom, *Village of Painters: Narrative Scrolls from West Bengal*, Santa Fe: Museum of New Mexico Press, 2006.

⁵⁹ In the first half of 7th century AD Banabhatta mentioned in *Harshacharita* about *Chitrakara* or *Yama Patika* merchant, a scroll narrator displaying scroll to an enthusiastic audience. Cited from: Asis K Chakrabarti, "The Tradition of Scroll Paintings with a Special Emphasis on Lord Jagannatha". *Orissa Review Journal*, 2008. PP.13-18.

⁶⁰ Scrolls are made by bigger length from 20 feet to 45 feet.

⁶¹ Lengthy scroll painting withs numerous panels.

⁶² Suvapriya Chatterjee, "Crossing the Threshold: Women *Patuas* of Bengal in Transition".

Chitrolekha International Magazine on Art and Design, (ISSN-2231-4822), Vol.3, No.1, 2013. P. 4.

⁶³ Murder.

⁶⁴ *Jatra* performance is major folk performance, South Asian arts: Folk theatre, of the nonreligious forms, the *jatra* and the *tamasha* are most important. The *jatra*, is also popular in Orissa , eastern Bihar and eastern Jharkhand, originated in Bengal in the 15th century as a result of the *bhakti* movement, in which devotees of Krishna went singing and dancing in processions and in their frenzied singing sometimes went into acting trances. This singing with dramatic gestures. Cited from: Mir Ahammad Ali and Mir Mahammad Ali, "Resistance to Power: Subversive Elements in the Folk Performances of Medinipur, Bankura and Purulia". *Rupkatha Journal on Interdisciplinary Studies in Humanities*, Vol. VII, No. 3, 2015. PP. 250-262.

URL:<http://www.britannica.com/art/Jatra>

⁶⁵ There are professional actors from group theaters, Tele-films and cinema join these *Jatra* troupes practicing in Kolkata and performing in rural Bengal.

CHAPTER-III

Scroll Narrative: Art and Community

Social stratification of groups in hierarchical manner with the help of *Varna*¹ and *Jati*² paradigm seems to have logically achieved through the very ritual ranking and actual status that is omnisciently pervasive in the subcontinent. It only prevails in the belief system but also manifests in everyday life of communities and castes in India. In other words, it becomes a way of life for and it is this paradigm which incorporates and segregates communities, order them into hierarchies, relate them with one another and differentiate them with each other.

It is not simply the production relations which forms the basis for social groupings in India, but clubbed with it is a religious ideology evolved on purity-pollution concept that framed social groups into a hierarchical alignment. The concept of *Varna* is founded on a diversity of factors, such as the idea of pollution encompassing to social ladders, accepted specialization of labour and distinction between professions, and the upkeep of differences between ethnic and regional populations. In the early Indian context status was evaluated from two points of view *i.e.*, ritual status and actual status in terms of economic and political power. These two levels of status often confuse the representation of social stratification as the separation between the two is not always clearly upheld. Brahmanical literature is more concerned with the order of ritual rank (*Varna*), and it is not concerned with how a group arrived at a particular status. Idea of ritual status owes their origin to the concept of pollution which may have been occurring in the pre Aryan period. Pollution was controlled through the functioning of two taboos: (i) regarding kinship in the context of marriage and (ii) the concern for dining with only those ritualistically permitted. The taboo of not touching the ritually contaminated gained significance gradually. As long as endogamous and exogamous rules of marriage and rules of commensality were observed and maintained, the social identity of these groups in a *Varna* structure remained with no problems to encounter. However, in practice, no particular *Varna* strictly observed commensality and that led to the phenomenon of *Varna samkara* (mixed ritual ranking). The *jatis* got crystallized as *kula*, the caste. The concept of *Jati* denotes the 'actual statuses. The offspring's of the mixed castes were looked down upon as ritually impure. The mixed castes were seldom

occupational groups but generally include those tribes and communities which obviously were not easily assimilated into Aryan society³. The *Patua* community in Bengal is one such mixed community which earn their livelihood out of itinerary story telling art with the help of scrolls.

About *Patua* Caste and Community

It is a matter of curiosity to the scholars of Social Sciences and Folklore about the source and origin of *Patua* community. In their early stages, *Patuas* were the hunter community as well jungle tribe of India. They used to live in the hilly and forest range of Chotonagpur plateau. Today's *Patua* community is the fraction of jungle tribe. In the course of time a chronological changes has taken place, from jungle tribe to *Patua* community.

They roam in villages display *pats*⁴ at every household's doorstep and sing; that way they got the name as *Patua*. Origin of *pat* or *pata* word, according to Sumana Dutta Chattopahyay and Subrata kumar Manna, came to denote such particular people who dealt with *pat* (*pata*), and by adding *uya* they became famous as *Patua*. In olden days rural Bengal patrons used to called them as *Poitya*, *Pauta*, *Pato*, *Chateri*, *Pattikar* and *Patidar*⁵.

The *Patua* community can broadly be divided into three groups- (i) *Chitrakar*⁶, (ii) *Sutradhar*⁷ and (iii) *Baazikar*⁸;

- (i) *Chitrakars* are engaged with *patachitra*, doll making and idol making.
- (ii) *Sutradhars* are engaged with wood works, wood crafts and metal alloy works.
- (iii) *Baazikars* are engaged with quackery, business with medicinal herbs and jugglery.

According to an eminent poet, Dukhushyam Chitrakar who himself is a *Patua* and narrative composer, profession wise *Patuas* could be divided in seven sub groups based on the size of their client groups as well as their prime occupation;

1. *Basantari* or *Barantari* – this group engaged to entertain only twelve households.
2. *Baissi*- this group engaged to entertain twenty-two households.

3. *Saatkudi*- here *kudi* means colony or village; this group is engaged to entertained the households of seven villages.
4. *Aatkudi*- this group is engaged to entertain the households of eight villages.
5. *Chaupal kata*- this group engaged in making and repairing olden day's kerosene lanterns by melting *jhal* or aluminum cakes.
6. *Phool kata* – in Bengal they do the job of *malakar*, they make paper flower, sola-pith flower, flower jewellery, flower garlands and crowns of gods and goddess, above all they used to paint on it.
7. *Kanta kata* – this group engaged preparing sharp hooks, traps or nets to catch snakes, fishes and birds.

Subrata Kumar Manna, author of the book '*Banglar patachitra, Patua Sangeet, Patua Samaj and Lok-Samaskriti*', opines that *Patua* community is known a *chatera* in other states. They are efficient enough to adjust in any kind of critical situation for their livelihood and they are ready to embrace other religion also; they are little bit cleaver and quickly try to blend with the context. They know magic, juggling, sorcery, spying, do quackery with roots and *tabiz*⁹.

As per their earning as well as wages one can also divided them into six subgroups.

- a. *Duari*- they are roaming in villages with *pat/pata* and they come under the categories of *basantari*¹⁰, *baissi*¹¹, *saatkudi*¹² and *aatkudi*¹³;
- b. *Karari/katani*- they are related with *phoolkata*¹⁴, *choupal kata*¹⁵, *kantakata*¹⁶;
- c. *Bhelani*- dealing with quackery, jugglery, and herbal medicinal plants (roots and stems) business;
- d. *Bezzo*- they perform jugglery in villages or on the street;
- e. *Jado*- they paint and perform *Jadu pata*, *Yama pata*, *Chakkhudaan pata*.
- f. *Jadupoto*- they perform before an audience to commemorate their belief in *Jadu* or magic power;

The *Jadu pat* became a ritual and custom for the tribal *Patua* community. As per their cultural belief, to heal the wounded person or to cure from disease or to overcome any kind of mysterious happening, magical power is essential. Obviously they believe in practicing auspicious magic known as *pat* or *Jadu pat*. Performing magic scroll or *Jadu pat* to audience is a ritual practice in the Santhal/tribal community.

Nowadays *Pataus* community introduced themselves as *Chitrakar*. Sometimes they introduce themselves as *Sutradhar*. A fraction of *Sutradhar* community engaged to construct mud built house. They are often engaged to construction works. They are efficient enough to develop the structural construction in roof architecture. They are good in doll making mainly wooden doll which is embedded in good aesthetical element. This community also known as bards, roamed in many places. They carry a basket filled with wooden dolls, one by one take out dolls from the basket and sing on its majesty. Audience fascinated and purchase dolls. Their life is mixed with many cultures; they pursue the rituals of *Hindu-Buddhist-Muslim-Jain-Vaishnavas*. *Patua* Pulin Chitrakar¹⁷ said *Patuas* originated from the mountains base of Chitrakoot range of Madhya Pradesh. This nomadic community was settled and worked at the Chitrakoot Mountain base for many years. The author Bholanath Bhattacharya¹⁸ opines that Pulin Chitrakar is experienced enough to execute terracotta images of gods and goddess, he makes clay idols of gods and goddess, behind the armature of goddess Durga as well as *Mahisasuramardini*, he makes a semi-circular wooden structure over that apply a layer of straw, gunny cloth and clay, once it is dries applies a coat of white *khari* (white ink), after dries he starts his composition of *chalchitra*, sometimes takes a collage arrangement by pasting small terracotta figurines, instead of directly painting on the base of *chalchitra*. *Pata* painting work done in interval time, when he is not engaged with above mentioned works then he takes the bagful scroll and roam in villages and perform scroll at household's doorstep.

They are experience enough to prepare terracotta dolls, pop dolls, metal casting, wooden dolls, and wooden furniture for that need investment. Many *Chitrakars* took the profession of *Sutradhar*.

H.H. Risley wrote that *Patuas* are having pre-Aryan origin. This community settled in the border region of western West Bengal, they worship snake goddess Manasa, their hobby is catching snakes and keeping them in basket roaming in villages, singing narratives songs from *Manasa Mangal*; mostly they sing on Behula-Lakhinder story occurred from *Manasa Mangal*. A faction of this community engaged in *pata* painting, moves in villages' signings narratives accompanying with *pat* or scroll. Slowly these communities spread to entire southern West Bengal. Another folklorist Benoy Ghosh also pointed out that the *Patidars* are residing along sides of western West Bengal originates from tribal community, i.e. Santhal, Maal and Bedia¹⁹ community. *Jadu pata*, *Yama pata* and *Chakkudaan pata* are the oldest *pata* themes in Bengal.

Language of *Patua* Narratives or *Pata*-songs

It is also to be noted that *Patuas* have largely retained the older linguistic roots of oral tradition (Medieval Bengali period) in composing *geetika*²⁰. This is more evident in the mythological themes and share local dialect with other *pata*-songs. Much of the vernacular literature was structured during Islamic period in Bengal, and the semblance of an older form of vernacular Bengali is still prominent in *pata*-songs. Variations with contemporary secular themes are also seen, such as in social story; *Patua* may adapt contemporary local dialect in the song but presents in some chant-tune.

Origin of the Bengali language can be traced in the spoken form of *Laukika* or *Apabhramsa*²¹. As early poems indicate, there were very little local variations of *Apabhramsa*- *Avahattha*, which were extensively used in literary language and were very similar everywhere, for instance from Gujarat to Bengal, till Assam. In its oral form, different regional characteristics entered and variations emerged in the form of new Indo-Aryan languages.

According to Linguist, Sukumar Sen, Bengali language since then has approved throughout two consecutive stages of improvement - Old and Medieval Bengal. In his opinion, the Old or ancient Bengali period roughly covers the period between A.D. 950 and A.D. 1350. The Medieval Bengali period stretches from A.D. 1350 – A.D. 1800, and then the modern period of linguistic development starts, from A.D. 1800 onwards. During the entire Middle Bengali period, one can find a

distinctive poetic learning in the language that was cultivated by the Vaishnava lyric poets. The poetic language, known as *Brajabuli*, was the language of *Baraja* in Brindavan. The vogue of *Brajabuli* did not die out with medieval Bengali but lingered through the 19th century with the story influence of Vaishnava poetry.

Another important change can be observed during medieval period. After the Turkish invasion and during Muslim occupation of Bengal, there was a significant social change. For instance, the classical Hindu-Buddhist culture of art and literature was cultivated through periods of Pala, Chandra, Vermana, Sena, and other kings. The cultural distinction achieved till the 13th century, in literature, music, sculpture, and miniature painting in Bengal, was far from negligible. Yet this does not account for the underlying flow of vernacular trends that was always at the subterranean level. It took a new turn during the Islamic period. Linguist Sukumar Sen, “the pundits and poets writing in Sanskrit were effectively silenced but not the singers of the mystic cults and the rhapsodists (a person who speaks or writes about someone or something great enthusiasm and delight) of popular deities who had no prominence”²²

Since the self- complacency of the setback with loss in social power, vernacular groups (Old and Medieval Indo-Aryan) who settled in the region finally merged. A new myth of cosmogony evolved outside the Sanskrit literary tradition, “but that has associate clear affinity with the cosmogonic – hymn of the *Rig-Veda* (10.129) and with the Polynesian story of creation”²³. The narrative poems on Manasa, Chandi and Hindu deity began with the narration of cosmogony, in contrast to the *Ramayana* or *Mahabharata* stories.

Up to a stage, the creation of story is from three popular legends of the *Natha* cult, the legends of Manasa, and legends of the Dharma worship. Based on such popular legends grew many more sub-stories of heroes, local deities, and events. The non-Bengali narratives were written in *doha* and *chaupa*; where as in Bengal, it was written in ‘*syllabic poyar*’²⁴ and ‘*tripadi verse*’. These early narrative verses in Bengali are classified as ‘*Panchali*’ or ‘*Panchalika*’²⁵.

Origin of Patua and Patua Myths:

Brahmavaivarta Purana was written between 13th -14th century AD²⁶, in this sacred scripture, in the tenth chapter mention about the origin of *Patua* caste. The

ancestors of *Patuas* were born to Brahmin father and milkmaid mother. In disguise, they were Lord Viswakarma and celestial dancer *Apsara* (dancer) Ghritachi. Total nine sons were born by their union, those are *Malakar* (who makes garlands), *Karmakar* (who prepares iron instruments), *Shankhakar* (who makes conch bangles and its associated artefacts), *Tantubai* (who makes clothes), *Kumbhakar* (who makes terra-cotta or burnt clay utensils), *Kanshakar* (who makes bell-metal, brass and copper utensils), *Sutradhar* (associated with picket article of furniture work), *Swarnakar* (goldsmith), and *Chitrakar* (associated with art and diversion job). According to the story, the *Chitrakar* have equal standing within the society. However as a result of the destiny, *Patuas* became outcaste community. Since the *Patuas* belong to Astor - Asiatic race, they are treated differently by the main stream Hindu society and later became outcaste community²⁷.

The folklore collected from the *Patuas* which gives yet another version of myth about their origin. The Lord Shiva was impressed with *Patuas* visual storytelling tradition. He became curious and travelled with *Chitrakar* to watch miraculous workmen ability. In disguise Shiva has given responsibility to a *Chitrakar* to depict the picture of Lord Shiva. One morning Shiva was strolling back from river after having his bath, Lord has seen one of the *Patuas* was creating the portrait of Lord Shiva in a shabby angle. *Chitrakar* woke up from sleep, he was painting Lord's image by just cleaning-up his teeth by one *neem*²⁸ stick, not even took his bath. This *Chitrakar's* uncleanness made Lord Shiva angry. Seeing the furious mood of Lord Shiva, *Patua* was afraid and placed his holy paint brush in his uncleaned mouth. Holy brush became scrap material. Lord was perilously aggravated with this and cursed him to be an outcaste. *Patua* was depressed and by knelling down with folded hands requested Shiva to take back his curse. Then Shiva became soften and withdrew the curse and said that his life would be in mixed religion and mediate between the Hindu and Muslim by performing the rituals of Muslims and following the profession of Hindus. Lord Shiva blessed him and his decedents would paint *pats* and sing on *pats*. This happened as a result of the curse of Lord Mahadeva and therefore they are presently Muslim but serving the Hindu clients.

There is one more folk story concerning the birth of scroll narrator community; two and a half thousand years ago, it was way back before the rule of great Pala dynasty and also the Hindu rulers or Sena dynasty, there was a monster that

suddenly comes out of its den in the night and ate people. The people in this territory were unable to kill him. Finally, one of the family members of *Patua* community came up with an idea and created a vast mirror and placed it at the close vicinity of his cave. The monster came out that night and saw his image in the mirror and shocked at seeing another monster as massive and commanding as himself. He became angry and lashed out at the mirror, crushing the glass. Each broken piece reflected his own image. So in his fury, he beaten his head on the stone and died. The people came back next morning and saw the broken glass items and the dead monster. The news spread to the other villages and wanted to know the entire story of killing the monster. The *Patua* painted the images of the monster on a piece of silk cloth and taken out from village to village telling the story. Wherever he told the story, people offered him rice or food to eat. Likewise, he was entertaining the masses. This gave birth to scroll narrative tradition.

There is yet another story about the origin of *Patua*. There was a Mohammadan mendicant who used to travel around villages. Once he reached a village and found that the villagers are scared of a fierce tiger. Villagers were unable to come back home. Muslim mendicant prayed to *Banbibibi*, the deity of forest, to rescue the villagers from the tiger. He killed the tiger. People of this region become free from the tiger's menace. The villagers asked the mendicant to tell the story of how he killed the tiger. The Mohammadan Mendicant painted the scenes on a cloth surface and started singing. In return, the villagers gave financial assistance to the mendicant. His financial gains started increasing day by day and he became a scroll narrator and entertainer²⁹.

Patua's Mixed Culture:

Patuas are nomadic bards. Until second-third decades of twentieth century *Patuas* remained purely nomadic. Slowly they develop their social bindings and started settling in the outskirts of villages. Generally *Patuas* are accustomed with mixed religious culture. Male members *Patua* community follows *sunnat*³⁰, entire *Patua* community pursues *annaprasan*, *badhubaran*, *astamangala* as part of the customs of rites of passage. *Nika* and *talak* also they follow according to Muslim traditions. During Ramzan month they follow fasting for last five days, not an entire month, but few *Patuas* follow for entire month. The mixed culture of *Padua's* can be

seen in the life cycle ceremonies and the festivals that they follow. Some of these are illustrated below.

Patua's Birth:

The *Patuas* during child birth perform *ashoch*³¹ rituals. After the birth of a child, mother and child come out from labour room and the ritual purification is done for boy after nine days and seven days for girl. After the birth when baby is about six months old, they celebrate *bhojni/ annaprashana*, on that occasion *paayas/ kheer* will be cooked. They invite neighbours if they are financially capable. Sometimes neighbour come to new born house with cooked *paayas / kheer*³² for baby and feed the baby.

When boy child is about 8-9 years old, they arrange the ritual of *Khatna Deya*³³. Some places it is called as circumcision. Three four days prior of this ritual they perform *Gaye-halud*. At *gaye-halud*³⁴ ceremony neighbours will come to the boy's home to apply turmeric paste as a preparatory ritual for circumcision.

Patua's Marriage:

There is a role of *Ghatak* during *Patuas* marriage. For the marriage of mature boy and girl *Ghatak* will be called. *Ghatak*³⁵ is actually a man known as marriage broker. *Ghatak* fixes marriages. On the marriage day *gaye-holud*³⁶ to be applied and *Munsif* to be called and he will make the groom and bride read *kalma*³⁷. Firstly the ritual will take place at groom's home in the presence of five male *Patuas*, and then rituals will be performed at bride's home in the presence five female *Patuas*. After this session, groom will do *pranam* to all elders then go to read *namaz*. Then the discussion of '*denmohar*' session will start. There bride's father will demand money known as *denmohor* and groom's father negotiate with their proposal. Above deal will be finalized in the presence of witnesses from each party and one *Ukil* are going to be appointed. *Ukil* will ask to the bride that weather groom desires to marry you paying the amount of *denmohar*³⁸ that you have agreed for? Bride will reply, Yes, I am agreeing. The *Munsee* will make her read *kalma*. Throughout marriage ceremony *Maulavi*³⁹ comes *Brahmin* does not come though marriage ritual is mixed with Hindu and Muslim traditions. During marriage *Patua* women wear vermillion and holy

conch bangles on her wrist. The *noa* or *loha* they do not wear. During marriage ceremony *sindur daan*⁴⁰ ceremony is followed and passages are read from *Koran*.

Patua's Death:

After the death of a family member, *Munsif*⁴¹ will be invited. Deceased body will be given a bath. Perfumes like *atthar* are applied once the new cloth is placed on the dead body. Head of deceased is kept towards western direction and the body is placed in *namaz* reading position, such pose is called *Jaan-Namaz reading*. After that, head is kept towards northern direction and face is little tilted towards west. Then the body is kept in the six and half feet long, three feet deep wooden chamber with pieces of bamboo, straw and soil. Before reaching to the grave yard *Patuas* take bath. As part of the death ritual, they follow *ashoch* for ten days and perform *shraddha* in Vaishnava custom. They perform *ajan*⁴², *dafan*⁴³, *sina bandhan*⁴⁴, reading of *jannat*⁴⁵, and before placing in burial they put fire in the mouth. After burial they create *tupa* or soil over the grave and place a stone onto the soil. They organize *char kool sura path*⁴⁶, pursuing *garziarat*⁴⁷, *kool poda*⁴⁸, *chola poda*, *khatam pada*⁴⁹, *shilari* or *dharma katha*⁵⁰. After covering the grave chamber, they will read *char kool sura mantra* or else it is known as *char kool sura path*, where four branches of date leaves are planted in four angles of the grave by reading a *mantra/hymn*. After this *Munsif* and others will share wet flattened rice flakes means *charua* or *poha* and sweets, near the deceased graved yard. That day they do not take another bath. After four days of cremation, *Munsif* is invited again to read *chola poda*⁵¹ and *Patuas* sit over a wide spread mat in a circular form around a container of full wet gram seeds. *Patuas* take fistful of Bengal gram and chant verses from sacred text. Bengal gram seeds to be arranged separately on the mat's surface and religious discussion will continue. For the peace of departed soul, they pray to *Allah*. Once *Chola-Pada* session is over, they will eat west Bengal grams and along with sweets. Again this ritual will be performed after forty days of death. Same ritual will be organized after one year.

Patua's Festival:

Patuas celebrate the festivals of Hindus and Muslims. List of the festivals are given below:

Vishwakarma Puja: Lord *Vishwakarma* is described as *Swayambhu*. His *puja* is celebrated in all parts of India. *Patuas* claim that they are the descendants of Lord *Vishwakarma*. On that day *Patuas* clean all the art equipments preserved in a wooden basket for one day and night. On that day they apply holy dots of vermillion on the art materials and equipment's box. Again next day they start painting.

Jamai Sashti: *Patuas* celebrate this festival, that day mothers-in-law blessed their sons-in-law with offering *chandan* (sandal paste) on forehead and gift the garland of *tulasi* woods. Mothers-in-law arrange a grand feast for their sons-in-law, serving varieties of fruits and sweets.

Bhaiphonta/ Bhaidooj: On full moon day of the month of *Kartika*, sisters in *Patua* family celebrates this festival. Sisters draw a holy dot on the foreheads of their brothers. Sisters pray for their brothers' long life, and request the Lord of Death (*Yama*), not to create any harm to their brothers.

Daak Sankranti: On the last day of *Kartika*, women of *Patua* family celebrate this ritual. They believe that at the month end of *Kartika* (Oct-16), sun will enter Libra sign. In the night, women will stand nude in the fertile paddy field, raising hands in the high; their chastity will be covered by paddy plants. Look around the moonlit sky then they will pray for rain. They believe goddess *Lakshmi* also roams around the field in the same night. Nude women are the symbol of fertility. They believe that this night few drops of rains will fall on earth as well as on snakes' body and over the water reservoir/lake. Snakes become sleepily for six months. Water resources become poison free.

Nabanna/Navanna: *Patuas* celebrate *navanna* festival. In the month of *Agrahayana/ margashsha* (Nov-Dec), they perform this festival. As per rituals, first harvested grains combined with milk are cooked in a new terracotta pot. The sweetened recipe is offered to goddess *Lakshmi*, the goddess of wealth and fertility. Some places they offer food to ants and crows. *Navaanna/nabanna* means new food/new rice from newly harvested crops. After offering goddess *Lakshmi*, they will eat *Prasads*.

Moharram: To preserve the sanctity of Islam, *Emam Hussein Ibn Ali* and *Emam Hassan Ibn Ali* given their lives. This is the day of heroism and sadness. The

symbol of their grave yards is symbolized as *Moharram Tazia*. They perform *roza* for ten days. After immersion of *tazia* they cry for their soul – *hai Hussein, hai Hassan*.

Ed-ul-Fitr: They celebrate *Ramzan* month. Entire day they will not take any food; after the setting of sun they take food. This month they read *Namaj/Namaz*⁵² and read from *Quran*. *Ramadan* month or *Ramzan* is indicating the first day of Islamic month *Shawwal*. This festival indicates the end of fasting within the end of *Ramadan* month.

Id-ul- Zuha: This festival also known as *Bakr-Id*, the festival or ritual of self dedication. *Patuas* celebrate this festival as a mark of sacrificing all bad things such as their egos, jealousies, and angers. It is a festival of reunion.

***Patuas*: Hindu-Muslim amalgamation**

The Bengali *Patuas* are mostly endogamous social group whose religion is problematic to trace out for they follow both Hindu and Muslim traditions. *Patu/Patua* the low caste Muslims paint pictures, illustrating Hindu mythology and carry them from door to door with songs⁵³. Although *Patikars* supposed to be Mohammedans, they like *Nasyas of Rangpur*, are very lax in their religious practices. They worship the rose flower as a *Pir or Peer*,⁵⁴ and carries great reverence for the black kite, which they believe to be a bird of good omen. The collective scheme for improving their social status follows this pattern; forsaking storytelling practice and flattering a true Muslim. This is why *Patuas* are considered to be somewhere in between Hindu and Muslim. Because of their livelihood they share depicting Hindu gods and goddess on their scrolls and sing about Hindu myths. They are habituated within themselves they combine dual or multiple identities of religion - Hindu and Muslim, and out of caste and within caste.

Patuas are Bengalis and do not speak either Hindi or Urdu, though Muslims by religion. *Patuas* usually create images of Hindu deities and paint stories from Hindu *puranas*⁵⁵ and mythology in the *patachitra* and thus got alienated from the two dominant communities of the state, which, in turn threatened the very existence of this *gharana* or style. The community prefers cross-cousin marriages. The *Patuas* visit rural areas with their bagful of scrolls. The narratives progress while unfurling the scrolls; in return of their performances they were remunerated with cash or kind. The customary profession of the *Patuas* is scroll painting, image (idol) making and

creating other decorative types of works. As per their decorum they paint pictures on lengthy paper or coarse pieces of cloth, showing pictures of Hindu deities to the audience. These paintings are known as *patas*. Like different occupations related to Muslim in India, the *Pataus* belonging to Muslim community showing a decline in their traditional occupation. In olden days, they never thought of well settled life, well-built house and fertile cultivated land. Now, it has reached a deadlock situation. The majority of *Chitrakars* are now being employed as daily wage labourers or rickshaw pullers. The scroll painter's community, some of them are Sunni Muslims, incorporate many Hindu folk beliefs. A *pata Chitrakar*, name Dulal Chitrakar, revealed that *Patuas* who are involved in idol making is generally less traditional than the other *Patuas*. Likewise, in the daily life, the Muslim *Pataus* may not observe all their important ceremonies. Yet they paint Hindu stories in their scrolls and moreover observe most of the Hindu festivals.

The *Patuas* have very different role to perform. They are supposed to be painters, poets or singers; but always a single *Chitrakar* does not do all these works alone. In other words, it is always not true to say that a single *Patua* would compose lyric, execute the work of an artist, and appear before the audience as an entertainer or narrator. On the contrary, it is someone else, expert in lyric composition, who composes songs or lyrics and someone else does the painting works on scrolls. And there are few *Patuas* called as *Patikar* make the scroll performance to entertain people. In such case, three persons jointly make the performance complete. In a very rare case, a single *Patua* performs all the three types of works. Even there where an individual does all categories of works, he is assisted by the members of his household.

The *pata* paintings or scrolls may be sacred or secular in character. There are several examples of sacred wall paintings in the inner spaces of the home, where certain rituals are performed on festive occasions. Medinipur scroll painters are not that much concerned with the sentiment of entire country's rural women folk. The artistic ability to draw on scroll and decorate may differ from individual to individual but knowledge and execution of such paintings continue to be an essential part of women's socialization. In earlier days it reflected various events and themes for their paintings from the epics of *Ramayana* and *Mahabharata*, varied legends, myths and religious stories, and they expanded the range to many popular, secular stories and

incidents happening in this sub-continent or beyond. Some talented *Patuas* frequently taking inspiration from those folk art forms with their utmost endeavour are trying to incorporate those specific elements into scroll art, to make it more elegant. Some of the *Patuas* namely - Dukhushyam, Shyamsunder, Ranjit Chitrakar, Gurupada Chitrakar, Manu Chitrakar, Dulal Chitrakar, Sanatan Chitrakar, Montu Chitrakar, Chandan Chitrakar, Amit Chitrakar, Tapan Chitakar, Prabir, Ganga Devi Manna Chitrakar, Rani, Swarna, Snehalata, Putul, Jhuma and Moyna Chitrakar – are much helpful to the researcher and shared their thoughts and ideas. They still want to carry out the lineage by adding new elements in Bengal *patachitra* tradition.

In Bengal there is an indigenous style of paintings, known as the *Kalighat pats* or *patas*; this kind of *patas* or *patachitras* are created by those who got settled around the goddess Kali temple in Kalighat, in Kolkata, the then Calcutta city. Although the prevailing temple was built in AD 1809, the location had been dedicated to the deity Kali since the fifteenth century. Rural *Patuas* started settling in the city of Calcutta at the middle of the Eighteenth century. Most of the painters were from the districts of Medinipur, Murshidabad and Birbhum. As the city of Calcutta grew under British, the Bengali residents developed the distinct *babu-bibi* culture⁵⁶. The *Pataus* using their creative imagination represented different aspects of urban life. The British having established within the country began to take interest in art, literature, and music. They setup institutions that correspond to a European style of studio art to the Indian artists; such School or style attracted traditional *Patuas* to the Calcutta city. According to Hindu belief, a holy relic of Goddess ‘Sati’ was preserved inside the temple altar. This gave the temple a special holiness.

Initially these artist communities were around the temple at Kalighat where there was demand for religious art. Gradually, they learnt the newer and faster techniques to increase their earnings. They created artistic outline to their scrolls and therefore the Kalighat painting style was born.

The historical study reveals that in the later part of eighteenth century from Medinipur and neighbouring districts, scroll painters moved to ‘Kalighat’ in Calcutta for their livelihood. So many cultured elites were visiting the holy place as pilgrim. In this confluence *Patuas* experienced a change in life. As per the demand from the art lovers, collectors, the scroll painter’s community accepted to bring the changes in

their *pata* painting style. Instead of long length scroll, they shifted to prepare short length scroll painting; this is why *Kalighat* paintings are generally square or rectangular in size. In Patuas language it is called *Chauka pata*⁵⁷. But it is clear that *Kalighat pata* painters did not make so lengthy scroll nor they concentrated on scroll narrative art. The *Kalighat* artists frequently focused on food items; such as huge blue-black freshwater prawns, a medium-sized fish and a *laau* or bottle gourd. The combination of bottle gourd and prawns make a dish known as '*laau-chingri*',⁵⁸ which is a traditional Bengali food.

Patuas as Nomadic Bards:

Patuas of Bengal are found mainly in the districts of Medinipur (East and West), Birbhum, Bankura, 24 Parganas, Murshidabad, and Purulia. In the late eighteenth century and nineteenth century, the only popular style of painting flourished in Bengal was the scroll narrative painting. This folk tradition is popular in rural Bengal from the time immemorial. These scroll paintings were done on silk and cotton cloth, in later years it is done on paper. The scroll narrators were villagers who toured from place to place and narrate from the epics and myths illustrated on their narrative scroll panels. They display their scroll during village fairs and festivals or in any *melas*⁵⁹.

The subject matter was preferred by most rural scroll painters, as demanded by their patrons, drawn largely from sacred- scenes of the *Ramayana* and the *Mahabharata*. They also paint from Tulsidas '*Ramcharita Manas*'⁶⁰, episodes from the life of 'Lord Krishna', 'Chand Saudagar'⁶¹, and *Mangal Kavyas*⁶². But one branch of this folk art shows considerable urban influence and was highly secular in content, and rich in social commentary.



A Chitrakar with bagful Scroll-paintings

Above image taken from Aditinath Sarkar's collection

Scroll-painter carrying his repertoire of scrolls in a canvas bag slung under arms, the *Patuas* stride from village to village across the paddy fields. Women, given purdah restrictions, were not meant to play the itinerant singing role, but now with the growth of the scroll itself as an item to sell, and less as a medium to earn, individual women painters are emerging in their own right. The *Patuas* designs and songs have always been communally owned once a song is heard and memorised, it may be used by any one and all. The *Patua* has even been known to buy a scroll from another *Patua* and show it from village to village if he thinks that it is better than the effort that they could themselves make. They believe that the lines sung as identification at the end of the song relate to their relationship to that performance only.

A short film (colour, 40 min, 2005), '*Life of women Patuas in village Naya*', directed by Lina Fruzzetti, Akos Ostor, and Aditi Nath Sarkar depict the life of *Patua* (*Chitrakar*) communities of West Bengal, India. The *Patuas* articulate the stories of Muslim saints (*pirs/peers and fakirs*) and also about the Hindu gods and goddesses. The *Chitrakars* of West Bengal follow Hindu, Muslim and Buddhist customs. The *Patuas* are half Hindu and half Muslim in their daily life.

Scroll Narratives Art: Region wise

Scroll Painting in Bankura:

The style of *pata* painting is present in Bishnupur which appears to be more lyrical than picturesque. The figures show real iconic effect. For instance, a scroll depicts the goddess of learning, Saraswati placed on a lotus pond with the sky above her head sketched in shades of appropriate colour. A beautiful crown amplifies the charm and grace of the deity. The north-western part of Bankura is a tribal zone and in this the *Santhals* are in majority. In the past, they painted scrolls on the theme of the origin of the Santhals. The story of the origin of the Santhals was pictorially presented through panels on the scroll. The *Patidars* of this region create a scroll, called *Chakkhudan pata*⁶³. After the death of a person, *Patidar* or *Yadav Patua*⁶⁴ visit the deceased family. Before the members of the deceased family, the *Patidar* performs the role of a tribal magician-priest for the peace of departed soul.

As per present trends, *Patuas* of Bankura, having good skills, make very rarely lengthy scrolls. They are very simple in nature. Mountains and soils are depicted in grey colors. They earn their livelihood by making ‘*Dasavater Cards*’ of gods. And also they make idols of gods and goddess. There is lots of demand for these two things. In Bankura district there is a village called Kadakuli⁶⁵; and the head *Patua*’s name is Sudhir Faujdar alias Sudhir *Patua*⁶⁶. *Sudhir Patua* is a well known and efficient idol maker. During *Sharadiya*⁶⁷ festival, he has no breathing space. Always busy with *pata* painting and idol sculpting, and then depicting ‘*Dasavater Tash*⁶⁸’ painting with its every minute detail. *Patuas* of Bankura district technically have shown much more skills, outlines are bold, prominent and clear. For example, *saris* or clothes filled with nice flower motifs, folds are looking like women ponytails, many parallel lines closely drawn, and maximum figures painted with profile portraits. In the back ground, red or a *geru* type color is dominating. Eyes are drawn very prominently. There is a similarity with Jamini Ray’s paintings or Jamini Roy looked to the living folk and tribal art for inspiration. Simultaneously yellow colours are also used. They painted maximum themes from myths or epics. They do not paint contemporary or social issues oriented scrolls. Scrolls are just one foot wide and 20 feet long. According to scholars view *Patuas* of the neighboring district Purulia also make narrow width scrolls. Vertical transmission and peer transmission are mostly visible in Bankura scrolls.

Scroll Painting in Purulia:

A majority of *Patuas* are found in Jhalda, Barabazar, Manbazar, Jaipur, Raghunathbari and Purulia districts. *Patuas* of Purulia district depict scroll on Santhals or tribal life such as *Santhals janma britanto*⁶⁹, *Chakkhudaan scroll*⁷⁰, *Jadu Scroll*⁷¹, *Vaitarini scroll* and *Yama scroll*⁷². Last four scrolls come under *Parani*⁷³ scrolls. *Jadu* or *Jadav Patuas* live in hilly areas; they are all dependent on their *yajmanas* (patrons) or clientele. *Yajmanas*⁷⁴ are tribal people only. They mostly paint the sufferings of deceased soul. Some expectations were not fulfilled when she or he was alive, that is why her/his soul is suffering in the heaven. So, deceased soul has to be relieved from pain. *Jadav Patuas* do this ritual performance and get remunerations.

They paint skin colour in dark brown. Nose is very small and it is almost pasted with face. Mostly they paint human forms or figures in profile. Colors are dull, pale and brownish. Scrolls have many panels, very lengthy scroll but narrow, hardly 10 inches width. They pursue very bold approach in lines. A wash of light brown or sepia tone spread uniformly all over the scroll surface. It gives a feeling, that there is scarcity of pigments on the scroll painting surface. Entire space is fully occupied by forms and figures, makes it very crowded composition. Vertical and peer transmission give more strength to Purulia scroll painting tradition.

Scroll Painting in Murshidabad:

In Murshidabad district *Patuas* were influenced by Mughal and Rajasthani miniature paintings. The legacy of Islamic culture still finds a strong foothold in this district.

It was full of vitality in its indigenous cultural expressions, but figures incorporated with refined transfer of chromatic value with apertures of powerful colours. They have depicted every detail of scroll painting. Figures are elongated, angular with restricted range of figural types. Figures are set magnificently against red background but the political turmoil of partition left them in despair. They were not able to repair that financial loss, later on. Contemporary subject matter and social issues have not been incorporated. Murshidabad *Patuas* are not inspired by horizontal transmission.

Scroll Painting in Birbhum:

Patuas of Birbhum district are little bit slow but quality wise Birbhum scrolls are better than Medinipur scrolls. They are depicting healthy appearance in body gestures. Characters of gods and goddess are livelier than Medinipur. Typical images of Rama and Ravana wearing shoes while they are fighting. *Hanuman* is standing nearby; it is the influence of Kalighat style of painting.

Mountains and soil are treated in grey color. Background of scroll is painted in red colour. Here red is the most dominating colour. They are using shades on human body. Sari motifs and border designs are more skill oriented. They are popular for the use of mythologies in their thematic structure, which continues to dominate their creative quests. Birbhum *Patuas* seldom explore contemporary or social issue oriented subject matters. Uses of green in back ground are very rare. They have done less hard work in border designing part. Birbhum scroll shows much more simplicity in terms of colour. Colours are not exuberant.

Patuas of Birbhum prefer to maintain the traditional myth and epic themes. In daily life the *Patuas* of Birbhum are accustomed with mixed rituals, Hindu, Muslim and *Vaishnava*. Eminent *pata chitrakar*, Banku *Patua* lives at Satpalsa village. He is an experience *Patua* in Birbhum district; he also visited USA and UK. Depictions of human figures are distinguishable from the old and the young, from a happy to a sad man. Vertical and peer transmission is mostly visible in Birbhum scroll narratives paintings.

Scroll Painting in Medinipur:

The *Patuas* of West Medinipur are mostly found in Naya, Maligram, Keshiari, Keshpur, Narayangarh and Binpur villages. They are the backward caste/ community of Bengal. They follow dual culture in their daily life. Cultural traditions of Hindus and Muslims were mixed in their blood. After the death of family members, some *Chitrakars* or *Patuas* put fire on decease's face and then bury the dead body. This community is friendly in nature. Though they are living below poverty line, they welcome visitors to their home and provide refreshment as well as good hospitality.

Due to the inspirations from the surroundings, the *Patuas* of West Medinipur prepare colourful scroll in bright and vigorous colour. Unlike, Purulia or Birbhum dry districts, Medinipur is fertile with full of greenery around. It is their hereditary culture to acquire knowledge of myths, epics, folk tales and regional tales. Unlike, the academic art forms, the folk artists of Medinipur follow their own locally developed formal, technical and anatomical aspects. The innocence and the simplicity of *Patuas* is the distilled expression of the essence of folk element. Theme wise it is clearly visible that the *Patuas* of West Medinipur are evenly balanced between the epic, mythological, contemporary and social issues. It is a kind of attitude where we find the *Patuas* of West Medinipur are blending their creative simplicity with contemporary themes such as *Nirbhaya* rape case. *Patuas* are nurturing an inborn talent to reciprocate their ideas and feelings to the rural audience with spontaneous narrative expression. That way, they entertain and educate the rural mass of Bengal.

Patuas of West Medinipur pursue three kinds of transmissions such as vertical, horizontal and opec is uniformly incorporated into their scroll paintings.

Patuas of West Medinipur are quiet smart than the *Patuas* of East Medinipur. They can easily understand patron's or client's view. They are capable to work as per patron's need. Scholars can say Medinipur *Patuas* are little bit advanced than other district's *Patuas*. They depict nice border designs with leaves and floral motifs on commission based scrolls. The *Patuas* of Medinipur have a contemporary taste and they could deal with many themes. Themes are evenly well balanced between the mythological, contemporary and social issues. *Patuas* of West Medinipur and East Medinipur are more progressive to compose scroll narratives. *Patuas* of East Medinipur are mostly found in Nirbhaypur, Basudevpur, Narajole, Hobichak, Thekuachak, and Keshabbarh villages; Eminent *Patua* Niranjan Chitrakar is living in Hobichak village of East Medinipur and his scroll narration is lively, spontaneous and bold. He is above sixty years old. If scholars try to realize his narration tone, definitely it will remind them the tune and rhythm of *Tarja*⁷⁵ song and *Kathokatha*⁷⁶ tunes. *Patuas* of both districts take advice from Dukhushyam Chitrakar though he is a resident of Naya, West Medinipur. This is why designing of scrolls and the border designing are similar. They can easily understand client's requirements. Lines are very bold, colors are vigorous and vibrant. They depict dots in white color. Use of green is more in Medinipur scrolls. But it has been observed that there are some

differences in narration style between East Medinipur and West Medinipur. West is having *Bauls and Fakiris*⁷⁷ influence and east is having *Tarjaa*,⁷⁸ *Keertan*⁷⁹ and *Kathokatha*⁸⁰ influence during narration of scroll. Figures are usually composed with three quarter view of faces, frontal shoulders and torsos, puffy chest with capriciously attached arms and limbs in profile. Eventually, vertical, horizontal and peer transmission all are uniformly incorporated in Medinipur scroll painting.

Scroll Painting in 24 Parganas:

The *Patuas* of 24 *Parganas* South they have taken more influences from Medinipur districts (East and West).

They have used greener colour in scroll paintings, depiction of human figures and motifs carrying similarity with Medinipur scroll. As per as the themes are concerned they are also flexible like Medinipur *Patuas*. As a subject matter the *Patuas* of South 24 *Parganas* district uses mythological themes along with contemporary themes. Three kinds of transmission are clearly visible in South 24 *Parganas* scrolls. Above all the *Patuas* or *Chitrakars* are endogamous community. Their ritual like births, marriages and deaths also follows in a mixed pattern. After death while cremating the dead body first they will put fire on the face then they will take it to burial to perform others rituals. They will dig a ditch of three and half feet and then body is buried.

Life of *Patuas* in Contemporary Times:

In West Bengal, the present number of practicing *Patuas* in different districts could be about six hundred. Village Naya in West Bengal has become a major concentration of the *Patua* community. In Naya Village there are over sixty five to seventy families now living and each family has an average of three to five members who are active in painting. This village is having huge open space where children can play and village cultural activities take place quite frequently. The front balcony is the usual place where the family gathers to engage with scroll painting work, while children play in the front yard. The houses are built mostly with mud and thatch roofs covered with hay or tarpaulin or corrugated tin or asbestos sheets and some have terracotta tiles; supply of electricity and water are quite inadequate, and half of the houses have *khata-toilets*⁸¹ and flush toilets are very rare. There is a health centre and

one doctor attends to local patients. However, the medical treatment being expensive, they face financial constraints. Sometimes, traditional quack doctors are often the choice. Houses are built by impermanent materials which also need repairing after every rainy season. Now they are replacing by asbestos sheets. Drinking water is supplied from the bore wells of which there are quite a few in the village and during summer time water level goes down.

Scroll- painters or *Patuas* begin their day with painting work while they paint their scroll art they arrange the art equipments and scroll at the front balcony. Most of the scroll painters and their family are involved in these activities. This balcony is not only the place where the family is engaged in painting work but also serves to be the place where scroll painters receive their visitors. They display and discuss about scrolls before the audience. Sometimes they talk to the neighbours share ideas with them; they also watch their children playing around. The *Chitrakars* in Naya village have taken a proactive role to explore the city-opportunities. In this process, they have created a space of their own by exposing the tradition in the cities, as the value or essence of scroll narrative paintings or its altering status is hardly recognised outside the village. Among many, Gurupada Chitrakar, Duhkhushyam, Shyamsunder, Ajit Chitrakar, Manu Chitrakar, Kartick Chitrakar, Dulal Chitrakar, and Rabin Chitrakar's contribution to society can be remembered forever. The modern scroll narrative styles are combined with the traditional repertories to amuse the audiences. Nonetheless this fine creativity and capacity to absorb new themes is often discouraged by the rural patronage.



Ajit, Amar and Pulin Chitrakar are the iconic characters in the Bengal Scroll painting. The above picture is from Amitabha Sengupta's collection.

Gradually life changed as new opportunity opened for these folk artists, they started receiving invitations to attend the crafts fair, workshops, exhibitions and sales in the different metropolitan cities of India. Always they are facing challenges in life; they do not have good and hygienic houses. Few *Patua* families gain cemented room with an attached toilet; sometimes bricks build rooms as part of their adjacent mud and thatch built house. They also have electricity and telephone connection. Many *Patuas* are now using mobile phones. *Patuas* like Rani Chitrakar, Swarna Chitrakar, Manu Chitrakar and Gurupada Chitrakar all of them have gone abroad and also getting invitation from abroad; they have also found opportunities to visit USA, UK and Sweden. But this opportunity is restricted to limited *Patuas*. In Naya, it is common with woman *Patuas* to remain involved with daily chores in household work, taking care of their children and also engage in scroll paintings. Some of women *Patuas* attend workshops in different places and different cities.

Swarna Chitrakar has five children; eldest two daughters were married off below 15 years of age. *Chitrakar* community normally marry within their community. According to many scholars they are endogamous community. But exceptions are always there, as per example Swarna Chitrakar married a man who is not at all *Chitrakar*. Jhuma Chitrakar came from a Hindu as well as non *Patua*'s family. Rabin Chitrakar's wife, Noorjahan came from poor Muslim family; they do not paint scrolls at all. In 2003 Swarna Chitrakar attended a workshop in Sweden; she was

accompanied by her brother Manu, this workshop was organised and sponsored by *Dikshana Chitra* of Chennai.

Very few organisations are playing a vital role for the establishment of *Patuas*. Recently one woman *Patua* from Naya, Nalina Chitrakar has visited Paris to perform her scrolls under the management of *Banglanatak dot com*; an existing coaching centre conducting training for past four-five years. Every year in the month of November, from 18th -24th for eight days an interactive folk fair is being conducted by an NGO and *Banglanatak dot com*. A well-organized program in *Patua* village Naya, represents a good number of city patrons; Madhubani painters from Bihar, *Baul* singers from Bengal, *chhou*- dancers from Purulia, Bengal are invited to show case their works.



From left: Dukhushyam Chitrakar showing Rabindranath Scroll; Shyamsunder and Kandu Chitrakar displaying the scroll painting in Naya Scroll art fair in 2011, images from Amitabha Sengupta's collection.

Bahadur Chitrakar is another active *Patua* from Naya village. Like Gurupada and Khandu, they visit various places in the neighbouring districts of Medinipur and collecting Santhali old and new scrolls. Gurupada Chitrakar attended the workshop in 2011 on HIV/AIDS in Philadelphia, USA. While *Patuas* going abroad along with their individual scroll paintings, *Patuas* carry some selected works of other scrolls to sell. Few expert *Patuas* also make use of their familiarity and easy access to remote villages where they would buy rare scroll paintings at cheaper price. It has been

observed, that many exquisite collections of old scrolls that need immediate preservation are in reality waiting for good deals from agents. One resource centre's building has been constructed by European Union, but work did not begin.

Bahadur chitrakar sometimes earn some pocket money by showing his old movie box. Bahadur Chitrakar is having a rare collection that is peephole movie box; once upon a time movie box was used as popular entertainment in village. Karuna Chitrakar, a woman *Patua* painter from Naya village has created her autobiographies in scroll-versions. These stories describe the struggle, displacement and anxiety. They also give certain information about the pattern of change in the area, and the events that have affected their life. Traditionally, the *Chitrakars* visit the villages or go to crafts fairs and workshops; but for long trips, they go to other states. Women *Chitrakars* when they move out from home, always take male companions may be brother, husband or any other closely related male member from the village. Rahim Chitrakar says that the *Patuas* did not always sell their scrolls. They prefer to display scroll in villages to get nominal remuneration but enjoy this ancestral practice of painting scrolls, then displaying them as illustrations for their storytelling process.

It is only during the last few decades that the *Patua* tradition has come to be known not because of its association with oral and visual performance but with explicit varieties of painting which has rendered such art works quite famous and are treasured. The energetic role of the *Patua*'s oral tradition is that the practice of storytelling is still found occasionally in contemporary West Bengal. It is classified as a form of begging. There has been an obvious shift in the genre, from a primary oral tradition. Also there was very obvious shift in the genre, from a primarily oral tradition it has transformed itself into a visual practice.

Nowadays it has been observed that *Patua* community is encouraging their children to receive school education as well as higher education and find profession of their choice. Bishnupada Chitrakar, another active *Patua* from Naya village encourages his children to receive school education. Hasmat Chitrakar is the eldest son of Bishnupada Chitrakar, who did not show any interest to pursue scroll- painting tradition. He has completed his twelfth standard with first division; a few years ago he was living in Mechada town in Howrah district, working in a workshop as an apprentice for fine designs on wooden furniture. The second son of Bishnupada, is

Hasem Chitrakar, has chosen *pata* painting as a career. Third one, Hamid Chitrakar learns *Zari* work for the textile industry in Dhulagori, in Howrah district. Khandu Chitrakar and his wife Radha Chitrakar both are active and popular *Patuas* in the Bengal *patachitra* arena. Khandu Chitrakar is a frequent traveller to any art and crafts exhibitions or fairs or workshops. Always he has shown his restless struggle to keep his name updated in the tradition of scroll art. His son's name is Prabir Chitrakar; he attended art fairs in Kolkata, Delhi, Mumbai, Bangalore and Chennai.

Of course the prospect of sales in these fairs is usually high and fetches a decent worth too, but these occasions are insufficient to form each finishes end meet. Financially constraints are constant for outstanding *Patuas*, it is quite tough for Khandu Chitrakar, as he has a large family to support. It is a well-known fact that *Patuas* generally marry within the community, as one of the daughters of Swarna Chitrakar's is married to Khandu Chitrakar's second son. Another daughter of Swarna is married to Dulal Chitrakar's fifth son Uttam Chitrakar.

Dukhushyam is a known name from Naya as well as from Bengal folk art scenario. He is one of the seniors and active scroll painter in Naya Village. He is well experienced to depict fantastic scroll narrative art, simultaneously he is creatively endowed with skills to create and compose narratives songs. Besides this, he has received several awards. Being the first person from Naya, he travels abroad, to Italy and Japan. However, Bengal folk artists, availing several trips to abroad but do not fetch income for a long-term financial stability. Dukhushyam is known as a charismatic figure in Bengal and outside Bengal. He is the one who has contributed to the workshops in many ways. Most significantly he plays greater role in encouraging women *Patuas* of Naya village. He has shown great interest in traditional technique of scroll painting and musical composition which was pursued almost exclusively by male *Patuas*. The award winning documentary film made on him '*Singing Pictures*'⁸² was released in A.D. 2006, this film contains extensive materials about the hardships and ultimate triumph of fifteen women *Patuas* in the village of Naya and all of them are his disciples. They formed a cooperative society to promote the traditional craft of scroll narrative paintings. They developed the consistency of composing and performing the narrative-songs related to the scrolls.

Dukhushyam Chitrakar has created and composed scroll narratives on his own life, a kind of autobiography. Dukhushyam is also one of those who have their original scroll-songs. He is the first scroll narrative painter of Bengal who has depicted *Sampradayik Sampriti*⁸³ scroll, based on the Hindu-Muslims community harmony. This narrative song found much popularity. One can say he is the living legend of Bengali *Patachitra* culture. Many publishers have published Dukhushyam's poetry, stories and narratives. In 2011 one worthy book on Dukhushyam Chitrakar's *Patua Sangeet*, '*Dukhushyam Chitrakar O Patua Sangeet*' edited by Sujit Kumar Mandal was published⁸⁴. Another book on his poems and songs were published in a journal called "*Aakhar*"⁸⁵ edited by Debasish Biswas. Like, mystics of *Sufi* singers, he emphasizes on his scroll song that all gods are same, and we are the children of that single supreme power; therefore we are really brothers who go by different names.

Mantu Chitrakar⁸⁶ is born into a scroll painter's family he is the younger brother of eminent Gurupada Chitrakar. He has been practicing with colours since he was a child, like his own son Sanjay, who at nine turns out charming pictures. Mantu started learning early from the elders in the extended family, imbibing consciously and unconsciously all the identity markers of his tradition. He learnt a way to paint and colour, fastidiously getting ready all his scroll paintings from natural component—the black of burnt rice husk, the yellow from turmeric, mixes every colour with the sticky fluid of the *bel*⁸⁷. He sings the conventional Bengali narratives using high pitched vocal cords with rhyme and rythem. He remembers stories from the folk tales, epics and native myths. Mantu's dedication towards scroll painting as well as his passion for art set him as a good artist. His involvement in the narrative art is surely stunning to all. One might not know the language he sings in Bengali, but certainly audience can recognize the anguish, the pain, the pathos and the joy through his narration. Visualizing him unfurl the scroll panel after panel and pour his heart out in his singing out the narratives, one can be thrilled. With his blatant power of his voice singing with no accompanying instruments truthfully gives a spiritual experience. For Mantu, his art is not simply his resource but conjointly expression of his mind interconnected with the life.

His longing to introduce something new in the form and content has taken him far in his imaginative journey. Mantu is ambitious and all through he looks for new ideas and narratives. He takes inspiration after hearing the news on radio, television, and newspaper. English or Hindi languages he may not understand, but definitely he understand the tales or stories he has heard. Important discussion about any incident or the news on natural calamity are churning around him – the whole thing is worthy to him. Listen to news to find a way into the story he is telling. The knack is to find one's own inspiration, and take it on a journey to create extraordinary works.

The work of art created by him is like a pearl in a shell – an inner most idea to which meaning and metaphors are added to construct an impressive and extraordinary climax. Mantu Chitrakar's range of scrolls includes traditional, religious and folk tales as well as contemporary issues such as the '*Earthquake in Gujarat*' in 2001, religious riots, women's rights, HIV/AIDS and on the environment. Mantu experiments with cultural items telling a familiar story in a different manner. His scroll on '*The French Revolution*' portrays very much Indian faces and is accompanied with a narrative in Bengali. His attention to the historic authenticity featuring in the last panel, a guillotine with a severed head of the King of France *Louis the XIV* is worth noting.

Scroll artists need to have a good skill in music and telling story to narrate their scroll paintings. One must have an extreme sensibility to the content and therefore the ability to relate a static *patachitra* medium with two dynamic processes is possible. One has to compose with emotive force to convey meaning to the painted themes in the scrolls. Mantu chitrakar is ready to do this with great elegance. The scroll he painted on the overwhelming earthquake incident in Gujarat in A.D. 2001 begins with an uprooted tree painted hanging upside down; the roots are projected towards the sky. This dramatic image sets the tone for the song that is in essence of feeling for those deceased and those people left heartbroken. In all his scrolls contemporary issues taken from the news reports such as the violent Hindu-Muslim riots in Gujarat became the themes. "*The Gujarat Riot*" scroll is convincing not merely in its visuals but in addition for the song he specially composed famously known as '*Ek Maaer Santaan*' i.e., they are the children of one mother.

Jaba Chitrakar, the wife of Mantu Chitrakar, began her painting on the scrolls after her marriage and the birth of her children. While she was asked about her *Patua*

career she says- initially she was cautious and afraid of spoiling the paper and wasting the paints. She began her carrier by applying pigments within the blocks in Montu's bigger paintings. Soon, she was not just content with colouring of Montu's work and not to blindly copy her husband Mantu's work. She began experimenting on small sheets of scrolls. She saw many old Santhal *Jadu Patuas*' scrolls from eastern India, illustrating the story of Santhal origin and village customs. Roused by these, she began to create little drawings and consequently progressed to larger scrolls portraying Santhal village life scenes of hunting, dancing in the rice fields.

Her work varies from the works of Mantu; she uses multi-coloured backgrounds with thick, bold brush strokes. Whereas, in the *Jadu*⁸⁸ scrolls, the drawings are thin and delicate against a white base colour. She has created her own imagery and style of painting in a very minute manner. She is making a distinct place for herself as an individual artist, learning some of the songs and overcoming her shyness to sing in public.

The researcher, always can remember the indulgent of the Ranjit Chitrakar, son in law of eminent *Patua*, Pulin Chitrakar, his date of birth-29th January 1957, with whom the researcher attended a workshop in the Madhubani Town Hall, Madhubani, Bihar, organised by EZCC (Eastern Zonal Cultural Centre and Bihar Human Resource Development Department), Patna, Bihar from 14th July to 20th July 1990. Ranjit's youngest son Siraj ud – Daulah Chitrakar is the only boy from Naya village who has got admission in Govt. College of Art, Kolkata. Ranjit famous for his dedication in the field, his Ramayana Scroll of 45 feet and Chandi Mangal scroll of 50 feet is beckoning the research scholar. The researcher worked with him at the Center of Folk Culture Studies, the University of Hyderabad in June 2014 and in the department of Fine Arts, Lovely Professional University in March 2018. Artist, critic and art collector Jagdish Mittal always praise his artistic skills.

Not only scrolls, women *Patuas* of Medinipur have shown an efficiency to execute folk dolls. Women *Patuas* make clay toys, known as *Jo-putul*⁸⁹. The clay toys are first dried in the sun and then low fired in the oven. The toys are painted with lacquer. The popular images are 'mother carrying her child with a basket on her head'; 'woman carrying water pitcher at her waist'; among other popular forms are horses, elephants and parrots. These toys are smaller and have simple, rather primitive method which in Bengali known as *tapa- putul*⁹⁰, a process of obtaining form and character by pressing clay with fingers. It is an age old style yet popular in villages of

Bengal as clay idol. They also make small clay idols in green, red and blue colour during *Sharadiya puja* like goddess Durga and Mahisasura, goddess Laksmi, Ganesh, Kartik, Jagadhatri and Swaraswati. These are like panels with holes in the back for fitting on walls. These are.

Children of *Patuas* receive school education at free of cost; it has become most accessible to most of them which is free up to class VIII. Schools in Naya village as well as rural areas, provide the students with reading material and writing slates and chalks at free of cost and government also provides them with mid-day meal. This privilege is partially revoked or withdrawn from class VII to upper classes. Although there are no fees, except for an annual development fee, books are to be purchased, which is quite a financial burden at their end; it is more problematic for families having more school going children. In reality, most families are failing to continue and very few children have interest to complete school beyond the secondary level.

Now a day's electronic entertainment media like TV channels, cinema, and computer connected to the internet or mobile phones connected to the internet, internet chats etc., have posed a real threats to the *Patuas* or Scroll- narratives painters by accelerating the erosion of their patronage base⁹¹. Subsequently, some Bengali intellectuals have pointed out that the *Patuas'* scroll art is becoming a dying tradition.⁹²

Thus, the *Patuas* in Bengal are a traditional nomadic group practicing the art of scroll narrative. One of the significant features of the community is that they belong to both the religious realms of Muslim and Hindu. Being Muslims, the rites of passage is connected with Quranic prescriptions and at the same time having got converted from the Hindu belief system to Islam they also accommodate Hindu ritual practices. This makes them as a distinct community thereby they could cater the audiences belonging to both the religious groups i.e., Muslim and Hindu. On one hand, this phenomena positively helps in sustaining the *Patua* nomadic community through the centuries and on the other hand, this also acts negatively as their identity is blurred between the two religious realms which place them in perpetual liminality, i.e., between and betwixt. Therefore, *Patuas* remain not as a bard community but as a nomadic community. Even their nomadism is restricted due to regional language and

cultural practices. The regional traditions (dialects and local culture) within the *Patuas* has become so glaring that their itinerary is confined to few districts as mentioned elsewhere in this chapter. Their narratives are mostly constructed from the Hindu mythologies, local legends etc., and composed in the poetic narrative form using folk tunes. The lyrics composed and the singing pattern of the *Patuas* or influenced by the local patrons and hence, some of the *Patuas* became popular within the localities. However, in recent times due to the impact of modernity and globalization, the *Patuas* are faced with a challenge to sustain their traditional livelihood and ensurance of patronage. The *Patuas* have found a way out to face the challenge through their technique of visuality in their scrolls by adapting to new tools to depict innovative imageries. With this, they could even sell the scrolls as art pieces to the art lovers as a part of their revitalization of their culture. Some of these issues are being addressed in the forthcoming chapter.

¹ Ancient caste system in India, which was broadly divided into four *Varnas* such as *Brahmins*, *Kshatriyas*, *Vaishyas* and *Shudras*.

² Jati it is a subdivision of Indian community as per their social order as well as engagement in a particular profession or trade.

³ Y A Sudhakar Reddy, "The Religiosity of the Marginalized: Reflections in the Bard Tradition of Andhra Pradesh". in J Bheemaiah, Ed. *Dalits and Social Marginalization*. Jaipur: Aavishvar Publishers, distributors in Jaipur, India, 2012. PP. 36-64, ISBN 978-81-7910-395-1.

⁴ *Pats* means variety of scrolls painted by *Patuas*.

⁵ Suniti Kumar Chatterjee, *Origin and Development of Bengali Language*. Calcutta: Calcutta University Press, Vol-II, 1926.

⁶ Who Paints scrolls or *Patas*.

⁷ Associated with carpentry works.

⁸ Engaged with the profession of magic and jugglery.

⁹ *Tabiz* meaning an amulet ornament, gem, or scroll type, or a package containing.

¹⁰ Dealing with twelve households.

¹¹ Dealing with twenty-two households.

¹² *Patuas* performance is associated with seven villages.

¹³ *Patuas pata* performance is associated with eight villages.

¹⁴ Actually they are *malakar* in Bengal they deal with flower related business, it may be natural or artificial.

¹⁵ A group of *Patuas* are engaged in making and repairing olden day's kerosene lanterns or gas lantern by melting *jhal* or aluminum cakes.

¹⁶ This group of *Patuas* is engaged preparing sharp hooks, spines, traps or nets to catch snakes, fishes and wild birds.

¹⁷ An aged *Patua* presently departed named as Pulin Chitrakar given this statement during scholar's first field work at Naya village in October 2006.

¹⁸ Bholanath Bhattacharya, "Pat, Patua and Aamra". *Anvisha*, special issue, 1973. P.19.

¹⁹ *Mal* and *Bedia* both are nomadic community.

²⁰ A little song.

²¹ Apabhramsha adds inflectional additions to words to maintain a strategic distance from perplexity.

²² Amitabha Sengupta, *Scroll Paintings of Bengal: Art in the Village*. Bloomington: Author House, 2012. PP.52-53.

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- ²³ *Ibid.*
- ²⁴ The poetic lyrics in which rhythm meets with each and every two lines.
- ²⁵ Amitabha Sengupta, *Scroll Paintings of Bengal: Art in the Village*. Bloomington: Author House, 2012. PP.52-53.
- ²⁶ Shanti Lal Nagar (tr.), *Brahmavaivarta Purana*. Vol I. Delhi: Parimal Publications, 2005. PP. 41-46.
- ²⁷ Folklorist and the man of science Gurusaday Dutt wrote this truth in a book '*Patua Sangeet*'. Scholar Dutt has mentioned about his interview with Chabi Lal Chitrakar, who belongs to *Panuria* village, District *Birbhum*, West Bengal.
- ²⁸ *Azadirachta indica*, and is native to India and the Indian subcontinent
- ²⁹ This myth collected from scholar Chittaranjan Maity, as he interviewed to *patua* Ajay Chitrakar. Cited from: Chittaranjan Maity, *Prasanga: Pat, Patua O Patua Sangit*. Kolkata: Sahityaloke, 2001. pp.37-38.
- ³⁰ In Muslim culture, cutting (circumcision) a small piece of skin over the penis is termed as *Khatna/Sunnat*.
- ³¹ Outsiders or neighbours should not touch the Babys
- ³² A kind of sweet rice made.
- ³³ Cutting a small piece of skin over penis is termed as *Khatna Deya/Sunnat*.
- ³⁴ The ritual of applying turmeric on Human body.
- ³⁵ Middleman or marriage broker.
- ³⁶ On the wedding day earlier the marriage ceremony a sacred turmeric paste applying ceremony is determined mostly in the region of Bengal (comprising Bangladesh and Indian state of West Bengal). It is part of an elaborate series of celebrations constituting the Bengali wedding. It is going to bring glow to their skin (bride as well as groom).
- ³⁷ Muhammad-ur-Rasulullah is unique and supreme power.
- ³⁸ Dowry.
- ³⁹ Muslim religious scholar.
- ⁴⁰ Applying vermilion in the hair apart.
- ⁴¹ A priest level personality.
- ⁴² Prayer or reading Namaz.
- ⁴³ Covering the decease's private place by new cloth.
- ⁴⁴ That is pertinent for female dead body, earlier than keeping the body into the burial channel the deceased private parts are likely to be washed and tied with the aid of new clothes. The presence of women is directed to perform this ritual.
- ⁴⁵ Muslim Paradise is described in the Quran in very plain words. A woman who died after marriage will be with her husband in Paradise.
- ⁴⁶ Four branches of date leaves to be planted in four angles of the grave by reading from sacred *mantra/hymn/ text*.
- ⁴⁷ When they are reading Namaz they pray for peace to the decease departed soul; whereas all the men are standing at the cemetery ground.
- ⁴⁸ Four close related individuals otherwise any four persons will stand at four corners of the decease grave look towards the West and pray for peace of the departed soul.
- ⁴⁹ After coming back to home they will read from sacred text and appeal to Allah for peace of the departed soul.
- ⁵⁰ Religious discussion.
- ⁵¹ Reading from sacred text while *Patuas* are sitting over a wide spread mat in a circular form around a container of full wet gram seeds. *Chola* means Chana or Bengal Seeds, *poda* means read.
- ⁵² The ritual prayers prescribed by Islam to be observed five times a day.
- ⁵³ H H Risley, *The Tribes and Castes of Bengal*. Calcutta: Bengal Secretariat Press, Vol.-II, 1891. PP. 169-170.
- ⁵⁴ Muslim saint but worshipped by Hindu and Muslim.
- ⁵⁵ Scriptures.
- ⁵⁶ This *babu* culture was mostly fostered by the zamindari system and the wealthy class of Bengal. They used to keep a permanent woman or *Bibi* for their entertainment. They were covered with gold ornaments and had nose pins, bangles and earrings of diamonds even.
- ⁵⁷ Square or rectangular pats/scrolls well known as *Chouka* or *Chouko pats*.
- ⁵⁸ *Laau - Chingri* means a recipe made from prawn and Bottle gourd.
- ⁵⁹ Village fair.

⁶⁰ Also spelt as *Ramacharitamansa*, is an epic poem in Awadhi dialect of Hindi, composed by the 16th-century Indian Bhakti poet Goswami Tulsidas. *Ramcharitmanas* literally means "Lake of the deeds of Rama".

⁶¹ According to *Manasa Mangal Kavya* Chand Saudagar is an eminent marchent as well as ardent devotee of Lord Shiva. He never considered Manasa as a Goddess.

⁶² *Mangal-kavya*, "auspicious poems", a type of eulogistic verse in honour of a popular god or goddess in Bengal (India). The poems are sometimes associated with a pan-Indian deity, such as Shiva, but more often with a local Bengali deity—e.g., Manasa, the goddess of snakes, or Shitala, the goddess of smallpox, Chandi or goddess Chandika the savour of destiny or the folk god Dharma – Thakur. These poems vary greatly in length, from 200 lines to several thousand, as in the case of the *Chandi-mangal* of Mukundarama Chakravarti, a masterpiece of 16th-century Bengali Literature. *Mangal-kavyas* are most often heard at the festivals of the deities they celebrate. Cited from: Yazijian, Edward M. *The Chandimangal of Kavikankan Mukundaram Chakravarti*. Gurgaon: The Penguin Books India, 2015. pp.1-3. Also see URL: <http://www.britannica.com/topic/mangal-kavya>.

⁶³ Eye giving scroll.

⁶⁴ who moves in tribal's houses only.

⁶⁵ Here Yadav patuas paint scroll.

⁶⁶ He painted a scroll on the austerity of some goddesses, those goddesses used to worship in *Malla* ruler's kingdom. *Adi Malla* was the founder of the *Malla* dynasty. Till this date the successors of the '*Malla dynasty*' are pursuing the same cultural tradition. They are worshipping those goddesses in their palace in form of idol. On few themes *Sudhir Patua* likes to depict scroll paintings very much. Those are *Bada Thakrun*, *Mejo Thakrun* and *Pataeshwari*. These are the goddesses worshipped in the palace of Malla rulers.

⁶⁷ Festival of Durga puja, Lakshmi puja and Kali puja occurred during autumn, autumnal- sharadiya.

⁶⁸ *Dasavater Tash* describe about ten incarnation of Lord Vishnu, because *Vishnupur* or *Bishnupur* was ruled by *Malla* rulers. They embraced *Vaishnavism*. '*Mallo dynasty*'- The land is also called *Mallobbhum* or *Mallabhum* after the *Malla* rulers of this place, who paid tribute to Gupta ruler *Samudra Gupta*. The *Malla* rulers were *Vaishnavites* and built the famous terracotta temples during the 17th and 18th century at this place.

⁶⁹ A non-Aryan community is *Santhal* or *Santal*. As per *Santhal* myth their gods (*Trimuthy*- Lord *Krishna*, *Balaram* and their sister *Subharda*) *Maran Buru* or *Thakur Jiu* first created four aquatic creatures those are snake, tortoise, fish and crab. Then some a lot more marine creatures created like earthworm, crocodilian reptiles. Lastly *Santhal* were created.

⁷⁰ *Yadav Patua*/ tribal *Patua* goes to deceased house draw eyeball in front of his family members and demands desired remuneration.

⁷¹ Magic Scroll.

⁷² *Vaitarini Scroll* and *Yama Scroll* comes under *parani* scrolls means fate of the soul and how will be treated after death.

⁷³ Help to surpassing the disease soul to another world.

⁷⁴ Those who respect *Yadav Patuas* and pay remuneration.

⁷⁵ Singing performance mingled with debate.

⁷⁶ Folk debates accompanied with narratives.

⁷⁷ Action oriented folk songs.

⁷⁸ Folk song mingled with lot of arguments or debates.

⁷⁹ *Keertan*, this word came from *Sanskrit*, that means reciting or singing

A genre of the religious tale through the melody. One can say of connoting a musical form of narration, particularly of religious or spiritual thoughts.

⁸⁰ Folk performance with actions, songs, and debates.

⁸¹ *Stools* preserves in a big bucket and replaced every four five days, which is very much unhygienic.

⁸² Directed by *Akos Ostor* and *Lina Fruzzetti*, "Singing Pictures : Women Painters of *Naya*", a documentary film made in *Naya* with some older men, established folk artists, among the most charismatic figures are *Dukhushyam Chitrakar*, an Indian artist, author and film director *Aditi Nath Sarkar*.

⁸³ Communal unity or communal harmony.

⁸⁴ *Sujit K Mandal*, *Dukhushyam Chitrakar O Patua Sangeet*. Kolkata: Gangchil Books, 2011.

⁸⁵ *Shalim Mallick*, *Akhar*. Kolkata: Arpita Prakashani, 2011. PP. 3-25.

⁸⁶ There are two *Mantu Chitrakar* in *Naya*, one is the brother of eminent *Gurupada Chitrakar*, another one is efficient scroll narrator *Mantu Chitrakar* really he is having indigenous and magnificent narrating and entertainment skills.

⁸⁷ Wood apple, (*Aegle marmelos*).

⁸⁸ Magic scroll.

⁸⁹ Putul- means dolls, women Potuas make clay toys, known as *jo-putul*. The clay toys are first dried in the sun and then low-fired in the oven then painted with lacquer. In some areas, the toys are painted with tamarind glue and pigments. Finally applied burnish on those.

⁹⁰ Before putting into the fireplace they create the body shape on wet caly by pressing with fingers.

⁹¹ Christopher Piney, *Photos of the Gods: The Printed Image and Political Struggle in India*. London: Reaktion Books, 2004. PP.102-119.

⁹² Development of the scroll paintings of Bengal commemorating the bicentenary of the French revolution. Occasion jointly celebrated by Alliance Française of Calcutta and Crafts Council of West Bengal. Cited from: David J McCutchion (ed.), *Recent Developments in Patua Style and Presentation*. Calcutta: Alliance Française, 1989. PP. 16-22.

CHAPTER-IV

Making Scrolls: Tools and Techniques

The *Patua* narrative art tradition is expressed through scrolls as the *Patuas* combined in themselves the skills of storytelling as well as representation of it through graphic images; thereby it came to be known as scroll narrative art tradition or simply *Patua* tradition. Making of scrolls itself is a crucial endeavour for the survival of the *Patuas* as painters. Therefore, they take immense care in preparation, preservation and conservation of the scrolls. The art tradition featured in long vertical multi panelled scrolls is known as *Jarano patas*¹ or *latai* scroll painting. This art is of two kinds; the one is on broad sheet of rolled cloth (scroll) and the other is done on a short piece of fabric also known as ‘eye-art’ or *chouka* scroll. *Patua*’s scroll paintings are rolled up for preservation and transportation. Every panel of those lengthy scrolls represents a particular arrangement within the story and as they unfold for viewing, the associated verse which tell the story is recited. On sheets of paper painting is done and affixed them together to create one continuous roll; these scrolls are mounted on clothes, sometimes used *saris*² for better strength and flexibility.

The *Patachitra* and Technical Aspects:

Scroll painters follow and adhere to multiple techniques to prepare their scrolls. The term folk art is used as an encompassing term as it can define a diversity of mediums and materials. One such class encompasses medium or form of expression that may be applied on cloth, canvas, paper or on any board. In the ancient times, *pata* painters used to prepare scroll on *Tasar*³ silk cloths. Sometimes it is also made on cotton cloths:

- (i) Used cotton cloths , and
- (ii) Unused cotton cloths.

They possess little institutional art training and hence, approach their subject matter in a simple and non-scientific composition and involve in utilization of flat, bright and energetic colours. Generally, scroll painters like to depict monumental figures of deities to provide allegoric character to the gods or goddess with rich

embellishment in brilliant profound colours with the intention of making an immediate and long-lasting impact. There is hardly a scroll today that dates to early 19th century, as this was never a prized courtly or aristocratic art but rather one that lived in the villages, thrived in weekly market and perished from floods, fires and termites.

Making of Scrolls: Surface Preparation



Patua pasting cloth behind the scroll

Before beginning any scroll painting, *Patuas* concentrate on base or surface preparation. The scroll fabric in fact forms the base for scroll art. Originally scrolls were painted on cloth of cotton or silk or on modern mill made paper in the standard full-scale size; sometimes backed with cloth and stitched together to form a long continuous roll the tattering sheets show signs of thousands of times thus have been rolled and unrolled.

Details of scroll surface or grounds used by *Patua* community as per availability

Tree bark surface

Palm leaf surface

Silk cloth surface
Jute cloth surface
Cotton cloth surface
Thin bamboo stick surface
Cotton or rice paper surface
Handmade or *papier mache* surface
Mill made paper or cartridge paper surface

1st process:

- a. Filtering process is done through cotton cloth to avail semi liquid chalk *i.e.*, well purified chalk. Semi liquid chalk is poured in a container then mixed it well with liquid and sticky tamarind gum.
- b. Above mixture have to be sprouted skilfully on long fabric.
- c. Once it is dry, *Patuas* rub the scroll surface by fine glass paper weights or smooth rounded stone pieces to make the scroll surface smooth resulting in nice scroll surface which is ready to draw images.

2nd process:

- a. Purified white ink, it's a kind of earthen pigment in Bengali known as *Kaat Khadi* powder is collected after numerous attempts of water processing; finally, excellent fine white clay slit obtained.
- b. White clay is mixed with well filtered cow dung then liquid sticky tamarind glue is added to this mixture all together and sprouted on fabric for layers to create leather like surface.
- c. Once scroll surface is dried up then *Patuas* need to make it smooth by rubbing with rounded stone pieces or by fine glass paperweights.

3rd process:

- a. Well purified Ghusum or *ghusom soil*⁴ is collected from the deep underground; a good quality *ghusom* soil colour looks like a while marvel.
- b. *Patuas* prepare slits of this soil, a type of liquid and then add cow dung to it.
- c. With the mixture of soil and cow dung, they add tamarind gum and mix it well.

- d. After stirring well, they filter it with a cotton cloth. Residue is thrown out and filtered part is skilfully applied on the surface of scroll ground.
- e. The fabric turns into a tough material when dried, but at the same time remains smooth enough to uphold the stroke of the artist's brush.
- f. On the dried out ground surface, *Patuas* have to make it smooth by rubbing with rounded stone or by fine glass paperweights.

4th Process:

- a. According to the length of the scroll *Patuas* sew the mill made drawing papers one after the another to make a long or lengthy scroll about 15-40 feet.
- b. Uttam Chitrakar says it is far better to paste drawing sheets one after another. Sometimes scrolls get damaged due to sewing of the drawing sheets.
- c. After that they have to give support from the back. They paste cotton cloth or used *sari* by gum obtained chiefly from starch of cooked white rice⁵. Scroll surface gets stiffened with the rice glue. If it is commission based work, they will stitch canvas sheet, otherwise they use cheap drawing sheets priced at Rs. 8 to 10 per piece.
- d. For commission based work, they paste new *markin*⁶ cloth from back to make long-lasting scrolls. If they use rice starch then *tunte*⁷ is added to rescue the scrolls from insect bites.

Making of Gums as Binder for Scroll Surface Preparation

1st Process from Rice:

- a. They collect white rice grains from non-steam paddy; either they may go to husking mill to get it husked or they do it at home by traditional *chakki* grinder or through husking peddle or mortar and pestle. The non-steamed paddy provides good quality of rice grains or starch is to be obtained. Most of the Bengalis use cooked rice as a staple food, availed from steamed paddy.

- b. The steamed gum or starch that is available from white rice grains are not at all steamed in a boiler. *Patuas* follow two kinds of process to prepare gum which would act as a pesticide. A stuff used for annihilating insects or other creatures is harmful for scroll. In the first process, they mix blue vitriol with rice grains while boiling, blue vitriol crystals are good pesticides, and scrolls do not get disturbed or affected by any pest or insects like cockroaches or silverfish bugs. Other process for the safety of scroll painting is to protect from those insects is *kuchla* or *kuchila*⁸ seed which can be mixed while boiling the gum.
- c. *Patuas* are very much fluent enough with this rice starch while pasting cloths to support the scrolls from the back.

2nd Process from Tamarind Seed:



Tamarind seeds powder

- a. *Patuas* have earthen oven at their home. An earthen terracotta pot with half-filled river sand is to be kept on earthen oven to make hot sand, fire for burning woods.
- b. Once sand is hot, coffee colour tamarind seeds are poured on it to bake. The way they make traditional *muri* or *mouri* or *murmure*⁹ that way they have to bake it on the hot sand by stirring continuously.
- c. Once it reaches normal temperature, they will allow it to become cool.
- d. Baked tamarind seeds will be grinded on a hailstone by the pestle in a mortar or with husking peddle or by *sil-norra*¹⁰, or by *haman dista*¹¹.

- e. Grinded seed grains are poured onto the *kula*¹² to separate black or dark brown tamarind seed husks.
- f. Grinded particles of tamarind seeds are soaked in water for 24 hours or more and then they are boiled in hot water and that hot liquid gum is filtered by cloth, after that a sticky liquid tamarind gum is ready to use.

3rd Process from bel or Wood Apple Seed



Gum from Bel Fruits to mix with paint

- a. *Patuas* collect half-unripe and half ripen *bel*¹³ fruits in large quantity. They cut it into half, so that the gum holes are visible from both the parts.
- b. They take out all the sticky seeds along with sticky gum from the holes. They take a cup of milk and add a little amount of mustard oil and mix nicely.
- c. All the collected sticky *bel* seeds are poured in this mixture. Then it is slowly kneaded by hands.
- d. All sticky elements come out from the seeds and it turns out to be a sticky liquid.
- e. Then they filter it by a good cotton cloth. This filtered liquid mixture is kept in open air for one or two nights to capture dew which makes it stable.
- f. This gum is very much useful to prepare pigments or colours for scrolls which last very long.

Preparation of Gums:

Gum	Materials Used/Source	Preparation process	Remarks
Rice (<i>oryza sativa</i>)	<i>Patuas</i> collect white rice grains from non - steamed paddy either they may go for husking with mill or they do it at home by traditional <i>chakki</i> grinder or through husking peddle or mortar and pestle.	The gum or starch availed from white rice grains are without steamed, means paddy grains are not at all steamed in boiler. <i>Patuas</i> follows two kinds of processes to prepare gum which would act as pesticide. A substance used for destroying insects or other organisms is harmful for scroll. (i) In first process they mix blue vitriol with rice grains while boiling, blue vitriol crystals are good pesticides, and scrolls are not disturbed or affected by any pest or insects like cockroaches or <i>silverfish bugs</i> ¹⁴ . (ii) Other process for the safety of scroll painting is to protect from those insects is <i>kuchla</i> or <i>kuchila</i> ¹⁵ seed which can be mixed by boiling the gum.	Rice gum is easily available and preparation is easy to make.
Tamarind (<i>tamarindus indica</i>)	<i>Patuas</i> collect tamarind seeds from tamarind tree (<i>tamarindus indica</i>). Tamarind is an evergreen tree of the pea family. It is widely cultivated in other regions as an ornamental and edible fruit. From the tamarind seed grains or powder <i>Patuas</i> collect gum or glue.	They fry seeds on hot sand on a <i>tava</i> ¹⁶ , or terracotta <i>khola</i> ¹⁷ and then crush these seeds into grains. They take dried grains and fried tamarind seed grains in a huller of wheat grinding or flour machine. They take dry tamarind seeds in wheat grinding or flour	This viscid or sticky content is ideal to prepare <i>pata</i> or scroll, where insects cannot do any harm to their scroll paintings. However it is additionally helpful as a decent binder or

		machine, when they put it in <i>atta</i> flour mill or <i>atta chakki</i> convert tamarind seed gains into powder. This powder has to be well mixed with water after boiling the mixture. Thus, they get tamarind gum. In other process, crushed tamarind seeds grains are soaked in water overnight or more. These wet and soft gains are boiled for few minutes to have sticky gum. It provides a strong gummy consistency.	gum. That way, they are well tailored in adapted in commixture these colours. These mixed pigments with the appliance of above mention paste retain the brilliance of the <i>pata</i> for an extended time.
Bel fruit (<i>aegle marmelos</i>)	<i>Patuas</i> made gum from '<i>bel fruit</i>', (<i>aegle marmelos</i>) means '<i>bel</i>' tree, and an adhesive is prepared from the fruit of the '<i>bel</i>' in English. It is also called wood apple- <i>aegle marmelos</i> is the scientific name of the tree. '<i>bel</i>' is also known as '<i>Sriphal</i>' in local Bengali or Hindi language. It's above mentioned paste retain the brilliance of the <i>pata</i> for a longer time. Its English names are Stone apple or Wood apple and Bengal quince.	Gum from <i>bel</i> is also a good option for scroll painters. <i>Bel</i> fruits need to be more in quantity and should not be exactly ripe. The inside of the fruit gum chambers is scooped out, and then boiled in water. The glue from the seeds is separated. It is filtered and collected in a bottle. This stock solution is thick. It is diluted to the right consistency before mixing with colour. The solution from wood apple normally stay for a long time and acts as an insect repellent to protect the painting. <i>Patuas</i> colour is mixed in an empty coconut shell, acting as a container. They keep colour in this container mixed with binder and at the time of the next	One of the most useful medicinal trees of India is <i>aegle marmelos</i> tree or <i>bel</i> tree. <i>Bel</i>'s remedial properties have been explained in the ancient medical treatise in The <i>aegle marmelos</i> tree is one of the most useful medicinal plants of India written in Sanskrit, <i>Charaka Samhita</i>.

		day's work, they add few drops of diluted binder solution to soften the paint.	
Sagu Dana (<i>metroxylon sagu</i>)	The name <i>sago</i> is also sometimes used for starch which is useful gum for <i>Patuas</i> .	<i>Patuas</i> soaked the <i>Sagu</i> in water for one hour or more than that <i>sagu dana</i> will become soft and gets four times puffed up. Now <i>Patua</i> or his wife arranges an earthen pot or container with water. They prefer earthen oven as a fuel. They use wood or bamboo is used to make hot water. While water is boiling, the wet <i>Sago dana</i> or <i>Sagu</i> ¹⁸ grains are poured into the hot water. Slowly colour of the water will become faded. Simultaneously gum will become sticky and thicker. <i>Patuas</i> use this gum but they have to mix copper sulphate or boric acid with this sticky content as a pesticide.	It is called <i>sabu dana</i> in Bengali and Hindi, <i>saggu biam</i> in Telugu. Viscid quality of those <i>sagu</i> grains or pearls are analogues in manifestation to a starchy substance within the style of exhausting white grains or food product pearls and therefore the two could also be used interchangeably in some dishes.
Arrowroot (<i>maranta arundinacea</i>)	From arrowroot <i>Patuas</i> obtain a sticky content called gum. Its sticky substance to be added to a liquid to make it firmer and having several favourable or superior positions over corn-starch. A big proportion of the edible thickener is obtained from the rhizomes or root-stocks of various plants known as arrowroot.	<i>Patuas</i> purchase corn flour or arrowroot from market in powdered form. Ratio to prepare the gum is 1:1, means one spoon arrowroot power is to be mixed with one cup of hot water. It boils at a low temperature for 5-10 minutes. Arrowroot gum looks more fresh, transparent and concentrated type. Of course, <i>Patuas</i> use some boric acid, Copper Sulphate or	This sticky starch substance has several options over corn-starch. It has more neutral flavour, so it's a good thickener for delicately flavoured sauces.

		<i>cuchila</i> as pesticide.	
Gum from Neem (<i>azadirachta indica</i>)	<i>Patuas</i> also collect <i>neem</i> gum from <i>neem</i> tree in crystal state. Expected gum is availed from plants/trees is moreover water soluble or absorb water to form a glutinous solution. <i>Neem</i> has been commercially a broach for operation its gum that is of use in considerable amount of industries.	<i>Patuas</i> purify the gum after it is melted in water. Then <i>Patuas</i> separate dust and tree barks from liquid <i>neem</i> content by filtering this gum by cotton cloth or <i>gamcha</i> (cotton towel). Sands, stones grains, tree barks are separated this way.	<i>Neem</i> gum is used as an adhesive and to strengthen the paper. In Textile Industry, it is used in dyeing and printing of fabrics.

In Medinipur and 24 Parganas, *Patuas* use gum from *bel* or Indian *bel* fruits or called Bengal quince (*aegle marmelos*), a big tree. By using this gum, scroll will not be eaten by insects. In other districts, *Patuas* use gum from *neem* (*azadirachita indica*). By using this gum scroll will not be eaten by insects.

Earlier days, all *pata* painters used to prepare the colours by processing flowers, creepers, soil, rice, coconut choirs, etc through boiled water. Then gum is extracted from tamarind and wood apple seeds. Nowadays, many mischievous *Patuas* habituated with the synthetic glue and synthetic paints and those commodities are purchased from the bazaar and as a result the brightness is reduced. Many *Patuas* are getting out of track and not going through the laborious jobs. They use squirrel hairbrush and glue from tamarind seed, black from burning lamp and coconut shells and green from leaves.

Sizes of Scrolls:

Patuas make three kinds of scrolls- a lengthy scroll is known as *Latai scroll*¹⁹, another lengthy scroll known as *Ade-Latai*²⁰, and *Chauka*²¹ scrolls.

1. Scroll paintings made in vertical shape are called *Latai* scrolls or *dighal pats*
2. Scroll paintings made in horizontal shape are called *Ade- latai* scrolls or also other format of *dighal pats*.

Lamba or *dighal pata*²² is vertically more lengthy, about 30' to 50' long: size varies from 2'x8', 2'x 12', 2'x15', 3'x20' and 2 ½ 'x50' maximum. *Dighal pata* contain varied panels. This kind of scroll paintings depict an elaborately interconnected story, consisting of many elements. Since the *dighal pata* is

rolled up, it is also known as rolled up scroll painting, *jarano pata*. The scroll painters or *Patuas* sing while showing the *dighal patas*.

3. *Chauka* scrolls in rectangular or square size are known as 'Eye art'.

Chauka pata widths 2' to 2 ½ 'and Lengths 14' to 50' is applicable for *latai* and *Ade- latai* scroll. In any case, when it is *chauka* scroll, around then, most extreme width 2' and length 2 ½' as it were. Very rarely they narrate *chauka patas* or scrolls.

Sizes of Scroll Painting in Vertical

1. Maximum length of long vertical scroll or *latai* scrolls is approximately 1000-1200 centimetres. This type of long scroll is having maximum 25-30 panels and follows stories from *Ramayana* or *Mahabharata*. This kind of scroll work is done as a commissioned work from patron²³.
2. Another length of scroll painting is vertical. It's up to 500-800 centimetres long. It is having more or less 12-20 panels. *Pata* painters typically make this kind of scrolls for displaying in any district level or State level exhibitions²⁴.
3. Third longest scroll is vertical size in length up to 340-450 centimetres. It is having maximum 10 panels. Maximum *Patuas* make these sizes of scrolls. In other words, the length of the scroll is a common phenomenon to *Patuas* for making *patachitras*.
4. Some of the vertical scroll length would be approximately 170-200 centimetres. Nearly 4-6 panels would be there. This length is portable for *Patuas*. They carry it to display in the National or International craft fairs and National and International book fairs stalls.

Sizes of Scroll Painting in Horizontal

1. This horizontal scroll length tall is with the length of vertical scroll but all the time they do not make the same size like vertical scrolls. But the highest length never reaches up to 1000 centimetres.
2. As per the horizontal scrolls which are called *Ade-latai*, the maximum length is up to 600 centimetres. Maximum numbers of panels are ten.

In addition to the above scroll paintings which contain more than twenty frames, there exist the parallelogram scroll, containing six to eight frames. *Yama pata* or *Jadu pata* and also the *Chakkhudaan pata* deals with eschatology and is also known

as *parani* scroll, painted for a family that has recently undergone an incident of death in the family. *Chitrakar* chose themes from Hindu myths and epics convert it in the form folk literature. The human and the divine characters look alike except for the crowns and a few iconographic signs look slightly different.

Sizes of Scroll Painting in *Chauka* Scroll or Eye-art

‘Eye-art’ or scroll depicts on a short piece of fabric as per intended themes are called *chauka* or *chouka pata chitra* or *eka chitra*.

1. *Chauka* or *Ekachitra* which is rectangular in size is generally painted on a single picture plane. Sizes of - 1’x1’, 2’x2’ & 2’x 2 ½’, - containing many small *chaukas* or square *patas* have only one continuous story on the small pictorial plane.

Preparations of Colours



Woman Patua Mixing and Preparing paint

Google image

The scroll painters depicted their scroll in watercolour treatment. Those treatments are even continuing today through traditional organic and vegetable dyes only. Extracted from their rural environment, they have proven to retain their brightness and clarity after years of continuous use.

Extracting of Various colours

Plants utilized for extraction of pigments and gums by Patuas of Bengal				
SL. No.	PLANTS	FAMILY	VERNACULAR NAME	SOURCE OF COLOURS/GUMS
SEEDS				
S.no.	Name of the Plant	Family of the Plant	Vernacular Name	Pigments/ Obtained
1.	<i>Aegle marmelos</i>	<i>Rutaceae</i>	<i>bel</i>	Sticky Gum
2.	<i>Acacia arabica</i>	<i>Leguminosae</i>	<i>babla</i>	Purple
3.	<i>Basella alba</i>	<i>Basellaceae</i>	<i>puin</i>	Violet
4.	<i>Basella rubra</i>	<i>Basellaceae</i>	<i>lal puin</i>	Red
5.	<i>Bixa orellana</i>	<i>Bixaceae</i>	<i>lotkon</i>	Vermillion
6.	<i>Eleusine coracana</i>	<i>Poaceae</i>	<i>joar</i>	Black
7.	<i>Hordeum vulgare</i>	<i>Poaceae</i>	<i>barly</i>	Black
8.	<i>Sesamum indicum</i>	<i>Pedaliaceae</i>	<i>til</i>	Black
ROOTS				
1.	<i>Artocarpus heterophyllus</i>	<i>Moraceae</i>	<i>kantal</i>	Shades of Red
2.	<i>Beta vulgaris</i>	<i>Chenopodiaceae</i>	<i>beet</i>	Magenta
3.	<i>Daucus carota</i>	<i>Apiaceae</i>	<i>gajar</i>	Orange
4.	<i>Ficua religiosa</i>	<i>Moraceae</i>	<i>aswatha</i>	Red
RHIZOMES				
1.	<i>Curcuma domestice</i>	<i>Zingeberaceae</i>	<i>halud</i>	Yellow
2.	<i>Maranta arundinacea</i>	<i>Marantaceae</i>	<i>ararute</i>	White Sticky Gum
LEAVES				
1.	<i>Aegle marmelos</i>	<i>Rutaceae</i>	<i>bel</i>	Green
2.	<i>Camellia sinensis</i>	<i>Theaceae</i>	<i>cha</i>	Brown
3.	<i>Cannabis sativa</i>	<i>Cannabinaceae</i>	<i>bhang</i>	Green
4.	<i>Euphorbia pulcherrima</i>	<i>Euphorbiaceae</i>	<i>lalpatia</i>	Brown
5.	<i>Indigifera tinctoria</i>	<i>Fabaceae</i>	<i>nil</i>	Blue
6.	<i>Lablab purpureus</i>	<i>Fabaceae</i>	<i>sem</i>	Green
7.	<i>Lausonia inermis</i>	<i>Lythraceae</i>	<i>mehendi</i>	Henna
PETALS				
1.	<i>Butea monosper</i>	<i>Fabaceae</i>	<i>palas</i>	Orange
2.	<i>Nyctanthes arbortristis</i>	<i>Oleaceae</i>	<i>shiuli</i>	Orange
3.	<i>Brassica campestris</i>	<i>Brassicaceae</i>	<i>sarse</i>	Yellow
4.	<i>Bougainvillea spectabilis</i>	<i>Nyctaginaceae</i>	<i>Kagog phool</i>	Purple
STEMS				
1.	<i>Acacia arabica</i>	<i>Leguminosae</i>	<i>babla</i>	Gold colour
2.	<i>Azadirachta indica</i>	<i>Meliaceae</i>	<i>neem</i>	Gum White Gum

Source: To paint *pata* or scroll *Patuas* prepare vegetable colours from various resources, above table made on 20.01.2014 based on fieldwork experience in *Patuas* village.

The leaves of Indian broad beans that is additionally referred to as *sem* (*dalicos lablab*) or *chikkudu kaya*²⁵ provides green colour. *Leguminaceae* Family Indian bean is primarily grown for its green pod. Young pods are toasted as vegetable. According to many plant researchers, Indian bean is employed for pod, feed and soil improvement.

Indigo is used for blue. Grated un-dried turmeric provides the basic yellow. Powdered conch shells provide white and it also brightens other colours. The extract of betel leaves, means *paan* (*pipex betel*) is mixed with lime. Lime is a general term of *choona*. Calcium hydroxide is an edible lime. In India, it is used in making *paan*. Consequently the colloquial term is *paan-choona*²⁶. The edible article betel nut seed of the areca palm (*areca catechu*) *Catechu* is termed *katha* in Hindi, *kaath* in Marathi, *khoyer* in Assamese and Bengali. It is an important ingredient in South Asian *paan* mixture, as well as ready-made *paan masala* and *gutka*. It provides shades of Yellow, orange, and brown. The burnt clay from the inside of the domestic oven and roasted grains of rice, mixed different proportions, provide darker earth tones. Lamp black and brunt grains of rice provide blacks and greys. The roots of the gab tree (*diospyros peregrina*) are to brunt to make the deepest black. Vermillion creates the brightest red. Flower provides some of the brighter parts of the palette, e.g. *palash* (*butea monosperma*), in West Bengal. It is associated with spring and Hibiscus (*hibiscus rosa-sinensis*). It also has outstanding presence in the different parts of Indian subcontinent. Blooms of both flowers supplies beautiful reds and pinks, whereas the ground seeds within the flower of the humble households creeper *puin* (*basella alba*), ‘*Bachali Kora*’ is a persistent vine found in the tropics where it is broadly used as a leaf vegetable *puin* procures purplish red. The scroll painters used very fine brushes may be made from the tails of the *kathberali*²⁷ and, so legends has it, the fine hair from the tail of the jackal. Hairs from domestic goat provide thick brushes. Nowadays, scroll painters buy commercially made brushes quite freely. Maximum scroll painters of Bengal from Naya village and also from its neighbouring place called Tamluk area. The adjoining area of Medinipur is where the *Patuas* succeed the most today. The traditionally male *Patuas* draws the main outlines while women and children fill in the drawing and the border.

Patuas depict their scroll paintings in bright, intense colours. Figures are outlined radically in black; trees, human figures, huts, buildings, elementary particulars are depicted in a symbolic fashion.

Till the year 1990, they used to pull out pigments from natural resources, like earth colours, herbal colours, and mineral colours. Still today, *Patuas* community is pursuing the same tradition for commission based work. But they change their strategy for exhibitions entry, displayed in the crafts fair stalls, and retail customers. They use readymade chemical colours available in markets. While they are using natural colours or earth colours and preparations of that are very interesting. They prepare maximum pigments from minerals, natural soils, and from herbals or vegetables. For black they use soot from lamps and for white *ghusom* soil. The colours are mixed with tree sap as well as fruit saps and water to achieve the proper consistency.

Making of Colours: Methods and Materials

The *chitrakars* created their colours entirely out of natural products such as herbs, grass vegetables, fruits, mud and stone. The burnt husk of coconut or paddy is the source of creating the black colour. Ground vermilion provides red; turmeric for yellow; from grass, creeper or cow dung extract green pigment. Applying these natural pigments remain as a matter of pride for several *chitrakars*. *Pata* painter's scrolls are created out of thick, handmade paper pasted on cloth. To bind the colours to the scrolls, the *Patuas* use viscous glue produced from *bel*, a regional fruit that resembles a wood apple.

However, the lucidity of organic colours is better maintained on paper. Compared to the earth colours, the vegetable colours are more transparent, brighter and long lasting. Again contrasting the manuscript illuminations or the wall paintings in the classical genre folk paintings are less refined therefore, not permanent. For the village people, scrolls are more of an ephemeral object like any other object that is to be used and left to expire. They throw it to the river or lake, when new ones are painted.

Once the scroll length is arranged and ready for painting, the forms are marked with pencils. Some of them start painting directly, as he has done the pictures a numbers of times. The scroll painter then lays the colours, from lighter to darker

tones. It is convenient for them to prepare each colour in a sufficient amount and apply in all appropriate places; such as pink is applied at a time wherever it is needed in panels, on the body, cloths etc. After laying all colours, black is applied wherever needed and the contours are bound by swiping black lines. At the end, finer decorations are done, like the white dots with *ghusom mati*²⁸, lines in silver or gold. Silver and gold are bought from the market. The primary colours are first mixed to get secondary colours. Not too many mixtures of paints are possible, as the brightness of colours would be affected. Thus, scroll painter normally decides the scheme of colours in advance and prepares the total amount of paint at a time. Dulal Chitrakar, Shanoar Chitrakar from Naya is picked up method from Madhubani *pata* painters – gives a wash of prepared cow dung water after the picture is finished and dried. This kind of treatment gives a soft effect and then they finish the borders after the wash. Thus, the two painted areas have a tonal variation, which is quite effective. Cow dung is soaked in water for about a week or ten days and then the dung water is purified through several rounds and then preserved in a bottle. It is not been applied with a brush but poured on the painted scrolls surface from the top. The flow of wash is controlled by keeping the scroll at a vertical or slanting angle. So that solution flows slowly or adequately fast.

In flat vivid colours, the inside-space in the forms is first painted. The effects of light and shadow are not considered. Though, the three-dimensional becomes manifested with rounded lines. Regarding the symbolic values of colours, certain traditional conventions are maintained. For examples, the idea of red and ochre is for auspicious symbols. White for purity and knowledge, as the images of Ganga and Shiva vary considerably in their symbolism. In earlier times, many of the scrolls had ritualistic uses as wedding gift. According to Shyamsumder Chitrakar there used to be special scroll which was one of the *tattwa*²⁹. In this, all items are arranged in a highly decorative manner and sent to the groom's house. One of those items would be marriage scroll specially rendered for the occasion. The practice is now extinct from Bengali culture, but to note that the ritual meaning of colours have been common in scrolls, probably comes from the temple rituals.

The equipment and materials for *Patuas* are simple; all of these are found from surrounding environment, such as clay, stone, vegetable, leaves, seeds, fruits and flowers. As per need of scroll painter, nature provides almost everything. Brush is

made from the hair of goat, from the neck or the belly. This brush is also made from squirrel tail or mongoose. This is tied to bamboo sticks to work as paint brush. Bamboo has several uses for the scroll painters. It is also used for keeping brushes into its cavity.

Preparation of Each Colour

Colour	Materials Used/Source	Preparation process	Remarks
White	Ordinary chalk	By crushing crystals they purify layer of filtering and cleaning with water.	
	(White clay) <i>ghusom mati</i>	<i>Ghusom</i> is purified by several round of filtering to avail pure white pigment. A type of white colour soil is found after digging the ground to the depth of around 20 feet. From the seeds of the wood apple the <i>bel</i> gum is obtained.	Collected from the sediments in a pond. It has a quality of soft off-white tone
	White marble stone	Crushed and applied as a paste by adding gum. They use it as pigment.	Provides an opaque white colour
	Clay deposits	Made by the small crabs in the watery paddy fields. <i>Patuas</i> preserve it after purifying several rounds	Gives brilliance and permanence to the hue. It provides freshness and also brightens other colours.
	Conch shells	By powdering, boiling and filtering in a very hazardous process	This white is stable pigment. Give correct and well measured base to each colour.
	White Ink (Kaat Khadi)	The earth colour, a solid homogeneous inorganic substances occurring in nature is having a definite chemical composition. <i>Patuas</i> collect white ink from shop. They pour more water earthen	Earth colours like ink is made from ' <i>Khari mati</i> ' or ' <i>Kaat, Geru or Ela</i> provide stable pigments. These kinds of pigment last long on scroll surface.

		resources soil in a big bucket. And stir it, and then they wait for five minutes. By this technique, sand particles, stone particles and other unnecessary elements gets settled at the bottom of the container. Light weight dusts, grass pieces or wood particles will be floating over the water surface. While filtering, this muddy water by cotton cloth all unnecessary things will be filtered by this cloth only. Like this, another filtering process is followed by them. Finally, this muddy water will be preserved for 24 hours. Slowly clay slit of white ink will be stored at the bottom of the bucket. At the upper layer water will be separated as stagnant water. Water will slowly be drain out. <i>Patuas</i> will collect White ink pigment.	
Yellow	Yellow pigment <i>Patuas</i> get as earthen resources, called <i>Ela mati</i> The fresh roots or rhizome of <i>halud</i> or <i>haldi</i>³⁰ <i>Patuas</i> prepare yellow pigment from 'Haritala'	Preparation of <i>Ela mati</i> pigment is similar to white ink pigment preparation. Made into several small pieces. The juice is extracted by squeezing the crushed pieces. When fresh turmeric gives out a bright yellow colour, to get dark yellow colour, the juice is exposed to sun for a few days. King of stone ingredients for yellow colour. By crushing yellow stone	Once pigment is ready, <i>Patuas</i> mix with any gum and apply on scroll surface. When fresh, turmeric gives out a bright yellow colour. To get darker yellow colour, the juice is exposed to the sun for a few days. This pigment is having higher longevity. It provides

		particles they prepare smooth yellow stone powder. Adding gum with it they paint in the scroll.	brilliant yellow colour.
Blue	Prepare blue charcoal water and Black Berry juice.	Charcoal again has to be burnt, after that it should be made powder, that powder to be poured in water, dirt layer will float away from top surface, a pure grains charcoal to be stored in bottom layer, maximum water to be drain out juice of black berry to be mixed with it, then this mixture has to be preserved for a month. Then mixing with <i>bel</i> gum they will get good blue colour to use it.	This is the well endured permanent blue.
	<i>Patuas</i> collect blue from <i>Aparajita</i> flower.	They preserve <i>Aparajita</i> petals from the creeper. In English it is called butterfly-pea scientific is name <i>clitoria ternatea</i> . They preserve blue pigments of <i>Aparajita</i> flower mixing with <i>bel</i> gum in a bottle. This mixture stays for many days.	It is an herbal colour. This pigment is long-lasting.
	<i>Patuas</i> collect blue from <i>Nilmani</i> flowers means <i>Nilmani lata</i> (creeper) <i>petrea volubilis</i> .	<i>Patuas</i> collect <i>Nilmani</i> flower petals squeeze the sap from the flowers. Mixes it with the gum from <i>bel</i> . <i>Patuas</i> apply it on scroll. Many <i>patuas</i> believe that <i>bel</i> is the ideal gum to mix with pigments and work goes on smoothly. They preserve blue pigments of <i>Nilmani</i> flower mixing with <i>bel</i> gum in a bottle. This mixture stays for many days.	<i>Nilmani</i> flower petals provide brilliant blue colour.

	<i>Patuas</i> get blue from <i>Ramraja</i> .	' <i>Ramaraja</i> ' is a sort of indigo for blue is being used.	It is available in the form of crystal found in the nature.
Green	<i>Patuas</i> extract green from the crushed leaves of ' <i>helencha</i> ' (<i>enhydra fluctuans</i>).	<i>Patuas</i> extract green from the crushed leaves of ' <i>helencha</i> ' (<i>enhydra fluctuans</i>). This green sap provides good sap green to the <i>pata</i> painters. They use this by mixing with gum extracted from <i>bel</i> . Growth of these plants is faster in water.	They preserve this herbal green by mixing with <i>bel</i> gum.
	Extracted green from the leaves of creeper <i>sem</i> (<i>dolicos lablab</i>).	Leaves of <i>sem</i> provide good herbal green to <i>Patuas</i> . This is a creeper plant known as <i>sem</i> (<i>dolicos lablab</i>) in Hindi and Bengali. In Telugu, known as <i>Chikkudu kaya</i> plants.	<i>Patuas</i> preserve <i>sem</i> sap by mixing with <i>bel</i> gum.
	It is found from the leaves of <i>Kundri</i> a creeper plant, a type of green.	They take deep green- they take from the creeper <i>Kundri</i> or <i>Kundru</i> ³¹ leaves (<i>coccinia grandis</i>)	As per availability, <i>Patuas</i> use herbal or vegetable colours.
	They obtain light green by mixing the sap of <i>sem</i> leaves and turmeric paste.	They obtain light green from the sap of <i>sem</i> ³² leaves and on it little turmeric paste is to be added.	This one is also known as vegetable colour.
	The sap of betel leaf (<i>piper betel</i>) provides green.	<i>Patuas</i> occasionally extract green from <i>paan</i> means betel leaf. While they are doing painting on scroll, they add <i>bel</i> gum extracted from green sap.	Green from betel leaf is easily available. Maximum <i>Patuas</i> avail green from <i>paan</i> or betel leaf.
	Leaves of <i>bel</i> (<i>agele marmelos</i>), wood apple another resource of green colour.	<i>Bel</i> leaves are firstly to be dried, crushed like green powder and kept for mixing with gum solution	This kind of pigment is all the time available with <i>Patuas</i> .

	For yellow, blue mixing <i>Patuas</i> mix blue to get green colour.	before painting. This way <i>Patuas</i> get semi-transparent green colour. For yellow, turmeric power is to be converted into paste then blue colour cake is to be mixed nicely, so that <i>Patuas</i> can get green colour.	This green colour is collected as secondary colour.
Brown:	<i>Patuas</i> collect brown colour by mixing some other pigment. <i>Patuas</i> collect brown from natural resources i.e. from teak leaves.	<i>Patuas</i> obtaining brown pigment with mixing of some other pigments. Brown pigment is collected of either lime or <i>ela mati</i> (yellow ochre) with <i>khyar</i> (<i>acacia catechu</i>), which becomes semi-transparent. From teak leaves <i>Patuas</i> collect one type of brown colour. They take the mature leaves of <i>segun</i> (<i>tectona grandis</i>), teak is used to extract brown tint.	Brown itself is the tertiary colour. Naturally they get it by mixing with other pigment. This brown is available as a herbal colour.
Red:	<i>Patuas</i> sometimes collect red colour from tamarind (<i>tamarindus indica</i>). As an earthen resource, <i>Patuas</i> collect red pigment from <i>Geru mitti</i> or <i>Geri mati</i>. By different layers of filtering and purification, they can get good red pigment. Red pigment can be obtained from the seeds from the capsules of <i>Jafran</i> or <i>latkon</i> (<i>bixa orellana</i>) tree. Red colour is a kind of dull red pigment. They collect it from Hibiscus	<i>Patuas</i> sometimes collect red colour from tamarind (<i>tamarindus indica</i>). As an earthen resource, <i>Patuas</i> collect Red pigment from <i>Geru mitti</i> or <i>Geri mati</i> by different layers of filtering and purification; they can get good red pigment. Red pigment can be obtained from the seeds from the capsules of <i>Jafran</i> or <i>latkon</i> (<i>bixa orellana</i>) tree. Red colour is a kind of dull red pigment. They collect it from Hibiscus	<i>Patuas</i> have experimenting mind which always look for various resources. It is known as earth colour pigment. This pigment looks like brilliant vermilion colour. This is having much more consistency. <i>Patuas</i> rarely use this pigment.

	flower and red soil by mixing it. Vermillion creates the brightest red.	flower and red soil by mixing it. Sometimes <i>Patuas</i> look for vibrant and vigorous red colour. In this context vermillion plays better role for the brightest red.	As a raw material, <i>Patuas</i> purchase crystal or stone form of cinnabar or <i>hingula</i> or else they look for powder vermillion. They add gum of <i>bel</i> with this pigment. Since "<i>Hingula</i>" cures snake bites and eliminates all types of poisoning, it came to be acknowledged with medicinal healing effects of all kinds of diseases.
Orange	<i>Sheuli phool</i> or <i>Sheuli</i> (<i>nyctanthes arbor-tristis</i>) flower provides orange colour.	This pigment is available as per season. <i>Sheuli</i> is a seasonal flower which blooms during autumn. Directly <i>Patuas</i> rub this on the scroll surface where orange is required.	<i>Patuas</i> use this colour as herbal colour.
Orange-Brown	The extract of Betel leaves, (<i>pipex betel</i>) mixed with lime they get Orange. Brown pigment we can get from catechu which is useful in making <i>Paan</i>.	The extract of Betel leaves, means <i>paan</i>³³ mixed with lime (lime, is a general term of <i>Choon</i>, Calcium hydroxide is edible lime. In India, it is prominent in making <i>paan</i> and catechu. The scientific name is <i>areca catechu</i>. Catechu is known as <i>katha</i> in Hindi, in Marathi it is called <i>kaath</i>, in Assamese and Bengali it is known as <i>khoyer</i>. A Variety of mixing percentage of these three important ingredients, is important ingredient which supplies shades of yellow, orange, and brown colour	This pigment is easily available. This is a good natural pigment.

Black	Burning the roots of <i>gub</i> tree, <i>Patuas</i> are able to make black pigment. Many times, <i>Patuas</i> prepare black from the smoke soot of earthen lamp. When raw rice is well burnt and turned black, then <i>Patuas</i> crush burnt rice prepare by black colour. They also prepare blackish-grey colour from the burning of coconut shells.	According to <i>Patuas</i>, they always experiment on pigments. The success of black is many. From burning, the roots of a local tree, known as <i>gub</i> (<i>diospyros malabarica</i>) they collect black pigment. As per the process, <i>Patuas</i> collect one kerosene lamp; they put one empty coconut shell over the burning flame of the Kerosene lamp. Slowly soot, is preserved in the coconut shell. From that soot they prepare black pigment as per need. When raw rice is well burnt and crushed, the rice is made into powder form. From that black powder, <i>Patuas</i> prepare black colour. This fine powder is mixed with <i>bel</i> which provides transparent black colour. They also prepare black colour from the burning of coconut shells. They crush the coconut shell ashes in a mud pot and knead it with gum from <i>bel</i>. They choose a little big mud pot where they give steam bath to paddy grain or mud pot to produce <i>Mudi/Muri/ Murmure</i>³⁴ on hot sand, stored black ashes on earthen pots. From there, they collect ashes and obtain greyish-black pigment while adding gum from <i>bel</i> (<i>agele mermelos</i>).	Black pigment is easier and cheaper to prepare. Preparing black from shoot is easier less time consuming. This technique is one of the oldest and traditional techniques in Bengal. By kneading by thump finger with the gum of '<i>bel</i>', <i>Patuas</i> prepare nice blackish-grey colour.

Pink	<i>Patuas</i> avail pink colour by mixing red colour with white ink powder.	<i>Patuas</i> take purified cinnabar minerals means vermillion powder mixed with purified white ink powder, and as an outcome they get pink colour.	Cinnabar is a costly source of brilliant red colour. From that by mixings white we get pink.
Saffron	<i>Geru mitti</i> or local red soil has to be well - filtered purified and has to be mixed well. Ointment kind of pigment is to be prepared by it. To collect saffron colour, they follow another process. Saffron is directly availed from the capsules of <i>latkon</i> fruit. This saffron colour is like readymade saffron colour.	<i>Geru mitti</i> or local red soil of Purulia, Birbhum, Bankura and North-western Medinipur has to be well mixed and filtered by different layers of filtering process. Both the well purified pigments have to be blended well. An ointment of clay is well purified and then the gum of <i>bel</i> is to be added as a binder. Finally, Saffron pigment is ready to paint on scroll. Saffron colour is made from <i>latkon</i> fruit capsules. Actually the saffron colour is derived from <i>latkon</i> tree.	It is a natural earthen saffron pigment. This saffron is concentrated like opaque saffron pigment.
Violet	A brilliant violet is found from the <i>puin-beechi</i> or Malabar spinach fruit.	<i>Patuas</i> collect good violet colour from Malabar spinach fruits. (Small purple fruits grow in the creeper plant of <i>puin</i> , the leaves are used as vegetables). It gives out a psychedelic violet and retains the brightness even when diluted with other colours. It is very transparent and bright.	This is an herbal violet colour and good for scroll painting.
Sky colour	<i>Patuas</i> prepare sky	In a magical way <i>Patuas</i>	This colour is very

	colour in an interesting manner. To avail sky colour, <i>ela mitti</i> or <i>ela mati</i> to be mixed with purple colour juice extracted from the <i>puin</i> fruit's (Malabar spinach or Indian spinach).	prepare Sky colour. To avail the sky colour <i>ela mitti</i> or <i>ela mati</i> to be mixed with purple colour juice extracted from the <i>puin</i> (<i>Basella alba</i>) fruit (Malabar spinach or Indian spinach). To make it enduring, pigment gum from <i>bel</i> fruit is to be added.	much useful for <i>Patuas</i> .
Grey	A kind of deep grey is made from burnt clay of the earthen oven or an earthen cooking oven. This is semi-transparent. From the ashes of burnt cow dung cakes.	<i>Patuas</i> take the opportunity to have grey colour from their earthen oven. A kind of deep grey is made from burnt clay of the oven or an earthen cooking oven. This is semi-transparent pigment. <i>Patuas</i> prepare grey pigment from ashes of burnt cow dung cakes. They mix with reasonable amount of water then added gum from <i>bel</i> .	This pigment is an invention of <i>Patuas</i> . This is also easily available pigment.
Peach	One kind of transparent peach is made from the over burnt clay of the earthen oven.	This kind of bright peach colour soil is seen in village. Peach colour is made from the over burnt inside clay of the earthen oven or an earthen cooking oven. This is semi-transparent and light peach pigment.	<i>Patuas</i> are alert about various kinds of inventions. So, this experimentation is in progress for <i>Patuas</i> invention, about pigments.

Source: field observation made on 22.01.2014 at Artist Village Naya, Pingla Tq., West Medinipur District, West Bengal. They make various types of scroll based on that knowledge this table made during on-going field work at *Patua* village.

Patuas or *Chitrakars* use Specific Colour mixing for pigment Palates:

- (i) As a pigment palate, *Patuas* use coconut shells divided to half since time immemorial. This process of using palette advantages is that inside they get deep and spacious holes to move their finger around while they are kneading the pigments.

- (ii) Sometimes, they use wood apples shells to mix pigments. At present, some school educated *Patuas* and became very smart. They are well capable to manage readymade plastic palates from the markets. Few *Patuas* pursue this technique.



Woman *Patua* Mixing colours

Natural pigments preparation

Till 2006, *Patuas* used natural colours for their scrolls. Researcher has gone through some scholars' views as well as articles. *Patuas* commonly kept the researcher in disarray. On the off chance that it is enquire from *Patuas* whether they are utilizing normal pigments which they arranged of their own or utilizing industry made colour obtained from the market. Without any doubt researcher got sure that new generations *Patuas* are not demonstrating their commitment towards earnestly shades preparations.

They expressed that as of now living *Patuas* never engaged with themselves in making pigments of their own beside from two three colours like black from soot, brown from red oxide. Generally, they utilize *ghusom* as a white pigments source. Currently, buyers turned out to be extremely alert. They are not prepared to take paintings. At the moment, *Banglanatak.com* is an organization upheld by European Union conducting workshops in *Chitrakars* village. This is the organization which dependably tries to bring them on track. Also they gift some plants to the *Chitrakars'* community to obtain herbal pigments. In January 2014, throughout field work researcher has seen gradually *Patuas* getting habituated with mineral and herbal

pigments. Few experienced³⁵ scholars feel (researcher also nurture equal experience) that present practicing *Patuas* did not even show interest or unable to give an explanation for absolutely what ingredients their progenitors used to acquire from nature to arrange their pigments.

Preparation of Paint Brushes:

- (i) The brushes that are used by these *Patuas* are also homemade and these are made from the hair of domestic animals. Firstly they make bunch of hair tied to the end of a bamboo stick. This way, they make the brush. In many occasions, they pushed bunch of hair into the bamboo stick hole. The way they move their brushes it is really a matter of wonder as how to bring out lines of such accuracy and finish with the help of these crude handmade brushes.
- (ii) *Patuas* make brushes from the hair of rat or the coarser brushes made from the hair of a buffalo neck. In the past, artists also used *keya*³⁶ plants for drawing thick lines. They prepare handmade brushes from squirrel hair also.
- (iii) The fine brushes made from the hair of a mongoose or rat, or the coarser brushes made from the hair of a buffalo neck. In the past, artists also use *keya* plants for drawing thick lines.
- (iv) They use hair from squirrel tale hair, fox tail hair mongoose hair, goat hair and calf tail hair. They tie on bamboo sticks of different sizes, and it is varied from 5” to 8” length. Various sophisticated *Patuas* utilize brushes acquired in market.

Patuas’ Region wise Styles

Birbhum and Medinipur districts of Bengal have the majority of *Chitrakars* distributed over a large number of villages. As folk artists community and their deep involvement make an important element of Bengal cultural heritage.

Technical Qualities in Three Major Districts of Bengal:

S. No.	East Medinipur	West Medinipur	Birbhum
1	Medinipur East district is one of the fertile districts in West Bengal. <i>Patuas</i> of this district habituated to handle fresh greenery in scroll panels and there is freshness in scroll composition.	The north-western part of this district has red soil. The southern side of the district is wet and green. In <i>patachitra</i> West Medinipur is the most dominating district of West Bengal. This district is most focused district, where many scroll painters are living.	<i>Bir</i> means hero, is the land of <i>kshatriyas</i> . Birbhum comes under <i>Raard</i> Bengal, also comes under <i>Chhotanagpur</i> plateau. Western part of this district hence jagged and uneven land. Background colour in Birbhum scroll is not very much vibrant, green is not dominating colour. As a background colour, red is dominating in many scrolls.
2	Hobichowk is the village of <i>Patuas</i> . Niranjan Chirakar is an eminent <i>pata</i> painter of East Medinipur district. While he narrates scrolls audience can heard an archaic voice mixed with <i>Tarja</i> and <i>Kato-katha</i> tune.	Dukhushyam Chitrakar, Gurupada Chitrakar, Shyamsuder Chitrakar and Ranjit Chitrakar are eminent <i>Patuas</i> of this district. <i>Patuas</i> village Naya is the land of <i>Patuas</i> is surrounded by well-kept green areas that are why background colours are treated with greenish and bluish colours.	Saatpalsa is the village of <i>Patuas</i> in Birbhum. Banku <i>Patua</i> is an eminent <i>pata</i> painter cum singer in Birbhum district. Treatment wise the background colour of scroll surface is not very much vibrant, green is not dominating colour.
3	<i>Patuas</i> of this district prefer traditional themes and scrolls depicted from <i>Ramayana</i> , <i>Mahabharata</i> , <i>Chandi Mangal</i> , <i>Manasa Mangal</i> , <i>Krishna Leela</i> , <i>Raja Harishchandra</i> , <i>Data Karna</i> etc.	<i>Patuas</i> paint from Raja <i>Harishchandra</i> , <i>Naramedha Yagna</i> , <i>Chandi Mangal</i> , HIV/AIDS, <i>Manasa Mangal</i> , 9/11, 26/11, Pulse Polio vaccination, INTOXICATION, HIV/AIDS, <i>Kanyasree</i> , PLANTATION etc. The Plantation, (<i>Briksha Ropan</i>) scrolls nice border design which is related to the themes of the scroll. Those are innovative designs and these are the new approach from <i>Patua</i> community.	They prepare <i>pata</i> from <i>Ramayana</i> , <i>Mahabharata</i> , <i>Manasa Magal</i> , <i>Chandi Mangal</i> , <i>Yama pata</i> . In <i>Yama Pata</i> depicting of torture scene in hell is famous theme. The <i>Patua</i> community of Birbhum has been performing a dual role in society as entertainers and social reformers by kindling the flame of righteousness in the souls of the mass populace.
4	Their <i>pata</i> or scroll narrations are influenced by <i>Tarja</i> , <i>Kato-katha</i> and	Medinipur West is inspired with <i>Baul</i> and <i>Fakiri</i> culture.	Tune of <i>pata</i> song influenced by <i>Baul</i> , <i>Jhumur</i> and <i>Kato-katha</i> song.

	<i>Jatra</i> tunes and action.	Simultaneously inspired by <i>Jatra</i> song.	People in the world well known that Birbhum is the land of <i>Bauls</i> singers.
5	Narration style goes at slow pace than Medinipur West.	Narration goes at fast pace as well as high pitch. Although their narration vogue is faster and has very little dramatic action.	Narration goes in a rhythmic manner.
6	They have shown good patience while depicting their scrolls.	Depicted lines are bold, colours are vigorous and vibrant. Sometimes lacks of patience have shown.	Lot of efficiency and patience have been shown while drawing delicate outline in black.
7	They give importance to themes of myths and epics.	<i>Patuas</i> of Medinipur West incorporate contemporary themes.	Mostly depict mythological themes.
8	They prefer conventional border design. Creepers and flowers are most dominating border designs.	<i>Scroll</i> or <i>pata</i> borders designs are changing as per the changing of scroll narratives themes. Sometimes avoids borders design	<i>Patuas</i> of Birbhum never experiment with border design.
9	Colours are vigorous and vibrant. Steady jobs done by the <i>Patuas</i> of East Medinipur.	Beautiful floral designs in border areas are replaced by ‘Syringe and Bottles’, ‘Liquor Bottles’ etc. they are moving away from the age-old tradition as per changing scenario.	Beautiful works of Birbhum <i>Patuas</i> of are living examples of juxtaposing of skills and unimpeachable nature.
10	<i>Pata Chitrakars</i> of East Medinipur follow the systematic rules while concentrating on outlines drawing.	They draw outline before filling with colours. But not that much meticulous if compared with Birbhum <i>Patuas</i> .	Lot of efficiency and patience have been shown while drawing delicate outline in black.
11	They prefer front face portraitures in scroll, profiles very rare.	They depict front face portraitures. Display their skill in portraiture composition is three quarter view of face, frontal shoulders and torso.	They depict three quarters portraiture with bold and subtle black outlines.
12	Conversely, the most significant archaeological site in the region is the active port of Tamralipta or Tamluk, a place is renowned in the travelogues of <i>Fa Hien</i> and	Though it is not geographically famous like Santiniketan or Tamralipta. But during the rule of Shashanka and Harshavardhana this district got historical	<i>Patuas</i> takes influences and inspirations from surrounding. Like <i>Patuas</i> of Birbhum attended <i>Baul mela</i> at Keduli and <i>Poush Mela</i> at Santiniketan. Famous university

	<i>Hiuen Tsang</i> . Tamluk is the place where <i>Patuas</i> are practicing scroll for many years. Their elements and components in the compositions are much more spread in scroll surface.	importance. Medinipur town is the witness of numerous political ups and downs. The history of this district is the inspirations of Naya, Nirbhaypur <i>Patuas</i> . <i>Swadhinata</i> or freedom fighting scroll directed by Dukhushyam is the procreative inspiration and outcome of Medinipur freedom fighters.	Santiniketan, <i>Baul</i> and legacy of <i>Lalon Fakir</i> is the inspiration of <i>Patuas</i> . <i>Patuas</i> are graced by the philosophy of Nabani Das Baul and his son Purna Das Baul and their beautiful art form. <i>Baul</i> singer cum teacher Nabani Das Baul taught music, dance and <i>baul</i> philosophy to Indira Gandhi at Santiniketan. <i>Bauls</i> performances are complete and philosophically they are much more advanced which is equivalent to Ph.D. degree.
13	<i>Patuas</i> from East Medinipur demands they are the descendants of Lord Viswakarma and celestial dancer Ghritachi. Olden days <i>Patuas</i> were habituated with <i>Manasa Mangal</i> theme and Torture in <i>Yamalaya</i> (hell) theme. But <i>Krishna Leela</i> is favourite themes to them. Though colour scheme fresh and bright but <i>Patuas</i> of East Medinipur gladly do not accept themes like 9/11, 26/11, HIV/AIDS.	<i>Patuas</i> of West Medinipur demands the same that are the descendants of Lord Viswakarma and celestial dancer Ghritachi. Olden days <i>Patuas</i> were habituated with <i>Manasa Mangal</i> theme and Torture in <i>Yamalaya</i> (hell) theme. Nowadays very rarely they paint from <i>Yama</i> torture theme. <i>Patuas</i> of West Medinipur very prompt to understand the view of the audience as well as to cope up with contemporary events. Hence concentrating on 9/11, 26/11, HIV/AIDS bringing more benefit to them.	<i>Patuas</i> of Birbhum believed the same that are the descendants of Lord Viswakarma and celestial dancer Ghritachi. Olden days <i>Patuas</i> were habituated with <i>Manasa Mangal</i> theme and torture scene in <i>Yamalaya</i> (hell) theme. Still <i>Patuas</i> of Birbhum paint from <i>Yama</i> themes and <i>Manasa Mangal</i> stories along with other themes. From olden days it is known as <i>Yamapatika</i> . <i>Yamapatikas</i> visions of the Hell to have an emotional effect on the audience. The <i>yamapatika</i> ³⁷ storyteller, serve to stimulate it and fashion it to a specific end.

Source: field observation made on 19.01.2014 at Artist Village Naya, Pingla Tq., West Medinipur District, West Bengal. They make various types of scroll based on that knowledge this table made during on-going field work at *Patua* village.

Medinipur (East and West):

Themes are evenly balanced between the mythological, the contemporary and social issues. Figures are usually composed of a three quarter view of face, frontal

shoulders and torso, puffy chest with capriciously attached arms and limbs in profile. Eventually, in Medinipur scroll paintings three kinds of transmission are clearly visible those are vertical, horizontal and peer transmission.

Scroll painters depict nice border designs with leaves and floral motifs on commission based scrolls. *Patuas* can easily understand patrons view. So, they are capable to work as per patrons' need. Medinipur *Patuas* are little bit advanced than other districts. In Naya village if one scroll narration song is composed by Dukhushyam or by some other *Patua*, gradually *Patuas* of entire village will pursue the same lyric as well as same pitch while narrating scroll. *Patuas* of both districts take advice from Dukhushyam Chitrakar, and that is the reason designing of scrolls and border patterns are similar.

The *Patuas* of Medinipur have contemporary tastes and could deal with many themes. If any visitor or scholar visits Naya village *Patuas* expect some amount. While they sing on scrolls or pose for photographs. They expect some incentives. Otherwise one has to purchase scrolls from them. If not at least a greeting card has to be purchased from them. Gurupada Chitrakar, Anwar or Sanuwar Chitrakar, Swarna or Rupban Chitrakar developed that kind of sentiments. In other words they lost their sense of humour, developed an ego in their attitude like some established contemporary artists. They prefer to maintain dual identities. Few *Patuas* say, we are Muslims but our profession is to deal with Hindu epics and mythological themes. Few *Patuas* respond why people are raising this question. They are *Patuas* only and they make *pats* or scrolls. Scholar Sumanth Subramanian cited Dulal Chitrakar's one of his sons Joydev Chitrakar's statement: "The truth is, I never thought it would go this far that *Patua* artists would one day go abroad, exhibit his work, and be recognised". "Believe me, I am happy that my son is learning the tradition of the *Patuas*, not only the painting but the narrative song," he says.

Birbhum:

Patuas of Birbhum district are a little bit slow while working on scrolls but quality wise Birbhum scroll is better than Medinipur. They depict healthy appearance in gesture. Characters of gods and goddesses are livelier than Medinipur. Rama and Ravana wear shoes when they fight, Hanuman is standing nearby. They are influenced

by Kalighat painting. They use shades on human body. *Sari* motifs and border designs are more skill oriented. They are popular for the use of mythology in their thematic structure, which continues to dominate their creative quests.

Birbhum *Patuas* seldom explore contemporary or social issue oriented subject matters. Mountains and soils are treated in grey color. Background of scroll is painted in red colour which is the most dominating colour. Use of green in background and borders is comparatively less than Medinipur scrolls. *Patuas* of Birbhum favour to maintain the traditional myths and epics themes. The *Patuas* of Birbhum are accustomed with mixed rituals, of Hindu, Muslim and Vaishnava. Banku *Patua* (*Chitrakar*) living at Satpalsa village is an experienced *Patua* in Birbhum district. He visited USA and UK. Birbhum *Patuas* depict figures, which are distinguishable from the old and the young, from happy to sad man. Vertical and Peer transmission is mostly visible in Birbhum scroll narrative paintings.

Process of Scroll Making on Canvas

Chitrakars or *Patuas* have little or if not any formal art coaching and opted to approach their subject matter in a simple manner. When they have planned for floral motifs oriented border designs, firstly they finish the border part. A kind of non-scientific composition is usually done in a flat scroll surface having multi-perspective style or non-vanishing perspective style and entails the use of flat, bright, vibrant and energetic colours. After completing the narrative part for the particular theme they plan for painting on scroll surface. First of all, they complete the entire drawing part by pencil or by light red or brown colour; same tradition is also being followed by Bengal school of art. With all the pigments they add a binder called gum available from *bel* fruit (*aegle-marmelos*). So that colour and clarity of scroll painting will not be affected by insects. Once colour filling is completed, they will begin outlining with dark black colours.

In the border decoration they arrange creepers by flowers. In the depiction of characters, firstly they draw outline. Outlines are made using red and yellow colour and then other colours. After the imagery and borders have lined out, the scroll painting begins. The figures are then colour filled using the same colour. The background colour is red and is filled prior to other colours. First of all, they design

the imagery as per their proposed plan, composition or story. Later, they begin to give out-line of the characters and images. Slowly, they proceed for dividing the space, of each and every individual frames or panels with decorative borders of rectangular shapes. All those aspects, they plan with pencil drawings only. The paintings concentrate on sculpture like figures of easy shapes and repetitive postures and expression. The depiction of characters is visualized either in a forest or in residential or in the palace. Human figures occupy the main space in the scroll surface as well as pictorial plane. Spontaneous lines drawn by *Patuas* have an angularity, and anatomical details which are not very clearly defined. The ultimate measure is giving a defending coating. The scroll fabric is given a lacquer coating to safeguard is from the effects of nature and provides a glazed varnished look. It is followed, by painting the background in red pigment, conjointly referred to as '*pahili ranga bhare*'³⁸. In the subsequent stage, the *Patua* artists colour the figures, apply the red ornaments and black details and complete the border decoration. It has been observed that the depiction of scrolls is always in exuberant colour and so many panels are juxtaposed on the pictorial surface. The central colours used in *patachitra* are red, brick red, yellow, white and lamp black. Sometimes, artists add rice powder to the mixture to give a stiffer feel to the scroll surface. Before beginning the scroll painting on cloth the *Patua* artists prepare scroll ground by coating it with a blend of chalk powder and gum (made of tamarind seeds) to give the surface a kind of a leathery finish on which they paint with earth and mineral colours. The scroll- painter employs various kinds of brushes which imply are to express and fulfil their innate talent. To make brushes they utilize hairs from squirrel tail's hairs, fox tails hairs, mongoose hairs, goat hairs, and calf tail's hairs. They tie those hairs on bamboo sticks of various sizes to acquire it shape, and sizes of brushes it is from 5" to 8" long. To paint gigantic or expansive space of the scroll surface as level shading they utilize raw/green bamboo stem brushes and *taddy*³⁹ or *taad patti ki danthal*⁴⁰ brushes by pulverize or stomp those toward one side. Sometimes *Patuas* use jute fibre brushes tied with wooden rod. Dry bamboo stalk they slice in sizes to 5" to 7" then hone the edges to make a point that focuses draw fine out line.

Scroll–Narratives: The Method, Composition and Arrangement of Forms in the Panels

A song is the primary requirement to decide the number of panels and the sequence of events. Accordingly, the format of papers are stitched together to get the appropriate length. Scroll paintings mention this paper as ‘art paper’, normally used in level printing. This is a little thicker than the writing paper and slightly glossy on one side. Scroll painters generally prefer to work on the rough surface. Before painting full length paper is reinforced by pasting cloth. On the back, extended lengths of cloth is added on the top and bottom, attached with two bamboo sticks. The scroll is then rolled on the bamboo stick from the lower end and finally laid over the top end of the scroll with a thread. Thus, while story-telling, the scroll could be opened from the top downwards.

Though similar, the method in classical trends has a refined process that has been developed over the centuries. However, in vernacular trend, refinement of colours and materials is generally simple, yet the vivacity in colour and boldness in form is always present. The closeness of style and between regional schools of painting with the vernacular trends in the same region is noteworthy. In vernacular convention, the forms are simplified, sometimes animated, keeping the main figures frontal; while minor figure, the faces are turned sideways, shown in profile. The palms are clinched into a fist. The drawings, both hieratic and diagrammatic, lack of spatial depth. Colours are vivid and flat. Body gestures denote action, but the faces lack expression. Black lines around the contours show linear divisions inside the form. The perspective is suggested in upper-lower formation, upper means distance view and lower signifies the closer view. Similar convention can also be observed in Indian Classical genre and temple frieze.

Patuas Patalikhan Devices

Pata means scroll *Likhan* means writing on scrolls. In locale dialect *pata* painting is known as *patalikhan*. *Patuas* particularly the process takes after few steps or techniques amid *patalikhan*⁴¹. Painting on scroll surface divided into five stages those are – a. *Tiklamo*⁴², b. *Patlamo*⁴³, c. *Khopbharano*⁴⁴, d. *Chandkhana*⁴⁵, and e. *Paad-banana*⁴⁶.

- a. *Tiklamo*: when scroll surface is all around arranged *Patuas* begins their essential work implies *rekhachitra*⁴⁷, i.e. outline drawings and sketches on scroll in view of theme/topic.

- b. *Patlamo*: According to *Patuas* colour scheme or planning they introduce colour known as *raangchhoyano*⁴⁸ in the core areas implies in important parts, such as, in forms (trees, rocks, houses) and figures (human and animals).
- c. *Khopbharano*: It is a procedure of filling colours in background areas implies *patabhumi chitran*⁴⁹ in scroll panels.
- d. *Chandkhana*: As per *Patuas* pre occupation they will work in high lightening parts and they will paint in white or off white pigments which are implies *alankaran*⁵⁰.
- e. *Paad-banana*: In conclusion *Patuas* will concentrate in scroll fringe design entail *paad ankan*⁵¹. Pleasantly designed borders as well as panel areas will be brightened with beautiful motifs of blossoms and creepers.

Incorporation of Some Motifs

Sometimes, *pata-chitrakars* use geometrical motifs such as opposed triangles, two-headed axes, spirals, loops, labyrinths, chequerboard patterns, and tridents. These motifs were seen again in folk depiction of Hindu gods and goddesses. Motifs such as the bow and arrow symbolically represent Rama, the incarnation of Vishnu, while circles and triangles represent female and male cosmic energies in the tantric art. Inverted triangles are placed one above the other, with their tips meeting in the centre, symbolically represent Shiva and Parvati in the eternal union.

Among the *pata chitrakars* in Bengal, both men and women are equally active in paintings. Whenever the name of the composer for scroll-lyrics is mentioned, it is generally a male *Patua*; yet, collaboration is often there in the family with female scroll painters. Karuna Chitrakar, a woman *pata* painter from Naya village has created her autobiography in scroll-versions. These stories describe the struggle, displacement and anxiety. They also give us certain information about the pattern of change in the area, and the events that have affected their life. Traditionally, the *Chitrakars* go about in the village rounds or trips to craft fairs and workshops; but for long trips, to go to other states, they always take male companion from the village.

Preservation of Scrolls

Once painting is finished and dried they preserve the scroll. They keep their scrolls in close contact with the below surfaces of shades or roof made of straws,

corrugate or asbestos. Sometimes they keep scroll in a box like wooden trunks, if they are capable to afford. Many *Patuas* scrolls are spoiled due to the heavy rain, silver fish bugs and white ants attacks. It is a big threat to them due to much humidity in the southern part of West Bengal state. Dulal Chitrakar said that they preserve scroll in a big terracotta container called *jala*⁵², and also put some leaves of the *neem* tree before covering the lid of *jala*. In Naya, now construction of one resource center is in progress. Once it has been completely made, *Patuas* can preserve their work nicely and also can look for marketing source.

How they Display their Scrolls



Chandan Chitrakar showing his scroll

Bamboo sticks are fixed at either end of the vertical scrolls and the scroll is rolled up from the lower stick. The upper stick is extended out from the top of the first panel during exhibition. In the district of Birbhum, the *pata* is kept on a bamboo pole. But while *Patuas* display their scroll she/he holds the upper stick and then gradually open out the scroll and narrates the picture serially. *Patuas* narration is known as *Pater Gaan*⁵³, he starts his performance after *Bhanita*⁵⁴. Concurrently, he points at the painting with his right hand, in order to describe the theme and the tale of the scroll. Slowly she/he unfolds the scroll downwards. This process goes on till the end. *Patuas* narrative art form is the process of transformation of the traditional art form of the pre-Buddhist era. Comparative studies prove that the originality of the scroll painters has reserved the simplicity, the spirit of the dynamism, the humour and vigour of the ancient art structure of image story telling. This art form is a synthesis of ancient art and renovated later as modern contemporary folk art. Bengal scroll and its shape is created by the application of a few bold, skilled, emotional linear drawings and

depends on the use of a very few primary shades or tone. The amalgamation of colours, form and shape is one of its kinds. These age old *patachitras* reveal great intrinsic skill and involve imaginative spirit of the *Patuas*. Bengal's scroll narratives paintings are quite filled with the wealth of humour, emotion and natural spontaneity. The manifestation of human form is absolutely natural, free from any article, self-created gestures. The flora and fauna have been depicted to their fullest details. The manliness quality in the masculine figures and feminine beauty has added an extra charm to these scroll-narratives paintings. Figurative mode of expression is the uniqueness of *patachitra*.

As discussed above, the making of scrolls is live nerve of the *Patuas* hence, they diligently use their traditional and practical knowledge in preparing the scrolls for making them fit for colourful pictorial graphics. For this reason they rely on different tools and techniques which otherwise is acquired through tradition and experience for preparation of the scrolls. The idea of mobility is innately connected with their itinerary nature of profession and therefore, their scrolls need to be fit enough for carrying one place to the other. The weight, length, and breadth of the scroll are carefully designed, keeping in view the size and number of images which can narrate the story. Since the mobility is the factor, the scrolls are bound to be rolled in which case the figures drawn and painted on the scrolls should not get peeled off. The *Patuas* prepare several types of gums in colours for painting different images. The entire tools and techniques are designed to sustain their profession of itinerary nomadic story telling. The stories are knitted around traditional and popular themes so that the *Patuas* can reach out to larger audiences. The nuances connected with the themes which have both tradition and innovation is discussed in the ensuing chapter.

¹ A rolled scroll painting made on paper or cloth.

² A garment consisting of a length of a cotton or silk fabric intricately draped the round the feminine body, traditionally worn by women of India and south Asia.

³ *Tasar* means *Kosa* silk, is produced from larvae of several species of silk worms belonging to the moth genus *antheraea godmani* species, *Tussar* is valued for its rich texture and natural deep gold colour.

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- ⁴ Underground soil they availed from twenty feet depth.
- ⁵ Starch is obtained from white rice is availed from the non-steamed paddy cooked rice otherwise gum is made from tamarind seeds.
- ⁶ Markin or markeen cloth is a long soft quality off white colour cotton fabric
- ⁷ Crystals of copper sulphates (Blue Vitriols) salts.
- ⁸ Common name: *Strychnos nux-vomica* L , Poison Nut.
- ⁹ Puffed rice.
- ¹⁰ It is a kind of mortar and pastel.
- ¹¹ *Haman-Dista* a kind of pestle and mortar is utilized since old times to get ready fixings or substances by pounding and crushing them into a fine glue or powder.
- ¹² winnowing tray made by slice of bamboo blades
- ¹³ From the seeds of *aegle marmelos*, commonly known as *bel* or *bael*, also Bengal quince.
- ¹⁴ It is known as silverfish (*lepisma saccharina*) a small, wingless insect bite spoil scrolls.
- ¹⁵ Common name: *strychnos nux-vomica* L , Poison Nut.
- ¹⁶ A kind of *pan* or betel.
- ¹⁷ A terracotta container or case.
- ¹⁸ The sago palm (*cycas revoluta*) is not a palm by any means, but rather a cycad, an ancient class of plants.
- ¹⁹ Vertical scroll.
- ²⁰ Horizontal Scroll.
- ²¹ Square or Rectangular Scroll.
- ²² Lengthy scrolls more elongated in vertically or horizontally long.
- ²³ Ranjit Chitrakar got an offer for a commissioned work in New Delhi. It is around 45 feet long; theme to be painted from *Ramayana*. He needs to paint this lengthy scroll on cloth. He has quite recently begun the narrative composition.
- ²⁴ Gurupada Chitrakar is one of the eminent *Chitrakars* of India. The then president of India APJ Abdul Kalam honoured him by awarding National Level Award in 2004, for his scroll painted from *Manasa Mangal Kavyas*, which is having twelve panels. An Online Brochure by the courtesy of UNESCO, supported by Ministry of Micro, Small, & Medium Enterprises & Textiles, Government of West Bengal. "Patachitra Narrative Visuals". *Patachitra Brochure*, 2015. PP.1-13.
URL:http://ruralcrafthub.com/wp-content/uploads/2015/10/patachitra_brochure.pdf
- ²⁵ It is known as Egyptian kidney bean, Indian bean, chicharo (Spaniard Pea) and Australian pea. It is the only species in the monotype genus *Lablab*.
- ²⁶ Lime is called *Choona* in Hindi. The edible-lime used on *Paan* is called "*Paan Choona*". It is an edible lime calcium carbonate, is also known as pickling-lime.
- ²⁷ India woodchuck or squirrel.
- ²⁸ while clay from under the ground, while digging tank or digging bore wells.
- ²⁹ As a gift- items sent in the pack to the brides or grooms house.
- ³⁰ *curcuma longa* means Turmeric plant.
- ³¹ Ivy Gourd.
- ³² *Dolichos Lablab* is a species of bean in the family *Fabaceae*.
- ³³ Betel leaf, the scientific name is *pipex betel*.
- ³⁴ Means puffed rice.
- ³⁵ Scholars like Beatrix Hauser, Frank J Korom and Pilar Jefferson. Beatrix Hauser, "From Oral Tradition to 'Folk Art': Re-evaluating Bengali Scroll Painting". *Asian Folklore Studies*, Vol.61, 2002. PP.105-122.
Frank J Korom, *Village of Painters: Narrative Scrolls from West Bengal*. Santa Fe: Museum of New Maxico Press, 2006.
Pilar Jefferson, "The Art of Survival: Bengali Pats, Patuas and the Evolution of Folk Art in India". (An Unpublished Article), *Independent Study Project*, 2014.PP.1-47.
- ³⁶ *Pandanus fascicularis lamk*, is the scientific name of the Keya plant.
- ³⁷ Glenn Wallis, *Meditating the Power of Buddhas: Rituals in the Manjusreemulakalpa*. New York: State University of New York Press, 2002. P.88.
- ³⁸ This is the method of first application of colour.
- ³⁹ *Borassus flabellifer*.
- ⁴⁰ Palm leaf stalk.
- ⁴¹ Writing on scroll surface meaning pursuing various process of *patapainting*.
- ⁴² Drawing plan.
- ⁴³ Applying pigments in main areas.

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- ⁴⁴ Filling colours in back ground or negative space.
- ⁴⁵ Applying colours in high light parts.
- ⁴⁶ Border designs.
- ⁴⁷ On outlining helps *Patuas* to categorise forms and figures in composition.
- ⁴⁸ Application of colours in main areas as well as main figures.
- ⁴⁹ Filling with various pigments in the background parts.
- ⁵⁰ *Patuas* will concentrate in decorative areas such as jewelry designs and weapons or instruments.
- ⁵¹ They will focus in border areas because good borders design give nice feeling to the audience.
- ⁵² Big size terracotta container or *hanri*.
- ⁵³ Songs on scrolls.
- ⁵⁴ *Patuas* self-introduction before the audience.

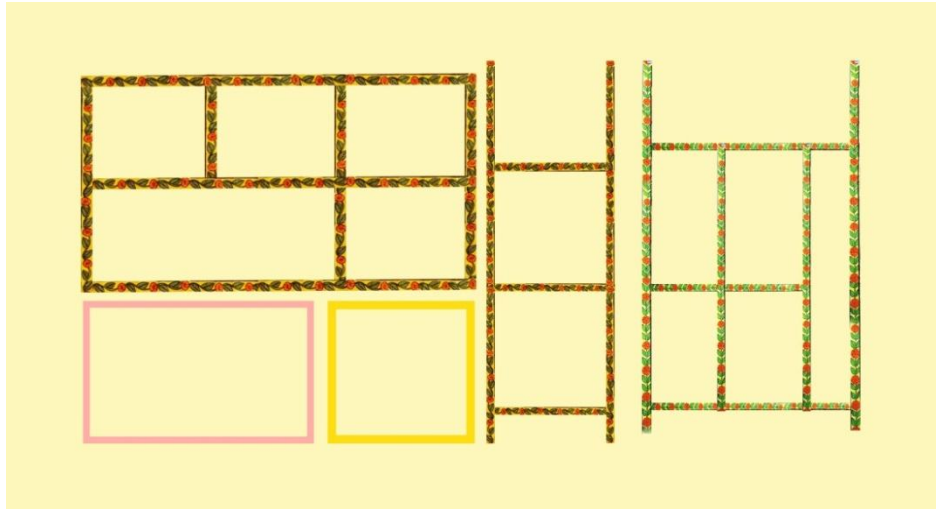
CHAPTER-V

Scroll Painting Themes: Tradition and Innovation

Scroll painting is carried out by using tools and techniques which are learnt through the ages by way of informal learning and disseminated the same to future generations. However, the themes do not follow the tradition of inheritance in toto but new themes are invented and depicted on the scrolls depending on the change of the taste of the audiences. In folkloristics, the concept of ‘theme’ refers not to the story but to the set of ideas connected with the stories¹. In the scrolls, the images connected with the narrative are drawn based on not only the story but also the themes. Therefore, the figures or images may look alike irrespective of the story. This in fact structures the scrolls into panels and narrates the story as per their compositional placement. The *Patuas*’ scroll narratives are no exception to this.

The conventions in Bengali scrolls, especially with traditional themes, have certain common elements. For example, the compositional structure in the panels can be single or double. Since the presiding deity in the first panel is to be larger than other forms, it can be extended into two or three panels in vertical or horizontal scroll. All panels, episodes are bounded with floral borders on four sides. As the narratives proceeds downwards, or sideways, the *Patuas* may need to alter panel divisions. Ideas and plans of panel divisions of scroll narratives’ image are cited below.

***Patuas* Panel Division on Scroll Surface**



The panel divisions, as shown in the picture are most common practice of the *Patuas* of Medinipur and Birbhum districts².

The style of the scroll painters differ from place to place. It changes according to their association, group and community. Generally, in some panels they depict serious monumental figures of deities with wealthy ornamentation in bright and deep colours, with the intention of creating a direct and enduring impact on the minds of the rural audience. *Patua* or *Patidar* community planned for sequential alignment in lengthy scroll³. For planning in larger scroll paintings, the story is first divided into sequences with ‘*poyer*’⁴ song or chorus song follows sequential rhymes, which would decide the number of panels to be created with paper or cloth; the side of each panel would have floral borders to run horizontally or vertically. Since the elaboration of the story is not there in the *Chouka* or square scroll painting or the smaller size rectangular scroll painting, these paintings are not associated with narrations. The workplace is limited in smaller size rectangular scroll painting, thus the *Chitrakar* concentrates on the main aspects of the story, which may be a deity or cat holding a lotus or lobster or a bird, animal and so on. The size in small rectangular scrolls also varies according to the paper format; in a *pata* of fairly larger size, the story has more details. The compositional planning in the larger scrolls is more elaborate with more numbers of panels. *Patuas* try to intensify the scroll panel with sub images, and

create the environment with landscape, birds, animals or architectural elements. This is appealing to scrutinize that the main features are visually distinguishable all through the story telling-panels, having appreciable elements. Although, the picture panels in story proceed from one episode to another with the narrative, yet visually each panel is a complete picture composition in itself.

The painting on scrolls and their composition is fundamentally influenced by traditions that are very popular in Bengal; one is *alpana* and the other is *kantha*. The beauty and concept of Indian floor art, wall art and scroll art always inspired and entertained the people from time to time. Mainly a rice-paste painted traditional design led by Bengali women folk called *alpana* is a very popular form of traditional folk art in Bengal. This *alpana* art has a long history. The *alpana* refers to colourful motifs, sacred floor art or painting done by women and girls on a horizontal surface on auspicious occasions in Bengal like *pujas*, *vratas*, wedding or *annaprasana*, *upanayana*, community events etc. The art typically has some religious significance. The *alpana* is always done by hands and never with brushes. The *alpana* is not just unique to Bengal. It is practiced in other forms in other parts of the country and is known by different names. The word *alpana* is derived from the Sanskrit *alimpana*⁵. The floor art *alpana* is drawn by women/girls to decorate the door-steps, door-fronts, floors, courtyards and the sacted places. Gradually it became one of the most precious floor decorating methods. The *alpana* looks white in its appearance as it is made out of paste of rice or powder of rice.

The motifs of *alpana* are mostly flowers; one can find *alpana* designs with the motifs of animals and birds like cows, horses, tigers, elephants and deers, peacocks and owls. Lotus flower is the most used flower in *alpana* design. Simultaneously, motifs of various flowery creeper and plants been juxtaposed. Depiction of *alpana* is made out of rice powder or rice paste. Now a days few contemporary *alpana* artists using poster colour or acrylic to depict the design of *alpana* in combination with creative elements though most of the artists still are pursuing the traditional techniques, mediums and motifs of *alpana art*. *Alpana* design has a long tradition in India. *Alpana* is used on numerous ritual occasions like - “*Ekushey Ujjapan*”⁶, “*Annaprashana*”⁷, marriages, and Bengali festivals like “*Pahela Baisakh or Poila Baisakh*”⁸, “*Nag-Panchami*”⁹, “*Makar Sankranti*”¹⁰ in the month of Poush

(December-January) for three consecutive days, and “*Vasanta Panchami*”¹¹ in the month of *Magh* (January-February), every cultural organisation and institutions organise *Saraswati Puja*, goddess of learning, music, art and beauty, *alpana* is celebrated in galore. These are very special days for Bengalis and still they are following this folk design *alpana* since so many years. It is popular because it is related to every auspicious occasion and rituals in Bengal and its neighbouring regions. Uses of *alpana* art observe during important festivals like *Durga Puja*¹² during *Navaratri* festival and *Dassara*¹³. Another festival they celebrate that is *Kali Puja*¹⁴ and *Deepavali* during *Diwali*¹⁵.

There are some changes in the form and design of *alpana* over the years. Just as life is changing, so designs are also getting changed as per time; for instance, people are experimenting with geometrical forms in *alpana*. As per mode of changes in *alpana* art new generation is introducing new elements in its motifs or designs. Those are the motifs of flowers, animals, birds, village houses or huts, granaries, grains husking tools, oil extracting tools etc. The *Alpana art*¹⁶ is taking new shapes by the emergence of the new generation, though the essence of traditional art still has been remaining in *alpana* design. This art form adds to the ambience for occasions such as marriages and special days in Bengali tradition.

One more creative folk art of Bengal to be observed is *kantha art*¹⁷. The *Kantha* also has some history but here its brief idea can be given about the making of *kantha*: Few *saris* which are stitched in a typical traditional style and technique are from *Kantha* art. The motifs are stylised forms of animals and human figures in the *Kantha* art. The pink colour of the *sari*¹⁸ is done in chain stitch with various coloured threads like white, green, purple, red, brown, yellow, grey and black. In one of the *kantha* designs there is a king like figure is sitting on the horse with an umbrella in his hand looks really magnificent.

Same kind of practices being found in southern part of India also and *alpana* art in the South is known as *muggu or kolam*. They also draw various motifs may be symbolic or geometrical. Besides the figurative value of these motifs, they express a very interesting meaning to life. Rice powder is readily available and to feed ants they use *alpana* (rice powder) which shows the concern for the other forms of life too.

This *kolam* or *muggu*¹⁹ is painted by housewives. It demonstrates the free-hand drawing skill of the artist.

Impact of Bengal Folk Arts on Scroll Paintings and its Inter-relationships:

***Alpana* is the Traditional Floor Art of Bengal:**

Bengal is famous for many cultural festivals. Without any doubt many cultural celebrations influenced the tradition of scroll narratives from time to time. All kinds of cultural practices, *pujas*, *melas* are connected with Bengali lives throughout the year. Based on these, the genre of *Baromashya*²⁰ scroll is made. To come out from the monotonous life style, Bengali always plans for something different. Naturally, *pujas* of many gods and goddesses, various *melas* and festivals always become part of cultural celebration in Bengali life. During festival or *puja* many rural and semi-rural clubs organize theatre performance acted by armature artistes. On the same occasion women club members depict nice *alpana* designs too. Some classical and folk dance and music performances are also organised by them. Every Bengali household involves with *Rabindra sangeet*, *Nazrul geeti* and with the execution of *Kantha* embroidery. The schematic design of *kantha* easily reminds one *pata* or scroll. Sometimes the manner of presentation of the figures like *Radha and Krishna*²¹, on the embroidery, seems clearly to have been influenced by scenes of *Jatra*, a rural open air folk performance. The scene of *Jatra* again is connected with similar depiction of story in the painting of scroll painters or *patuas* and their songs. But in the *kantha*, one finds a systematic representation of symbolic elements with fully bloomed lotus in the centre.

This can also be seen in *alpana*. The *alpana* is closely allied to vase-painting and it is a ritualistic decoration which is also known as *rangaballi*. It consists in floral drawing and other symbolic designs and motifs used on the occasion of the semi-magical, folk-ritual and religious worship. This kind of big vase is being utilised by the elite as artistic pieces of decoration during these days. The *Alpana* art oriented decoration works are done on *mangalghat*. The *Mangalghat*²² or ritual pot filled with water traditionally used on festive occasion at the entrance of the room, gate or *puja* premises. *Charanpadma*²³, *Satadalapadma*²⁴, *Astadalapadma*²⁵, *Meenapadma*²⁶, *Astakalash*²⁷, and *Sankhapadma*²⁸ are depicted during many occasions. This is the

domestic art of the womenfolk of Bengal where no training is required. India has inherited a pre-Aryan culture which is reflected in the folk art. Different religions, sects and beliefs have co-existed throughout India. Indian sects or cults like *Tantra*, *Shakti*, *Shaiva*, *Vaishnava*, and *Buddhist*²⁹ are very significant in the life of folk artists. The rural society's desires for art and craft is overwhelming.

The folk-art of Bengal in its various forms is not only predominated in the *alpana* or *kantha* and in the textile but also is associated with the unsophisticated people in their ceremonial, religious or cultural works and activities. They include painted *ghats* or *ghatas andsaras*³⁰, toys and puppetry, vases, utensils and dyes, wood-carving, jewellery, manuscript illustrations and calligraphy, and decorated *kosti*³¹. *Ghot/ ghat*, *sara*, and other important, equipments are used on many ceremonial occasions and festivals. On the occasion of marriage and other religious rites, painted wooden slabs are used for seats. It is popularly called *pinri* or *pidi*³². Besides u-shaped cane-trays which are called *kula* (winnowing tray), is painted with ceremonial designs with native colour as it is needed in many ceremonial functions. The paintings of these articles are sometimes influenced by one another. As one sees sometimes *pata* influences *ghatas*³³ and so it is *ghata* which modifies *pata*. Again *ghata* and *pata* paintings are influenced by *alpana* or the reverse. Further *ghata*, in turn, influences *kantha*³⁴. It can also be traced out that it is *pata* which has influenced temple and terra cotta art. Again terracotta design on pots, utensils or tiles influenced by *alpana*.

This *alpana* is now being used on pots, brass plates to attract the eyes of the art lovers. Motifs of *alpana* can be drawn on earthen plates, earthen bowls, brass plates, pots, door shutters, wall hangings, wooden platforms and of course on floor for decorations. *Alpana* can further be beautified by placing flowers, *diyas* or *pradeeps*³⁵, candles, and other beautifying objects which create a more rejuvenating and auspicious atmosphere.

Nowadays *alpana* is also drawn using acrylic paints, paste of chalks and several other white coloured drawing mediums. It is being experimented using several colours in *alpana*. In present days, *alpana* patterns seem to be influenced by Santiniketan style of art. Making of *alpana* pattern is a part of the rituals in the

numerous *vratas* performed/observed by the Hindu women of Bengal. They decorate entire house with *alpana* art. This tradition passed on from generations.

Patachitra and *alpana* are the old-style art forms characterised by motifs and imageries drawn from religion and belief systems. An art work drawn on a piece of silk or cotton or any other fabric portraying traditional motifs of religion is called *pata* art. Simultaneously, a rural women folk art *alpana* or *alimpan* is continued as a household floor art. Both the art forms are very ancient. Though much weakened under the impact of modernity, these forms of art are still practised by rural artists and rural women folk. *Patachitra* is still in demand in the folk society. Bengal *patachitra* tradition has taken much more inspiration from *alpana* floor art design. As a folk art form, it makes an significant influence on Bengali art and cultural heritage.

An Alpana Design:



Source: Google image

As per Bengali folk trends and folk beliefs, the drawings of *alpanas* are always spontaneous. They represent a continuous tradition of artistic form practiced by the women of Bengal and the spontaneity of drawing is a crucial aspect of the art. There is no template to duplicate nor any previously documented pattern to copy in the *alpanas*. It is based completely on the community's memory of motifs developed through the ages. Among the common motifs, there are the flowers, leaves, fruits and vegetables. "*Dhaaner morai*"³⁶ depicted as symbol of plenty.

The *alpana* or finger daubed designs with a solution of rice paste may be divided into three classes: (i) General decorative *alpana* on festive occasions; (ii)

*Asan alpana*³⁷; and (iii) *Brata* or *vrata alpana*. First one is not connected with ritual, but the other two are ritual oriented *alpanas*. In ritual *kula*³⁸ and *mangal-kalas*³⁹ are used.

General description about *Kantha* Art:

Bengal has a wonderful embroidery art tradition known as *kantha*. The *kanthas* are made out of unwanted *saris* and *dhotis*. These are stitched together to make it dense. Particularly, the Bengali middle and old age women from different communities follow this practice. They use their spare time to stitch these *kanthas* by coloured threads collected from the borders of old *saris*. They are stitched along the border line and the surface is filled with various designs. Quilts, wrappers, wedding mats, and *bauls'* and *fakiris'* bags are prepared by *kantha* embroidery techniques. Various motifs and designs are taken from rural life, ritual symbols, objects from everyday life, objects from historical figures such as Queen Victoria to Lenin⁴⁰ and are stitched in *Kantha* art. The motifs on *kanthas* make it clear that the women who practice the *Kantha* art are mostly illiterate.

Another popular folk craft form in Bengal is *Nakshi Kantha*⁴¹. By tradition, village women of Bengal are in practice of stitching used *sari* together with indigenous folk designs in blue, red, green and yellow threads. They followed a specific form and style. Around the motifs drawn on the cloth, a fine white stitching of *Kantha* is created to bind the separate layers. There are a variety of stitches and designs in the *Kantha* art: A *Padma* or *kamal*⁴² flower in the centre or *mandap*, a tree of life in each corner, *kalkas*⁴³, mythical figures, animals, birds, geometrical objects, symbols of the sun and moon, and the *swastika* mark is drawn in the *Kantha* art⁴⁴. The pink colour of the *sari* is done in chain stitch with various coloured threads like white, green, purple, red, brown, yellow, grey and black. Some stylised forms of birds and bees are used as motifs. The influence of Kalighat *patachitra* is very clear on these motifs.

Origins of *Kantha*-folk art of Bengal:

In Sanskrit, *kantha* means throat. The name *Neela Kantha* is given to Lord *Shiva*; here *neela* means blue and *kantha* means throat i.e., 'blue throat'. He swallowed the poison that arose as a result of 'the churning of the ocean'. It is also

known as “Throat *Charkha*”. According to the myth, the cloth twisted around his neck to ease him from the pain of poison is known as *kantha*. The origin of *kantha* traces its history to a period not less than a thousand years. Its images go back to even earlier sources, pre and post-Vedic times. Some symbols such as the tree of life, the swirling cosmos, and the sun are taken from the primitive art. In later periods, making of *kanthas* for religious ceremonies, *pujas*, weddings and births, gave the art its place as a vehicle of significant cultural meaning. The textile printing tradition of Bengal dates back to a few centuries. Wooden block printing on cotton and silk have achieved a distinction in the Serampur⁴⁵, in Hooghly district. Batik printing done mainly by women have undergone years of experimentation. If ever there was a true sorority the world of ideas, it must have been in the field of quilt making. *Kantha* making is a “women’s art”. It was the Bengali housewife who helped the art of embroidery to evolve. The earliest mention of Bengal *kantha* is found in the book, “*Sri Chaitanya Charitamrita*”, by Krishnadas Kaviraj which was written some five hundred years back. There the poet says *Sachi mata*, the mother of Sri Chaitanya, sent a homemade *kantha* to her son at Puri through some pilgrims. The same *kantha* still can be viewed in *Gambhira*⁴⁶, at Puri, displayed in a glass case.

Famous artist Abanindranath Tagore, who seemed to have encountered a woman in a village in a district of Srihatta of Bangladesh found her life story, starting from her marriage to old age, in *kantha* art form. Bengal *kantha* making is a little different from other quilting artistry. The material as well as the stitching method is different. *Nakshi kantha*, the traditional needle crafts of Bengal display a rich expression of motifs. These motifs are deeply rooted in strong religious beliefs and underlay a strong symbolism. Various motifs signify the desire for, ‘self-expression’ and manifestation of the artisans’ aspirations.⁴⁷.

NakshiKantha:

Nakshi Kantha a form of well embroidered quilt which is a type of folk art of the then East Bengal and Present Bangladesh and West Bengal (India). The art form has been practiced in rural areas of Bengal. Four five shades of thread and old cloths are used as basic material. *Kanthas* were made throughout the united Bengal. The colourful patterns and designs that are embroidered resulted in the name “*nakshi*

kantha”, which was derived from the Bengali word ‘*naksha*’⁴⁸. The early *kanthas* had a white background accented with red, blue and black embroidery; later yellow, green, pink and other colours were also introduced. The running stitch called “*kantha stitch*”⁴⁹ is the main stitch used for this purpose. Today women artists of this invaluable crafts are called ‘*nakshi kanthas*’.

Today this priceless embroidery art piece is practiced and used almost every part of West Bengal and Bangladesh. However ‘*nakshi kanthas*’ are famous for *stitch crafts* and picturesque diagrams. Nowadays making on new thin cloth several coatings of used cloths are put together to make thick padded like quilts. Apart from making quilts or little thin bedspreads, they are making pillow covers, pillow cases, prayer mats for *Puja or Namaz*, small bags for keeping combs, lipsticks, small mirror, and safety-pins, to keep notebooks, *gilaf*⁵⁰ cover for food items, and dinning mats. These designs are drawn in free hand who works leisurely in their free time.

Nakshi Kantha



Source: Google image

Due to economic viability, *kantha* embroidery is under taken by NGOs or co-operative societies for commercial purpose only. Common motifs used in *kanthas* are the fish, tortoise, lotus, birds, trees, leaves, flowering creepers, the sun, the moon, stars, human figures, deities, horses, elephants, *tazias* and *rathas*⁵¹. Elaborately embroidered quilts depict scenes from mythology or contemporary life. Now a days choosing themes from everyday life is almost become a genre type in embroidery. It is observed that traditionally, threads drawn from sari borders are used. Present day

kantha makers are mostly procuring their embroidery thread from markets which is available as readymade knots or skeins of yarn.

Thus, the traditions of *alpana* and *kantha* influenced the scroll paintings of Bengal. The *alpana* drawings have become influencing factor for creating motifs and themes related to the story whereas, the *kantha* art influenced the framing of these motifs and figures.

Thematics of Scroll Narrative of Bengal

In the traditional style of the *Patuas*, there is much spontaneity of conception and execution. The traditional myths of Radha Krishna, *Kamalay Kamini*, *Maa Manasa* etc., are represented in the scrolls. Presently, *Patuas* are educating their children how to cope up with themes like contemporary and social issues. They are also making scrolls of birds, animals, snakes and fishes. Scrolls are painted on paper or on starched cloth. It has been observed that apprentice *Chitrakars* use pencils to outline the borders of various forms of characters and images on handmade paper. In fact, they may not afford good quality handmade papers for all the time. According to researcher's field work, the *Patuas* first of all plan for good narratives or stories, then start designing on scroll, then outlines the form of the characters and images in black or brown colour. Some practicing *chitrakars*, like Chandan, Amit, Snehalata and Dulal (he is basically an idol maker) are depicting outline with brown tone or brown colour pencils. Then they go for the demarcation of each individual frames or panels with decorative borders of rectangular shapes. Before darkening the outlines of all those elements, firstly, they depict images or border designs by pencil only. *Patuas* encourage apprentice as well as their offspring to practice on '*Chauko or Chaukosh*'⁵² size scrolls. The *Patuas* start learning the scroll art at an early stage, guided by their elders like parents and elder brothers. Few male *Patuas* learn *patachitra* techniques from their father in law. One of them is Ranjit Chitrakar, who says that he learnt a little bit from his father and a lot more from his father-in-law. Their production process was characterized by a division of labour. A master often pencilled the basic form and his family members would then ink.

Learning Process of Composing Narratives

The *Patuas* are multifaceted itinerant artists. As stated elsewhere in this thesis, the *Patuas* are story tellers, poets, painters, musicians, singers and mass entertainers. The *Patuas*' creativity is in conception and interpretation of a theme in the form of oral performance using pictorial representations. The oral and the visual are integral part of each other and cannot be separated. The *Patuas* are not illustrating all verbal text; mainly they are composing a verbal text with the help of visual text. It is also known as kinetic text. Spontaneity and simultaneity are the artistic impulse which they still follow. While *Patuas* display scrolls with narratives, their vocalisation and intonations add to the performance. Composing stories, rendering narration is practiced through teaching and learning process and is handed down to the generations, like hereditary right. They teach to their offshoots how to arrange the sequences of the scroll in rectangular frames in vertical format or horizontal format. Senior family members impart training process to their decedents how to address the audience. Juvenile *Patuas* learn how to sing the scroll narratives to their audiences. They display the scroll frame by frame as the *Patua* narration proceeds; listen, listen O pricey gentlemen! Listen, listen O dear brothers. Listen, listen O mother. Listen, listen O sister. This heart rendering tune obviously, attracts the audience to listen his/her performance.

Themes of Scroll Narratives

Patuas display their scrolls on many themes as per situation or context they give priority to the scroll narratives themes during performance. They compose melodic narratives based on Hindu, Muslim and very few on Christian themes.

On or before *Mahalaya* day they perform *Aagamani* Scroll this scroll performance will be continued till *Maha Panchami* day that is fifth day of that fortnight according to Bengali Hindu belief that day Goddess *Durga* starts her journey from *Kalilash* Mountain to Indian plane land mainly to *Bangabhumi* or *Vangabhumi*. During the celebration of *Durga puja* festival which is Bengalese favourite festival that times their theme is *Mahisasuramardini* scroll it is continues till *Maha Navami*⁵³ day.

From *Vijaya Dasami* to till Pre –*Purnima* night they will sing on Chandi Mangal scroll. During these days their venues are *Durgapuja Mandap* or *Durgapuja Dalan*. They want to give more importance to the local sensibility. The story of Goddess *Durga* is different from other places of India. Bengalese think goddess *Durga* is the daughter of Bengal. So they are getting ready to welcome their daughter *Paro* means *Parvati*. She was waiting entire year when she will reach her *Bangabhumi* her mother land. Bengal culture move around this *Durgapuja* festival. Not only mother *Durga*, the people of Bengal also waiting for these five-six days. Therefore, she is not only mother goddess *Durga* and during the season of autumn she visits her parents' home *Bangabhumi* from *Kailasha* the place of her husband. Goddess *Durga* accompanied by her children. They believe their daughter is compassionate *Annapurna*, as well as *Shakambari* who provides fertility to crops, corn and food to the land of *Bangabhumi* as well as *Bharatbhumi*. Bengalis do not allow the mother *Durga* to go her husband's home but as per her promise to Lord *Shiva* she has to go back to *Kailasha* in time. As she felt the heart of heartbroken Bengalis, she allows her daughter *Lakshmi* to stay few days in the heartland of Bengal. Hence, on the night of *Purnima* means *Kojagari Purnima* all Bengali people worship Goddess *Lakshmi*, the Goddess of peace and wealth. The *Patua* community follows both the cultures of Hindu and Muslim, the Hindus festival became an integral part of *Patuas* culture. During these days they perform the *Thakur Dalan*, *Baroyari -Tala* etc. Otherwise, *Patuas* concentrate on Islamic themes also like – *Satya-peer* Scroll, *Peer Masandari* Scroll and *Gazir*. Whenever they visit Muslims' houses they perform these scrolls only.

When Bengali Hindu households perform *Satyanarayana katha*, that time some of them invite *Patuas* to perform on *Satyanarayana Scroll*. Researcher can see a kind of cross-cultural fusion in *Patuas* performance, then lastly amalgamating into a consistent folk form. *Patuas* perform their scrolls during daytime in the villages for traditional audiences only, but in certain context or venue like hotels, fairs and festivals they perform during nights. Invariably on such occasions the audiences would be non-traditional. For traditional audiences the themes from myths, epics, legends, historical and folktales are taken from their repertoire for performance. For non-traditional audiences especially, in the urban locales contemporary themes are

chosen for the performance. Now days the government sponsored programmes for propagating schemes are presented taking the traditional themes and modifying them to the mixed audiences. The *Patuas* also have credibility as composer of simple folk songs, which is related to the ancient and modern social themes. These painters were locally called ‘*Patidars*’, ‘*Patikars*’ or ‘*Chitrakars*’ meaning ‘scroll painters’ on account of their ingenuity in painting scenes of story to the viewer or audience, which belongs historical or mythological or contemporary themes.

The following table shows the list of Scroll Narratives Performed based on divergent themes:

Thematic list of Scroll Narratives of Bengal

Sl. No.	Myths	Epics	History/ Legends	Folk tales/ Folk Narratives	Contemporary	Applied Folk lore
1.	Shree Jagannath Kshetra	Sindhu Badha	Nemai Sannyash	Behula-Lakhinder	Yuger Parishthiti	Briksha Ropan
2.	Jagannath Leela	Ramayana	Chaitanya Leela	Tusu Bhasan	Neetar Baap	Sakshar ata
3.	Jaganather Ratha	Rama er Janmo theke Vivaha	Jataka Kahini	Saat Bhai Champa	Kaaler Howa	Sishu kalyan
4.	Ganga Durga Bibad	Tadaka Badha	Lalan Fakir	Fakir Chand	Kalpana	Paribes Dusan
5.	Durgar Shankha Pora	Rama,Lakhs mana, and Sita's Exile	Sahib	Bhadu-Anjan	Desher Nachan	HIV/AI DS
6.	Chandi Mangal	Ahalya Uddhar	Sahib Kelen Pears	Bhadu Bhasan	Vote Juddha	Pulse Polio Vaccine
7.	Kapila Gaai	Sita Haran	Raja Rammohun	Bhoot Bhyankar	Mohunpurer Hatyakanda	Pone Protha
8.	Gopalan	Sitar Banabas	Vidyasagar	Maccher Biye	Jahaje Nagen Babur khoon	Parivar parikalp ana
9.	Satyanara yan	Raja Yayati	Vivekanan da	Paakhir Biye	Sunder Bun	Sutta khela Barjan
10.	Yama	Naramedh	Rabindrana	Manahar	Te bhaga	Commu

		Yagna	th Tagore	Phansira	Andolon	nal Harmon y
11.	Gossai	Lakshman Avater	Matangini	Swapnapurir Raajkanya	Barga Andolon	Samabai Samiti
12.	Nrisingha Avater	Bali Badha	Kshudiram	Hanifar Swapno	Laturer Bhumikampa	Pollutio n: Themes- Ganges
13.	Chakkuda an	Setu Bandhan	Bagha Jatin	Peer Masandari	Maharashtraer Bhumikampa	Garbhab ati Maaer Nirapatt a
14.	Manasa Bhasan	Ramchandra r Akaal Bodhan	Deshbandh u Chittaranja n	Bonbibibi	Gujarater Bhumikampa	Kanya Bhrun Hatya
15.	Manasa Mangal	Taranisen Badha	Netaji Subhas	Navanna	Bahattorrer Kalo Deen	Sauchag ar Sacheta nata
16.	Bhagavati Mangal	Ravan Badha	Gurusaday		Kaliyug	Jalasay Bhorat Kara
17.	Farming by Lord Shiva	Sitar Agnipariksh a	Indira Gandhi		Tax Bandho Karo Andolon	Jaler Upayogi ta
18.	Cattle rearing by Lord Shiva	Raja Harishchand ra	Mujibar Rahaman		Narayanpur bus Durghatana	Leprosy
19.	Fishing by Lord Shiva	Data Karna	Mother Teresa		Thakurpor Atyachar e Boudir Phanshi	Drugs Addictio n
20.	Durga	Savitri- Satyavan	Jyoti Basu		Dakater hate saitan Hatya	Asprish yata
21.	Kamale Kamini	Krishna er Janma	Badhan Das		Sasur Barite Jamai Khoon	Sauchag ar Sacheta nata
22.	Cow	Nandotsab	French Revolution		Jhargram e Taxi Driver khoon	Nirmal Jal
23.	Mahishasu ramardini	Putana Badha	Rani Helen		Elokeshi – Mohantor Ghatona	Jaler Proyoja niyata

24.	Dashavate r tash	Krishnar Nanichuri	Greece- er Upakatha		Nari Paachar	Environ ment and Health
25.	Sodhash Bhuja Durga	Braja Leela	Neel Bidroha		Satmaar Chakranta	
26.	Bhai Phonta	Krishna Leela	Banduk Chhintai		Nari Nirjatan	
27.	Patuader Jeevan Kahini	Gopini r Vastra Haran	Banga Bhanga Andolon		Dukhushyamer Atma Katha	
28.	Satir Dehatyag	Rash Leela	Formation of National Govt. at Tamluk		Basor Ghare Stree Hatya	
29.	Adibasi	Bhagavat Kahini	Laban Amanya		Ship Sank at Contai	
30.	Jadu	Kaliya Daman	August Biplab		Bhoot Bhayankar	
31.	Prithivir Janma Katha	Kansa Badha	Santhal Bidroho		9/11 Attack	
32.	Kangaroo Pahad	Nauka Bihar	Mahishadal e Gandhiji		White House	
33.	Mara-haja	Radha- Krishna	Asahoyog Andolon		Ajob Kolkata	
34.	Vaitarini	Draupadir Vastra Haran	Bharat Bibhager Adikatha		Ajob Baroda	
35.	Marriage of lord Shiva	Ghatotkacha	1947 a Pelum Swadhinata		Ajob America	
36.			Swadhin Bharat		26/11 Attack	
37.			Swadhin Deshe		Singur Andolon	
38.			After Independen ce		Raktakta Nandigram	
39.			Bharat- Pakisthan Juddha		78 er Banya	
40.			Jora Balad		87 er Khora	
41.			Bangladesh er Swadhinata		Baromashya	

42.			Joy Bangla		Dakshin Bharate Tsunami	
43.			Mujibar Rahman Hatya		Pashuder Meeting	
44.			Indira Gandhi Hatyakanda		Tsunami in South	
45.			Rajeev Gandhi Hatyakanda		Kakdwipe Jahajdubi	
46.					Titanic	
47.					Dhoa Bihin Tramgari	
48.					Jurassic Park	
49.					Police Dharsan er	
50.					Samajik	
51.					Beesh Dapha Karmasoochi	
52.					Kolkatar Teenso Bacchar	
53.					Earthquake in the deep Sea	
54.					Kashmir Earthquake	
55.					Bombing of Hiroshima	
56.					Tamluk-er Banya	
57.					Rajasthan-er Banya	
58.					Patua Parichiti	
Total	35	35	45	15	58	24
Grand Total						212

Source: Compiled from the Secondary sources and collected material from the field.

Graphic Representation of Thematic Distribution of Scroll-Paintings



From the above table/graph it is evident that the Scroll Narrative themes pertaining to folkloric traditional repertoire i.e., Myths, Epics, Legends and Folk tales forms 61.32%. The modern and contemporary themes account for 38.68%. The trend shows that the *Patuas* are losing their traditional story telling ground and moving towards contemporary themes of storytelling. If one looks at the size of the themes of the individual genre, one can observe that 27.35% of stories which is the highest are of contemporary in nature. This significant shift in the selection and performance of the themes is due to the influence of modernity and globalisation. In the era of modernity and globalisation several performances based on folklore are increasingly decreasing due to time and space constraints being felt by the patrons and audiences. Normally, the folk themes such as Myths, Epics and so on take longer duration of rendition time. Even the Mass Media capsuled the folk forms while presenting them to the audiences. In this scenario the *Patuas* are also compelled to shorten the duration of their performances. With the availability of the umpteen number of entertainment platforms to the audiences, they are showing less interest in the traditional performances unless otherwise they are condensed and modernised to the times. Therefore, one can observe the increase of contemporary themes even in the Scroll Narrative performances. The artists have created repertoires of scroll narratives that continue to engage their audiences, covering contemporary topics such as 9/11, the movie “The Titanic,”⁵⁴ Tsunami in Indonesia, Thailand, Andaman, and South Indian states. Further, the themes like. Many of the scrolls have a moral or didactic lesson which are related to the story. Scroll art has always been dynamic, changing to meet the needs and interests of their audiences such as child marriage, *Briksha Ropan*,⁵⁵ intoxications, environment pollution, misuse of drinking water, women harassment,

political corruption, 26/11, *Nirbhaya* and *Kanyasree* HIV and AIDS etc., have also become part of their repertoire. The *Patua*'s or *Chitrakar*'s styles are easily identified by their heavy monumental figures.

Irrespective of the themes, the *Patuas* paint their characters in such a way that one can identify the character based on the skin colours. The following table illustrates the significance of colour in scroll narrative art.

Colours used in Scroll Paintings for Male Characters

Character	Body/ Face	Pigments		Symbols	Remarks
		Foundation	Addition		
Vishnu	Entire body	Blue	White, Green, Black	Divinity	In Naramedha Yagna, a ritual sacrifice of Human, and data Karna Scroll
Shiva	Entire body	White	Blue, Green, Grey	Divinity	In Tsunami , Earth quake of Gujarat, Manasa Mangal Scroll
Brahma	Entire body	Yellow	White, Pink,	Divinity	In Manasa Mangal Scroll
Jagannath	Entire body	Black	-	Divinity	In Creation of the World Scroll
Balaram	Entire body	White	-	Divinity	In Creation of the World Scroll
Subhadra	Entire body	Yellow	-	Divinity	In Creation of the World Scroll
Krishna	Entire body	Blue	Blue, Green	Divinity	In Krishna Leela Scroll
Dasaratha	Entire body	Yellow	White	Suryavamshi/Raghuvamshi	In Sita Haran Scroll
Rama	Entire body	Green	Blue, Green	Suryavamshi/Raghuvamshi	In Sita Haran Scroll
Lakshama	Entire body	Yellow	White, Yellow	Suryavamshi/Raghuvamshi	In Sita Haran Scroll

Ravana	Entire body	Blue-Purple	White, Blue, Crimson Red	Rakshasa King of Lanka	In Sita Haran Scroll
Jatayu	Body and Face	Face Yellow, Body Sepia	White, Sepia, Yellow	A big and old bird	In Sita Haran Scroll
Vasudev	Entire body	Brown	Black, Red	Father of Lord Krishna	In Krishn Rash Leela Scroll
Tapodhan	Entire body	Yellow	Chrome	A Sage	In Savitri Satyavan Scroll
Vashishta	Entire body	Yellow	Chrome	One of the Saptarishis	In Naramedha Yagna Scroll
Yudhistir	Entire body	Light Green	White, Green	Panduvamshi	In Naramedha Yagna Scroll
Nahusha	Entire body	Yellow	White, Chrome, Cream	Pururavasvamshi	In Naramedha Yagna Scroll
Yayati	Entire body	Yellow	Chrome Yellow	PururavasVamshi	In Naramedha Yagna Scroll
Messenger of Heaven	Entire body	Light Grey	Pitch, Grey	Lord Yama's follower	In Naramedha Yagna Scroll
Messenger of Hell	Entire body	Blackish Grey	Black, Grey	Lord Yama's follower	In Naramedha Yagna Scroll
Charioteer Suman	Entire Body	Light Yellow	White, Yellow	Follower of Yayati	In Naramedha Yagna Scroll
Kushadhwaj	Entire Body	Light Yellow	Yellow	Son of Brahmin Siddhartha	In Naramedha Yagna Scroll
Karna	Entire Body	Orange	Red, Yellow	Man of Charity	In Data Karna Scroll
Vrishaketu	Entire Body	Yellow	Red, White	Son of Karna	In Data Karna Scroll
Satyavan	Entire Body	Orange	Red. Yellow	Son of King Dymutsen	In Savitri-Satyavan Scroll
Markandeya Rishi	Entire Body	Yellow	White, Yellow	Son of Bhrgu Rishi	In Savitri-Satyavan Scroll
Common	Entire	Brown,	Red, Black,	-	In all scroll

people	Body	Yellow			

From the above table one can find that basic colours such as white, blue, green, purple are used for the lead characters such as protagonist and antagonist. The supporting characters always have yellow as a predominant colour and also orange and brown are also used. To catch the attention of the audiences on the story which narrates the events mostly connected with protagonist and antagonist the bright colours are chosen as skin colour. The colours orange, brown and yellow are neutral colours and hence used as skin colours for supporting and minor characters.

Colours used in Scroll Paintings for Female Characters

Character	Body/ Face	Pigments	Symbols	Remarks
Kali	Entire Body	Blue	Divine	In Krishna Leela Scroll
Chandi	Entire Body	Chrome Yellow	Divine	In Chandi Mangal Scroll
Durga	Entire Body	Chrome Yellow	Divine	In Ganga- Durga Bibad Scroll
Ganga	Entire Body	White	Purity	In Ganga- Durga Bibad Scroll
Manasa	Entire Body	Bright Orange	Deified Human	In Manasa Mangal Scroll
Sita	Entire Body	Yellow	Deified Human	In Sita Haran scroll
Surpanakha	Entire Body	Black	Evil	In Sita Haran Scroll
Devaki	Entire Body	Bright Orange	Deified Human	In Krishna Rash Leela Scroll
Radha	Entire Body	Bright Orange	Deified Human	In Krishna Leela Scroll
Savitri	Entire Body	Orange	Deified Human	In Savitri- Satyavan Scroll
Behula	Entire	Brownish	Human	In Manasa

	Body	Yellow		Mangal Scroll
Common Women	Entire Body	Brownish Yellow	Human	In all scrolls

Source: The above observations are compiled from the field and documentary data.

The colours used for the female protagonist/antagonist also show distinction. However, yellow and orange colours are also used for female deity characters such as Radha, Savitri etc., and also for the common characters. The colours like Red, Blue, and Grey are not used much for the Female characters. On the whole, Yellow, Brown, Orange and White colours are preferred for Female characters as there is a general perception of Females being fair.

The *Patuas* when they paint their scrolls they have in mind the narrative which is composed primarily in the poetic form and later represented in the visual form. Therefore, it is literary driven visual narrative. The story is composed based on popular themes from the *Patua* repertoire in general and folklore in particular. The poems are also composed by the Chitrikars themselves keeping in view their ability to paint the panels certain scenes with which they are much comfortable. In that sense the audio-visual formats are complimentary in nature. Certain themes which cannot be depicted in the visual form but at the same time can be composed in a highly literary style, they resort to poetic compositions which can draw the attention of the audiences through the rhyme and rhythm. This process of selection of scenes depicted on the scrolls are innately interwoven with the choice wherein the *Patuas* can express better through visuals, they resorted to episodic scenes. The narrative moves through the verbal art rather than the visual depictions. Each panel contains more than one image and the story is netted on each image; the entire panel quite often than not represents an episode or a part of episode. The panels move syntagmatically along with the progression of the story. The following themes are analysed to illustrate how the *Patuas* present their scrolls to the audiences. In the table ‘Thematic List of Scroll Narratives of Bengal’, one category from each genre of scroll narrative is taken for the analysis given below:

Themes:

1. Creation of the World Scroll

Narrative scroll Creation of the world is painted by Dukhushyam Chitrakar; he is an advocate of the scroll narrative art of Bengal. He has painted this *patachitra* called the creation of the earth/world. This scroll follows uncommon varieties of behaviour compared to the other scrolls. *Santhal er Janmo Vritrantos* scroll specified the evolutions of Santhal community, vice versa this scroll talk about the creation of the planet, discourses relating to the lifetime of the tribal groups of Eastern region of this country; chiefly they are Santhals. Particular scroll on *Santhals Janmo Vritanto* narrated about their religious ceremony, an allegory of day to day life and attachment to families. This scroll thoroughly explained the chronological development of the Santhal community as per their myth. As an experienced creative person, Dukhushyam is in a position to outline the creation of Santhals at the side of their culture, approach to life, myths, ecstasy and agony. This scroll narrative could be a good uniting of ancient Santhals community, their formation and evolution.

First Panel:

1. In this panel *Patua* Dukhushyam has painted one gigantic snake in brown colour.
2. It's both jaws are full of teeth, and it has two big eyes.
3. Almost the entire area of the panel is occupied by the hood of the snake. On the left side of well-spread hood, three images of Jagannath, Balaram and Subhadra painted by *Patua*, because these are the main deities as well as ancient gods of the Santhal community.
4. In the same panel on the right side of the hood, seawater has been painted. Four creatures are there in the seawater; these are- crab, tortoise, fish and snake and to whom the gods instructed to get soil from the depth of the ocean.
5. Three great gods are known as "*Maran-Buru*" to the tribal community.

Second Panel:

1. At the left side of the panel, two cow's images are painted. One is in grey colour and the other is in white colour.
2. Continuously saliva is dripping from their mouths. Out of the salaiva bobbles two birds are created.
3. On the right side of the panel, two human figures are painted. The one is of male and the other one is of female. Both the figures are surrounded by two oval- shaped white spaces. Because they have been born from eggs of birds.
4. These are considered as the first ancestors of Santhal community, named as 'Pilchu Haram' and 'Pilchu Buri'.
5. From the union of these two seven girls are born.

Third Panel:

1. In this panel, *Patua* has depicted seven girls born from those parents and are roaming in the jungle gathering fruits, roots and grains.
2. In this panel, *Patuas* painted these tribal figures in two rows; in the upper row seven sisters turn their heads towards the left side of the scroll border and are depicted as playing *mridangam*.
3. In the next row, they are looking towards the right sides of the scroll border and depicted as playing flutes.

Fourth panel:

1. Here *Patuas* have shown seven boys born from the same parents. They are Roaming in the jungle and are hunting.
2. In the same panel, three deers have been shown in three different colours.
3. The first deer is painted on the left side of the panel with red spots on plain yellow body colour.
4. The second deer is placed in the middle and it is spotted with white pigment on the plain purple colour surface.
5. The third deer is painted on the right side of the panel and is spotted with black on the plain red colour.

Fifth Panel:

1. Boys are about to take their bath before that they put off their holy string and kept it on tree branches.
2. The moment, they are busy to take bath, suddenly a *Dhamnasnake* (scientific name-*Ptyas mucosa*) appears and by its mouth takes away all the holy strings kept on tree branches.
3. The *Santhals* are depicted as killing the snakes.
4. They take out the skin, make it dry, and then sell it in the market and flesh they eat.

Sixth Panel:

1. After taking bath, they are initiated to hunting; while they are busy in hunting; they suddenly observed seven young girls roaming in the forest.
2. Seven boys and seven girls did not know their relationships that all of them are born to the same parents.
3. They came in close contact, finally seven boys choose seven girls as their wives as per their chronological order and married to each other.
4. The rituals of their marriage ceremony are painted in this panel i.e., 'Ischia mala' means exchanging of garlands as per their willingness and *haria* (dance with country made liquor) with the beating of drums called *tamak*⁵⁶ or *lagra*.

Seventh Panel:

1. After marriage, these seven couples are hugging and loving each other.
2. Women are cooking food and men are helping during ceremonial chores.

Eight Panel:

1. During the marriage ceremony after having excessive *haria* (the liquid after rice fermentations) their parents died.
2. All the mourned couples decided not to have excessive *haria*⁵⁷ and felt that they have committed some sin.
3. These fourteen members born from the same parents decided for performing the ceremony to clean their sin.

4. They have to arrange a ritual at the end of mournful days.
5. In this panel, they are busy in performing the ceremony.
6. As a mark of the ritual of tribal one *Jadav Patua* is required, so in this jungle, they were not being able to locate any *Jadav Patuas*. Finally, they decided the youngest couples will perform the *Jadav Patua* family's role.
7. In this panel, *Jadav Patua* has displayed *Chakkhudaan* scroll. The *Patua* show the scroll which is divided into many panels. For the rescue of the soul from the sin other six brothers give gifts of gold and silver to their mother's soul and Basil leaf for their father's soul.

2. Manasa Mangal Scroll

Bengali literature has given importance to *Mangal Kavays*, the *Mangal Kavyas* provide prominence to a particular deity written in a variety of verses. The *Mangal Kavya* tradition includes the depiction of the magnitude of gods and goddess Manasa, Chandi, Kamala, Sitala, Raya, Kalika, Shasti, Dharma, Shiva and Krishna. They are thought paramount among all the regional theologies in Bengal. One of the verses of *Mangal Kavya* is about a young woman Behula whose devotion reclaims the life of her husband Lakhinder. She asks the divine for justice.

First Panel:

1. In this panel, the image of Goddess Manasa is placed in the centre. She is wearing a red *sari* and has four hands. Two snake images are visible, which adore her throne, both the snakes have a spotted body, closely attached to her throne.
2. One snake is looking towards the right side of the border of the scroll and the other one looking towards the left side border of the scroll.
3. Her attitude is shown as angry type goddess, three eyes painted in her face and the third eye on the forehead.

4. The extreme right side of the panel, famous businessman Chand Saudagar is standing. To the extreme left side of the panel, the images of beautiful Behula is painted. Here, Behula is wearing a green sari and standing with folded hands.
5. As *Patua* has depicted Chand Saudagar as wearing a blue *dhoti* and a short blue *kurta*, and he is not at all looking towards Manasa just standing straight towards the viewers.

Second Panel:

1. *Patua* painted six daughters in-law of Chand Saudagar standing, they are all widowed. Their husbands have died of snake bite.
2. *Patua* created the expression that they were all nurturing a grievance against Chandlike why he did not worship goddess Manasa, if he had done this earlier than these women would have enjoyed a happy life with their husbands and children.
3. As per the text, six widowed daughters-in-law's are standing before Chand Saudagar.
4. The extreme right side of the panel strong and adamant Chand Saudagar is sitting like a stone; there is no dwelling of emotions in his mind.

Third Panel:

1. Here the image of Amulya, a lady Saudagar of *Nachhoni nagar* been painted. An old man, Janardhan, is also shown who has come to fix the wedding match for Amulya's beautiful and expert danseuse daughter Behula.
2. Behula to be wedded to Lakhinder the handsome young man and youngest son of Chand Saudagar. His other six sons have died due to Manasa's anger.
3. At the centre of the panel, merchant Sai Saudagar is sitting and on the left side of the panel old Brahmin Janardhan is sitting.
4. To the right side of the panel, Lady Saudagar, Amulya is standing with her beautiful daughter Behula. Both the female figures are conveying *namaskaar* to Janardhan.

5. Pretty Behula is depicted in red *sari* and Amulyain a yellow sari. On the left side of the panel, old Brahmin Janardhan is painted in an ugly look, and he is wearing a blue *dhoti* a holy string hanging from his neck. The businessman Sai Saudagar is painted in red dress with a red turban.

Fourth panel:

1. Here *Patua* has painted Behula and Lakhinder, who is already married; they came all the way by palanquin from that Nachhoni Nagar to Santhali hills.
2. Santhali hills are shown with *Basar Ghar* or Bridal Chamber especially built with iron for their safety.
3. This chamber is specially made on the Santhali hills because to avoid Manasa's anger. This room is made for newly wedded Behula and Lakhinder to surpass the first marriage night safely.
4. A tired Lakhinder is sleeping on the bed. But the destiny of Lakhinder always follows him so Lakhinder is also bitten by a snake on that night.
5. Due to the excessive burning pain of the poisonous bite, Lakhinder wakes up from sleep and wakes up Behula.
6. Surprised Behula wakes up and hurry-scurry lights the oil lamp by tearing off her new wedding *sari*. She sees a poisonous snake escaping. She throws her Betel nut cutter or *Janti* at once.
7. By that, snake's tail gets cut off. The snake escapes and slowly handsome Lakhinder's body became black due to the poison.
8. An entire panel is occupied by a big size snake with a cut off tail and. Behula crying
9. But still, Behula is stubborn for bringing back Lakhinder to life. So, she crosses the river of eternity.

Fifth Panel:

1. In this panel, *Chand* is sitting at the centre of this panel. On the right side of this panel, Behula is standing before Chand Saudagar with folded hands nearby Neda (a home servant) is standing.

2. *Patua* has painted Chand or Chando in brown skin colour, having a big moustache and long hair. Lot more jewellery he is wearing. A *metal* stick is held in his right hand.
3. Behula is standing dressed in a *sari*, and she is found removing all of her jewellery, telling please take back all bridal dresses and all jewelleries, you have given me and requesting to Chando please prepare a raft out from the banana trunk for me.
4. Distressed servant Neda is painted as seeking for exorcist to bring back Lakhinder from the dead.
5. On the left side of the panel, painted few stems of banana plants in green colour.

Sixth Panel:

1. In this panel, *Patuas* have painted banana trunk raft. And Behula rowed away on a raft in the *Ganguri* River.
2. River water is painted nicely by *Patua* in a vast river, on the white surface by blue back colour strokes.
3. One by one she is crossing many Ghats - like two big and colourful fishes painted nearby the raft.
4. The raft is crossing many Ghats like- Kola Ghat, Champa-tala Ghat, Bel- tala Ghat along with a decomposed body of Lakhinder.
5. After crossing Bel-tala Ghat, she met her six brothers who have come all the way to take her back to home.
6. They are all requesting her to throw out this dead body in the water of *Ganguri*.
7. She bids farewell to her all six brothers and sails on the river *Ganguri*.
8. Here *Patua* painted six brothers standing on the bank of *Ganguri*; three brothers in fair skin and other three brothers in dark skin. In the front row dark-skinned brothers standing in green, yellow and red *kurta* and *dhoti*. In the back row fare skinned brothers standing in green, red and yellow *kurta and dhoti*. They all seemed to look worried about their beloved sister.

Seventh Panel:

1. In this panel Behula reached to Gada Ghat (Gada means Gadadhar a stout fellow), Gada is badly affected by elephantiasis. He is catching *rohu* or *rui* fish (*Labeo rohita*).
2. *Gad* looked surprised at looking the beautiful lady sailing on small a raft of the banana plant with a dead body.
3. Gada shows his respect to her and he is cured of his illness. Behula bids farewell to Gada and sails on her way.
4. On the way, she crossed Baidya Ghat, Chingri Ghat and Boal Ghat and moves towards Tamluk Ghat.
5. She reached to Tamralipta or Tamluk Ghat, where Neta Dhopani⁵⁸ was washing her cloth. *Neta* put the children to sleep on the step of the *ghat* by mild slaps. Her two naughty sons (*Dhona* and *Mona*) have slept; Behula is surprised at her magical slaps.
6. *Behula* got down from raft washes her clothes on the *ghat*. She washes her clothes here till they shine like the sun. It made quite surprised to *Neta Dhopani*⁵⁹. She wore these clothes, and again *Behula* sails her raft towards her Sea of Destiny.

Eight Panel:

1. With her utmost devotion, reverence and confidence finally she reached from sea to the heaven.
2. All the gods and goddesses welcome her to heaven. She asks for help from Brahma, Vishnu and Shiva.
3. The gods give back her husband and his six brothers and goes back to her father-in-law's home.
4. '*Trimurthi*' instructed Behula that Chand Saudagar has to perform '*Puja to Devi Manasa*'.
5. Here *Patua* painted Behula in a Red sari; Lord Brahma occupied more space in this panel. Lord Vishnu painted in small sized in comparison to Lord Shiva and Lord Brahma.
6. Lord Brahma wore more jewelleryes, He is having four hands. All four hands are empty only. Lord Vishnu also has four hands and all are empty. Lord Shiva also has four hands all hands are empty.

7. All great gods are blessing Behula. The gods are sitting on the throne, but thrones are looking like baskets, they are sitting in the inverted baskets.
8. Lord Brahma painted in the red colour skin, wore a yellow *dhoti*. Lord Vishnu painted in the grey colour skin, wore a green *dhoti*. Lord Shiva painted in orange skin colour, wore a blue *dhoti*. All three powers decorated with excellent ornamentations.

Ninth Panel:

1. Behula-Lakhinder and Lakhinder's six brothers were provided seven tiny boats. In one boat Behula and Lakhinder are sitting.
2. Six brothers sitting in six different boats. All the seven boats floating over the sea. Boats are sailing in the deep sea, but support is given by Goddess Manasa.
3. All the boats are attached to the body of a huge snake. The snake is swimming in the sea water so boats are moving.
4. Lakhinder and his six brothers going home. Slowly boats will sail from sea to river and take them on the way home at Champak Nagar.

Tenth Panel:

1. In this panel Goddess Manasa sitting in the centre. Others five figures are also placed in this panel.
2. On the right side of the panel total, four figures are painted. In the four grounds, two women figures are painted. Just behind them, one male and one female character are painted.
3. The male figure is Lakhinder and the female figure is Behula. All are standing and worshipping Goddess Manasa in folded hands with lot more devotion.
4. On the left side of the panel, the adamant Chand Saudagar is standing and worshipping Goddess Manasa. Chand is actually the ardent devotee of Lord Shiva and goddess Durga. Many times he was against worshipping Manasa. But he has no more other options, so he has to worship Manasa as per instruction from Lord Shiva.

5. *Chitrakar* has painted Manasa in red attires, red crown on her head; she is having four hands, all the palms giving blessing to her devotees. Here *Patua* has given full concentration to paint Manasa nicely. *Patuas* did not give that much importance to Chand Saudagar.
6. Chand wore a blue turban and blue dresses. Lakhinder wore a green turban and green dresses. Behula also painted in a red *sari*. Others two women sitting in the front row painted in blue and yellow *sari*, but their physical features painted in small appearance. These two figures are placed within the foreground excessive right corner. All five figures worshipping Manasa in folded palms.

3. Sita Haran (Abduction of Sita) Scroll

This scroll narrates the fragmented literature part of Ramayana. It highlights the anecdote of Sita's kidnapping. Soon after getting married to Sita, Lord Rama had to discard his house and move to forests to keep his father's promise to mother Kaikeyi. Rama comprehended that the king Dasaratha should not break a solemn, serious promise at any time, and neither should a son violate his father's command. Sita sticks together with her spouse in banishing despite his discouragement to her, because it is her duty and out of affection for Rama, she should be with him all through. Lord Rama's brother, Lakshmana also decided to join Rama instead of staying back in the Ayodhya city. Dasaratha's painful heart was broken down and died. Rama has voluntarily forsaken the royal seat for fourteen years and stayed in exile. Rama is regarded by the Hindus as '*Maryada Purushottama*' and Sita are considered as an incarnation of goddess Lakshmi, an embodiment of peace, patience and prosperity. Ravana, the monarch of Lanka had heard numerous stories about Sita's beauty. He devised a plan to abduct her. In *Sita Haran* or 'Abduction of Sita' the characters are frequently referred to by different names, recognizing the numerous identities they have.

First Panel:

1. Palace of king Dasaratha is painted with architectural beauty. *Patua* has depicted this panel with a symmetrical composition, nice colour balance and floral design added beauty to this composition.
2. Total five wailing figures are depicted in this panel.
3. Lord Rama moves to exile.
4. On the right side of the wailing Lakshmana, his wife Urmila is painted.
5. On the left side of the panel, *Patua* has painted wailing Rama and his wife Sita.
6. All these four figures are painted in small sizes and placed behind the king Dasaratha. They are looking smaller in size in comparison to Dasaratha's figure. Other figures are painted in the smaller size because *Patua* wanted to focus on Dasaratha to express the grief and sorrow of the wailing King Dasaratha.
7. King Dasaratha is painted in the centre of the panel and in the foreground of the panel; *Patua* has depicted the king in monumental size.
8. *Patua* created the expression as if Dasaratha is placed on a throne; do not place him properly on the throne.
9. Lakshmana is wearing saffron colour *dhoti*, and skin is painted in yellow. Lakshmana is adorned with jewels and garlands. A flower garland tied on his knot.
10. Urmila is wearing a pink colour *sari* with many stripes. Urmila is painted in the yellow skin and adorned with jewels and garlands.
11. Sita is wearing a bright saffron *sari*, and laden with jewels and garlands. *Sita* is painted in the yellow skin colour.
12. Rama is wearing saffron *dhoti*, his skin is painted in the sap green colour, as he is the *durvadal*⁶⁰ Rama.
13. In this panel, main focusing character is grief-stricken king Dasaratha. Possessing white beard, a typical triangular look. King is adorned with a crown and lots of jewels. Wearing green *kurta* and orange *dhoti*, both of them are having numerous strips, indicating folds in the clothes.

Second Panel:

1. *Patua* has depicted three monumental size figures walking under the scorching Sun.
2. Rama is walking ahead escorted by Sita and Lakshmana.
3. *Rama* is painted in light green colour, wearing saffron colour *dhoti* and saffron *dupatta*. His quiver is tied with saffron *dupatta* hanging from his shoulder.
4. In the centre of the panel, Sita is painted in the chrome yellow colour. She is wearing brilliant red *sari* with few boutique works. She is not wearing any blouse and is adorned with jewels. Her tranquil nature, beautiful, expressive look and bashful character definitely added some beauty to this panel.
5. Delicate princess is walking over the hot sand under this scorching Sun.
6. In this panel, according to *Patua's* depiction, she is focused in a fascinating manner.
7. Lakshmana is walking behind his sister- in -law Sita. Wearing saffron colour *dhoti* and *dupatta*. He held a tree branch over her head to protect her from scorching Sun.
8. They are painted having pleasing gestures to point out that they have accepted their destiny happily.

Third Panel:

1. On the right side of the panel, mud build hut is depicted with grass roof. The stems of the bamboo plants are used as supporting pillars in the balcony of this hut.
2. The green complexioned Lord *Rama* and fair complexioned Sita now both are resting inside the hut, sitting on a charpoy.
3. Sri *Rama's dhoti* and *dupatta* are painted in saffron colour, whereas Sita's *sari* is painted with red colour.
4. At the centre of the panel, one tree trunk is painted with brown or burnt sienna colour.

5. On the left side of the panel, *Patua* has depicted a Lakshmana and women.
6. She was unable to reach Rama and was trying to mesmerise Lakshmana with her miracle beauty, her skin colour was painted in ceramic yellow, wearing a green *sari*. The *Patua* has placed her figures close to the left border line of the panel.
7. There is a scarcity of space in this panel. The way *Patua* has planned it's a very tight composition having a scarcity of space.

Fourth Panel:

1. In this panel, a gigantic shaped demonises is painted popularly known as Surpanakha and she emerged in the scene, in the guise of a pretty lady.
2. She was trying to hypnotise Lakshmana by her beauty, became embarrassed as he was enraged and finally cuts off her nose. Here Surpanakha, the sister of *Rakhasa*, king Ravana is transformed into a ferocious *rakhasi*.
3. In this panel, *Patua* has painted that colossal figure of demonises Surpanakha, who looks very rough and grotesque.
4. The figure of Surpanakha is painted in a gigantic manner, but here she looks very ugly. Lakshmana stands nearby Surpanakha, looking like a glorious and gorgeous hero.
5. The figure of Lakshmana is painted in chrome yellow skin colour.
6. Lakshmana is found in green colour *dhoti* and saffron *dupatta*. His quiver is tied with saffron *dupatta*.
7. In this panel, *Patua* has painted an odious look for demonises Surpanakha; every inch of her body displays a grotesque look. Now she looks more dangerous in every limb of her physic- teeth, nails, hair, and is in bare body with just one small cloth hanging from her abdomen.
8. Slowly, her beautiful body is transformed into an ugly looking demonises.

9. The *Patua* brought drastic changes with the characterisation of a lady appeared in the guise of a beautiful woman. Gradually, she was transformed into her terrible and real form.
10. She lifted her scimitar and attempt to kill Lakshmana, but all of her efforts were in vain.

Fifth Panel:

1. *Patua* painted the scene where King Ravana sitting on a throne. It is a court scene; his gesture is painted in a gorgeous manner.
2. The throne is well decorated and skilfully crafted.
3. Nice arrangement of forms and figures is done with well-decorated arches. Ravana's throne and its decorated arch is the juxtaposition of floral petals and geometrical motifs. At the top of this big arch, one small curved shape is painted. It's an age-old pattern of the straw roof of mud build hut of rural Bengal.
4. A court scene of Ravana is painted with bright and vigorous pigments.
5. To the right side of the panel, *Patua* paints the figure of the Marecha, who is known for his miracle magic power of mesmerisation.
6. Nearby Marecha, one yellow spotted deer is painted, indicating the efficiency of magic skill nurtured by Marecha.
7. On the left side of the panel, *Patua* has shown a revengeful lady Surpanakha, who is crying in front of her brother Ravana. Standing with her folded hands, urging for revenge against Rama, Lakshmana, and Sita.
8. At the centre of the panel, Ravana who is kind in nature is seated, depicting in a monumental shape. This figure dominating the entire scene.
9. Ravana is adorned with crowns over his ten heads. Wearing lots of jewels, his main head is painted with a big and broad moustache. Whereas other nine heads are painted with the thin moustache.
10. Ravana's skin is painted with purple colour, formed by mixing with blue, white and a pinch of red.

11. Laughing Ravana is painted having an orange striped gown.
12. Surpanakha is wearing a red *sari*, and laden with jewels. Her skin is painted with yellowish lemon colour.
13. Marecha is wearing orange colour *dhoti*, with numerous spotted designs depicted with dark brown colour. His skin is painted in light brown colour.

Sixth Panel:

1. In this panel, *Patua* has shown sequential narrative type composition.
2. On the right side of the panel Lord Rama, Lakshmana and Sita are resting inside their hut in *Panchavati* forest.
3. Suddenly Sita observed that a marvellous deer is roaming and grazing in the vicinity of Rama's *ashram*. The golden lustrous deer were jumping around the *ashram*.
4. Sita was totally fascinated by the beauty of this miraculous creature. She wanted to nurture it as a pet, and later on, wanted to carry it to *Ayodhya*.
5. After seeing this miraculous creature Rama and Lakshmana sensed something wrong.
6. Rama chased the golden deer.
7. Rama shot it down by His golden arrow.
8. The magic deer slowly turned into Marecha, a *rakshasa* messenger.
9. Here Sita is painted, fair skin colour that is actually chrome yellow colour. She is wearing a red *sari*, sans blouse, and is adorned with jewels and flower garlands. *Patua* tried his best to portray her character.
10. Near Sita, Rama is sitting. Rama is painted in the light green colour. Wearing orange colour *dhoti*. His quiver is tied with the red *dupatta*. Rama is adorned with a garland of flowers. The one flower garland is tied with his knot on the head.
11. Brother Lakshmana is painted in the light yellow skin colour, wearing green coloured *dhoti*, along with garlands. Another one flower garland is tied with his knot on the head.

Seventh Panel:

1. In this panel, the left side Sita is sitting on a small pedestal or stool like object, kept on the balcony. Brother-in-law Lakshmana is at the edges of the balcony, as he engaged to sentinel of Sister-in-law Sita.
2. Sita is shading her tears, and both of them was listening the screaming about Rama save my life “Oh Lakshmana!” Though, Lakshmana knew that no one could harm Rama.
3. Here the roof of the hut is painted in yellow grass, and the wall of the hut is painted with yellow ochre colour. One window is also painted.
4. Sita is wearing a bright saffron *sari*; her skin is painted in bright cream colour.
5. Lakshmana is wearing saffron *dhoti*, and his quiver is tied with a green *dupatta* from his right shoulder.
6. On the right side of the panel, *Rakshasa* king Ravana appeared at the scene. Asking for alms disguised as an old saint.
7. In this panel, all the four figures are adorned with many jewels and garlands.
8. The roof of the hut is painted in with yellow colour grass, and brown colour strokes, and the wall is painted with grey colour. *Patua* has even depicts a window on the wall.

Eighth Panel:

1. On the right side of the panel, one giant size bird Jatayu falls down to the forest floor.
2. The Jatayu's eye looks very agonizing, wherein only one eye is noticeable, and the other eye is hidden.
3. The eye is looking very big; like one black *bindu*⁶¹ or circle is painted in the centre, surrounded by oval-shaped white space. This white area is surrounded with sepia tone and line as well. Inside one black outline is drawn, and then one more outline is drawn in red. The entire eye is decorated with lemon yellow and sap green as a surrounding colour.
4. An entire body of the big bird is painted with golden colour. It has a big beak, painted with yellow colour. Outlined with the sepia tone along with the prominent black line.

5. To the left side of the panel, king Ravana held Sita's hand tightly, and *Sita* is crying and praying to her Lord Rama.
6. Ravana painted having fierce eyes, big teeth, wide black moustache and big earrings.
7. Ravana is wearing an orange colour gown, as well as a crown. His skin is painted in light purple colour.
8. At the last panel, *Patua* painted crying Sita.
9. This panel is larger in size than any other panel of this scroll.

4. HIV/AIDS Scroll

Today, *Patuas/Chitrakars* are preparing scroll narratives to spread social consciousness of the people of grass root level. They want to make the audience aware about the misconception of AIDS. The HIV/AIDS is a kind of disease that there is no medicine or vaccine to heal. After ten years of HIV initial infection in human body gradually it turns towards AIDS. The HIV or Human Immune Deficiency virus is responsible to infect the immune system in the human body; simultaneously it is susceptible to other infections. The infected patient should be provided with all kinds of support to pursue a normal lifestyle. Manu Chitrakar painted this HIV scroll to clear off misconceptions about the victims of the disease.

First Panel:

1. In the first panel, total five figures are depicted out of which there are three women and two men. Here two women wearing red *saris*, one woman wearing a light blue *sari* and she is also wearing spectacle and looking like a literate lady (*Anganwadi*) she is counselling them. Out of two men, one man wearing green paint and shirt other one is wearing an orange shirt and pant.

Second Panel:

1. This panel is divided into two parts- on the right part three men are sleeping together in one bed.
2. To the left side, these three people together are sharing dinner on a dining table.

3. *Patuas* wanted to mean that sharing food in one place or table and sleeping in one cot together won't spread the virus of HIV/AIDS.

Third Panel:

1. On the right side, *Patua* painted a pond filled with lotus leaves and flowers.
2. In this pond, AIDS affected persons are also bathing.
3. On the bank of the pond, one huge tree is planted. Beneath the tree one woman carrying water pitchers, one kept at her waist, another pitcher kept on her head for cooking food. By cooking rice or *dal* from this pond water, HIV virus will not be transmitted.
4. On the left side of the panel, the woman's huge mud built house is painted with hay roof.
5. Just below that big tree one pathway been painted.

Fourth Panel:

1. Painted an accident scene, one huge old lorry moving from the left-hand border of the scroll to the right-hand border of the scroll.
2. From the other side of the panel depicts a man coming on bike and a young lady is also driving a scooter. Both the vehicles came face to face.
3. Lorry driver sitting in his driving seat. One man is painted as under the front wheel. It is just below the driver's seat.
4. Another side of the road few coconut trees standing. Four golden colour birds flying in the sky, moving from the left-hand border towards the right-hand border.
5. Sky painted in red colour. The wounded man still lying on the road, under the front tyre.

Fifth panel:

1. This panel divided into two parts- in the right part of this panel a hospital scene is painted wherein a nurse is counselling a heartbroken lady.

2. On the left side of the panel, blood transfusion is going on. One man is donating blood; here *Patua* (Manu Chitrakar) wanted to mean through his narration that before the transfusion of blood please examine the donor's blood.
3. During blood transmission, there is a possibility to transmission of the HIV/AIDS virus.
4. The wounded man died on the bed, his dresses painted in orange colour. And the donor dresses in green colour both pant and shirt.

Sixth Panel:

1. A huge tree painted in the centre place of this panel. Total four people are taking rest, including HIV affected person. The tree providing cool shadow to everyone.
2. On the right side of the panel, *Patua* has painted three figures out of which one person wearing *Dhoti and Kurta* in red colour, the rest of the persons wearing *Kutras and Pajamas*, one in blue another one in orange.
3. On the left side of the panel one HIV person having food alone. Some pots kept on the earth's surface but did not touch the surface. All male characters are painted with long hair.
4. Sky painted in red colour.

Seventh panel:

1. This panel divided into two parts- on the right side four sitting figures painted out of these two are gents, other two are ladies.
2. One man painted in a green dress wearing *dhoti and kurta*. Another man is painted in red dresses, his *kurta* and *pajamas* both painted in red.
3. On the left side of the panel, four people are sleeping all are HIV affected persons.

5. Rabindranath Thakur (Rabindranath Tagore)

One can understand that Tagore is important due to his placement in the very centre of the panel. Tagore's achievement as a writer in Bengal brought recognition to him not only in his native land but also in foreign lands. For the globe, he became the voice of India. He won the Noble Prize and eventually became the icon of Bengal.

First Panel:

1. Statue of Rabindranath in the centre of the panel, not only in the centre, but also it has placed in the foreground of the composition.
2. The six flowering plants have been placed in six tubs, three on the right side and three on the left side and six followers are paying homage to Rabindranath having three on the left and the three on the right side.
3. From the left-hand side out of three figures, one is not having a moustache, on the right-hand side also the same aspect have been repeated.
4. Statue of Rabindranath placed on a pedestal having five steps.
5. Pedestal painted in brick colour.
6. White garlands hanging from his neck.

Second Panel:

1. The *Jorasanko* (Tagore's house) is depicted by *Patua*.
2. In the centre one big pillar dividing the panel into two parts are drawn.
3. On the right portion of the centre pillar shown baby boy Rabindranath and his father Maharishi Devendranath Tagore and mother Sarada Devi; baby Rabindranath is playing on her lap.
4. On the left side of the pillar, child Rabindranath (now he is about 5 years old) standing nearby his maid servant because he lost his mother.

Third Panel:

1. On the right side of the panel, child Rabi sitting on the balcony, books are scattered around. Unmindful Rabi looking at the pond through his open balcony window.
2. *Patuas* painted the pond in an oval shape and drew a thick dark grey outline around the pond.
3. Three fishes are roaming in the pond; one painted in red, second one in orange and third one in green.
4. Many small strokes of bluish-black, side by side white strokes depicting the waves in the pond water and it is surrounded by trees.
5. Trees in close distance having some flowers, but far distance trees depicted without flowers.
6. Each panel of the scroll nicely decorated with floral motifs or floral designs.

Fourth Panel:

1. Rabindranath Tagore is learning music from his music teacher with other children.
2. The panel is divided into two parts, on the left, he is learning music from *Ustad* on the right, and he is writing poems while he is sitting beneath the tree.
3. Here teacher wearing a dress painted in blue and having moustache.

Fifth Panel:

1. Here *Patua* painted young Tagore going abroad with second elder brother, Satyandranath, for higher education to Oxford University, London.
2. The two brothers are walking in blue nearby a landed aeroplane.

Sixth Panel:

1. In this panel, *Patuas* painted Rabindranath is returning from the foreign country.

2. Total four sepia colour pillars depicted, here *Patuas* wanted to show Tagore palace interior. Four figures are also depicted in this panel.
3. At the extreme right side of this panel two human figures are drawn. Both are young, one wearing sepia shirt and red paint, another wearing red shirt and sepia pant.
4. In the centre of the panel young Rabindranath is standing tall with grey Jibba, long hair and expressive eyes.
5. At the left side of the panel, one young man standing in between the pillars.
6. All the figures placed against the light vermilion colour perforated walls. That perforated wall standing as a backdrop.

Seventh Panel:

1. This panel space divided by three pillars; centre pillar dividing the space into two parts, on the right-side part, there is a gap in between two pillars where Rabindranath and his father Maharishi Devendranath are in a serious discussion.
2. On the left side of the panel, Rabindranath and his wife Mrinalini Devi, both are in discussion.
3. The top portion of this panel depicts Tagore Palace having semi-circular arches with transparent glass fitting.

Eighth Panel:

1. This panel also divided into two parts, *Chitrakar* has given less space to the right side part of this panel. In this small part, a statue of Tagore installed. Statue placed on a red colour pedestal.
2. Here three steps have been depicted.
3. Statue of Tagore not painted in life-size.
4. In the panel on the left part, *Patua* has given more space. The scene of Santiniketan, where young children sincerely studying in an *ashram* called Santiniketan.

Ninth Panel:

1. Again *Patuas* repeated scene of an *ashram* in Santiniketan, where children sincerely learning in an eco-friendly environment of nature.
2. This panel is divided into two parts – on the right side, the boys are studying and on the left side, the girls are studying.

Tenth Panel:

1. Here *Patua* painted the statue of Tagore, people paying homage to him, and the statue placed at the centre of the panel.
2. On the left side of the Tagore statue, six figures paying homage to him with folded hands on account of his 150 birth anniversary. Six people arranged in two rows, in the front row shown three figures and at the back row also three figures depicted.
3. On the right side of the Tagore's statue, again six figures arranged in two rows. They are paying homage to him on account of his 150 birth anniversary.
4. In this panel, *Patua* has depicted girls' figures which are more than the boys' figures.

6. Tsunami Scroll

The word, Tsunami, originated from the Japanese “harbour wave” and is also well-known as a seismic sea wave. It is a sequence of waves based on a gigantic amount of water body, by and large, an ocean. If anyone goes through the Tsunami scroll, one can find a new type of genre in this scroll. It is different from mythological, historical and fairy tales. This scroll describes the suffering of the people of our country during the Tsunami. It has to be marked as contemporary narrative. In India, Tsunami waves badly stuck off the shore of the Islands of Andamans, Bengal, Andhra Pradesh, and Tamil Nadu.

First Panel:

1. In this panel, the entire space is dominated by a giant size Tsunami demon. A dangerous demon is pumping water from his eyes.

2. Here everything is floating in the water and depicted inverted huts. Many dead bodies are floating in the water.
3. Many dead bodies are painted up to the neck. The maximum space of this panel is occupied by the demon's head and blue sea water.
4. One dead fish is painted in brown colour. Four human figures are painted on this panel. One yellow dead body was torn by this demon. Another yellow dead body is floating. Two other figures are even painted one in brown and the one in orange colour.
5. One walking tortoise has been shown painted in sepia colour.
6. Dispersed body parts of dead bodies are floating in the water.

Second Panel:

1. There are many floating dead animals.
2. The dead bodies of cows, birds, humans are found floating
3. Cars, small huts, train compartment floating, the shark is eating dead animals and small children. The entire seawater is full of trash.

Third Panel:

1. A sad mother is weeping in the tent.
2. A cow, duck, tiger and a bird are seen in the tent.
3. The photojournalist is busy shooting the Tsunami.
4. One army helicopter is moving in the sky. Ministers and journalists are watching the Tsunami disaster.

Fourth Panel:

1. In this panel, monumental size Lord *Shiva* is sitting on an Ox, and people are worshipping him and expressing grievance on what has the Lord done.
2. People are standing on both the sides of Lord Shiva, and praying.
3. On the right side of the panel, two women are seen with folded arms and on the left side two men worshipping Lord Shiva.

4. Out of two women figure one figure is painted with fair complexion and another one is in dark skin. Both of them are wearing saris. The fair skin woman is in the green *sari* and the black skin woman is in a red *sari*.
5. On the left side of the panel, two men are worshipping the Lord. One man is of fair complexion and another one is in dark complexion. Both of them are wearing *dhota* and *kurta*. Fair complexion man is dressed in an orange dress. And black skinned man is wearing a sepia colour.
6. Lord Shiva's long brown hair is falling till his thighs. Two snakes are standing on the back side of Lord Shiva.
7. The *Patua* has painted Lord Shiva in a moustache. Shiva is wearing a yellow coloured *dhota*.

Critical Analysis of Scroll- Paintings: Themes:

The *Patua* scroll paintings are typically composed in the multiple perspectives which are the trait of folk painting. Multiple perspective give emphasis to images without creating a visual effect through distancing in composition. This is in opposition to vanishing perspective which is a European perspective wherein the images on the canvas below look larger than the images composed in the above. This creates an optical illusion of distance through sizing the objects according to the naked eye the closer the object the larger it looks and the distant the object the smaller it becomes. The themes of the paintings mentioned above are drawn in the form of multiple perspectives where all the images look as if they are placed at one location. The significance of the characters is created by placing the chief character in the middle of the panel. The story moves based on such figuration. The colours of the characters or the locations come from their experiences of the world reality. The images connected with the *Itihasa* and *Purana* are coming from the general folklore perspective wherein the characters ascribe to certain appearances such as divine, evil etc. Most of the animals that are found in the scroll paintings are almost iconic in nature whereas in the modern art these

natural images are either represented through indexical or symbolic signs. Except in the first scroll narrative (cited above as Creation Myth), the panels do not contain much images when compare to the other. The complexity of the composition of the human images along with the natural images such as birds, animals, trees, water bodies etc., makes the first scroll narrative more vibrant and do not tell the story as such. It is in the narrative performance that the story comes out. The very scroll narrative is about creation myth which itself emerges out of a belief that tells how the world has come into existence is born out of fiction. Therefore, the *Patuas* seem to have limitation in drawing fantasies. Most of the other scrolls mentioned in the above are story based and share the worldview of the community. The *Patuas* being well versed with the stories and the folklore connected with them could draw panels in a systematic progression manner as per the movement of the story. That is the reason why each panel is cognizable in terms of the episodes of the story by their audiences.

The visual depiction of the themes of the scroll in the panels when juxtapose with the storytelling the flavour of the presentation of the scroll narrative emerges. In the following analysis such an attempt is being made. If one observes carefully one can find that the Bengali scroll narratives have the innate capacity to be presented as separate entities but at the same time they can also use complementally.

1. Creation of the World

(Painted and Sung by Dukhushyam Chitrakar)

1. This scroll narratives talk about Santhal Myth, their formation and evolution.
2. The scroll combines images of nature and culture

Sl. No	Panel No.	Visual Part	Narrative Part	Remarks
1	1	In this panel <i>Patua</i> Dukhushyam has painted one gigantic snake in brown colour. It's both jaws are full	After opening the scroll, <i>Patua</i> is singing ... At first, everything was covered with water, no land is found.	Episodic narrative. Total 8 visuals are there. One big

		of teeth, and it has two big eyes. Almost the entire area of the panel is occupied by the hood of the snake. On the left side of well-spread hood, three images of Jagannath, Balaram and Subhadra painted by <i>Patua</i>, because these are the main deities as well as ancient gods of the Santhal community. In the same panel on the right side of the hood, seawater has been painted. Four creatures are there in the seawater; these are- crab, tortoise, fish and snake and to whom the gods instructed to get soil from the depth of the ocean. Three great gods are known as “<i>Maran-Buru</i>” to the tribal’ community.	Jagannath, Balaram and Subhadra were the ancient gods, ‘<i>Marang Buru</i>’. Ancient gods wanted to create the land. So, they called upon four creatures in this world; the crab, the turtle, the snake, and the fish. The Gods asked them you have to bring soil from the bottom of the sea. All these four creatures tried their level best to bring soil from the deep sea. Out of these four creatures, snake played a major role in bringing back soil from the sea. Because the snake was faster, was able to go all the way down under the deep sea water and bring back soil.	snake occupied maximum area of the panel. Three Gods, a crab, a tortoise, a fish are depicted.
	2	At the left side of the panel, two cow’s images are painted. One is in grey colour and the other is in white colour. Continuously saliva is dripping from their mouths. Out of the saliva bobbles two birds are created. On the right side of the panel, two human figures are painted. The one is of male and the other one is of female. Both the figures are surrounded by two oval-shaped white spaces. Because they have been born from eggs of birds. These are considered as the first ancestors of Santhal	<i>Patua</i> sings in praise of gods. It took many years to create land. From that deposited soil gods were able to create vast areas of land on the water, and mother earth or <i>medini</i> was created. The gods also created grasses, herbs, plants, and trees on it. Then the gods created two cows asked them to deposit more saliva and foam in one place. From that saliva and foams, gods created two birds. The Gods asked them to lay two eggs. From these eggs, two	Sequence wise it is the second panel from Santhal Myth. Total 8 visuals are there. Two cows, bubble, from it, two birds, and Pichlu Haram and Pichlu Buri.

		community, named as ‘Pilchu Haram’ and ‘Pilchu Buri’. From the union of these two seven girls are born.	humans were born. As per <i>Santhali</i> myth, the first human beings were born in the world; the male and the female, named ‘Pichlu Haram’ and ‘Pichlu Burdi’. They were roaming around here and there, now they are grown up, from the first union of these two human seven girls were born.	
	3	In this panel, <i>Patua</i> has depicted seven girls born from those parents and are roaming in the jungle gathering fruits, roots and grains. In this panel, <i>Patuas</i> painted these tribal figures in two rows; in the upper row seven sisters turn their heads towards the left side of the scroll border and are depicted as playing <i>mridangam</i> . In the next row, they are looking towards the right sides of the scroll border and depicted as playing flutes.	After giving birth to seven girls, Pichlu Haram and Pichlu Burdi left the place. These two humans have not yet developed the concept of family life. So, they left their seven girl children. Naturally, they have started roaming in the jungle and moved to another place.	This scroll narrates the gypsy life of Pichlu Haram and Pichlu Buri. Total 15 visuals are there. Seven girls, four <i>mridangams</i> and three flutes. Also jungle scene depicted.
	4	Here <i>Patuas</i> have shown seven boys born from the same parents. They are Roaming in the jungle and are hunting. In the same panel, three deers have been shown in three different colours. The first deer is painted to the extreme left side of the panel with red spots on plain yellow body colour. The second deer is placed in the middle and it is spotted with white pigment on the plain purple colour surface. The third deer is	Naturally, they have started roaming in the jungle and moved to another place. By their second union, they give birth to seven boys. And they moved to another place. The Seven boys lived together and grew up in the forest. They hunted animals, ate fruits and slowly became grown up persons.	This panel discusses about the parents less gypsy jungle life of Seven tribal boys. Total 11 visuals are shown. Seven Santhals boys, three deers and jungle scene.

		painted to the extreme right side of the panel and is spotted with black on the plain red colour.		
	5	Boys are about to take their bath before that they put off their holy string and kept it on tree branches. The moment, they are busy to take bath, suddenly a <i>Dhamna</i> snake (scientific name-<i>Ptyas mucosa</i>) appears and by its mouth takes away all the holy strings kept on tree branches. The <i>Santhals</i> are depicted as killing the snakes. They take out the skin, make it dry, and then sell it in the market and flesh they eat.	<i>Patua</i> narrates, one day the seven brothers roaming in the jungle. After hunting the seven boys went to bathe. They took off their holy strings which they wore, before getting into the water. Meanwhile a <i>Dhamna</i> Snake (Rat Snake, <i>ptyas mucosat</i>) came stealing their holy string. Since then the Santhals disliked the <i>Dhamna</i> Snake. Even till this day, the Santhal skills <i>Dhamna</i> Snake. They sell the skin and eat the flesh of the <i>Dhamna</i> Snake.	A self-constituted life style in the forest is discussed here. The seven boys kept holy strings on tree branches suddenly one <i>Dhamna</i> Snake entered the scene to steal their holy string. Total 11 visuals are painted. The seven brothers, one huge snake, tree branches, holy strings and sky are painted.
	6	After taking bath, they are initiated to hunting; while they are busy in hunting; they suddenly observed seven young girls roaming in the forest. Seven boys and seven girls did not know their relationships that all of them are born to the same parents. They came in close contact, finally seven boys choose seven girls as their wives as per their chronological order and married to each other. The rituals of their marriage	<i>Patua</i> narrates, while hunting they have seen seven beautiful women. They did not know that these seven women were their sisters. These seven brothers married seven sisters in a ceremony by exchanging garland. It is called willing marriage by exchanging willing garlands (<i>iccha mala</i>)...This culture is still practiced. No priest is needed. Finally, they found out their parents too. Five witnesses for the bride	<i>Patua</i> depicts how lives take turns in jungle life. Seven young boys met seven young girls. Total 24 visuals have been shown. Seven boys, seven girls, seven <i>iccha mala</i>, <i>haria</i> pot, <i>lagra</i> and jungle scene.

		ceremony are painted in this panel i.e., ' <i>Ischia mala</i> ' means exchanging of garlands as per their willingness and <i>haria</i> (dance with country made liquor) with the beating of drums called <i>tamak</i> ⁶² or <i>lagra</i> .	and groom validates the marriage.	
	7	After marriage, these seven couples are hugging and loving each other. Women are cooking food and men are helping during ceremonial chores.	As per narration, during marriage ceremony they will have <i>haria</i> ' (liquor from rice). Drinking ' <i>haria</i> ' is their custom. They dance, sing and drink the rice liquor. But, they did not know the amount of <i>haria</i> one should drink, and their father dies from drinking excessive amount. Their mother also dies from drinking too much. They were worried about their Parents. They were thinking that their parents died from drinking <i>haria</i> too much, they must have sinned.	Fourteen characters are busy in cooking and also drinking <i>haria</i> . Total 17 visuals are shown. Seven men, seven women, cooking utensils, <i>haria</i> pot and jungle scene.
	8	During the marriage ceremony after having excessive <i>haria</i> (the liquid after rice fermentations) their parents died. All the mourned couples decided not to have excessive <i>haria</i> ⁶³ and felt that they have committed some sin. These fourteen members born from the same parents decided for performing the ceremony to clean their sin. They have to arrange a ritual at the end of mournful days. In this panel, they are busy in performing the ceremony. As	After all, these fourteen members born from the same parents. Unknowingly, they married their sisters so they decided for the ceremony to cleanse their sin. What can be done to cleanse that sin? They titled one of their brothers as <i>Yadav Patua</i> . The rest of the brothers brought gifts, others necessary items for their rituals, like gold and silver for their mother, <i>Tulsi</i> leaves and a holy string for their father. Then they drew a scroll	This panel discusses about the source of the creations of <i>Yadav Patuas</i> or Santhal <i>Patuas</i> . Total 18 visuals are shown. Fourteen Santhal members, gift item, <i>puja</i> item, displaying of <i>Yadav pata</i> , and jungle scene.

		a mark of the ritual of tribal one <i>Jadav Patua</i> is required, so in this jungle, they were not being able to locate any <i>Jadav Patuas</i>. Finally, they decided the youngest couples will perform the <i>Jadav Patua</i> family's role. In this panel, <i>Jadav Patua</i> has displayed <i>Chakkhudaan</i> scroll. The <i>Patua</i> show the scroll which is divided into many panels. For the rescue of the soul from the sin other six brothers give gifts of gold and silver to their mother's soul and Basil leaf for their father's soul.	painting of their parents, but eyeballs they did not draw, on which <i>Yadav</i> brother drew the eyeballs at the end. It is known as "<i>Chakkhudaan</i>" scroll or the gifting of eyes. After that disease, the painful soul will get peace and will set free.	

2. Manasa Mangal Scroll

(Painted and sung by Shanoar Chitrakar)

1. The theme is drawn from the local legend on Goddess and etiological in nature
2. The scroll is depicted as episodic narrative
3. The scroll follows unilinear progression of images along the storyline

Sl.No	Panel No.	Visual Part	Narrative Part	Remarks
2	1	In this panel, the image of Goddess Manasa is placed in the centre. She is wearing a red <i>sari</i> and has four hands. Two snake images are visible, which adore her throne, both the snakes have a spotted body, closely attached to her throne. One snake is looking towards the right side of the border of the scroll	The image of Goddess Manasa is placed in the centre. <i>Patua</i> is singing on her greatness or glorious power or influences. Hail Manasa the reliever of poison. Little Manasa was born inside a lotus flower. She sits on a throne of snakes and	Traditional and episodic story. Total 6 visuals are there. Goddess Manasa, Chand Saudagaar, Behula, two Snakes, Lotus and sky.

		and the other one looking towards the left side border of the scroll. Her attitude is shown as angry type goddess, three eyes painted in her face and the third eye on the forehead. The extreme right side of the panel, famous businessman Chand Saudagar is standing. To the extreme left side of the panel, the images of beautiful Behula is painted. Here, Behula is wearing a green sari and standing with folded hands. As <i>Patua</i> has depicted Chand Saudagar as wearing a blue <i>dhoti</i> and a short blue <i>kurta</i>, and he is not at all looking towards Manasa just standing straight towards the viewers.	sleeps on a bed of snakes. She is carried by a wild boar. Chand Saudagar is angry and he clutches his beard. He carries a stick made out of <i>hetal</i> wood, and says “That if that lady (Manasa) tries to cause harm to my son, I will crush her head with this stick”.	
	2	<i>Patua</i> painted six daughters in-law of Chand Saudagar standing, they are all widowed. Their husbands have died of snake bite. <i>Patua</i> created the expression that they were all nurturing a grievance against Chand like why he did not worship goddess Manasa, if he had done this earlier than these women would have enjoyed a happy life with their husbands and	<i>Patua</i> is singing; Goddess Manasa hears his words. Infuriated Manasa kills Chand Saudagar’s six sons. She kills his six sons and their six wives are now widowed. The merchant still refuses to worship her. As a reminder to the audience. <i>Patua</i> has created the expression that they	No repetition in the panel. Total 8 visuals are there. Six widowed daughters-in-laws, Chand Saudagaar and Chand’s home.

		children. As per the text, six widowed daughters-in-law's are standing before Chand Saudagar. The extreme right side of the panel strong and adamant Chand Saudagar is sitting like a stone; there is no dwelling of emotions in his mind.	(daughters-in-law) were all nurturing a grievance against Chand, why he did not worship goddess Manasa, if he could have done this earlier than these women would have been enjoyed a happy life with their husbands and children.	
	3	Here the image of Amulya, a lady Saudagar of <i>Nachhoni nagar</i> been painted. An old man, Janardhan, is also shown who has come to fix the wedding match for Amulya's beautiful and expert danseuse daughter Behula. Behula to be wedded to Lakhinder the handsome young man and youngest son of Chand Saudagar. His other six sons have died due to Manasa's anger. At the centre of the panel, merchant Sai Saudagar is sitting and to the left side of the panel old Brahmin Janardhan is sitting. On the right side of the panel, Lady Saudagar, Amulya is standing with her beautiful daughter Behula. Both the female figures are conveying <i>namaskaar</i> to Janardhan. Pretty Behula is depicted in red <i>sari</i> and Amulya in	<i>Patua</i> is singing; goddess Manasa is having a trump card in her hand, youngest son of Chand named Lakhinder he is alive still. So uncle old Janardhan was sent with the proposal. To negotiate the match between Behula-Lakhinder. Kumar Lakhinder to get married in Nachhoni Nagar as well as Champaka Nagar. Where a lady Saudagar, named Amulya and her husband Sai Saudagar lives in, she has a pretty daughter named Behula she dances well.	Each panel is nicely interconnected. Total 5 visuals are there in this panel. Matchmaker (marriage broker) Janardhan, Sai Saudagar, Amulya Saudagar, Behula and Behula's home.

		a yellow sari. On the left side of the panel, old Brahmin Janardhan is painted in an ugly look, and he is wearing a blue <i>dhoti</i> a holy string hanging from his neck. The businessman Sai Saudagar is painted in red dress with a red turban.		
	4	Here <i>Patua</i> has painted Behula and Lakhinder, who is already married; they came all the way by palanquin from that Nachhoni Nagar to Santhali hills. Santhali hills are shown with <i>Basar Ghar</i> or Bridal Chamber especially built with iron for their safety. This chamber is specially made on the Santhali hills because to avoid Manasa's anger. This room is made for newly wedded Behula and Lakhinder to surpass the first marriage night safely. A tired Lakhinder is sleeping on the bed. But the destiny of Lakhinder always follows him so Lakhinder is also bitten by a snake on that night. Due to the excessive burning pain of the poisonous bite, Lakhinder wakes up from sleep and wakes up Behula. Surprised Behula wakes up and hurry-	<i>Patua</i> is singing after their wedding, Behula and Lakhinder sit in a palanquin and some palanquin bearer men are carrying the palanquin. On top of the Santhali Hills, a beautiful bridal room was made from iron for the safety of the newlywed nuptial ceremony. Lakhinder slept. There was a thread like rope through that <i>Kaalnagini</i> snake slipped inside.	Every panel tells and provides new information. Total 9 visuals are there in this panel. Palanquin, four Palanquin bearers, Behula and Lakhinder, evening sky, and road.

		scurry lights the oil lamp by tearing off her new wedding <i>sari</i>. She sees a poisonous snake escaping. She throws her Betel nut cutter or <i>Janti</i> at once. By that, snake's tail gets cut off. The snake escapes and slowly handsome Lakhinder's body became black due to the poison. An entire panel is occupied by a big size snake with a cut off tail and. Behula crying. But still, Behula is stubborn for bringing back Lakhinder to life. So, she crosses the river of eternity.		
	5	In this panel, <i>Chand</i> is sitting at the centre of this panel. On the right side of this panel, Behula is standing before Chand Saudagar with folded hands nearby Neda (a home servant) is standing. <i>Patua</i> has painted Chand or Chando in brown skin colour, having a big moustache and long hair. Lot more jewellery he is wearing. A <i>hetal</i> stick is held in his right hand. Behula is standing dressed in a <i>sari</i>, and she is found removing all of her jewellery, telling please take back all bridal dresses and all	<i>Patuas'</i> song continues. <i>Kaal Nagini</i>, snake, after entered in the iron built bridal chamber, watching handsome Lakhindar, she hesitated for a moment, thinking that such a beautiful physique where shall I bite. Accidentally sleeping Lakhinder's toe touched the snake's skin, and then she became angry and <i>Kaal Nagini</i> bites Lakhindar saying "You all gods and goddess of heaven, Surya and Chandra,	<i>Patua's</i> narration keeps the audience mesmerised. Total 7 visuals are there in this panel. Behula, Lakhinder, Snake <i>Kaal Nagini</i>, Bed, Bridal chamber, and Betel nut cutter.

		jewelleries, you have given me and requesting to Chando please prepare a raft out from the banana trunk for me. Distressed servant Neda is painted as seeking for exorcist to bring back Lakhinder from the dead. On the left side of the panel, painted few stems of banana plants in green colour.	my witness.	
	6	In this panel, <i>Patuas</i> have painted banana trunk raft. And Behula rowed away on a raft in the <i>Ganguri</i> River. River water is painted nicely by <i>Patua</i> in a vast river, on the white surface by blue back colour strokes. One by one she is crossing many Ghats - like two big and colourful fishes painted nearby the raft. The raft is crossing many Ghats like- Kola Ghat, Champa-tala Ghat, Bel-tala Ghat along with a decomposed body of Lakhinder. After crossing Bel-tala Ghat, she met her six brothers who have come all the way to take her back to home. They are all requesting her to throw out this dead body in the water of <i>Ganguri</i> . She bids farewell to her all six brothers and sails on the river <i>Ganguri</i> . Here <i>Patua</i> painted six	Behula says to her father-in-law, “have you nothing better to do rather than quarrel always with Manasa? Take back my <i>Shankha</i> (conch shell bangles), bridal dresses and other jewelleryes and all you have given me. Please prepare a raft out of banana trunk for me Behula already well determined to cross the river of eternity. Behula is stubborn for bringing back Lakhinder to life. She says – if I am having the chastity surely I will bring his life back. Now Behula has to cross the river of eternity. Newly widowed Behula sails away on the	<i>Patua</i> has painted total 10 visuals. Six brothers of Behula, Behula along with the corpse of Lakhinder, river <i>Ganguri</i> and sky.

		brothers standing on the bank of <i>Ganguri</i>; three brothers in fair skin and other three brothers in dark skin. In the front row dark-skinned brothers standing in green, yellow and red <i>kurta</i> and <i>dhoti</i>. In the back row fair skinned brothers standing in green, red and yellow <i>kurta</i> and <i>dhoti</i>. They all seemed to look worried about their beloved sister.	tiny raft. The raft of banana plant sails away. On the way she met her six brothers. Her brothers requested her “O dear sister, beloved of our heart why are you sailing away with that decaying corpse”. “Please come back home with us, we are going to take care of you”. She replies, “No dear brothers, I cannot stay in my parents’ house”. Behula bids farewell to her brothers and sails on the river <i>Ganguri</i>.	
	7	In this panel Behula reached to Gada Ghat (Gada means Gadadhar a stout fellow); Gada is badly affected by elephantiasis. He is catching <i>rohu</i> or <i>rui</i> fish (<i>Labeo rohita</i>). Gada looked surprised at looking the beautiful lady sailing on small a raft of the banana plant with a dead body. Gada shows his respect to her and he is cured of his illness. Behula bids farewell to Gada and sails on her way. On the way, she crossed Baidya Ghat, Chingri Ghat and Boal	Soon the raft reached Gada Ghat a man named Gadadhar is fishing in the river. He likes to eat <i>rohu</i> (<i>rui</i>) fish with rice. Seeing Behula he makes fun of her, and asks her where she is from? Really, she is pretty. “Ashes on your face, Gada ashes on your face!” exclaims Behula “I am a devotee of Manasa” she says. But Gada jumps into the river to reach Behula. As soon as	Here total 8 visuals are there. Those are Gada, Gada’s companion, fishing rod, Behula, Corpse of Lakhinder, a raft of Banana trunk, river <i>Ganguri</i>, and sky.

		Ghat and moves towards Tamluk Ghat. She reached to Tamralipta or Tamluk Ghat, where Neta Dhopani⁶⁴ was washing her cloth. <i>Neta</i> put the children to sleep on the step of the <i>ghat</i> by mild slaps. Her two naughty sons (Dhona and Mona) have slept; Behula is surprised at her magical slaps. <i>Behula</i> got down from raft washes her clothes on the <i>ghat</i>. She washes her clothes here till they shine like the sun. It made quite surprised to <i>Neta Dhopani</i>⁶⁵. She wore these clothes, and again <i>Behula</i> sails her raft towards her Sea of Destiny.	Gada jumps into the river his body is affected by elephantiasis, and Gada starts sinking. Behula orders and asks him to show respect to her. As Gada shows his respect by calling her “Mother”. He is cured of his illness. Behula bids farewell to Gada sails on her way to Tamluk Ghat. Tamluk Ghat given her lots of hopes seeing Neta Dhopani, a washer-woman, at Tamluk Ghat.	
	8	With her utmost devotion, reverence and confidence finally she reached from sea to the heaven. All the gods and goddesses welcome her to heaven. She asks for help from Brahma, Vishnu and Shiva. The gods give back her husband and his six brothers and goes back to her father-in-law’s home. ‘Trimurthi’ instructed Behula that Chand Saudagar has to perform ‘<i>Puja to Devi Manasa</i>’. Here <i>Patua</i> painted	Behula’s journey ends from the Sea while she reached to heaven. All the gods and goddesses welcomed her to heaven. She asks for help from Brahma, Vishnu and Shiva. She pleased them by her beautiful dance and asks for boons from Brahma, Vishnu and Shiva. The gods granted her wishes. Her husband and his six brothers were brought back to	Total 8 visuals are there. Three gods, Shiva, Brahma and Vishnu, three thrones, Behula and heaven.

		Behula in a Red sari; Lord Brahma occupied more space in this panel. Lord Vishnu painted in small sized in comparison to Lord Shiva and Lord Brahma. Lord Brahma wore more jewellerys, He is having four hands. All four hands are empty only. Lord Vishnu also has four hands and all are empty. Lord Shiva also has four hands all hands are empty. All great gods are blessing Behula. The gods are sitting on the throne, but thrones are looking like baskets, they are sitting in the inverted baskets. Lord Brahma painted in the red colour skin, wore a yellow <i>dhoti</i>. Lord Vishnu painted in the grey colour skin, wore a green <i>dhoti</i>. Lord Shiva painted in orange skin colour, wore a blue <i>dhoti</i>. All three powers decorated with excellent ornamentations.	life and asked her to take them back home. They instructed her to perform Manasa Puja along with her father-in-law, Chand.	
	9	Behula-Lakhinder and Lakhinder's six brothers were provided seven tiny boats. In one boat Behula and Lakhinder are sitting. Six brothers sitting in six different boats. All the seven boats floating over the sea. Boats are sailing in the deep sea, but support is given by	<i>Patua</i> is singing for the blessing of gods. Seven boats were decked out. Six brothers in six different tiny boats and Behula and Lakhinder in another boat. Boats are carried on the backs of snakes from the	Total 17 visuals are there. Like six tiny boats, six brothers, the seventh boat carrying Behula-Lakhinder, sea, and a big snake.

		Goddess Manasa. All the boats are attached to the body of a huge snake. The snake is swimming in the sea water so boats are moving. Lakhinder and his six brothers going home. Slowly boats will sail from sea to river and take them on the way home at Champak Nagar.	deep sea to the river.	
	10	In this panel Goddess Manasa sitting in the centre. Others five figures are also placed in this panel. On the right side of the panel total, four figures are painted. In the four grounds, two women figures are painted. Just behind them, one male and one female character are painted. The male figure is Lakhinder and the female figure is Behula. All are standing and worshipping Goddess Manasa in folded hands with lot more devotion. To the left side of the panel, the adamant Chand Saudagar is standing and worshipping Goddess Manasa. Chand is actually the ardent devotee of Lord Shiva and goddess Durga. Many times he was against worshipping Manasa. But he has no more other options, so he has to worship Manasa as	Patua is singing that Chand was against worshipping Manasa. But now he has no other option but to worship Manasa as per instruction from Lord Shiva. The worship of Manasa begins with Behula and Chand Saudagar by sacrificing the swan; other flower offerings floated away in the water, but the flowers offered by Chand Saudagar got slowly dry on the knot of Shiva. From then onwards Manasa is worshipped by all and Manasa <i>Puja</i> started on earth.	Total 12 visuals are painted here. Six human figures, two snakes, one lotus Manasa sits over there, water, and few lotus buds.

		per instruction from Lord Shiva. <i>Chitrakar</i> has painted Manasa in red attires, red crown on her head; she is having four hands, all the palms giving blessing to her devotees. Here <i>Patua</i> has given full concentration to paint Manasa nicely. <i>Patuas</i> did not give that much importance to Chand Saudagar. Chand wore a blue turban and blue dresses. Lakhinder wore a green turban and green dresses. Behula also painted in a red <i>sari</i>. Others two women sitting in the front row painted in blue and yellow <i>sari</i>, but their physical features painted in small appearance. These two figures are placed within the foreground excessive right corner. All five figures worshipping Manasa in folded palms.		

3. Sita Haran Scroll (Epic- Ramayana)

(Painted and Sung by Subho Chitrakar)

1. Narrates a fragment from the epic Ramayana
2. Mythological theme
3. Narratives and visuals are interrelated.
4. Painted in a sequential manner

S.No	Panel No.	Visual Part	Narrative Part	Remarks
3	1	Palace of king Dasarathais painted with architectural beauty. <i>Patua</i> has depicted this panel with a symmetrical composition, nice colour balance and floral design added beauty to this composition. Total five wailing figures are depicted in this panel. Lord Rama moves to exile. On the right side of the wailing Lakshmana, his wife Urmila is painted. On the left side of the panel, <i>Patua</i> has painted wailing Rama and his wife Sita. All these four figures are painted in small sizes and placed behind the king Dasaratha. They are looking smaller in size in comparison to Dasaratha's figure. Other figures are painted in the smaller size because <i>Patua</i> wanted to focus on Dasaratha to express the grief and sorrow of the wailing King Dasaratha. King Dasaratha is painted in the centre of the panel and in the foreground of the panel; <i>Patua</i> has depicted the king in monumental size. <i>Patua</i> created the expression as if Dasaratha is placed on a throne; do not place him properly on the throne. Lakshmana is wearing saffron colour <i>dhoti</i>, and skin is painted in yellow.	The song is about Lord Rama's exile to fulfil his father Dasaratha's promise.	This is an episodic narrative. Total seven (7) visuals have been painted by <i>Patua</i>. Palace scene, Dasaratha's throne, King Dasaratha, Prince Rama, Lakshmana, Princess Sita and Princess Urmila are painted.

		Lakshmana is adorned with jewels and garlands. A flower garland tied on his knot. Urmila is wearing a pink colour <i>sari</i> with many stripes. Urmila is painted in the yellow skin and adorned with jewels and garlands. Sita is wearing a bright saffron <i>sari</i>, and laden with jewels and garlands. <i>Sita</i> is painted in the yellow skin colour. Rama is wearing saffron <i>dhoti</i>, his skin is painted in the sap green colour, as he is the <i>durvada</i>⁶⁶ Rama. In this panel, main focusing character is grief-stricken king Dasaratha. Possessing white beard, a typical triangular look. King is adorned with a crown and lots of jewels. Wearing green <i>kurta</i> and orange <i>dhoti</i>, both of them are having numerous strips, indicating folds in the clothes.		
	2	<i>Patua</i> has depicted three monumental size figures walking under the scorching Sun. Rama is walking ahead escorted by Sita and Lakshmana. <i>Rama</i> is painted in light green colour, wearing saffron colour <i>dhoti</i> and saffron <i>dupatta</i>. His quiver is tied with saffron <i>dupatta</i> hanging from his shoulder. In the centre of the panel, Sita is painted in the chrome yellow colour. She is	The <i>Patua</i> is singing; they walk in the blazing heat of the sun and on the even hotter sand. The delicate princess Sita finds it very difficult to travel in such kind of rough environment. So Lakshmana breaks a branch from a tree and holds it over her head. At last, they reached the forest of Panchavati; the trio builds a	This panel is interlinked with the first panel. Many things <i>Patua</i> did not paint, but in this panel, but he is supplementing s songs. Total 5 visuals have been painted. Three main characters, clear sky, and sandy path.

		wearing brilliant red <i>sari</i> with few boutique works. She is not wearing any blouse and is adorned with jewels. Her tranquil nature, beautiful, expressive look and bashful character definitely added some beauty to this panel. Delicate princess is walking over the hot sand under this scorching Sun. In this panel, according to <i>Patua's</i> depiction, she is focused in a fascinating manner. Lakshmana is walking behind his sister-in-law Sita. Wearing saffron colour <i>dhoti</i> and <i>dupatta</i> . He held a tree branch over her head to protect her from scorching Sun. They are painted having pleasing gestures to point out that they have accepted their destiny happily.	small hut to live.	
	3	On the right side of the panel, mud build hut is depicted with grass roof. The stems of the bamboo plants are used as supporting pillars in the balcony of this hut. The green complexioned Lord <i>Rama</i> and fair complexioned Sita now both are resting inside the hut, sitting on a charpoy. Sri Rama's <i>dhoti</i> and <i>dupatta</i> are painted in saffron colour, whereas Sita's <i>sari</i> is painted with red colour. At the centre of the panel, one tree trunk is painted with brown or burnt sienna colour. On the left side of	Prince Rama and wife Sita taking rest inside the hut and brother Lakshmana standing outside as a guard. Again <i>Patua</i> is singing, One-day Surpanakha, the sister of the demon king Ravana, comes to the forest to meet Rama, but she was unable to reach Rama and Surpanakha was attempting to mesmerise Lakshmana with her beauty and this made him annoyed.	It is a Panchavati forest scene. A multi-sequence panel. Total 6 visuals are painted. The Rama, Lakshmana, Sita and Surpanakha. A hut made of grass and leaves, also a forest scene.

		the panel, <i>Patua</i> has depicted a Lakshmana and women. She was unable to reach Rama and was trying to mesmerise Lakshmana with her miracle beauty, her skin colour was painted in ceramic yellow, wearing a green <i>sari</i> . The <i>Patua</i> has placed her figures close to the left border line of the panel. There is a scarcity of space in this panel. The way <i>Patua</i> has planned it's a very tight composition having a scarcity of space.		
	4	In this panel, a gigantic shaped demoness is painted popularly known as Surpanakha emerged in the scene, in the guise of a pretty woman? She was trying to hypnotise Lakshmana by her beauty, became embarrassed as he was enraged and finally cuts off her nose. Here Surpanakha, the sister of <i>Rakshasa</i> , king Ravana is transformed into a ferocious <i>rakshasi</i> . In this panel, <i>Patua</i> has painted that colossal figure of demoness Surpanakha, who looks very rough and grotesque. The figure of Surpanakha is painted in a gigantic manner, but here she looks very ugly. Lakshmana stands nearby Surpanakha, looking like a glorious and gorgeous hero. The figure of Lakshmana is painted in chrome yellow skin colour. Lakshmana is found in green colour <i>dhoti</i> and saffron <i>dupatta</i> . His	Surpanakha tries to allure him in the guise of a pretty lady. This made Lakshmana embarrassed and annoyed. Deeply enraged Lakshmana cuts off Surpanakha's nose. Immediately she transformed into a ferocious <i>rakshasi</i> . Disheartened and humiliated Surpanakha immediately rushed to her brother Ravana to complain.	A monumental Surpanakha is seen. Maximum space is occupied by the Demoness. Total 6 visuals have been depicted; Rama, Lakshmana, Sita, their hut made of grass and leaves, demoness Surpanakha, forest scene.

		quiver is tied with saffron <i>dupatta</i>. In this panel, <i>Patua</i> has painted an odious look for demoness Surpanakha; every inch of her body displays a grotesque look. Now she looks more dangerous in every limb of her physic- teeth, nails, hair, and is in bare body with just one small cloth hanging from her abdomen. Slowly, her beautiful body is transformed into an ugly looking demoness. The <i>Patua</i> brought drastic changes with the characterisation of a lady appeared in the guise of a beautiful woman. Gradually, she was transformed into her terrible and real form. She lifted her scimitar and attempt to kill Lakshmana, but all of her efforts were in vain.		
	5	<i>Patua</i> painted the scene where King Ravana sitting on a throne. It is a court scene; his gesture is painted in a gorgeous manner. The throne is well decorated and skilfully crafted. Nice arrangement of forms and figures is done with well-decorated arches. Ravana's throne and its decorated arch is the juxtaposition of floral petals and geometrical motifs. At the top of this big arch, one small curved shape is painted. It's an age-old pattern of the straw roof of mud build hut of rural Bengal. A court scene of	Infuriated by Lakshmana's act, Ravana the king of Lanka begins planning against them. Then and there Ravana calls deceptive Marich- the master of disguise and orders him to go to the Panchavati forest in the guise of a golden deer.	A revengeful ten headed Ravana has been painted. Angry Ravana is planning to abduct Sita. Total 6 visuals depicted; King Ravana, Ravana's throne, Surpanakha, Marecha, court attendant and palace scene.

		Ravana is painted with bright and vigorous pigments. To the right side of the panel, <i>Patua</i> paints the figure of the Marecha, who is known for his miracle magic power of mesmerisation. Nearby Marecha, one yellow spotted deer is painted, indicating the efficiency of magic skill nurtured by Marecha. On the left side of the panel, <i>Patua</i> has shown a revengeful lady Surpanakha, who is crying in front of her brother Ravana. Standing with her folded hands, urging for revenge against Rama, Lakshmana, and Sita. At the centre of the panel, Ravana who is kind in nature is seated, depicting in a monumental shape. This figure dominating the entire scene. Ravana is adorned with crowns over his ten heads. Wearing lots of jewels, his main head is painted with a big and broad moustache. Whereas other nine heads are painted with the thin moustache. Ravana's skin is painted with purple colour, formed by mixing with blue, white and a pinch of red. Laughing Ravana is painted having an orange striped gown. Surpanakha is wearing a red <i>sari</i>, and laden with jewels. Her skin is painted with yellowish lemon colour. Marecha is wearing orange colour <i>dhoti</i>, with numerous spotted designs depicted with dark brown colour. His skin is painted in light brown colour.		
	6	In this panel, <i>Patua</i> has shown sequential narrative	Fascinated by the creature's beauty, Sita requested	It is the narration picked up from a

		type composition. On the right side of the panel Lord Rama, Lakshmana and Sita are resting inside their hut in <i>Panchavati</i> forest. Suddenly Sita observed that a marvellous deer is roaming and grazing in the vicinity of Rama's <i>ashram</i>. The golden lustrous deer were jumping around the <i>ashram</i>. Sita was totally fascinated by the beauty of this miraculous creature. She wanted to nurture it as a pet, and later on, wanted to carry it to <i>Ayodhya</i>. After seeing this miraculous creature Rama and Lakshmana sensed something wrong. Rama chased the golden deer. Rama shot it down by His golden arrow. The magic deer slowly turned into Marecha, a <i>rakshasa</i> messenger. Here Sita is painted, fair skin colour that is actually chrome yellow colour. She is wearing a red sari, sans blouse, and is adorned with jewels and flower garlands. <i>Patua</i> tried his best to portray her character. Near Sita, Rama is sitting. Rama is painted in the light green colour. Wearing orange colour <i>dhoti</i>. His quiver is tied with the red <i>dupatta</i>. Rama is adorned with a garland of flowers. The one flower garland is tied with his knot on the head. Brother Lakshmana is painted in the light yellow skin colour, wearing green coloured <i>dhoti</i>, along with garlands. Another one flower garland is tied with his knot on the head.	Rama to take it into the custody for her pet. Rama requested brother Lakshmana to guard her Sister- in- law Sita while he is absent. Rama follows the golden deer as it is flown (not running), like a Bumble- bee throughout the forest.	mythological plot. Mainly focusing on Aranya Kanda. <i>Patua</i> shown the destiny created by Vishnu for them. Total 7 visuals are depicted; Rama, Lakshmana, Sita, their hut, Mayavi Maricha, the herd of deer, and forest scene.

7	In this panel, the left side Sita is sitting on a small pedestal or stool like object, kept on the balcony. Brother-in-law Lakshmana is at the edges of the balcony, as he engaged to sentinel of Sister-in-law Sita. Sita is shading her tears, and both of them was listening the screaming about Rama save my life “Oh Lakshmana!” Though, Lakshmana knew that no one could harm Rama. Here the roof of the hut is painted in yellow grass, and the wall of the hut is painted with yellow ochre colour. One window is also painted. Sita is wearing a bright saffron sari; her skin is painted in bright cream colour. Lakshmana is wearing saffron dhoti, and his quiver is tied with a green dupatta from his right shoulder. On the right side of the panel, Rakshasa king Ravana appeared at the scene. Asking for alms disguised as an old saint. In this panel, all the four figures are adorned with many jewels and garlands. The roof of the hut is painted in with yellow colour grass, and brown colour strokes, and the wall is painted with grey colour. Patua has even depicts a window on the wall.	Hearing Rama’s voice, Sita becomes worried and rushed to brother-in-law Lakshmana for help. By offerings him a betel leaf Sita says – Dear Brother-in-law Laxmana please accept this betel leaf. “Your brother is in danger. Please go to the Dandik forest”. Lakshmana answered to Sita “My brother has asked me to guard you in his absence and you are asking me to go and rescue him?” Disturbed and restless Sita replies, “now I understood your desire brother-in-law Lakshmana. You know that you can have me only if your brother dies”. Shocked and hurt, he says “You are like my mother Sumitra and Raghunath (Prince Rama) is like my father”. Before he leaves drew a safe boundary line (or Gondi). This line is gondi in Bengali. He requested her not to cross this line.	This panel discusses about the Sita’s misunderstanding of Lakshmana, and Sita’s destiny. Total 5 visuals are shown; Sita, Lakshmana, their hut, hiding Ravana and forest scene.
8	On the right side of the panel, one giant size bird Jatayu falls down to the ground. The. Jatayu’s eye looks very agonizing, wherein only one eye is noticeable, and the other eye	After Lakshmana leaves, Ravana approaches Sita dressed as a hermit. As Sita comes near him to offer alms, Ravana requested to cross the line otherwise, he	This panel discusses about the fighting between the Jatayu and Ravana. The Jatayu finally got defeated. Jatayu’s eye looks

	is hidden. The eye is looking very big; like one black <i>bindu</i>⁶⁷ or circle is painted in the centre, surrounded by oval-shaped white space. This white area is surrounded with sepia tone and line as well. Inside one black outline is drawn, and then one more outline is drawn in red. The entire eye is decorated with lemon yellow and sap green as a surrounding colour. An entire body of the big bird is painted with golden colour. It has a big beak, painted with yellow colour. Outlined with the sepia tone along with the prominent black line. On the left side of the panel, king Ravana held Sita's hand tightly, and Sita is crying and praying to her Lord Rama. Ravana painted having fierce eyes, big teeth, wide black moustache and big earrings. Ravana is wearing an orange colour gown, as well as a crown. His skin is painted in light purple colour. At the last panel, Patua painted crying Sita. This panel is larger in size than any other panel of this scroll.	won't accept alms. Once she crossed the line to offer alms, Ravana grabs her by his powerful hand and drags her onto his flying chariot. Seeing Sita on Ravana's chariot, Jatayu the big bird, a friend of King Dasaratha and a devotee of Rama rushes to her to rescue. After a fierce battle Ravana kills the old bird Jatayu by chopping off his wing with his '<i>Brahmastra</i>'. Jatayu falls down to the floor and groaning in pain. When Rama came looking for Sita, he met groaning bird. Jatayu says- 'Ravana has killed me and taken away your wife. Please go quick and rescue her'.	very agonizing, as he is about to die. Total 5 visuals are depicted; A big bird Jatayu, Ravana, Sita, the chariot, sky and forest.

4. HIV/AIDS Scroll

(Painted and Sung by Manu Chitrakar)

1. This scroll discusses about social awareness
2. The scroll is used as part of applied folklore.
3. To make people understand that AIDS is not a contagious disease
4. Bringing an awareness disease/virus may transmit through the transfusion of blood
5. The panels of the scroll are not depicted in a story form

S.No	Panel No.	Visual Part	Narrative Part	Remarks
4	1	In the first panel, total five figures are depicted out of which there are three women and two men. Here two women wearing red <i>saris</i> , one woman wearing a light blue <i>sari</i> and she is also wearing spectacle and looking like a literate lady (<i>Anganwadi</i>) she is counselling them. Out of two men, one man wearing green paint and shirt other one is wearing an orange shirt and pant.	HIV is a new virus that has entered our country. We have to fight against it together Think about it, O mothers, sisters and brothers, if you are infected with this virus, you cannot be cured. O brothers it cannot be cured.	This narrative is made to bring awareness how to fight against the fatal epidemic virus. Total 6 visuals are there; Three women, including a health awareness counsellor lady (anganwadi lady), two men and a hospital scene. This narrative is also pursuing the track of Substitution and complementary. All panels are not painted as they sang in narratives.
	2	This panel is divided into two parts - on the right part three men are sleeping together in one bed. On the left side, these three people together are sharing dinner on a dining table. <i>Patuas</i> wanted to mean that sharing food in one place or table and sleeping in one cot together won't spread the virus of HIV/AIDS. /AIDS.	<i>Patua</i> is singing, sleeping or eating together won't spread the disease. Bathing in the same pond also won't spread it. Taking shelter/ rest beneath the same tree that will not affect anyone. Then why should we stay away from the affected people? How this HIV/AIDS reached in our country? Remember, it has four clues to spread, Oh! Mothers, sisters and brothers.	This panel gives a comparative knowledge about the prevention of HIV/AIDS. Total 10 visuals are depicted. Three sleeping people, three dinning people, one big bed, one dining table, four chairs, and a room interior.

	3	On the right side, <i>Patua</i> painted a pond filled with lotus leaves and flowers. In this pond, AIDS affected persons are also bathing. On the bank of the pond, one huge tree is planted. Beneath the tree one woman carrying water pitchers, one kept at her waist, another pitcher kept on her head for cooking food. By cooking rice or <i>dal</i> from this pond water, HIV virus will not be transmitted. To the left side of the panel, the woman's huge mud built house is painted with hay roof. Just below that big tree one pathway been painted.	<i>Patua</i>, again singing if we are all a little bit cautious then we won't get infected. Simultaneously, giving four clues. Firstly, spread through a syringe during injection or mosquito bites. Second, it spreads from a blood transfusion, third its spread through affected pregnant mother and fourthly through sexual intercourse. HIV is a new virus that has entered our country. We have to fight against it, all together.	<i>Patua</i> counselling going on in full - fledged. Total 9 visuals shown. Lady carries water, three people taking bath in the pond, one pond, one tree, a big Muddy hut, a pathway and sky.
	4	Painted an accident scene, one huge old lorry moving from the left-hand border of the scroll to the right-hand border of the scroll. From the other side of the panel depicts a man coming on bike and a young lady is also driving a scooter. Both the vehicles came face to face. Lorry driver sitting in his driving	<i>Patua</i> Manu Chitrakar is singing; HIV is a new virus that has entered our country. We have to fight against it, all together. If ever we faced any accident and we need to go to the hospital, always be alert if you needed blood, before transfusion it must	This narrative at a time, teaching many things to the audience. First drive carefully; second if someone faced an accident confirm the secure blood during the blood transfusion. Total 10 visuals are there. Three vehicles,

		seat. One man is painted as under the front wheel. It is just below the driver's seat. Another side of the road few coconut trees standing. Four golden colour birds flying in the sky, moving from the left-hand border towards the right-hand border. Sky painted in red colour. The wounded man still lying on the road, under the front tyre.	be tested first. HIV is a new virus that has entered our country. We have to fight against it, all together.	three human figures, six coconut trees, four birds, road, and red sky.
	5	This panel divided into two parts - in the right part of this panel a hospital scene is painted wherein a nurse is counselling a heartbroken lady. On the left side of the panel, blood transfusion is going on. One man is donating blood; here <i>Patua</i> (Manu Chitrakar) wanted to mean through his narration that before the transfusion of blood please examine the donor's blood. During blood transmission, there is a possibility to transmission of the HIV/AIDS virus. The wounded man died on the bed, his dresses painted in orange colour. And the donor dresses in green colour both pant and shirt.	Manu <i>Patua</i> is singing same narrative while display this panel. Images are different, but the narrative is the repetition. HIV is a new virus that has entered our country. We have to fight against it, all together. If ever we faced any accident and we need to go to the hospital, always be alert if you needed blood, <i>Patua</i> suggesting before the transfusion of blood please examine the donor's blood.	Here the scroll narrator talking about an epidemic virus. It is neither traditional nor episodic story. Always conveying the alert message. Total 5 visuals are there. A heartbroken lady (whose husband met an accident), one nurse counselling to her, wounded man, the blood donor man and the hospital scene.
	6	A huge tree painted in the centre place of this	<i>Patua</i> is singing; if we are all a little bit cautious then	This scroll narrative to fulfilling public's

		panel. Total four people are taking rest, including HIV affected person. The tree providing cool shadow to everyone. On the right side of the panel, <i>Patua</i> has painted three figures out of which one person wearing <i>Dhoti and Kurta</i> in red colour, the rest of the persons wearing <i>Kurtas</i> and <i>Pajamas</i>, one in blue another one in orange. On the left side of the panel one HIV person having food alone. Some pots kept on the earth's surface but did not touch the surface. All male characters are painted with long hair. Sky painted in red colour.	we won't get infected. HIV is a new virus that has entered our country. We have to fight against it, all together. Taking rest beneath the same tree shadow, the HIV/AIDS virus won't spread the disease. Then why should we stay away from the affected people? Again he is singing how this HIV/AIDS reached in our country? Remember, it has four clues O mothers, sisters and brothers.	query. Educated people will show interest how it has been projected for public awareness. One huge tree, beneath the tree four human characters resting or eating food, utensils and sky.
	7	This panel divided into two parts- on the right side four sitting figures painted out of these two are gents, other two are ladies. One man painted in a green dress wearing <i>dhoti</i> and <i>kurta</i>. Another man is painted in red dresses, his <i>kurta</i> and <i>pajamas</i> both painted in red. On the left side of the panel, four people are sleeping all are HIV affected persons.	<i>Patua</i> just gives reminder singing repeatedly. Listen, O mothers, sisters and brothers. HIV is a new virus that has entered our country. We have to fight against it, all together. Listen, Listen, O brothers don't be feared. Listen, Listen, O mothers and Sisters don't be feared. HIV is a new virus that has entered our country. We have to fight against it, all together.	There is no connection between the last panel's image painted and sung by <i>Patua</i> in this narrative. Total 9 visuals are painted. Six men, two women, one hospital chamber.

5. Rabindranath Tagore Scroll

(Painted and sung by Manimala Chitrakar)

1. This Rabindranath Scroll follows a life course approach in narration
2. It is episodic narrative wherein significant events of his life are projected
3. The scroll is meant to create the image of Rabindranath as Bengali icon in the rural folk.
4. His contribution to Bengali culture is also the theme of the scroll.

S.No.	PanelNo.	Visual Part	Narrative Part	Remarks
5	1.	Statue of Rabindranath in the centre of the panel, not only in the centre, but also it has placed in the foreground of the composition. The six flowering plants have been placed in six tubs, three on the right side and three on the left side and six followers are paying homage to Rabindranath having three on the left and the three on the right side. From the left-hand side out of three figures, one is not having a moustache, on the right-hand side also the same aspect have been repeated. Statue of Rabindranath placed on a pedestal having five steps. Pedestal painted in brick colour. White garlands hanging from his neck.	In the first panel- <i>Patua</i> is giving her self-introduction to the audience. After this she has sung about the greatness of Tagore and repeatedly sang the first <i>charan</i> , two more new lines repeatedly sang. Again, that 1 st <i>charan</i> sang repeatedly about the greatness of Tagore.	It is an <i>eka-gatha</i> , going straight. Can be said as <i>Pallavi</i> song lyrics. Singing with the high pitch and low pitch. Total 28 Visuals are there. One statue of Rabindranath, six followers, six flowering plants, and 14 flowers painted with plants and a devotional environment.
	2	The Jorasanko (Tagore's house) is depicted by <i>Patua</i> . In the centre one big pillar dividing the	In the second panel <i>Patua</i> repeating the first <i>charan</i> of the narratives about the greatness of	To commemorate Rabindranath Tagore's 150 birth anniversary this scroll

		panel into two parts are drawn. On the right portion of the centre pillar shown baby boy Rabindranath and his father Maharishi Devendranath Tagore and mother Sarada Devi; baby Rabindranath is playing on her lap. To the left side of the pillar, child Rabindranath (now he is about 5 years old) standing nearby his maid servant because he lost his mother.	Tagore. Added one new <i>charan</i> on which date and where Tagore was born, and singing repeatedly. On the way moving towards the next panel again singing 1st <i>charan</i> repeatedly about the greatness of Tagore.	made in 2012. Total 6 visuals are there. Father Devendranath Tagore, Mother Sarada Devi and baby Tagore, then five years old Tagore with the maid servant and Tagore palace.
	3	On the right side of the panel, child Rabi sitting on the balcony, books are scattered around. Unmindful Rabi looking at the pond through his open balcony window. <i>Patuas</i> painted the pond in an oval shape and drew a thick dark grey outline around the pond. Three fishes are roaming in the pond; one painted in red, second one in orange and third one in green. Many small strokes of bluish-black, side by side white strokes depicting the waves in the pond water and it is surrounded by trees. Trees in close distance having some flowers, but far distance trees	In the third panel, <i>Patua</i> repeating the first <i>charan/pakti</i> about the greatness of Tagore. Then Added one new <i>charanon</i> which Rabi looks out the window see by the pond many trees grow he thinks deeply to himself writing songs and poems and singing repeatedly. Again singing the first <i>charan</i> repeatedly about the greatness of Tagore.	This panel depicts a thoughtful Rabindranath. In this panel total, 5 visuals are there. What's <i>Patua</i> has painted, singing elaborately on the same. Perspective is not followed properly.

		depicted without flowers. Each panel of the scroll nicely decorated with floral motifs or floral designs.		
	4	Rabindranath Tagore is learning music from his music teacher with other children. The panel is divided into two parts, on the left, he is learning music from <i>Ustad</i> on the right, and he is writing poems while he is sitting beneath the tree. Here teacher wearing a dress painted in blue and having moustache.	In the fourth panel, first <i>pankti/charan</i> being sung by <i>Patua</i> that is about the greatness of Tagore. As per trend of this narrative, one new <i>charan</i> is added by <i>Patua</i> . Rabi (child Tagore) is sent to <i>Ustad</i> to learn music, but he does not like anything they sing. Happily, he writes his own songs and poems. The <i>Patua</i> has again sung first <i>charan</i> repeatedly about the greatness of Tagore.	This panel exhibiting total 8 visuals, very sketchy and the illustrative kind of presentation. Child Tagore sights in nature, <i>Ustad</i> and four students, music classroom, and natural environment.
	5	Here <i>Patua</i> painted young Tagore going abroad with second elder brother, Satyandranath, for higher education to Oxford University, London. The two brothers are walking in blue nearby a landed aeroplane.	Before settling down on the fifth panel, <i>Patua</i> started singing on the base or preliminary <i>charan/pankti</i> . After that <i>Patua</i> started singing two newest lines or <i>charan</i> and repeated the same. Again started singing that first <i>charan</i> like a <i>Sthayi part in music. It is about the greatness of Rabindranath Tagore in a repeating manner.</i>	In this panel an illustrative style clearly visible. <i>Patua</i> facing challenges to place the characters on soil, like walking in the air. Including sky 5 visuals are shown. One aeroplane, two human figures, the airport scene and sky.
	6	In this panel, <i>Patua</i> has painted Rabindranath is	As usual as per the trend of this scroll song, the	During the performance, the <i>Patua</i> is going straight ways,

		returning from the foreign country. Total four sepia colour pillars depicted, here <i>Patuas</i> wanted to show Tagore palace interior. Four figures are also depicted in this panel. At the extreme right side of this panel two human figures are drawn. Both are young, one wearing sepia shirt and red paint, another wearing red shirt and sepia pant. In the centre of the panel young Rabindranath is standing tall with grey Jibba, long hair and expressive eyes. At the left side of the panel, one young man standing in between the pillars. All the figures placed against the light vermillion colour perforated walls. That perforated wall standing as a backdrop.	<i>Patua</i> singing the first <i>charan</i> repeatedly. <i>Manhan kabi Ravi thakur, thako tumi amar hoye.</i> Then again, adding one more new <i>charan</i> of two lines. Returning to Kolkata after one year and a half from London. After some pause repeatedly singing that first <i>charan</i> about the greatness of Tagore.	sometimes stereotyped. This panel showed a warm welcome of Tagore, from Tagore's family members. Here total 5 visuals are utilized. Four human figures and Tagore palace.
	7	This panel space divided by three pillars; centre pillar dividing the space into two parts, on the right-side part, there is a gap in between two pillars where Rabindranath and his father Maharshi Devendranath are in a serious discussion. To the left side of the panel, Rabindranath and his wife	In the seventh panel, <i>Patua</i> repeating the first <i>charan/pakti</i> about the greatness of Tagore. After that <i>Patua</i> is repeatedly sung on Tagore's new vision. Indian children must be educated in a new education system. Again repeating that first <i>charan</i> about the	This panel discusses Tagore's self-realization. Tagore is planning for something new regarding imparting education to the younger generation. Total four (4) visuals have been used. Three human figures and Tagore palace.

		Mrinalini Devi, both are in discussion. The top portion of this panel depicts Tagore Palace having semi-circular arches with transparent glass fitting.	greatness of Tagore.	
	8	This panel also divided into two parts, <i>Chitrakar</i> has given less space to the right side part of this panel. In this small part, a statue of Tagore installed. Statue placed on a red colour pedestal. Here three steps have been depicted. Statue of Tagore not painted in life-size. In the panel on the left part, <i>Patua</i> has given more space. The scene of Santiniketan, where young children sincerely studying in an <i>ashram</i> called Santiniketan.	In the eighth panel, <i>Patua</i> repeating the first <i>charan/pankti</i> , which define the greatness of Tagore. Then add two more new lines. So he built an <i>ashram</i> in Santiniketan. Which he named Vishwa Bharati. After giving little pause; started repeating first <i>charan/pankti</i> , about the greatness of Tagore.	Two kinds of visuals have been used by <i>Patua</i> . To create an eco-friendly study environment in Santiniketan. Total 6 visuals are utilized. Statues of Tagore, four students are studying and environment of Santiniketan.
	9	Again <i>Patuas</i> repeated scene of an <i>ashram</i> in Santiniketan, where children sincerely learning in an eco-friendly environment of nature. This panel is divided into two parts – on the right side, the boys are studying and on the left side, the girls are studying.	In the ninth panel, <i>Patua</i> has sung first <i>charan/pankti</i> on Tagore's greatness. Then added singing on Tagore's challenging victory and success over establishing Santiniketan. This enables him to Noble Prize in 1913. All over the world is singing is victory song. Again singing the first <i>charan</i> about his greatness.	Much emotion is their while singing, but in painting that feeling is lacking. 10 visuals have been utilized. Four students sharing precious moments with Tagore, four students roaming in Santiniketan, and the environment of Santiniketan.

	10	Here <i>Patua</i> painted the statue of Tagore, people paying homage to him, and the statue placed at the centre of the panel. On the left side of the Tagore statue, six figures paying homage to him with folded hands on account of his 150 birth anniversary. Six people arranged in two rows, in the front row shown three figures and at the back row also three figures depicted. On the right side of the Tagore's statue, again six figures arranged in two rows. They are paying homage to him on account of his 150 birth anniversary. In this panel, <i>Patua</i> has depicted girls' figures which are more than the boys' figures.	In the tenth panel, <i>Patua</i> has sung the first <i>charan/pankti</i> on Tagore's greatness. Then she added in the new and last <i>charan</i> Oh! Great poet, you have left us forever. We are our expressing hearty admiration and respect on completion of your 150 birth anniversary. Take our <i>panama</i> (homage). Finally singing the first <i>charan</i> repeatedly as the last <i>charan</i> of this narrative.	Again, it is straightway communication. The songs are more sympathetic and emotional. Visuals giving less emotional expression. Total 14 visuals are there. Tagore statue is surrounded by his 12 followers and an emotional environment of Santiniketan.

6. Tsunami Scroll

(Painted and Sung by Jaba Chitrakar)

1. This scroll is about the depiction of natural calamity, Tsunami, and its impact on the lives.
2. This scroll does not narrate any story but depicts only the incidents connected with it.
3. This scroll is an example for the *Patuas* adaptation to the modern times/ themes.
4. The scroll represents pathos both in the figuration and narration.

S.No	Panel No.	Visual Part	Narrative Part	Remarks
	1	In this panel, the entire space is dominated by a giant size Tsunami demon. A dangerous demon is pumping water from his eyes. Here everything is floating in the water and depicted inverted huts. Many dead bodies are floating in the water. Many dead bodies are painted up to the neck. The maximum space of this panel is occupied by the demon's head and blue sea water. One dead fish is painted in brown colour. Four human figures are painted on this panel. One yellow dead body	<i>Patua</i> is singing the cursed Tsunami killed everyone. In Thailand, Andaman, Sri Lanka, Tamil Nadu and Andhra Pradesh. The cursed Tsunami killed everyone. She is singing how horrible Tsunami generated in the Indian ocean.	This narrative is about on 26 th December 2004. The Tsunami waves of destruction and their aftermath. Total 25 visuals one tsunami demon, four tiny human figures, six dead bodies, 12 dispersed body parts of human and fishes floating in the Tsunami water, one live tortoise.

		was torn by this demon. Another yellow dead body is floating. Two other figures are even painted one in brown and the one in orange colour. One walking tortoise has been shown painted in sepia colour. Dispersed body parts of dead bodies are floating in the water.		
	2	There are many floating dead animals. The dead bodies of cows, birds, humans are found floating. Cars, small huts, train compartment floating, the shark is eating dead animals and small children. The entire seawater is full of trash.	Jaba Chitrakar is singing, Oh, merciful God, you have taken everything from us. For us, nothing is left over. Mothers cry, children cry and all animals cry. O merciful God, you have taken everything from us.	<i>Patua</i> begging to the merciful God, what massacre you have done! Total 16 visuals are depicted. Dead animals, two cows, three birds, four cars, three huts, two train compartments, two small babies.

3		A sad mother is weeping in the tent. A cow, duck, tiger and a bird are seen in the tent. The photo journalist is busy shooting the Tsunami. One army helicopter is moving in the sky. Ministers and journalists are watching the Tsunami disaster.	<i>Patua</i> Jaba Rani Chitrakar is singing, For us, nothing is left over. Now how are we to live? Oh, kind-hearted God? Please let us know. What a strange incident. After getting the news soldiers rushed to rescue and reporters, photographers went to shoot. They rescued the people and gave them courage. Many groups of journalists had come. They took many photographs, met Tsunami affected people and given them self-confidence, this could happen again. And when it does no one may be would be spared. What a strange incident.	Narrator mainly shows sympathy to the helpless creatures on the earth that lost many things. In this panel total, 12 visuals are painted. A sad Mother, a cow, a duck, a tiger, a bird in the rescue tents. One Photojournalist, one videographer, one army helicopter, 2 ministers and 2 journalists.
4		In this panel, monumental size Lord Shiva is sitting on an Ox, and people are worshipping him and expressing grievance on what has the Lord done. People are standing on both the sides of Lord Shiva,	<i>Patua</i> is singing the cursed Tsunami killed everyone. Those who used to light lamps under your sacred <i>tulsi</i> plant, who used to draw <i>alpana</i> every morning at doorsteps They had to leave their own motherland. Such a fertile and green land that all spoil. How can we run off? What a strange incident. Oh, merciful Lord? You have taken	This panel is mainly pointed out towards the submission to Lord Shiva. Total 6 visuals are depicted on this panel. Those are Lord Shiva, an Ox, two men and two women.

		and praying. On the right side of the panel, two women are seen with folded arms and on the left side two men worshipping Lord Shiva. Out of two women figure one figure is painted with fair complexion and another one is in dark skin. Both of them are wearing saris. The fair skin woman is in the green <i>sari</i> and the black skin woman is in a red <i>sari</i>. On the left side of the panel, two men are worshipping the Lord. One man is of fair complexion and another one is in dark complexion. Both of them are wearing	everything from us. The cursed Tsunami killed everyone.	

		<i>dhoti</i> and <i>kurta</i> . Fair complexion man is dressed in an orange dress. And black skinned man is wearing a sepia colour. Lord Shiva's long brown hair is falling till his thighs. Two snakes are standing on the back side of Lord Shiva. The <i>Patua</i> has painted Lord Shivain a moustache. Shiva is wearing a yellow coloured <i>dhoti</i> .	

The above table gives not only the visual themes depicted on the scrolls but also the narrative component associated with them for the selected themes. Both the elements, verbal and visual, constitute the performance of scroll narrative. As the visual show multiplicity in characters, colour, imagery etc., the verbal component of narrative also show multiplicity in rhythm, tone, expression, mood etc., The performers, *Patuas*, oscillate between the visual and the verbal while narrating the story to the audiences.

The length of the above scroll narratives depend up on the themes which contain motifs. The more the repetition of motifs are the more the scroll length would be rather than the number of motifs. The repetition of motifs is due to the story line. The *Patuas* keeping in mind the basic story create poems on the motifs this invariably progress the story in a sequential manner. As the

Patuas unfold the scrolls, the story moves further. Even if the panel is complicated with several motifs, at a given point of narration only two motifs (characters) interact. This is a typically a governing rule of ‘Epic Laws’ propounded by Axel Olrik⁶⁸. In most cases the motif repeat because the story is based on the principle of progression in which each scene(s) containing mostly the figures of the characters interact with each other to complete the story meaningfully. The motifs connected with animals, birds are also drawn which play a crucial role in the narrative. The characters can be identified through their colours of the costume, make up, and ornaments. These three act as an indexical symbol to identify a particular character. The status of the character such as royal, mercantile etc., are adorned with plenty of jewellery and ornaments and their headgears are also depicted jubilant manner. The common characters are devoid of such grandeur. The images of divine characters are depicted from the worldview of the community which is by and large arising out of folklore. The divine characters that are found in *Itihasas* and *Puranas* found a place in the scroll narratives.

The first theme of the above scroll narrative is basically coming from the tribal cultural milieu. It deals with creation of the Universe and the worldview of the Santhals. The chief motifs in this scroll are connected with animals, birds and forest life and the story is interwoven with the progenitors of the Santhal tribe. This theme surrounds on etiological phenomenon connected with endogamy, i.e., marrying within the clan and certain customs connected with foodways. The second scroll narrative entitled ‘Manasa Mangal’ is purely based on local traditional folklore wherein the conflict of the mercantile community with the local deities is depicted. The entire panel depiction of the narrative is purely based on the story. As the story is lengthy the scroll also became longer. In such case, the *Patuas* have more scope to express their skills not only in visual imagery but also in poetic expression. The third scroll narrative is on ‘Sita Haran’ which depicts the episode taken from the Ramayana has much scope for the scroll painters to express their skills in depicting images with colour grandeur. This scroll is also quite lengthy. All the first three scroll narratives have tradition based stories and

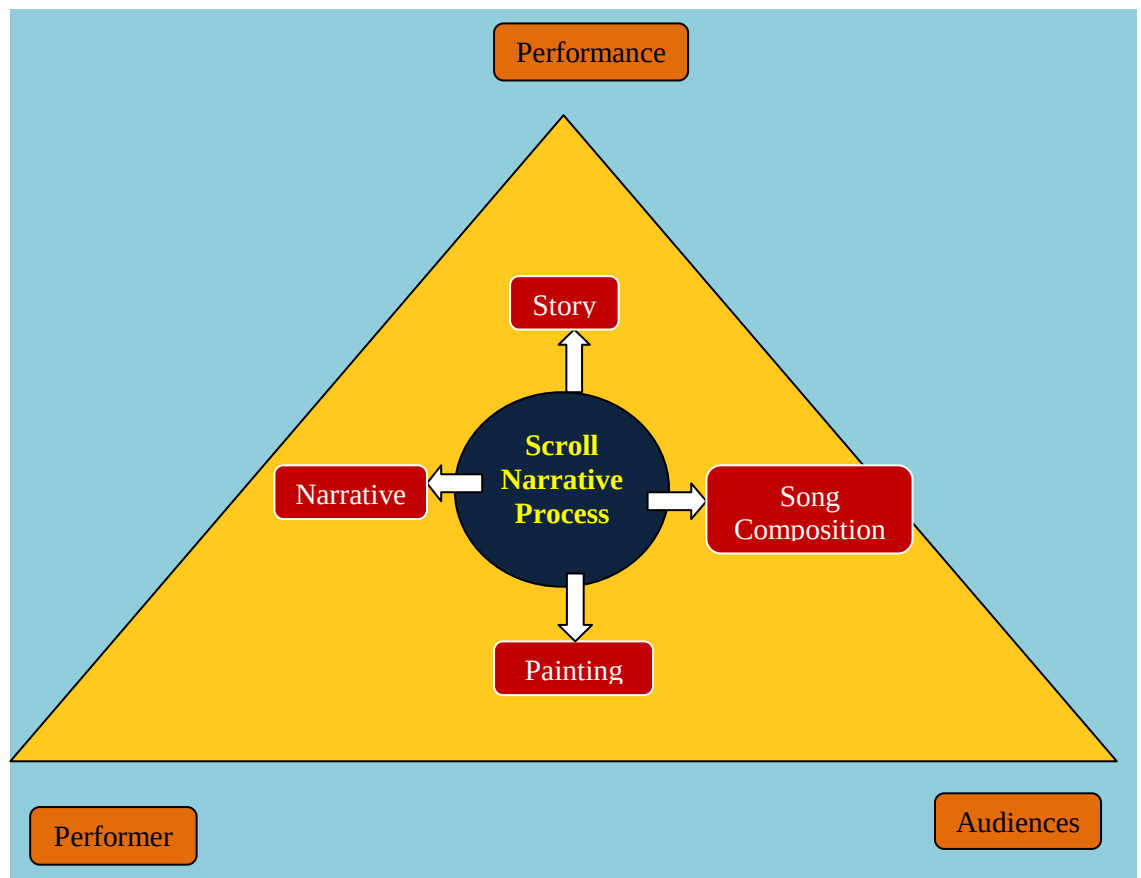
therefore, quite lengthy in size. All these have motifs connected with folklore and therefore the painters can exercise their imagination arising out of the text in more vivid form.

The fourth, fifth and sixth scroll narratives are of contemporary nature in theme like HIV/ Aids, Rabindranath Tagore, Tsunami etc. The fourth scroll narrative having the theme of HIV Aids is actually meant for educating the masses on the wrong notions connected with the disease. The characters depicted on the scrolls are taken from the day-to-day life and therefore, they do not have exuberant decor in terms of costume, ornamentation etc. The visual quality of the scroll being less it is compensated more with the narrative. The story lines are constructed based on the themes given to them as propagandist material by the sponsors. Therefore, several restrictions are unconsciously imposed on the artists as the stories do not contain traditional themes such as adventures, wars, journey, abduction etc. The fifth scroll narrative is on the life of the Rabindranath Thakur who is celebrated as an icon of Bengali culture. Here as well the *Patuas* do not have much scope to play with imagery. New images such as airplanes, palaces etc., are drawn in the panels. The entire life story of Rabindranath is depicted based on the significant episode connected with his life. It is the poetic narrative which sustains the scroll narrative but not the visuals of the scroll. The sixth scroll narrative is on Tsunami which is of a contemporary importance and created havoc in several lives of the masses of Bengal. One interesting feature in this scroll is that the mythological figures such as Shiva appear in the scroll. The intervention of the divine being in the narrative as well as painting makes the scroll lengthy and interesting. The element of uncertainty and disaster make the *Patuas* to rely on the themes of God to make the story progress. Sorrow and pathos being the chief theme, the *Patuas* could create melodic songs to draw the attention of the audiences. Blue colour dominates in this scroll which is also part of the experience of the Bengalis living on the shores. Blue is also connected with divinity and waters which is the source of life. Taking this phenomenon as advantage the *Patuas* created lengthy scrolls on the theme of Tsunami.

The contemporary scroll narratives are not tradition based creations and hence, easily alienable which means the paintings can be separated from the narrative. In the case of traditional storytelling, the scroll painting and the narration become inseparable and therefore, compliments each other. This reinforces the scroll narrative tradition. When the painting and the narrative have scope to get separated, which is happening with the contemporary themes, the scroll paintings become objects of marketable folk art pieces and the narratives gradually die out. Apparently, the commercialisation of the folk art of scroll narrative may benefit the *Patuas* and create a livelihood, in due course of time they lose their identity as storytelling *Patuas* and remain only as *Chitrakars*. This is one of the reasons why the *Chitrakars* of the present day are not able to compose narratives in poetic form in the present day Bengal. However, more number of *Chitrikars* is emerging selling the scroll images as decorative pieces etc. On the whole *Patuas* as scroll narrators are becoming an endangered community in Bengal which otherwise had the repute of holding a vibrant tradition of storytelling through scroll narrative.

The *Patuas* having the skills of both painting and narrativity, they initially compose the sorties in the poetic form and then draw and paint the images related to the story. Then during performance they combine both the scroll painting as well as the poetic rendition in order to comprehensively present the story to their audiences. The following diagram presents the schema of the scroll narrative performance.

Diagram No. : Schema of Scroll Narrative Performance



The above diagram shows the process of scroll narrative performance which is adopted by the *Patuas*. Initially the stories are taken from folklore or contemporary events. Once the stories are selected the major themes connected with the stories are visualised in the form of motifs. On such themes the songs are composed keeping in view different melodies connected with emotions. Based on those songs the panels on the scrolls are designed graphically and painted exuberantly to draw the attention of the audiences. When they unfold the scroll during the performance the *Patuas* oscillate between songs and the paintings pointing at each panel while narrating the story.

To sum up, the themes of the narrative becomes like axis which rotate on one side the narrative and on the other side painting. The composition of

the poetic narrative is used to move the story. In the following chapter, this aspect of performance is discussed.

¹ Albert B Lord, *The Singer of Tales*. Cambridge MA: Harvard University Press, 1960. P. 67.

² Scrolls used to have three divisions, in the first panel, as seen in popular *Krishna Leela*. However, the convention has been broken, and such liberty is more often with social themes, where *pata chitrakar* community departs from many of the rules.

³ Lengthy scrolls are made by juxtaposing many sequences on scroll surface.

⁴ *Poyer* is rhythmic as well as lyrical narration performance in chorus.

⁵ The basis of the word '*Alpana*' has two different versions. As per one version, it is originated from the Sanskrit word '*Alimpana*', meaning 'to plaster with' or 'to coat with'. *Alimpan*, is an art form practice from Indus valley era. The other version traces its roots to the word '*Alipana* ', meaning the art of making ails or embankments.

⁶ Celebration of 21st day of mother and new baby's released from labour room.

⁷ According to the Grihyasutras, Annaprasana should be performed between six and seven months of baby's age. In many regions it is often believed that Annaprasana should be performed after the child's first teeth have come out as this is a sure sign Child's digestive systems are developed and will be able to digest solid food.

⁸ Celebration of Bengali new year- the very first day of the Bengali New Year, Nowadays it is known as *Poila-Baishak* or *ShubhaNabaBarso*.

⁹ The worship is offered on the fifth day of bright half of Lunar month of *Shravan* (July/August), according to the Hindu Calendar. A Statue of *Naga* being worshiped on *Nag Panchami* day... 2016 date, 7 August ... *Nag Panchami* is a traditional worship of snakes.

¹⁰ Makar Sankranti is among the most auspicious occasions for Hindus and is celebrated in almost all parts of India. It is a harvest festival and is celebrated in many cultural forms with immense devotion, fervor and cheerfulness. The festival is celebrated on 14th January and is possibly the only Indian festival whose date always falls on the same day each year with just a few exceptions.

¹¹ Vasant Panchami, sometimes referred to as Saraswati Puja , Shree Panchami, or the Basant Festival of Kites is a Sikh and Hindu festival held on the fifth day of Magha (in early February) marking the start of spring. On this day Hindus worship Saraswati Devi, the goddess of knowledge, music, art and culture. <http://translation.babylon.com/english/Vasant+Panchami/>

¹² Worshipping of Goddess Durga.

¹³ *Dussehra* is a popular festival celebrated by Hindus all over India, albeit with different names. It is also known as Vijayadashmi, Vijaya meaning 'victory' and Dasami meaning 'tenth day'. ('*Vijay*' meaning 'victory' and '*Dashmi*' meaning 'on tenth day'), Lord Rama killed the demon-king, Ravana and rescued his abducted wife Sita. <http://festivals.iloveindia.com/dussehra/>

¹⁴ Worshipping of Goddess Kali.

¹⁵ *Deepawali* or *Diwali* is certainly the biggest and the brightest of all Hindu festivals. It's the festival of lights. '*Deep*' means light and '*Avali*' means row. That's marked by four days of celebration, which literally illumines the country with its brilliance, and dazzles all with its joy. <http://hinduism.about.com/od/diwalifestivaloflights/a/diwali.htm>

¹⁶ It is known as conventional and also folk flooring art of Bengal.

¹⁷ It is called as traditional and also folk embroidery craft of Bengal.

¹⁸ Sixteen to seventeen feet's long cloths as women's wear, it is a South Asian female garment that consists of a drape varying from five to nine yards in length.

¹⁹ There are different symbolic forms like pitchers, lamps and coconut trees.

All these are integral parts of Indian rural life. These designs are basically in geometrical format and with very bright colours like Red Orange, Blue, Yellow and Pink.

²⁰ Baromashya means what are the festivals comes in Twelves months.

²¹ Radha is Krishna's supreme beloved.

²² Ritual pot or pitcher.

²³ It is Lotus like feet of the Goddess Lakshmi.

²⁴ A hundred-petalled lotus for Goddess Jagadhatri.

²⁵ An Octahedron lotus for God Kartick.

²⁶ The fish like lotus.

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- ²⁷ Eight pitchers filled with water.
- ²⁸ Holy lotus, blowing conch kept on lotus for marriage or ritual ceremony.
- ²⁹ These are the cult.
- ³⁰ Sara means lids of mud pots or *ghats*.
- ³¹ Astrological chart in Bengali *Kosti*, hindi *Janam Kundali*.
- ³² Sitting stool.
- ³³ Clay pots.
- ³⁴ *Alpana* and *Kantha*: Medley of exquisite design of *alpana* and *kantha* inspired the *patuas* over the years to incorporate various motifs in their Scroll-Painting.
- ³⁵ Earthen lamps.
- ³⁶ Ears of paddy show up often, as do rice storage container.
- ³⁷ This design is useful to install the idol of Gods and Goddess.
- ³⁸ Winnowing tray made from cane or bamboo.
- ³⁹ Ceremonial Pitcher use for marriage and puja.
- ⁴⁰ http://gk.facts.co/Folk_Art.pdf, "Introduction of India art.pdf. chapter-4, Module-1, print.
- ⁴¹ Well embroidered quilt of Bengal.
- ⁴² Lotus flower.
- ⁴³ *Kalka* a curved textile motif or pattern dating back to Mughal India, in the west the *kalka* is well known as the *paisley*, the name deriving from the patterned.
- ⁴⁴ Niaz Zaman, *The Art of Kantha Embroidery*. Dhaka: The University Press Limited, 1981. According to Manjary Mahanty this book depicted a clear picture of Kantha embroidery art. According to author "*kantha* making is a "women's art".
- ⁴⁵ Shree Rampur a place name.
- ⁴⁶ Sri Kashi Mishralaya (The House of Kashi Mishra) Sri Sri Radha Radhakant Math.
- ⁴⁷ Ruhee Das Chowdhury, "Semiotic Study of The Motifs in Nakshi Kantha". *Academia.edu*, 2012. PP .1-36. URL: <https://www.academia.edu/2014>.
- ⁴⁸ Design.
- ⁴⁹ Specific stitches used for making *kanthas*.
- ⁵⁰ Special cover made for holy book.
- ⁵¹ Chariot.
- ⁵² It means small square size or rectangle size scrolls.
- ⁵³ On ninth auspicious day.
- ⁵⁴ In full Royal Mail Ship (RMS) Titanic, British luxury passenger liner that sank on April 14–15, 1912, during its maiden voyage, en route to New York city, from Southampton, England, killing about 1,500 passengers and ship personnel. <https://www.britannica.com/topic/Titanic>
- ⁵⁵ Means tree plantation.
- ⁵⁶ It is a bowl shaped kettle drum. Its body is made of thin metal sheets, covered by bullock hide and beaten by a pair of sticks.
- ⁵⁷ This liquor collected after the rice fermentations. After filtering this they drink this to ignite the intoxication.
- ⁵⁸ She is a washerwoman with a heavenly power.
- ⁵⁹ *Neta* she is a washer maid, and ardent follower of Goddess Manasa.
- ⁶⁰ The person with a very inquisitive, restless, seeking nature
- ⁶¹ The *bindu* is a Sanskrit word meaning "point" or "dot". A *bindi* is a small, ornamental, devotional dot applied to the forehead in Hinduism.
- ⁶² It is a bowl shaped kettle drum. Its body is made of thin metal sheets, covered by bullock hide and beaten by a pair of sticks.
- ⁶³ This liquor collected after the rice fermentations. After filtering this they drink this to ignite the intoxication.
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- ⁶⁶ The person with a very inquisitive, restless, seeking nature
- ⁶⁷ The *bindu* is a Sanskrit word meaning "point" or "dot". A *bindi* is a small, ornamental, devotional dot applied to the forehead of women in Hinduism.
- ⁶⁸ Axel Olrik, 'Epic Laws of Folk Narrative'. *The Study of Folklore*, (ed.), by Alan Dundes (Englewood Cliffs, N J: Prentice-Hall, 1965), PP. 129–41.

CHAPTER-VI

Scroll Narrative as Performance

The itinerant bards sing stories depicted in their scrolls and make a living out of these performances. When oral narrative display myth, epic, folktale in the form of scroll painting in a given social context, it is called as Scroll-narrative. Their stories also depict Hindu sages and Muslim saints. With the changing times, the *Patuas* created new themes in their scrolls. Now they are creating scrolls reflecting social issues, such as need of literateness and preservation of environments. With the globalisation, *Patuas* are responding to stories featuring international issues. This narrative scroll performance possesses emotional attachment with the rural mass. In the fore day or fall afternoon, these itinerant bards perform on the scroll at a high pitch at the doorsteps of households or some important places which is a very common picture in rural Bengal. There is no particular venue for scroll narrative performance. *Patuas* are capable to create a venue as per their own initiative. The bards of Bengal are well efficient in pulling the crowd. The people assemble beneath the Peepal tree (*ficus religiosa*), Banyan tree (*ficus bengahalensis*), *Jal Satratata*¹ or any important place to watch *Patuas* scroll performance. Scroll narrative art is the mirror of the rural culture.

For many years, *Patua* community was treated respectfully by the rural audience. The *Patuas* articulate certain idealism based on *dharmic*² tradition about good and bad, moral and immoral behaviour. Scroll narration performances teach the audience to follow the correct path. All *Patuas* used to incorporate one or two panels on torture in *Yamaloka* or *Yamalaya*³ with each scroll. Hence, people used to get a didactic value through watching *patachitra* performance of *Patuas*. *Patuas* performance in olden days was praised by rural folk. For the sake of their rural audience, *Patuas* started composing their scroll narrative and profusely illustrated with drawings or visual aids, which play an important and an outstanding role in teaching a lesson to the audience. The rural audience of this region is mainly occupied with cultivation. They do not have sufficient time to

read about mythology, *puranas*, regional folk and fairy tales. Keeping this requirement in mind, *Patuas* have incorporated many themes from myth, epics, social issues, contemporary issues. Remarkable incidences like social, historical, or contemporary events are keenly studied and recollected by this *Patua* community. *Patuas* used to cater the taste of their patron as well as the audience. To bring awareness about mythology and *puranas*⁴, *Patua* community has been engaged in *patachitra* performance for many years. It is an obligatory right to *Patuas* to impart knowledge and entertainment to the audience with attractive melodious performances.

The scroll painters adapt their work to changing times and topics and according to Frank Korom, their devotion to their profession can be seen in the following poetry which is considered as their ‘creed’.

The *Patuas*’ Creed (dogma)

To tell the truth, is our promise.
 Our scroll will be to institute the fact.
 We shall pursue the path formed by great men and women.
 We shall serve the unprivileged and oppressed.
 That aim will be our virtue and religion.
 We will tell the truth and not uphold the wrong.
 It will swell the fragrance, the aroma of the rose.
 We will act like human beings, not disgust one another.
 We shall glow the way of truth; the brightness of truth will widen.
 We shall overcome all hatred and voracity, all rage and desire.
 To tell the truth, is our promise.
 Our effort will be to find the truth.
 We shall pursue the path formed by great men and women.
 We will convince men and women to act in a civilized way,
 We are here to give up what is false in word and action.
 As the sunshine that gleams on the day time,
 All we may become the light of goodness to everyone.
 We shall respect those who are unprivileged and oppressed.
 We shall never be neglectful of their regret.
 We will stay away from violence, telling lies of others,
 And will stop spreading the rumours⁵.

Performance as a study: A theoretical Premise

Performance theory is more of ‘approach’ rather than a ‘theory’ to study an artistic action and event involving performer, art form, audience and setting of a given cultural milieu. This approach has given an altogether a new scope and definition to folklore studies. The scope and definition to folklore studies, The discipline of folklore, prior to this approach, confined itself largely to the traditional practices of earlier periods found in those sections of society which do not come under the influence of dominant culture. In other words, Raymond Wilson considered folklore is as the study of experiences, meanings and values of residual cultures. This premise almost threatened the very existence of folklore as discipline in the academic circles because, when the traditions of residue cultures or residue cultural trails of an emergent culture either die out or undergo change, the discipline loses its relevance and hence, invite its own demise. Therefore, to create a Social relevance and utilitarian basis, performance studies strived hard and gave almost new life to the discipline itself.

America Parades, Richard Bauman, Roger Abraham are some of the noted scholars who took immense interest in some of the ethnic Communities’ cultural traits and engaged in the collection, preservations and dissemination of the data. The methodology they followed was totally different from that of the previous Scholars. They adopted performance approach as a tool to study cultural traits in their ‘original’ and “changing” contexts. The technological advancement in the collection, preservation and dissemination methods had come handy for them and gave life to the performance studies. The video-equipment, the audio equipment etc. were immensely used to capture the cultural material, both, verbal and non-verbal cultural products. With the result, the ethnic groups which were already striving for ‘identity’ happily welcomed the new cultural policy and gave a supporting hand to the researcher community. A number of culturally distinct people and their traditions were brought to light for mutual benefit of, on one hand, the ethnic community and the researcher and on the other, one ethnic community to another ethnic community. This atmosphere changed even the very definition of culture. A culture, according to the performances theoreticians, is a group of individuals who asserted their own sense of belonging through their own cultural manifestations. This process of assertion and self-education is worthy of being recorded

and used as a basis of a theory-building analysis. Thus, the sense of groupness which was produced through a conformation with other cultures dramatized the usefulness of analysing folklore in its political, social and cultural contexts.

Till 1970, American Folkloristics was involved in 'mentalist structuralism' or "the mentalist's approach" where in humans were conceived of as language and symbol producing machines, each Hence, culture was depicted as dynamic information bearing system in which individuals demonstrated their humanity through an ability to understand and produce meaningful utterances. The mentalists Structuralists confined therefore to textual interpretations from an etic point of view. The mentalists argued for gender based divisions of the cultural products of the human beings. The European Scholars on culture studies denied this position and argued for holistic approach. This criticism on American Scholarship was leveled by the European Scholars especially Louri Hanks and his team from Nordic Institute of folklore.

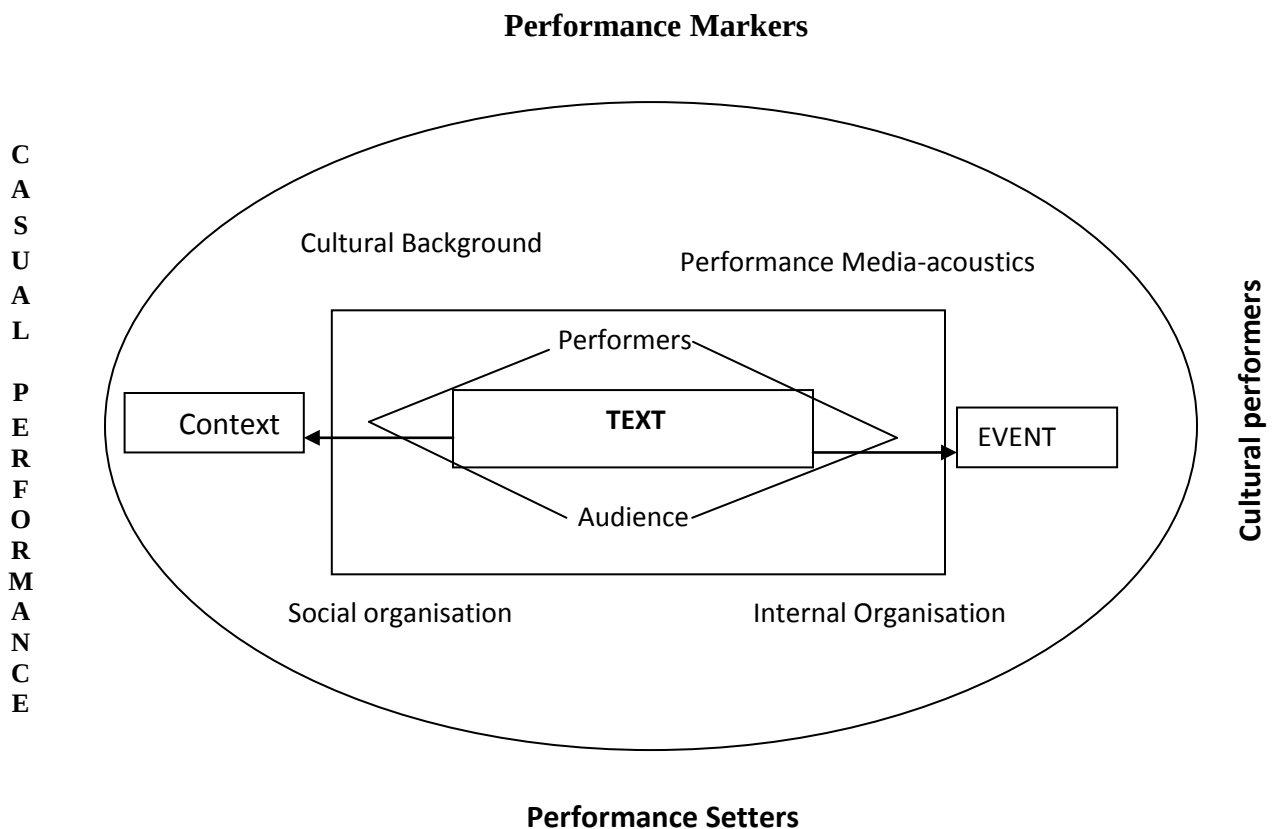
An important reason for the shift to performance approach from Mentalist Structuralism is philosophical, epistemological and academic outlook, which changed considerably the relative position of a researcher, and the material with which he has been dealing. Till 1970, American Folkloristics was involved in 'Mentalist Structuralism' or "the mentalist's approach" where in humans were conceived of as language and symbol producing machines, each operating as a unit in communication system. Hence, culture was depicted as dynamic information bearing system in which individuals demonstrated their humanity through ability to understand and produce meaningful utterances⁶ The Mentalist Structuralists confined therefore to textual interpretations from an etic point of view. Consequently, this approach in the initial phases of Formalism mainly concentrated the analysis on narratives to cognate plot, character, and genre. In due course when Structuralism came under the influence of narratology, performance-centered approach is impelled to the study of cultural expressive behaviours in a given phenomenon. Accordingly, Structuralist theories squabbled that each narrative has two parts; one is a story, i.e., the content, and another is a discourse, i.e. the expression, the means by which the content is communicated. It posits the existence of two levels of narrative structure. The first is basement level underlying every

narrative, which is considered as “deep structure” or “basic story”, the second is the narrative discourse where the basic story is actualised, articulated, realised, and manifested in some form or in many different forms, styles, and media⁷. This indispensable perceptive led to the realisation of “version” and “variation” as one of the basic features to distinguish a folklore item from those of the others. Claude Bremond maintains that every narrative encompass “a layer of autonomous significance endowed with a structure that can be isolated from the whole of the message and this basic autonomous structure can be transposed from one to the other medium without losing its essential properties”⁸. For this reason the subject of a story may serve as a theme for a ballad, an epic or a myth. When stories get transformed into discourse (or performance), dualism occurs at two levels. Firstly it occurs in time orders of narrative structures as “discourse time” and “story time”, i.e. between the length of the time it takes to perform the narrative and the length of the time engaged by the events referred to in it. Secondly, the set of events that occurred in one order can be narrated in another order or in what is called in non-linear sequence. The folklorists who followed performance centred approach, contrary to the genre based analytical categories, argued for ‘ethnic genre’ which cannot be seen in isolation or compartmentalised as this would affect the very meaning and function of the genre itself. They took the lead from Socio-linguists and ethnographer’s of communication and argued for analysing text in the context of a large culture specific system of communication. Dell Hymes⁹, Tedlock¹⁰, were some of the Scholars who were the force behind “ethnography of speaking approach”, which apparently became the starting point for performance studies.

The performance theory viewed performance as an art of communication. Most performance traditions are verbal expressive and found ‘in action’. The performance study basically is the study of events and all that related to event: a setting, a social context, the performer and the audience. Hence, any performance study should logically be based on live presentations rather than ‘dead’ or patricide’ texts which speaks only when the researcher wants them to speak. All the more, no performance is identical to that of any previous ones as every performance acted in a given context and has its own version and variation. In that sense, every performance is unique.

Nevertheless, any performance is interplay of different ‘units’ having ‘text’ as ‘centri-focal’ at different levels of interaction. The nine units are: (1) Text (2) Performer (3) Audience (4) Context (5) Event (6) Performance media (7) Internal organization (8) Social situation and (9) Cultural milieu. Externally, the zones of performance markers, performance setters, conventional performances and optional/causal performances operate in the performance situation. Text is the nexus of the performance, which gets altered or affected with slightest changes in any of the other units of performances. In the same way different ‘units’ are inter and intra related. The cooperation and co-ordination of these units is the basis for any performance.

Performance Structure:



Source: Y.A. Sudhakar Reddy. “Performance of Caste Myth: Towards Negotiating Identities” in Indian Folklore Research Journal (IFRJ), Vol. 3, No.6, P-69

The text is performed by a performer to a given audience on a specified event in a context. Any change in any of the units would directly cause a change in the text that is performed. The social or cultural background of the performer and the social obligation towards his patron community on one hand, and on the other, time, space and place of performance would also change the text indirectly. They act as outside forces to the performances, hence they may be termed as secondary forces. Their influence would only be peripheral in the sense that they can only affect the size of the performance text to shrink or get enlarged. The change in any one of the inside forces or primary factors which are noted in the inner box would cause an immense change in the text. It may even cause 'generic' change of the art from itself. For instance, the theme of the text, folk Ramayana which is widely prevalent throughout India in orality, when performed by a group of a *Patuas*, to their traditional audience as a part of ritual obligation, the genre may be called as '*Sarada katha* or *Burrakatha*'; whereas the same theme 'if performed by a group of artists as a play on a festival occasion it may be called as '*Veedhibhagothm*'. Thus, the art form changes (with all their accomplices such as instruments etc.) as and when a change occurs in the inner forces.

Quite a few villages of Bengal are playing leading role, and many *Patuas* are dedicated to this folk tradition. Richard Schechner first coined the term 'Performance Studies' by postulating that a performance is any behaviour that is 'twice-behaved' or 'restored.' According to Schechner, performances are human actions that have been constructed through a multi-staged process: they have been rehearsed and prepared, and are then 'framed, presented, highlighted or displayed' in a heightened fashion. Any given performance has a history; it is the result of processes of learning and transmission that have preceded (and may succeed) it. A performance is the second (or third or fourth...) presentation of a practiced act. The *Patuas* are perform the stories with the help of scrolls as a tradition which is inherited orally (narrative) and visually (scroll) from generation to generation. Framing the narrative (story) is done with the help of visual images drawn on the scrolls. Literally, framing in any kind of narrative (oral or scroll) play an active part during performance. It contains a surrounded narrative, the story within the story and this

act of storytelling itself is known as a framing the scroll narrative or framing story. According to James N. Druckman suggested framing is a matter of fact in narrative¹¹. Framing of stories is accomplished with scroll narratives, and in scroll narratives, scroll is an aid which is unfurled by *Patuas* in a performative mode to entertain the audience.

To entertain the audience scroll narrators need to structure text. According to Goffman the method by which frames or structures are raised and transferred is nothing but ‘performance’ and framing or structuring of narrative reveals the way that the performance is organized. *Patuas* organise their stories in a narrative form based on the frames of the story presented in the visuals on the scrolls. Therefore, scroll narrative is arranged in the form of orientation, complication and resolution. The three elements are called as generic structure. The element of ‘orientation’ is about the skill of *Patua* orienting the audience to get connected to the narrative through the visual imagery on the scrolls; the element of ‘complication’ is about the progression of the story at par with the visuals of the scrolls as and when unfurled; and the element of ‘resolution’ is about the talent of *Patua* in completing the story taking the audience along with him by creation of empathy. These folk narratives should be observed as a structure of “dramatic” performance as they revolve on the dynamic of the main active entertainer. In short, they actively involve varied components of visual context and visual philosophical theory¹². However, it's not solely the visual presence of the performer that matters here but conjointly the space around him or her which is able to unconsciously work just like the “charged” scenery that provided the functional background to the expressions in the scrolls.

As Bauman, Foley and other theoreticians have stressed the identity of the entertainer and also the immediate context of the actual performance space which matter greatly for the performance of an associate oral narrative. The particular words of the performance, which make-up the story, generally known as “text” is to be expected and packed with different sorts of message for its audience to enchant the performance. Definitely the situation demands a preference of stories, which consist of a rank of ordering of a set of objects, impact of substitute action, along with the essence of

performance. *Patuas* of Bengal communicate to the audience by using both the medium like verbal and visual communication. The story telling scroll narrative art is an audio-visual communication. One must determine empirically the specific conventionalized means that 'key' the performance in a particular community. Narrators assume responsibility to the way they render their stories, and their performances are attended to for the enjoyment to be derived from the telling, and evaluated as displays of competence¹³. Old story performances are keyed by a complex system of communicative means¹⁴.

There are three basic features of a narrative;

First, a narrative relies on some form of selective appropriation of past events and characters.

Second, within a narrative the events must be temporally ordered. This quality of narrative requires that the selected events be presented with a beginning, middle, and an end.

Third, the events and characters must be related to one another and to some overarching structure, often in the context of an opposition or struggle. This feature of narrativity has been variously referred to as the "relationality of parts" or, simply, "emplotment." the temporal and structural ordering ensure both "narrative closure" and "narrative causality": in other words, a statement about how and why the recounted events occurred.

Admittedly, there is a beginning, middle, and an end very much along with lines of narratives that Aristotle has identified. No one took greater care than the oral artist to announce the progressive stages of his work; the beginning and the end are at least very clear. In many cases bard (not all the time) or storyteller will announce the broad subject matter of the story and offer some sort prefatory comment and observations. Bards also make this kind of preface to pull the attention of the audience. That's would be regarded as *bhumika*¹⁵ in Indian word. The scrolls performances slowly by this introduction switch on audience's attention towards the presentation. As Gordon Innes pointed out

that bards cannot plunge straight into the narrative without giving their audience time to make the mental adjustment needed for the proper enjoyment of their narrative. The prelude helps to create the appropriate mental state towards the forthcoming narrative performance¹⁶.

Venue of Performance:

Patuas perform their scrolls in front of the households' gate or door steps where the whole family members including males, females, and children can enjoy scroll narrative performance. In some villages there is *Shiva and Sheetala Mandir Praangan*¹⁷ where many audiences can enjoy this *Pata art* performance. In few villages of rural Bengal, they have *Ram Mandir Praangan*¹⁸ for the *Pata art* performance. A place called '*Rash Mancha*' or '*Rash Manch*'¹⁹ is available in many villages and during '*Rash Purnima or Jhulan Purnima*'²⁰ it is used for *pata* performance²¹. A place called *Thakur Dalan*²² premises belongs to rich people and here also *Patuas* perform their scroll narratives based on the themes of *Ramayana*, *Raja Harishchandra*, *Data Karna*²³, and *Chandi Mangal* scrolls. *Nat Mandir*²⁴, yet another premises belonging to the rich people also used by *Patuas* for their scroll performances.

The Club Ghar as well as club house - (the place known for sports and cultural discourse) is another premise where *Patuas* perform their scroll narratives in front of the rural audience. *Jal Satra-tala* (the place where voluntarily serve water and molasses during hot summer) are places found beneath the Peepal or Banyan trees and they are away from village inhabitants. Here *Patuas* expect good gatherings for their performances.

Apart from the above, some venues are permanent to *Patuas*. Landlord's *Kaachary Bari* (Justice House) is used by the *Patuas* for special occasions. Landlord's *Bagan Bari*²⁵ where *Patuas* get calls to perform their scrolls. They get good remunerations from the landlords. *Baroyaari Tala*²⁶ is the place where inhabitants of that village from Brahmin to *Chandal*²⁷ have right to take part and contribute money as per their ability during any *Puja* or function. At this premises *Patuas* perform many scrolls

during *Durga Puja* celebrations, Bengali New year celebrations and *Kali Puja* celebrations.

Apart from the rural traditional places, *Patuas* also perform in public places. Bus stands are another venue for the *Patua* performances. *Patuas* know that if they go villages they will get rice and vegetables but if they go to the bus stop or bus terminals, they may get few coins or currency that is also important to maintain the family. Few educated people may purchase small size *pata* paintings also in these places. These kinds of audience are external audience only. *Patuas* do not have deep attachments with this kind of audience. Street corners of small town in rural areas are also the venues for performance. Shop owners, street vendors, street walker and onlookers will be the audience in these places.

Now days, *Patuas* are performing in Hotels, Universities and Metro cities too. Lobby of five star hotels in Metro City has become performing places to *Patuas*. This kind of venue is preferred by foreigners, and researchers who come from abroad or other states. Mainly hotel authorities take initiative to organize this kind of paid performance to satisfy their foreign clients. To perform at the lobby of five star hotels is like a god's gifted opportunity to *Patuas*. This sort of venue is once in a while happen to *Patuas*. From this venue they may get few more contacts. During performance *Patuas* try to unfurl and sing on many scrolls. To fascinate their foreign audience as well as audience from other states, they perform on various themes like *Ramayana*, *Mahabharata*, *Bhagavatas*, *Mangal Kavyas*, Social Issues, Tsunami, HIV/AIDS etc. To complete a single scroll performance, *Patuas* take 15 to 20 minutes. If panels are more like *Naramedha Yagna*²⁸ it will take 40 to 45 minutes. At this venue *Patuas* will include short length and long length scroll both. Kolkata Metro Station is yet another venue for *Patua* performance.

The *Patuas* move village to village, place to place, town to city, apart from Kolkata (Calcutta). Now days, they are moving to other metro cities. Like Delhi, Chennai, Mumbai, Hyderabad, Bangalore, Ahmadabad, and Baroda. Not only in Kolkata

metro station but also in New Delhi metro station *Patuas* are moving to perform their scroll narratives.

International Book Fair is a permanent venue for *Patuas*, since 1989. Last seven to eight years International book fair venue shifted to Science city. Initially this book fair was for ten days. If organizers feel more visitors are visiting the stalls till 8th day of stipulated time, then organizer will extend 3 to 5 days. Here *Patuas* do not perform all the time; if customer request to perform then they will perform. *Patuas* are waiting yearlong for this International Book Fair, as it is permanent venue for them. It happens in Jan-Feb (28th January to 9th or 12th February) in every calendar year. National Handicrafts Fair and *Kala Mela* (Art fair) take place in many cities, including Kolkata, and *Patuas* perform in these fairs. Venue does not matter and language does not make any barrier to them; they can perform in front of any audience.

Process of Performance:

Before commencement of their performance, *Patuas*²⁹ request to the women folk to come out from home and watch the *patachitra* performance in the following manner;

*Kee karogo Maa Bonera gharer bhiton?
Andermahael theke ektoo beria eso!
Ektu ghar kanya r kaag bandho kore daya kore amader samne esogo
tomra!
Montu aar Ranjit patua tomader dorer samne pat niya apphakkha
korecche!*

“What happened O’ dear mothers and sisters will you stay inside the rooms? Please come out from inner chambers! Please stop your household work for some time and be seated before us! Montu *Patua* and Ranjit *Patua* are waiting in front of your doorstep”. Definitely there is some impulsiveness in *Patuas* call. They also address the villagers in the following manner;

*Oh! Grambasi ra suno-suno- suno
Aamra Patua esacchi tomader gaonye
Pater gaan sunbe jodi esogo tomra sakole...*

“Oh! Village people, listen carefully! We are the *Patuas* came to your village, if you have any interest to listen our *pata* song, please come and assemble here”.

That day same kind of announcement they have done at the door entrance (door front) of Satheesh Maity’s house³⁰. Slowly the porch of 8 feet by 20 feet was packed up with 20-25 audience. Audiences were gathered from neighbours’ house also. The small balcony of Satheesh Maity’s house exists before the entrance door. This porch is having a height of five feet from the ground level, to reach to the balcony plane one has to climb five staircases. Each staircase is around 12 inches height. At the one end of the porch *Patuas* are arranged their bag and baggage, adjacent they have spread one white cloth (where money, grains or vegetables to be poured). At the opposite end of the balcony or porch the audience occupied the space. Then *Patuas* will begin their performance when twenty-five to thirty people assemble there.

Now *Patuas* slowly unfurls their scroll, during their performance in the following manner;

To show the scroll, at first the *Patua* sit on the knees and then holds the stick of the top side of the scroll with left hand. The end stick of the scroll is held with right hand and then starts singing. He shows some paintings with songs by unfurling the scroll with the right hand and then he furls the scroll again with the left hand-part. In Birbhum and Murshidabad district, *Patuas* use to keep a triangle stand on which they keep the right hand part of the scroll. Not all the scenes are painted on the scroll but only few which are important to narrate the story are painted. In other words only the ‘plots’ of the stories are painted. Plot is defined as the story’s causal structure. It describes why whatever happened in the story has happened.

The scroll narrative entitled, Savitri-Satyavan is taken as an example here to give a feel of the process of performance.

Selected Scroll Painting Performance: As an illustration

The concept of cohesion and coherence are text-centred notions. Cohesion concerns with the ways in which the components of the surface text (the actual words we

hear or see) are mutually connected within a sequence. Coherence is concern with the ways in which the components of the textual world, i.e. the concepts and relations which underlie the surface text, are relevant to the situation. This can be observed in the ‘Savitri- Satyavan scroll Narrative’ which was performed by Montu Chitrakar and Ranjit Chitrakar of Naya village.

To attract the audience, *Patuas* paint their first panel with utmost skill and patience. The first panel of ‘Savitri- Satyavan scroll’ is organized with a skilful manner; the colourful scroll panel is divided into three unequal spaces. *Patuas* give much importance to the centre space where *maharaja* Yudhishtir being seated on a throne, well decorated multi-pointed arches on the top; *maharaja* is dressed with red attire a green *dupatta* or *uttario*³¹ is hanging from his shoulder. He is adorned with crown and jewellery. His jewellery studded crown is looks marvellous. His first finger pointed out towards the sage as if he is having a discussion. Each and every folds and textures of *maharaja*’s clothes *dhoti*³² and *kurta* are nicely executed by *Patua*. Here king is wearing black pump shoes. On the right side of the panel, the space is allocated, where sage Markandeya is standing. He is wearing green *dhoti* and light blue *dupatta*; green *dhoti* nicely treated with folds neatly painted by *Patua*; sage Markandeya is wearing wooden sandal, white hair and beard. Sage is painted in bare body. On the left side space *mahamantri*³³ is wearing grey colour *kurta*³⁴, *dhoti* and turban. Every fold and texture in the panel is treated nicely. It is a gorgeous panel. Overall a courtly atmosphere is nicely created by *Patuas*.

Patuas start their singing pointing at first panel as per the story of the myth which is presented as a narration by a great sage Markandeya on the request of *Maharaja* Yudhishtir the great.

The *Patuas* begin the singing in high pitch to capture the attention of the audience.

*Yudhishtir kahilen O Markendiya Mahamuni,
Savitri-Satyavan kahini bolo dekhi suni!*

“Yudhishtir is requesting you O’ sage Markandeya; let me listen the story of Savitri-Satyavan”.

Sage Markedeya replies in a song form.....

*Ekoda Dyumatsena naame ek raja chhilo....
Avanti Nagar-e se Rajattva korito...
Satrur sathe ladai kore Juddhe haria gelo.....
Singhaasan chariya Raja Jangale chali gelo.....*

“Once upon a time there was a king name Dyumatsena, was ruled over the Avanti. King Dyumatsena had a son named Satyavan. In a war with his enemy the king Dyumatsena was defeated. He lost his kingdom and took abode in the forest.

In reality this scene was not painted by *Patua* in their respective scroll. *Patuas* was bridging this gap with melodic song. Due to the charming tune, the audience do not realize this gap. Brilliant colour, well balanced composition in the scroll panel and on-going movements of scroll panel do not give any scope to audience to find out any gaps or mistakes.

Patuas' story telling in singing form progresses;

*Satyavan ekdeen Nagare khelite gelo....
Jakhon Satyavan kelate bastya chilo...
Takhon Ghorai chore Savitri oi pathei gelo...
Jubak Satyavane deki Savitri bhabilo
Mone mone Satyavan ke Swamy mene nilo...
Ghorai chara abastha taii savitri apalak dekhite lagilo
Jadi kahakao korite hoi biya tobe ehare ei korbo biya
Ei rakam bhabite bhabite Savitri praasade phirilo....*

In the afore said panel's composition *Patua* show young Satyavan but they did not show his parents. Teenage character of Satyavan is depicted as he has gone to the town place to play with playmates. In this panel, *Patua* has painted the scene having few teenage youth sitting and gossiping beneath the tree. At that time princess Savitri was passing by this place. Princess Savitri was sitting on horseback and accompanied by her attendant. Suddenly she saw a man with full of grace. When she saw the young teenage man Satyavan, Savitri fell in love with him at first sight and decided that if at all I marry, I must marry this person. After seeing Satyavan, princess Savitri returned to palace. In

this panel, *Patuas* maintained good balance between on-going storyline and painted visuals. Montu Patua's left hand already furled second panel of this scroll, gradually his right hand unfurled another panel and starts singing the story;

*Mata pita r kacche konya sakali bolilo...
Ei katha suniya Raja dukkhito hoilo
kohilo konya ekee aghatan ghatale tumi
Aamer konya hoye tumi kaake mono dile...
konya Satyaban e mono tomer kemone sonpile
bicholito raja takhon muni Topodhan e dakilo
Tapadhan aasiya balen eai konye bolo kaar suni
Raja balen ea aamari konye suno mahamuni
Ehar biyar laagi tomay paathiyacchi khabor
Upay kicchu karo tumi konyare bujhyaa dwijabor
Sune Muni bole ogo konye mone tumi boriaccho kaare!
Kone vamshe janameccho tumi bhule gaccho ki tare?
Muni bole taahare chariya kanya biye tumi karo annobore
Aami jani matro ekti batsar paramaayu acche Satyavane
Muni Tapadhan bolen aamer katha britha hobe nako konye
dekhe niyo sudhu ekti baccher paramaayu acche Satyavane
Savitri bole ogo muni aami taare sthan ditacchi mone
ekhan tahare charri bolo annayabore boribo kemone*

Above panel describes the dialogues based on the visuals of Princess Savitri, King Aswapati and sage Tapadhan. While Savitri determined to marry Satyavan tell the King, O king as you gave me freedom to choose my husband so I have decided my husband, she told directly her decision that she will marry *Satyavan*. King says Oh! Daughter I cannot let you marry Satyavan. King Aswapati calls the sage Tapadhan and tells him the decision of Savitri. Now Sage Tapadhan tries to convince Savitri not to marry Satyavan as there are lot of differences between her and Satyavan in terms of status and lineage. Above all you have to decide another prince for your matching. The Sage says “dear girl heed what I speak, it has been predicted that only for another year Satyavan lives and later he will die? Better you forget Satyavan and choose another man. His destiny is inevitable and Satyavan must die. Princess Savitri says O grate sage with him my heart lay; he is the son of king Dyumatsena. To whom I gave my heart! How can I turn away from him?

Now *Patua*’s right hand unfurls one more panel and continues singing;

Eai katha sune Raja Aswapatir aatisay dukkho mone mone
Daiver likhan bhebe vivaheer lagan raja bandhen subhodeene
Biye holo Savitrir ogo vidhir o bidhane---e---e
Biye pare Sati Savitri jai go nija sthane –e---e

King Aswapati becomes very sad upon hearing this and heartbroken- such a poor boy Satyavan! But on Savitri’s saying King does choose a wedding day. In this panel, *Patua* shows as if an auspicious moment is scheduled by king Aswapati for his daughter’s marriage. The marriage ceremony of Savitri-Satyavan is performed in a ‘*chhatna talai*’ (*kalyan mandapa*, the place known as marriage function hall) on an auspicious day. *Patuas* sing about the marriage performance and after that Savitri decides to go to her in-laws house. It is the message to the audience that after marriage Savitri denies the luxurious life of King Aswapati’s palace. She decides to serve her in-laws residing in the forest. Audience also welcome this accepted norm and a tranquil feeling is visible in audience expression. Rural Bengal women learnt from this kind of ideology how to serve their in-laws. This is an eternal social structure of this sub-continent.

Swasur O Swasuri r seva bhakti bhore kore—e--e
Ek deen, dui deen, mash jai Sati Savitri je gunilo-o-o
Emni kore ogo Sayavaner bacchor purno holo—o--o
Shiva-Chaturdashi vrato savitri je korilo-o--o

In the above panel, *Patua* painted the scene of a hut constructed in the forest, and the hut’s structure looks like rural Bengal architectural style. Walls are made in mud and roof is covered with straw wherein Savitri is shown as a person who is sincerely worshipping and taking care to her in-laws. Now Montu *Patua* is unfurling another panel. Montu and Ranjit *Patuas* performance is in progress. When both the *Patuas* singing a *poyer* (melodic chorus tunes) the performance touches the climax. One can observe that audience is totally immersed in the performance. What is going to happen in the next is the feeling that is visible in audience expression. Now *Patuas* move to another panel and he furls again the scroll. The intermediate gap is filled with the aid of songs.

Patuas continue to sing;

*Bune bune dujonete korilo bhramon
Nana brikkha dui jonate korilo darason
Gaacche utthe Satyavan go kaatte brikkhadaal
Emi kore hoye aashe Satyavaner sesh samaykaal
Satyavan bale suno Rajar O tanaya
Kotha hote suni jeno ek daiva maya
Savitri kohe jani swamy aami jani purba katha
Tumi eabar swamy neme esso raakho hethai matha
Etobole yamadoota korilo gamon
Savitri samne aashi dilo darashan
Kintu Sati angahote jaan karite na pare
Biphal hoiya Yamadoota phire Yamaghara
Janailo Yamaraje Savitrir kole acchen suye Raja Satyavan
Chuyite na pari go Raja Satyavane kee kore aanibo paran
Yamadoot kaaldoot kohilo eha aati Satya katha
Suniya Yamaraja nije gelo Satyavan jatha
Yamaraja essachen swayam eha Savitri bujhilo takhon
Tabu sudhalio tere prabhu tumi hole kon jan
Yamaraj kohilen karo sesh samay hoile amar hoi aagaman
Tomer swamy Satyavan er jeevaner hoyecche kaal puran
Savitri takhon aatma samarpan korilo
Satyavan ke kol hoite namiye rakhilo*

In the above panel, *Patua* has painted the scene of Savitri and Satyavan are roaming in the forest. They are watching many trees, many herbs, and many flowers. Now Satyavan climbed a tree and about to cut a tree branch. But he says something is happening to me and I am hearing to a celestial voice. I am feeling uneasy. I do not know what game the fate plays! Savitri told O' lord! I know what is happening to you and the reason for your grief. Please come down and sleep in my lap. In the meantime *Yamadoot* and *Kaaldoot*³⁵ reached the venue but they are baffled because Satyavan is protected by the love of his wife. So messengers are return to *Yamaraja*, the king of death, without Satyavan's life.

When performance is in progress, there are lots of anxieties in audience expression. Now *Patua* unfurls another panel, audience eagerness made *Patuas* happy. They prove their competence by drawing the attention of the audience. As usual *Patua* unfurls another panel and performance is in progress.

*Yamaraja phirichen loiya Saytavan er jeevan
 Sati Savitri takhon tahare koren anusaran
 Yama bale Savitri maago bolo kothai tumi jabe
 Satyavaner jeevan chaara ja chaou tumi pabe
 Savitri kohen Prabhu Yamaraja tumi hole ati kripaaban
 Satyavaner pitare dao Rajattwa mor pitare putrasantan
 Tai dilum bor savitri tai dilum bor
 Eaber bor loye savitri tumi jao go sattar
 Eto bole yama raja korilen gamon
 Savitri taar picchon hote dilo darashon
 Yama bole Savitri maa go kothai tumi jabe
 Satyavaner Jeevan chhara jahabor chao tumi pabe
 Savitri bole Prabhu tumi hole je kripaaban
 Satyavaner ourashe dao mora Shata putradaan
 Tai deelum bor Savitri tai delum bor
 Bor loye savitri tumi jao go sattar
 Savitri bole aamare hoibe sataputra bor tumi dile
 Tomer O indrio vani ke pare langhite?
 Satyavaner praan jadi tumi gele go loiya
 Aamare hoibe putra kemon O koria
 Ehar bichhaar tumi karo karogo Dharmaraj
 Tomer sange aamer aar nahi kono kaag*

The above panel is about the arguments between *Dharmaraja* Yama and *Sati Savitri*; her dexterity of language and debate with *Yamaraja* is depicted in the scroll and substantiated with the songs. She does not give any scope to *Yamaraja* to play further. One by one boon getting granted but *Savitri* did not return – she followed instead. Then, *Patuas*, Montu Chitrakar and Ranjit Chitrakar moved towards the last panel.

One can notice that audience are still in anxious mood.....

*Etobole Yamaraj neje lojjito hoilo
 Mrito Satyavane jeevan phirayiye dilo
 Savitri-Satyavan ebar ghare phire gelo
 Eaikhaneta Savitri-Satyavan patargaan
 Aamar ebar samaapto je hoilo
 Premanande tomraa sobe Hari- Hari- bolo
 Bari aamader Paschim Medinipur
 Naya gram ti holo thikana!*

Here *Patuas* say that *Yamaraja*, the king of death is finally put to shame by his own boon given to Savitri that she will become mother of hundred children by the paternity of Satyavan³⁶. Savitri, says O' king! Your words cannot be undone and you cannot take the life of Satyavan. How will I have children with Satyavan? You have to make a fair judgment of this, if you give your fair judgment, I need not follow you further. Hearing this, finally, Yamaraja realising his own mistakes felt ashamed and returned Satyavan's life. At the end, *Patuas* urge the audience to utter the name of Lord Vishnu, *Hari... Hari*³⁷...; elderly persons sitting in the audience uttered the name of *Hari...* At the end of performance, *Patuas* reveal their address as part of the narratives and sing.....

*naamti aamader Montu Chitrakar O Ranjit Chitrakar, village- Naya, thana-Pingla, Jila- Paschim Medinipur holo thikana*³⁸.

The audience clap and pronounce a word of appreciation;

Bhah! Bhah! Kee Darun! Kee Bhalo Gaan! Seshe sabaay mile dilo haath Taali.

They praise with the sound of Bravo! Bravo! How wonderful! How beautiful performance and melodic song! Performers are pleased with the happiness of audience. Finally, they all clap happily.

Both the *Patuas* performed well with their coherent, innate spontaneity and subtle expression. Every painted character has come alive through their visual and narrative interpretation. The *Patuas* have proved their in-depth knowledge about the story through scroll narration. The sanctity of *Sati Savitri*³⁹ and her devotional power and steadfast eagerness enables her to bring back Satyavan to life after the death. One white cotton cloth was spread nearby *Patuas* bags; slowly some contributions such as grains, coins, vegetables and new clothes etc., are given by the audience.

There are intonations, modulations in *Patuas'* performance; sometimes they narrate in high pitch and sometimes in low pitch; sometimes humming sound prolonging-like a-a-a-a-a, or –e-e-e-e, or- i-i-i-i-i, and sometimes-o-o-o-o-o. In some context visual

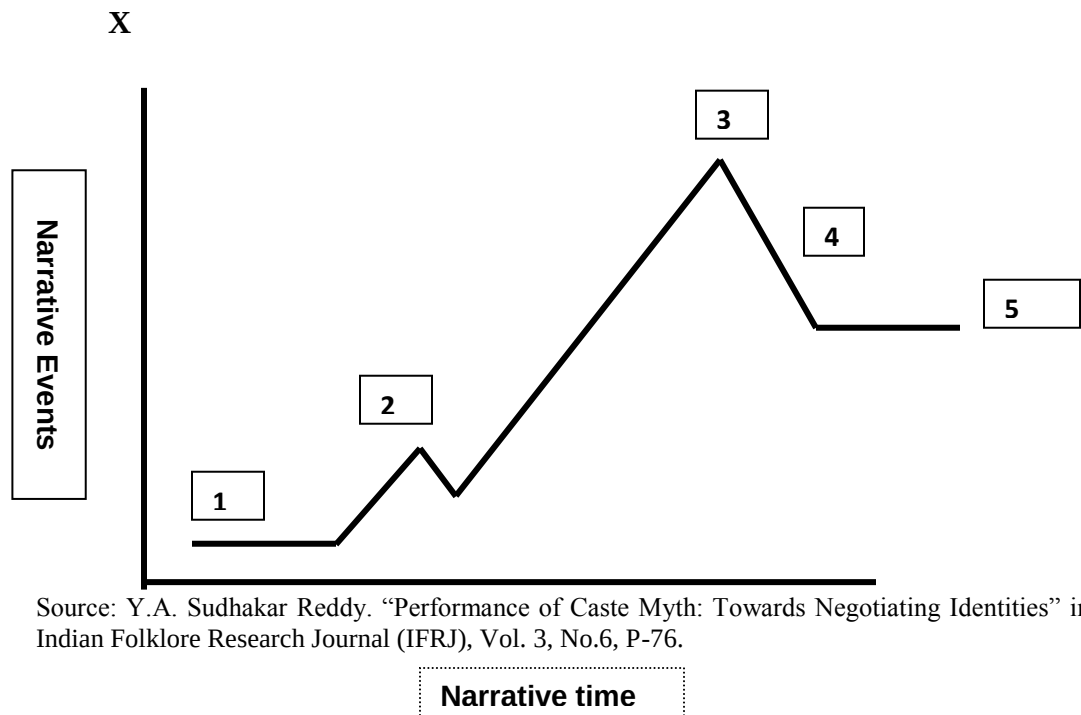
depiction or images are not there but they bridge this gap with high pitch narrations. It is a matter of fact that audience is totally attracted with their performance. The *Patuas* have competence in pulling the audience all the time.

Plot as Narrative Structure:

The story is a general frame, whereas the plot is specific frame. The events in an individual narrative and how they are arranged suggest the plot that a narrative possesses. Narrative includes everything that is supposed to have happened in the "story" and the plot is more concretely the casual relation that exists in the events of the story with a patterned series of episodes including a beginning, middle, and end, and told in particular situations for particular purposes.

The plot structure of Western drama is five partite: (1) Interdiction or Exposition (2) Progression or Rise (3) Climax (4) Return or Fall (5) Catastrophe (Freytag 1968:121).

Western Drama Plot Structures



This structure presupposes unilinear progression that comes perhaps, from the Western worldview and epistemology, which intrinsically support the concept of 'relativism', associated with temporality. The Indian worldview is construed on cyclical phenomena of temporality wherein the penta-partite plot structure is negated and exposition and catastrophe i.e. the beginning and the end of the story lines blend and merge leaving scope for the emergence of multi-plot structures. One episode transcends to the other and create meaningful tale to the audience. At the same time it also gives scope for the performers to break the text into cognizable units and perform as episodes. All this is due to smooth curving of the tale.

Narrative performance as Re-telling:

Narration is the process through which the plot conveys or withholds story information. The narration can be more or less restricted to characters' knowledge and more or less concerns with presenting characters' mental perceptions and thoughts. H. Porter Abbott uses the term narrative for the combination of story and discourse and defines its two components as follows: 'story is an event or sequence of events (the *action*), and narrative discourse is those events as represented'⁴⁰. Narrative, in this view, is the textual actualisation of story, while story is narrative in a virtual form. But the two components of narrative play asymmetrical roles, since discourse is defined in terms of its ability to represent, that which constitutes story. Story, like narrative discourse, is a representation, but unlike discourse it is not a representation encoded in material signs. Story is a mental image, a cognitive construct that concerns certain types of entities and relations between these entities. Narrative may be a combination of story and discourse, but it is its ability to evoke stories in the mind that distinguishes narrative discourse from other text types. Folk narrative contrary to the other types of narrative is not only verbalized i.e., the textual actualisation of story but also presented in the non-verbalised manner i.e., through visual imagery.

The act of performance is viewed as located behavior, delivered purposefully with relevance and acceptable contexts. The occasion or event is to designate a culturally made, delimited section of flow of behavior and information constituting a purposeful context for performance or action. As a kind of speaking, performance is subject to a

range of community ground rules that regulate speaking in general, but there will be a set of ground rules specific to performance itself. Structure of performance events is a product of the interaction of the various factors influencing sequence of setting act and ground rules of performance. Performance roles represent a dimension of the patterning of performance among communities. Eligibility for and accomplishment to performance roles vary cross-culturally. Access to performance roles ought to do with different social factors regarding speaking. Among the scroll narrative performers, the creative verbal performance is mostly done by men but now women are also engaged in it. Through his/her performance, the performer elicits the participative attention and energy of his audience,⁴¹ and to the extent that they value his performance. They even alter their own performance to control their audience. Once this happens, the *Patua/Chitrakar* gains a live of standing and supervision over the audience. As a result of this incontestable ability that he has displayed while dealing with his audience, the flow of the interaction is ensured. It is a piece of the epitome of performance that it offers to the participants an exceptional improvement of experience, carrying with it a heightened delighted force of open an embryonic connection that binds the audience to entertainer/performer in an exceedingly manner to performance as a form of communication. Performance, as we conceive of it and as our examples have been a selected to illustrate, is a unifying thread tying together the marked, segregated aesthetic genres and other spheres of verbal behavior into a general unified conception of verbal art as a way of speaking⁴².

Narrative is some kind of retelling, often in words or it is possible to mime a story, of something that happened in a story. The Scroll narrative is not the story itself but rather the telling of the story with series of painted panels on a scroll surface. The *Patua* community of Medinipur pursuing this art form as an oral narrative. While a story just is a sequence of events, a narrative recounts those events, perhaps leaving some occurrences out because they are from some perspective insignificant, and perhaps emphasizing others. In a series of events, from Myths, Epics, *Mangal Kavyas*, social themes or contemporary themes like a 9/11plane crash on pentagon and WTC⁴³, Titanic ships sinks inspiration from movie, Tsunami, takes a split second.

What is unique to the *patachitra* tradition is that the performers use both oral poetic text and simultaneously the visual art depicted on scroll to complete the performance. Therefore, the movement of scroll painting and music go together towards a complete narrative. *Patua* sometimes sing in high pitch sometimes sing in a low pitch and shows the scroll along with their finger movement. There were no accompanying instruments for these narrative songs, but rare cases *Patuas* take the help of instrument. For example, in the performance of *Krishna Leela* by Dukhushyam Chitrakar this can be observed. The performer unfurls the scroll with a song, like the following:

*Dear Lover Kanai seats on the Kadamba tree-branch
He wears a chain made with jungle-fruits
The trees and branches of Vrindavana⁴⁴ becomes mad
Lalita and Bishakha fans Krishna with Chamor⁴⁵*

The painting shows the women of Vrindavana who are the admirers of Lord Krishna bathing in a big pond near to a huge rock. There is no painted panel of last two lines of above translated song, so *Patua* sings little louder to fill the gap and to attract the spectators and she/he goes to another panel with the narration of his/her tune. They do not have any cloth on their body.

*The admirers of Krishna combs their hair with fingers
And takes jungle flower to dress their hair*

There is no painting for this narration but *Patuas* sing aloud and then go to another painting with the song:

*Sixteen hundreds admirers play in the water
Keeping the dresses on the rock they went for bathing
Finishing their bathing and playing in the water, looks at the rock
Found somebody has taken their cloths*

Thus, the painting and music go together towards a complete narrative. *Patuas* sometimes sing loudly sometimes sing in a soft voice and shows the scroll. There were no accompanying instruments for these narrative songs. According to Dukhushyam

Chitrakar, the Bengal has many folk songs but *patas* or *Patuas* music is a well organised form with the amalgamation of four five folk songs. Those are the *Baul song*; *Fakiri song*, *Panchali*⁴⁶ and *Tarjaa* song are typical folk music of Bengal combining all of these *Patua* music has made. Dukhushyam says each scroll song has a *poyer*⁴⁷ with rhythmic ups and down sung as chorus with high and low pitch voice. “While we compose *pata* songs or scroll songs we take inspirations and incorporate from various song styles, various kinds of music and its tunes, its rhythms and essences”.

Dukhushyan gives an example of the scroll song from *Manasa Mangal*-

*“Dinga⁴⁸ Bhaasao oo... Saagaro Saathe re-eeee
Dinga Bhasao Saagaraa, aaaa.....”*

He composed this song in a *Poyer*⁴⁹ tune of rhythmic pattern as a group song; three to five singers will give voices.

*“Let’s float the boats oh dear sea mates
Let’s float the boats in the Sea...”*

He told that the music composer, Pratul Mukherjee has incorporated same tune in a movie song of “Behula - Lakhinder”. He also gave an example about a folk song “*Bandhu Teen deen tor Barite Galum dekha pailum na-a-a, Bandhu Teen deeeen.....* “ O’ dear friend three days continuously I went to your home to meet you, O’ dear friend ...Three days...but you are not to be seen”; This is a popular folk song sung by famous Bangladeshi singer Runa Laila which is taken from *Krishna Leela*⁵⁰. They have incorporated various rhythm and tunes from many resources to make mythological and epics songs alive.

***Patuas* and their Performances in the Contemporary Times:**

Of late, the patronage to *Patuas* has reduced owing to changing times. Alternate entertainment venues increased with the growth of mass media and new media and hence, the audiences are losing their interest in *Patuas*’ performances which are otherwise rendered in traditional style. In fact, the *Patuas* did not change the style of presentation but only added contemporary themes. In the earlier times the themes related to myths,

legends, epics and folk tales had wide acceptance and patronage. Dukhushyam nostalgically expressed that “earlier we used to travel village to villages, performed scroll narrative in the kings’ palaces and in the houses of the *zaminders*⁵¹. In those days there were no Cinemas, no TV and no Videos. We were the sole entertainer of the rural Bengal people. Villagers used to see the images of our scroll along with they used to listen our songs; it was the movie for them. We used to get invitation from many families- if someone has lost his grandfather or someone lost her husband they used to invite us to come and sing in the honour of the demised soul”.

Of course, there is some valid reason behind the loss of patronage. Due to the then new government policy of land ceiling, rural Bengal experienced a critical socio political situation. One farmer or land holder cannot hold more than three acres of land under a single name. So, much acres of land were distributed to the landless labour. Labour class got some agricultural land. Many small farmers faced severe crisis of agricultural labours. Timings for agricultural work are also fixed by the then Bengal Government from 8.00 am to 4.00pm; if the labourer do not want to avail lunch interval, he will be relieved from that day’s duty at 3.00 pm. Till 1977 June the labourers used to work in the farmers’ field from morning 6.00 am to evening 6.00 pm and used to get four times meal from farmers’ family; now, with the change of the rules, only two times i.e., at 9.00 am and at 1.00 pm the meals are provided. Bengal agriculture scenario as well as farmers economic condition totally got disrupted. Labour became costlier and use of costly fertilizers reduced the income levels of the farmers. By and large, the Bengal agricultural community who is having minimum agricultural land could not sustain the agricultural activities. This crisis in rural economy badly affected the *Patuas*’ patronage and interns their livelihood. Moyna Chitrakar expresses her bitter experience during her performances and she cringes while remembering her experience. She says, “When we went around villages singing with our scrolls people would reluctantly give us some coins and grains and say-‘you people are not physically handicapped’, so why don’t you go to the agricultural field and work”⁵²? Montu Chitrakar says that “our grandfathers and ancestors never thought of having a piece of land for cultivation. Our ancestors used to earn lot more food grains and coins from the lower middle class and middle class

households of rural areas”. We used to get shelters at the *chaar chala*⁵³, *aat chala* in front of the *Chandi Mandap* or *Shiva Mandap*, *Jalsatratala*, *Langarknana* or *Clubghar*⁵⁴. There were fifteen days or one month performance from one shelter. They used to earn more by narrating scrolls from *Ramayana*, *Mahabharata*, *Krishna Leela*, *Chandi Mangal* and *Manasa Mangal*. “I heard from my grandfather that when radio came to villages our profession did not get that much disturbed but when TV came, it slowly distressed our profession. With the access to Radio, TV and Cinema, demand for our art form drastically reduced. Mainly middle class Bengalis in rural areas got colour TV that day onwards our profession shoved to the brink”⁵⁵.

According to Montu Chitrakar, the *Patuas* in post-Independence days started their challenging journey with Dukhushyam Chitrakar; Dukhushyam completed his class one in school education then he discontinued education. He has immense potentiality; he is in practice since 1951. Dukhushyam, Niranjan, Shyamsunder came forward to give their efforts to bring a renaissance in this folk practices. Themes from myths and epics are kept aside and they composed new scroll narratives. They borrowed the action from *Jatra*, not only gesture and acting but also musical instrument beats or *talas* in the vocal narrations. Tunes from Bengali movies songs, folk songs like *Baul*, *Bhatiyali*⁵⁶, *Fakiri*⁵⁷, *Kirtan*⁵⁸, *Tarja*, and *Kaavigaan*⁵⁹, are used in the narration. Simultaneously, new themes- like *keccha kahini*⁶⁰, *samprodayik sampriti*⁶¹, various diseases, crime affairs, accidents or incidents happening in India or abroad are also incorporated in their scroll narrative themes. Action oriented performance are incorporated as play through scroll narratives to the audience. One group will act out the characters that are in the narrative before audiences. In the mythological scroll narrative such as *Mahisasuramardhini*⁶², someone will act as Mahishasura⁶³, someone will act as Goddess Durga⁶⁴, someone will act like as goddess *Lakshmi*⁶⁵, someone will act as Saraswati⁶⁶, someone as a Ganesh⁶⁷, someone as a Kartick⁶⁸, someone as a Lion, and someone as dying buffalo or Mahish. While *Patuas* are doing acting, they have to sing spontaneously and show hand movements, posture and gestures in the form of body language. It’s a kind of armature *Jatra*⁶⁹ performances. They use properties such as sunglasses, colourful umbrellas etc.; also wear costumes such as colourful *saris*, modern pants and shirts etc., as per the requirement of the play.

Play has the capability of temporarily creating a new, simultaneous parallel reality within the present. *Chitrakars'* performance is like an audio-visual play. The *Patuas* present themes and characters in this several-dimensional form as intermingle of visual, resonance, words and body language to the audience. Like actors in role, these performers collectively perform a “double” role as story tellers and as characters in the stories. Generally, *Patuas* play the actor role by making drama on street or at metro stations. To pull the attention of the onlookers, they play actor's role weaving narrations.

According to Shyamsunder Chitrakar, in earlier generations, elderly person like, Pulin Chitrakar, used to know many narrative songs but after his death those narratives are lost because a *Patua* or scroll narrator never write in book or diary those stories. So, they are losing all oral documentations along with the demise of *Patuas*. In our tradition songs or narratives are carried out to next generations in the form of oral traditions. *Patua* community realizing the need to bring change in scroll performances brought new ideas, new themes and new narratives in their performances. Otherwise, they believe that they are at the verge of extinction. As per the demand of times, social issues, contemporary incidents are incorporated in the performances as people are not ready to listen to the mythological narratives. Therefore, they are composing narratives on “Streamer sinks at *Kakdwip*” or “Taxi driver murder at *Jhargram*” etc., as people accepts crime or accident oriented scroll as well as narratives.

To surmise, *Patuas* tradition of scroll narrative was once considered as symbol of Bengali culture and gradually now it is becoming an archival possession. As such scroll narrative performance is a vibrant one because the creators of the scroll themselves are the story tellers. Therefore, the scroll narrative is pre-planned well based on the traditional design which they are already aware of. The compositions of the poems are done keeping in view their capacities of drawing the motifs on the panels. The performance combine both visual and verbal and *Patuas* deploy novelty and skill by using humour and current issues during the rendition of scroll narratives.

- ¹ Vicinity for serving cool water preserved in large mud pots, with soggy gram seeds and molasses amid hot summer season underneath the Banyan tree.
- ² Dharma is a key notion with different ramifications or implications in the religions of India, for example, Hinduism, Buddhism, Sikhism and Jainism. There is no single word elucidation for dharma in Western dialects. Persons who might have a confidence in any of above religion, as to listens religious or reverential tunes called *Dharmik*.
- ³ The *Bhagavata Purana* depicts *Naraka* as underneath the earth: between the seven realms of the underworld (*Patala*) and the *Garbhodaka* Ocean, which is the base of the universe. It is situated in the South of the universe. *Pitrloka*, where the dead predecessors (*Pitrs*) headed by *Agnisvatta* live, is likewise situated in this area. *Yama*, the Lord of *Naraka*/hell, lives in this realm with his assistants.
- ⁴ Sanskrit scripture.
- ⁵ Frank J Koram, *Village of Painters: Narrative Scrolls from West Bengal*. Santa Fe: Museum of New Mexico Press, 2006. PP. 5-11.
<http://www.internationalfolkart.org/eventsedu/education/painterslessonplan.pdf>.
- ⁶ Y A Sudhakar Reddy, "Performance of Caste Myth: Towards Negotiating Identities". *Indian Folklore Research Journal*, cited from Abrahams 1992: 34, Vol.3, No.6, 2006, PP. 67–83.
- ⁷ *Ibid*. Cited from Chatman 1978:19-21.
- ⁸ *Ibid*. Cited from Bremond 1964:4.
- ⁹ Dell H Hymes, "An Ethnographic Perspective". *New Literary History*. 5:187-201.
- ¹⁰ Dennis Tedlock, "On the Translation of style in Oral Narrative". *Towards New Perspectives in Folklore* (ed) Paredes Americo and Richard Bauman. Austin: University of Texas Press, 1972.
- ¹¹ James N Druckman, "What's It All About?: Framing in Political Science". *Journal of Personality and Social Psychology* 50: 869-878.Oct.2009. P.3.
- ¹² Dégh 1969: 184; and Baumann 1977: 4
- ¹³ For evidence of this, one can see Crowley 1966:37,137-139.
- ¹⁴ Regna Darnell (ed.), *American Anthropology, 1971-1995: Papers from the American Anthropologist*. Lincoln and London: University of Nebraska Press, 2002. PP.1-36.
- ¹⁵ Means self-introduction session.
- ¹⁶ Sunjata-III: Mandinka Versions, DEMBO KANU: FAA KOLI: 317
- ¹⁷ The premises or temple courtyards exists in front of the *Shiva* and *Sheetala Mata Mandir*.
- ¹⁸ The premises exists within the periphery of the Lord Rama's temple.
- ¹⁹ During the Rash festival, the idols of Radha - Krishna to be brought here, the idols god and goddess to be worshiped by the villagers and also devotees.
- ²⁰ *Jhulan* meaning swinging ceremony of Radha- Krishna during *Shravan Poornima* or full moon day in the month of *Shravan* (July – August).
- ²¹ "*Julata Julane Shyamer Chandra Aaj kee Aananda!*" Cited from: Chattopadhyay, Bankim Chandra. *Anandamath*, New Delhi: Orient Paperbacks, 2005. Though the premise Raas Mandir is looking like temple but all the time the statues of *Radha-Krishna* will not be installed.
- ²² God or Goddess temple and its surroundings enclosed within the boundary wall, made by bricks and *surki*.
- ²³ *Karna*, *Mahabali*, *Harishchandra* are the three most well known identities in Hinduism taking into account the benefits they earned by giving philanthropy. They are frequently cited for their penance, mettle, philanthropy, valour and magnanimity they displayed for helping a fellow being.
- ²⁴ Meaning its structure is looking like a temple but four sides are kept open.
- ²⁵ Farm house along with entertainment.
- ²⁶ The place where twelve members oriented village committee organize many functions like sports, *puja* and cultural ceremonies etc.
- ²⁷ A downtrodden as well as cobbler community.
- ²⁸ Human Sacrifice Ceremony.
- ²⁹ The performance of Montu Patua and Ranjit Patua is documented during fieldwork done in 2006, in villages of Medinipur, like in Garbeta region Kankrasol village.
- ³⁰ Sateesh Maity's home situated in Kankrasol village it is in Garbeta tehsil- I, goes under West Medinipur district. In this village there is a *Maity para* where once in a while *Patuas* goes to perform scroll narratives.

Maity Para (a colony where Maity surname oriented people are commanding) where Montu Chitrakar performs scroll before the Sateesh Maity's home, around 9.30 am they started *pata* performance. The main scroll they were performed it was '*Savitri-Satyavan*' scroll, later on '*Behula-Lakhinder*' scroll.

³¹ A lengthy of cloth worn which is arranged in two folds over the chest and tossed back around the shoulders, typically with a *salwar kameez*, by women from South Asia.

³² *Dhoti*, is a piece of garment worn by male Hindus, consisting of a piece of cotton cloth, so that can be tied around their waist and extending it to cover most of the legs.

³³ *Mahamantri* means it is a designation of a powerful minister in rank, in the court or cabinet, who is next to the king.

³⁴ *Kurta* is an upper garment traditionally worn in India, Pakistan, Bangladesh, Nepal and Sri Lanka. *Kurta* is worn with a *Dhoti*, *Pajama*, *Shalwar*, *Lungi* or *Jeans*.

³⁵ Messengers of Lord Yama.

³⁶ Satyavan was the husband of Sati Savitri.

³⁷ Another name of lord Vishnu.

³⁸ At the ending phase of scroll narratives performance they will be chanting their address , village-Naya, police station (Tehsil) - Pingla, district- Medinipur.

³⁹ Savitri was loyal and devoted wife. The mythological characters *Sati* and *Savitri* were extremely devoted and loyal to their husbands.

⁴⁰ Alexander Spencer, *Romantic Narratives in International Politics: Pirates, Rebels and Mercenaries*.

Manchester: Manchester University Press, 2016. P.17. cited from (Abbott: 2002: 16).

⁴¹ Richard Bauman, *Verbal Art as Performance*. Waveland Press, Inc. 1984. PP. 290-311.

⁴² Ibid.

⁴³ World Trade Center.

⁴⁴ This is the place where Lord Krishna played his sexual love with milk women's.

⁴⁵ Made from the long hairs of yak's tails.

⁴⁶ Traditional Bengali folk song.

⁴⁷ In *patuas* song *pojer* means it has to be sung in group.

⁴⁸ Dinga means Small boats.

⁴⁹ Rhythmic chorus song.

⁵⁰ Lord Krishna's amorous playing and dancing with Radha and *gopinis/gopis* of Vrindavan.

⁵¹ Landlords.

⁵² It is not considered as work of art, so from their perspective it is not an honest job.

⁵³ A four shaded construction provides good shelter.

⁵⁴ *Chaar chala* means a shelter with four shades , *aat chala* means a shelter with eight shades, *Chandi mandap* -in front of the *mata Chandi* Temple, *Shiv mandap* in front of Shiva Temple, *Jalsatratala*-means a shelter beneath the tree at the end of the village, where jaggery and wet gram seeds been serve to the thirsty traveller during summer, *Langarknana*- where cooked food used to be served to the poor as well as flood, or draught affected people and *Clubghar* means a rooms in a building where *Clubghar* culture may be viewed as a form of intellectual exchange among members of the same socio-economic strata. It is most popular among the youths belonging to the so-called "middle-class intelligentsia".

⁵⁵ *Patuas* art form was threatened to extinction.

⁵⁶ Baul and Bhaliyali are folk songs.

⁵⁷ Muslims saints sing Sufi song.

⁵⁸ Devotional songs.

⁵⁹ Debate oriented rhythmic song or narrations.

⁶⁰ Stories made on illicit affairs.

⁶¹ Religious harmony.

⁶² The *Puranic* sequence indicating goddess *Durga* is slaying demon *Mahisasura*. She is slaying the demon adorned with ten hands. Her two arms holding *Trisul* rest of the eight arms of the goddess are considered in a clockwise direction the arms conveys disc, trident, arrow, sword, *tarjani mudra*, the tuft of the hair of the demon, shield and a bow.

⁶³ Out of bestiality union was born a child which was half buffalo and half human. He was named as demon *Mahishasura*.

⁶⁴ The powerful goddesses *Durga* often called *Durgatinashini*, who destroys all inauspicious things, and settle her devotees into an auspicious life.

⁶⁵ *Lakshmi* is the goddess of money and wealth.

⁶⁶ *Saraswati* is the goddess of learning.

⁶⁷ *Ganesh* is the god of success, as well as destroyer of obstacles and evils.

⁶⁸ *Kartick* is the god of war and *Kaumaram* (youthfulness).

⁶⁹ In Sanskrit *Yatra* means procession of journey. In Bengali *Jatra* is an action oriented folk-drama spread at many places in most of Bengali speaking areas of the Indian subcontinent, including Bangladesh and Indian states of West Bengal, Bihar, Jharkhand, Odisha and Tripura. There are 55 troupes situated in Chitpur *Jatra para* region of Northern Kolkata.

CHAPTER - VII

Conclusion

An attempt is being made in this thesis to probe into the most often traditionally established forms of inventive composition of scroll narrative performance in Bengal, and their strategies of performance with a purpose to have an understanding of the popularity of art expression within the wake of advancement. This artistic as well as creative expression is not only an isolatable entity, however alternatively intermixed with the community which produces it. For that reason Scroll Narratives of Bengal are an artistic construction of a folk artist community of the rural Bengal who are the artists (painters) as well as performers and therefor, the art form is named as *patachitra* and the artists are known as *Patuas*. The *Patua* culture notably enriched the India's cultural landscape and infused passion associating the mythological themes and local legends. Of late, with the change in cultural panorama, the *Patachitra* has become more contemporary inventing the themes of current affairs and even used for the cause of social development. It has been observed that the *Patuas* accommodated the form and traits scroll narrative to the new lyrical compositions connected with the non-traditional themes for their sustenance.

One can discover a similitude between the *Patuas* scroll narrative performances of Bengal with others of few States' scroll narrative performances. Scroll narrative art forms share a common artistic platform to communicate visual stories. But this particular scroll narrative art form still remains unknown to the world for many years where itinerant painters efficiently paint numerous picture panels in a systematic manner on their respective scroll surface based on stories from myths or epics. They will unfurl the same scroll before the audience and simultaneously they will narrate with the melodious songs which define every picture panel. One can see the spontaneous forms with bold outlines distributed in a large area of a scroll. Home-made scroll on that free flowing pencil drawings filled with home-made natural, vibrant colours, interpret myths, epics, history, folk tales, fairy tales and contemporary events with self-improvising lyrics. As the travelling demonstrator of scroll painting, the versatile artists compose lyrics, write scripts, paint and narrate it beside the performance.

The scroll narrative tradition bearers are *Patuas* and they hail from the Islamic faith as they are born and brought up in Muslim tradition. However, by virtue of their profession they paint and narrate the stories connected with the Hindu belief system. As far as the rites of passage are concerned, they follow strictly Muslim tradition of *Sunnati* (Circumcision) which is an identity marker of any member of Muslim community. That apart, they also follow the rituals connected with birth to death amalgamating the faiths of Hindu and Muslim. They are the itinerary story tellers and schedule their travel according to agricultural calendar as their audiences are majorly from the rural areas. In the South India the scroll narrators are traditional bards attached to a caste and narrate primarily caste myths and also tell stories from epics, legends etc. For this reason, they have developed reciprocity norms as dependent caste with their patron community (caste). The livelihood is ensured for such scroll narrators in the South Indian culture. The *Patuas* of Bengal do not have such reciprocal relationship with any caste group as they do not have obligation to perform any caste myth. Under such conditions *Patuas* have to earn their livelihood by wandering and presenting their scroll narratives to the audiences. The folk artist community is fully depended on the rural audience for their livelihood. To make these villagers please they choose a *pata* theme from mythology etc. The scroll paintings of the *Patuas* include the *Raja Harishchandra Patas* (the idealism of brilliant generosity), *Data Karna Patas* (the idealism of high-quality charity as nicely hero), *Lord Rama Patas*, *Lord Krishna Patas*, *Savitri-Satyavan Patas*, *Behula-Lakhinder Patas*, *Satya Peer Patas* (Muslim saint), *Lord Christ Patas*, *Mother Teresa Patas*, *Swami Vivekananda Patas*, *Ishwar Chandra Vidyasagar Patas*, *Rabindranath Tagore Patas*, *Gandhiji Patas* and *Badhan Dass Patas*. Apart from the *Patas*, the *Patuas* also paint narratives on scrolls from epics, myths, legends etc. They are in fact known for these scroll narratives. Of late, they are also painting themes from the contemporary issues/incidents.

At present, the vast majority of *Patuas* they come from the districts of Medinipur and Birbhum in West Bengal, although historically there have been additionally *Patua* villages in Bankura, Bardhaman, Howrah, Twenty-Four Parganas and Murshidabad districts. Marginal variations in style exist from district to district and it's also easy to guess the hand of one painter from another when *patas* are in comparison aspect by facet.

The scroll narrators can be divided into seven subgroups based on the size of their clients and as well as their prime occupation;

- (i) *Basantari or Barantari* – this group is engaged to entertain just twelve households.
- (ii) *Baissi*-this group is engaged to entertain just twenty-two households.
- (iii) *Saatkudi*-here *kudi* implies, village means seven villages; this group is locked in to entertain the families of seven villages.
- (iv) *Aatkudi*- here *Aatkudi* implies eight villages; this group is locked in to entertain the families of eight villages.
- (v) *Chaupal kata*-this group is occupied with making and repairing olden day's kerosene lanterns by melting *jhalor* aluminum cakes in fire.
- (vi) *Phool kata* – in Bengal they carry out the occupation of *malakar*, they make paper bloom, sola-pith flowers, sola-pith or paper flower jewelry and crowns of gods and goddess, most importantly they used to paint on it.
- (vii) *Kanta kata* – this group is engaged in preparing sharp snares, traps or nets to catch snakes, fishes and flying creatures.

Presently, *Patuas* are educating their children how to come up with themes on contemporary and social issues. They are also making scrolls of birds, animals, snakes and fishes. Scrolls are painted on paper or on starched cloth. It has been observed that apprentice *Chitrakars* or *Patuas* use pencils to outline the borders, various forms of characters and images on drawing sheet or handmade paper. In fact, they may not afford good quality handmade papers for all the time. Firstly, of all the *Patuas*' plan for good narratives or stories, then design scroll; then outlines the form of the characters and images in red or black or brown colour. The *Chitrakars*, such as Chandan, Amit, Snehalata and Dulal (Dulal is basically an idol maker) are depicting outline with brown tone or brown shade pencils. Then they go for the demarcation of each individual frame or panel with decorative borders of rectangular shapes. Before darkening the outlines of all those elements, firstly they concentrate on all border designs with pencil only. Senior *Patuas* encourage apprentices as well as their offspring to practice on '*Chauka* or

Chaukosh' size scrolls. The *Patuas* start learning the scroll art at an early stage, guided by their elders like parents and elder brothers. Few male *Patuas* learn *patachitra* techniques from their father-in-laws. Ranjit Chitrakar learnt a little bit from his father late Khandu Chitrakar and plenty from his father-in-law late Pulin Chitrakar. Their production process was characterized by a division of labour. A master often penciled the basic form and his family members would then ink. Over and above for long length scroll *Patuas* to start work in border areas, then they depict colour outline in the figures in light red or mild brown colour. After finishing light colour outlining they fill the negative space means background, after this they will work in the positive space at last they conclude with intense dark outlining in the figure.

The *Patuas* are well efficient to prepare their own pigment, which is the reason clients are willing to buy *Patuas*' scrolls are painted in natural/herbal colours. *Patuas* depict their scroll paintings in bright, intense colours. Figures are outlined radically in black; trees, human figures, huts, buildings, elementary particulars are depicted in a symbolic fashion. Till the year 1990, they used to pull out pigments from natural resources, like earth colours, herbal colours, and mineral colours. They use ready-made chemical colours available in markets. While they are using natural colours or earth colours and preparations of that are very interesting. They prepare maximum pigments from minerals, natural soils, and from herbs or vegetables. For black colour, they use soot from lamps and for white *Ghusom* soil. The colours are mixed with tree sap as well as fruit saps and water to achieve the proper consistency.

The leaves of Indian broad beans that is additionally referred to as *sem* (*Dalicos Lablab*) or *chikkudu kaya* provides green colour. The *Leguminaceae* family Indian bean is primarily grown for its green pod. Young pods are toasted as vegetable. According to Schaffausen (1963) Indian bean is employed for pod, feed and soil improvement. Indigo is used for blue. Grated un-dried turmeric provides the basic yellow. Powdered conch shells provide white and it also brightens other colours. The extract of betel leaves, means *paan* (*Pipex betel*) is mixed with lime. Lime is a general term of *Choona*. Calcium hydroxide is an edible lime. In India, it is used in making *Paan*. Consequently the colloquial term is *Paan-Choona*. The edible article betel nut seed of the Areca palm

(*Areca catechu*) Catechu is termed *katha* in Hindi, *kaath* in Marathi, *khoyer* in Assamese and Bengali. It is an important ingredient in South Asian *Paan* mixtures, as well as ready-made *Paan Masala* and *Gutka*. It provides shades of Yellow, orange, and brown. The burnt clay from the inside of the domestic oven and roasted grains of rice, mixed different proportions, provide darker earth tones. Lamp black and brunt grains of rice provide blacks and greys. The roots of the *gab* tree (*Diospyros peregrina*) are to brunt to make the dark black. Vermillion creates the brightest red. Flower provides some of the brighter parts of the palette, e.g. *Palash* (*Butea monosperma*), provides reddish-orange shades in West Bengal, it is associated with spring and Hibiscus (*Hibiscus rosa-sinensis*) provides purple shades. It also has outstanding presence in the different parts of the Indian subcontinent. Blooms of both flowers supplies beautiful reds and pinks, whereas the grind seeds within the flower of the humble households creeper *puin* (*Basella alba*), ‘*Bachali Kora*’ is a persistent vine found in the tropics where it is broadly used as a leaf vegetable *puin* seeds procures purplish red. The scroll painters used very fine brushes may be made from the tails of the *kathberali* (squirrels) and, so legends has it, the fine hair from the tail of the jackal. Hairs from domestic goat provide thick brushes. Nowadays, scroll painters buy commercially made brushes quite freely. Maximum scrolls painters of Bengal from Naya village and also from its neighbouring place called Tamlukarea. The adjoining area of Medinipur is where the *Patuas* will succeed the most today. The traditionally male *Patuas* draw the main outlines while women and children fill in the drawing and the borders. Dukhushyam Chitrakar, Shyams under Chitrakar, Dulal Chitrakar, Khandu Chitrakar, Niranjan Chitrakar, Ranjit Chitrakar, Rani Chitrakar, Gurupada Chitrakar, Swarna Chitrakar, Moyna Chitrakar, Jaydev Chitrakar and Manu Chitrakar are trying their best to make young generations follow the tradition of their ancestors. Senior *Patuas* are aware that younger generations are not engaged to carry out with melodious narratives.

From the collection of the Scroll Narrative repertoire, it is evident that the Scroll Narrative themes pertaining to folkloric traditional repertoire i.e., Myths, Epics, Legends and Folk tales forms 61.32%. The modern and contemporary themes account for 38.68%. The trend shows that the *Patuas* are losing their traditional story telling ground and

moving towards contemporary themes of storytelling. If one looks at the size of the themes of the individual genre, one can observe that 27.35% of stories which is the highest are of contemporary in nature. This significant shift in the selection and performance of the themes is due to the influence of modernity and globalisation. In the era of modernity and globalisation several performances based on folklore are increasingly decreasing due to time and space constraints being felt by the patrons and audiences. Normally, the folk themes such as Myths, Epics and so on take longer duration of rendition time. Even the Mass Media capsuled the folk forms while presenting them to the audiences. In this scenario the *Patuas* are also compelled to shorten the duration of their performances. With the availability of the umpteen number of entertainment platforms to the audiences, they are showing less interest in the traditional performances unless otherwise they are condensed and modernised to the times. Therefore, one can observe the increase of contemporary themes even in the Scroll Narrative performances. The artists have created repertoires of scrolls and songs that continue to engage their audiences, covering contemporary topics such as 9/11, the movie “The Titanic,” Tsunami in Indonesia, Thailand, Andaman, and South Indian states. Many of the scrolls have a moral or didactic lesson which relates to the story. Scroll art has always been dynamic, changing to meet the needs and interests of their audiences such as child marriage, *Briksha Ropan*, intoxications, environment pollution, misuse of drinking water, women harassment, political corruption, 26/11, *Nirbhaya* and *Kanyasree* HIV and AIDS etc., have also become part of their repertoire. The *Patua*’s or *Chitrakar*’s styles are easily identified by their heavy monumental figures. Irrespective of the themes; the *Patuas* paint their characters in such a way that one can identify the character based on the skin colours.

The *Patuas* when they paint their scrolls they have in mind the narrative which is composed primarily in the poetic form and later represented in the visual form. Therefore, it is literary driven visual narrative. The story is composed based on popular themes from the *Patua* repertoire in general and folklore in particular. The poems are also composed by the *Chitrikars* themselves keeping in view their ability to paint the panels certain scenes with which they are much comfortable. In that sense the audio-visual

formats are complimentary in nature. Certain themes which cannot be depicted in the visual form but at the same time can be composed in a highly literary style, they resort to poetic compositions which can draw the attention of the audiences through the rhyme and rhythm. This process of selection of scenes depicted on the scrolls are innately interwoven with the choice wherein the *Patuas* can express better through visuals, they resorted to episodic scenes. The narrative moves through the verbal art rather than the visual depictions. Each panel contains more than one image and the story is netted on each image; the entire panel quite often than not represents an episode or a part of episode. The panels move syntagmatically along with the progression of the story.

The *Patua* scroll paintings are typically composed in the multiple perspectives which are the trait of folk painting. Multiple perspective give emphasis to images without creating a visual effect through distancing in composition. This is in opposition to vanishing perspective which is a European perspective wherein the images on the canvas below look larger than the images composed in the above. This creates an optical illusion of distance through sizing the objects according to the naked eye the closer the object the larger it looks and the distant the object the smaller it becomes. The themes of the paintings mentioned above are drawn in the form of multiple perspectives where all the images look as if they are placed at one location. The significance of the characters is created by placing the chief character in the middle of the panel. The story moves based on such figuration. The colours of the characters or the locations come from their experiences of the world reality. The images connected with the *Itihasa* and *Purana* are coming from the general folklore perspective wherein the characters ascribe to certain appearances such as divine, evil etc. Most of the animals that are found in the scroll paintings are almost iconic in nature whereas in the modern art these natural images are either represented through indexical or symbolic signs. Except in the first scroll narrative (cited above as Creation Myth), the panels do not contain much images when compare to the other. The complexity of the composition of the human images along with the natural images such as birds, animals, trees, water bodies etc., makes the first scroll narrative more vibrant and do not tell the story as such. It is in the narrative performance that the story comes out. The very scroll narrative is about creation myth which itself emerges out

of a belief that tells how the world has come into existence is born out of fiction. Therefore, the *Patuas* seem to have limitation in drawing fantasies. Most of the other scrolls mentioned in the above are story based and share the worldview of the community. The *Patuas* being well versed with the stories and the folklore connected with them could draw panels in a systematic progression manner as per the movement of the story. That is the reason why each panel is cognizable in terms of the episodes of the story by their audiences.

The visual depiction of the themes of the scroll in the panels when juxtapose with the storytelling the flavour of the presentation of the scroll narrative emerges. Both the elements, verbal and visual, constitute the performance of scroll narrative. As the visual show multiplicity in characters, colour, imagery etc., the verbal component of narrative also show multiplicity in rhythm, tone, expression, mood etc., The performers, *Pautaus*, oscillate between the visual and the verbal while narrating the story to the audiences.

The contemporary scroll narratives are not tradition based creations and hence, easily alienable which means the paintings can be separated from the narrative. In the case of traditional storytelling, the scroll painting and the narration become inseparable and therefore, compliments each other. This re-enforces the scroll narrative tradition. When the painting and the narrative have scope to get separated, which is happening with the contemporary themes, the scroll paintings become objects of marketable folk art pieces and the narratives gradually die out. Apparently, the commercialisation of the folk art of scroll narrative may benefit the *Patuas* and create a livelihood, in due course of time they lose their identity as storytelling *Patuas* and remain only as *Chitrakars*. This is one of the reasons why the *Chitrakars* of the present day are not able to compose narratives in poetic form in the present day Bengal. However, more number of *Chitrikars* is emerging selling the scroll images as decorative pieces etc.

Patuas perform their scrolls before the families' entry way or door steps where the entire relatives, including males, females, and kids can appreciate scroll narrative performance. In a few villages there are *Shiva* and *Sheetala Mandir Praangan* (Lord *Shiva* and Goddess *Sheetala* Temple Courtyards) where huge gathering of audience can appreciate this *Pata* art or scroll narrative performance. In a few villages of rural Bengal,

they have the premises of *Ram Mandir Praangan* for the *Pata* painting performance. A religious place called '*Rash Mancha*' or '*Rash Manch*' is available in numerous villages and during '*Rash Purnima* or *Jhulan Purnima*' it is utilized for *pata* performance. A places called '*Thakur Dalan*' (premises used during *Durga puja*) and *Nat Mandir*' (dance hall) is another two more premise belongs to the rich people this an ideal venue for *Patuas* scroll performance in view of the themes of *Ramayana*, *Raja Harishchandra*, *Data Karna* , and *Chandi Mangal* scrolls. The *Club Ghar* means club house - (the place known for games and social discourse) and *Jal Satra-tala* (the venue where voluntarily serve soggy Bengal gram seeds, water and molasses during the hot summer) the place found underneath the *Peepal* or *Banyan* trees and they are far from village inhabitants. Here *Patuas* expect a great gathering for their performances. Apart from the above, some venues are permanent to *Patuas*. Landlord's *Kaachary Bari* (Justice House) is utilized by the *Patuas* for unique occasions. Landlord's *BaganBari* wherein *Patuas* get calls to carry out their scroll narrative performance. They get correct remunerations from the landlords. Another venue is *Baroyaari Tala* is the place wherein residents of that village from *Brahmin* to *Chandal* (very lower caste untouchable community) have right to participate and contribute money as consistent with their potential all through any *Puja* or function. At this premise *Patuas* perform many scrolls in the course of *Durga Puja* celebrations, Bengali New Year (*PahelaBaishak*) celebrations and *Kali Puja* celebrations. Excluding the rural traditional venues, *Patuas* likewise perform out in the open public venues. Bus stands are one other venue for the *Patua* performances. *Patuas* appreciate that if they go villages they may get rice and veggies however, if they visit the bus stop or bus terminals they'll get few cash or cash that's additionally significant to maintain up the household. Few learned audiences could purchase small size *Pata* paintings as artistic endeavors as well in these venues. Those styles of the target audience are external target audience only. *Patuas* do no longer have deep attachments with this type of audience. Street corners of a small town in rural areas also are the venues for performance. Small shop owners, street vendors, avenue walker and onlookers may be the target audience in these locations. As another sort of methodology these days, *Patuas* are performing in hotels, universities and metro urban communities as well. Lobby of five star hotels in metro city has ended up performing venues to *Patuas*. This sort of venue is favored by foreigners, NRIs and

research scholars who originate from abroad or different states. Primarily hotel administrations step up with regards to systematize this sort of paid performance to satisfy their foreign customers. To perform in the lobby of five star hotels resembles a divine given chance to *Patuas*. This kind of venue is every so often happen to *Patuas*. From this venue they may get a couple more contacts.

What is unique to the *patachitra* tradition is that the performers use both oral poetic text and simultaneously the visual art depicted on scroll to complete the performance. Therefore, the movement of scroll painting and music go together towards a complete narrative. *Patua* sometimes sing in high pitch sometimes sing in a low pitch and shows the scroll along with their finger movement. There were no accompanying instruments for these narrative songs, but rare cases *Patuas* take the help of instrument. The *Patuas* are not depicting all verbal content; for the most part they are creating a verbal text with the assistance of visual text. It is otherwise called as kinetic text. Spontaneity and simultaneity are the inventive impulse which they still pursue. Whilst *Patuas* display scrolls with narratives, their vocalization and intonations add to the overall performance. Composing stories, rendering narration is practiced through coaching and mastering method and is passed right down to the generations, like hereditary right. They teach to their offshoots how to arrange the sequences of the scroll in a series of rectangular frames in vertical format or horizontal format. Senior family members impart training process to their decedents how to address the audience. Adolescent *Patuas* learn how to sing on the scroll to the clientele, they display the scroll panel after panel as his performance set to melody continues; listen, listen O' expensive gentlemen! Listen, listen O' dear brothers. Listen, listen, O' mother. Listen, listen O' sister. This heart rendering tune clearly, attracts in the audience to listen his/her performance. Profusely illustrated scrolls with drawing or visual aid play an incredible role to entertain and educate the rural audience of Bengal consistently with appealing melodious efficiency.

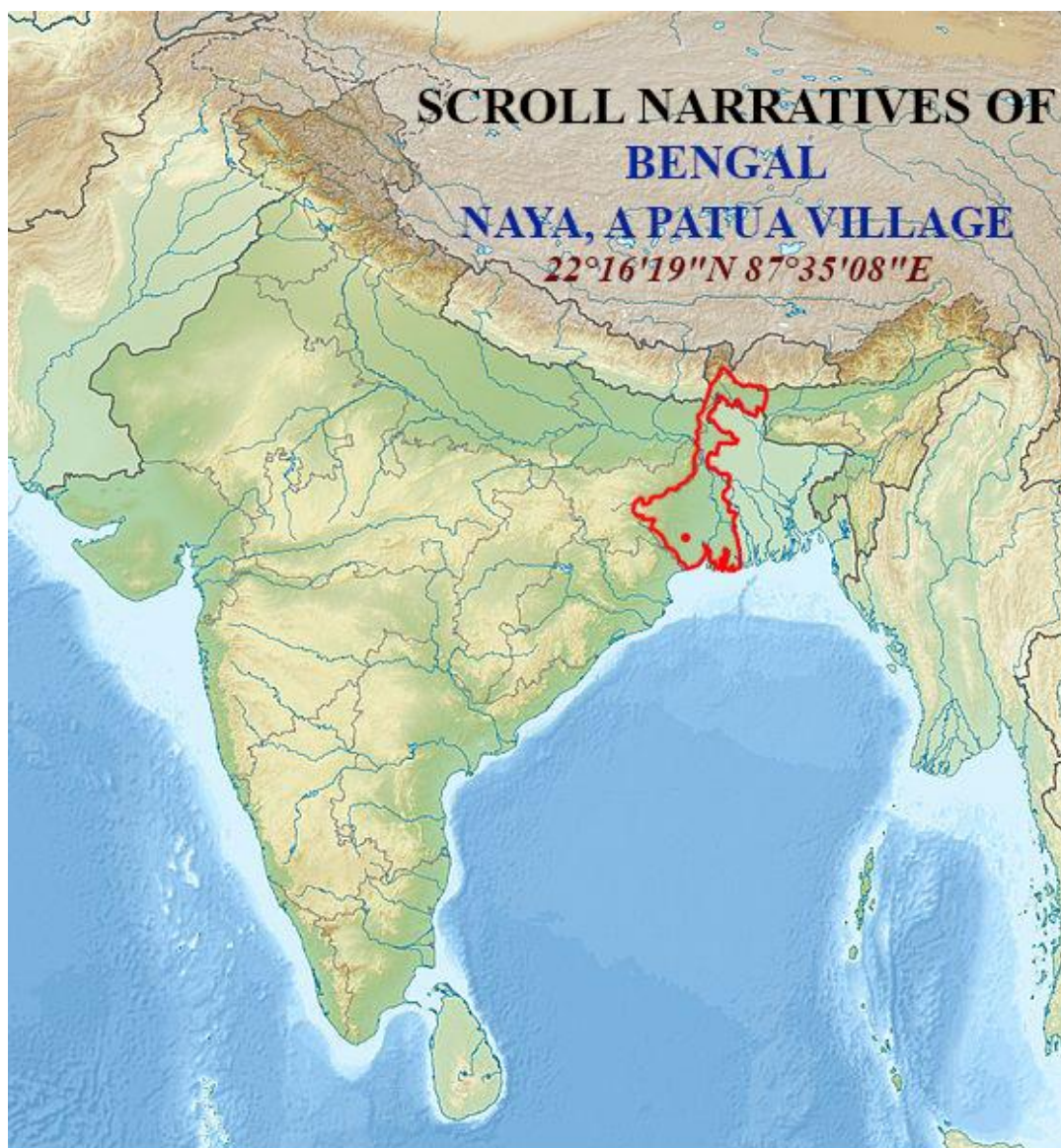
Slowly *Patuas* are losing their age old patronage in rural Bengal. One of the reasons that can be cited for the fate of losing patronage for *Patua* performances is the *Operation Barge* movement in Bengal initiated by the CPM government. This apparently

brought forth cultivated land to landless farming labours. However, in reality the forceful usurpation of land from the peasantry who are otherwise well versed with the farming techniques lost their resource base by which they could not sustain the artists communities like *Patuas* for want of surplus revenues. The landless farming laborers who could get lands under *Operation Barga* also could not generate revenues from the newly acquired lands to such an extent that they could support the *Pata Chitrakars*. The sudden shift in the social hierarchy put the Bengal society into a chaotic situation. The landless laborers started claiming lands wherever the party has encouraged them to do so. In the process a tug of war within the rural classes emerged. As a result the *Patuas* lost their livelihood considerably from the rural areas. Currently, *Patuas* say 30-35 years back; their life was not like this, villagers used to gift crops and corns, cash and garments to *pata* painters. Farmers' community treated them like a relative or members of their family. Dukhushyam said that we never thought of buying a bit of cultivating land and a good shelter. They roamed in villages they used to get accommodation to remain with village people. In Hindu villages they take Hindu name in Muslim villages they take Muslim name; nothing was a barrier to them. From one shelter or halt they move to a different shelter. Once they continue six months performances in a place then they moved to different villages. These days the agrarian community turning their face away from *Patuas* because of social advancement and *Operation Barga*-1977-78; and also due to the emergence of cinema, video parlors and television the *Patuas* are losing their patronage. Bengal agriculture scenario as well as farmers economic condition totally got disrupted. Labour became costlier and use of costly fertilizers reduced the income levels of the farmers. By and large, the Bengal agricultural community who is having minimum agricultural land could not sustain the agricultural activities. This crisis in rural economy badly affected the *Patuas*' patronage and interns their livelihood. Today, there is a severe crack in rural patronage this is major drawbacks to the *Patuas* livelihood.

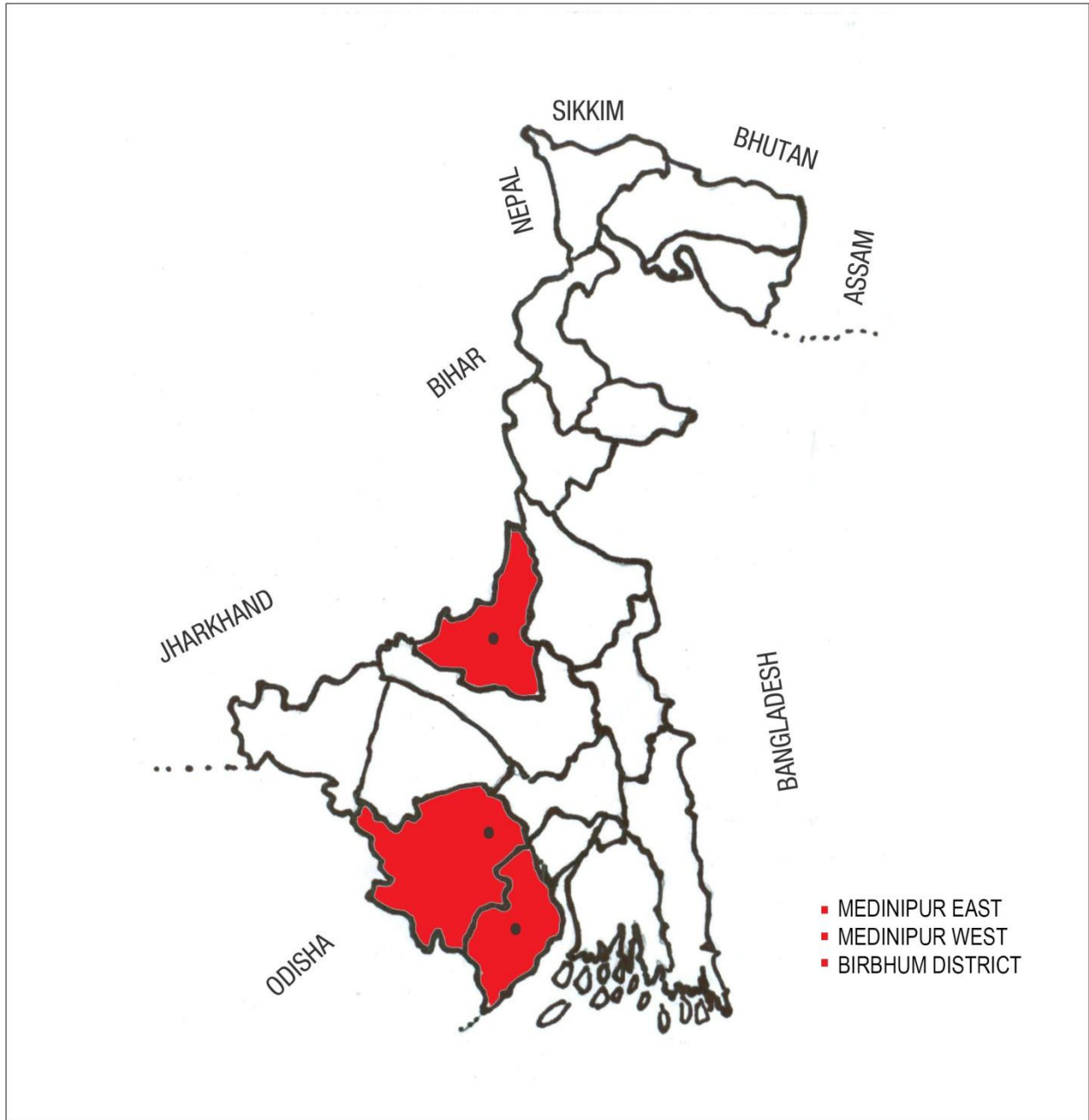
In order to sustain their livelihood, the *Patuas* have devised a technique where they could separate the painting from the narrative. Instead of presenting the narrative in the long scroll form, they have reduced the size of their scrolls to small frames wherein they can paint any contemporary picture or theme and sell them as a folk painting. In exhibitions and in art galleries such pieces are also sold and by which the *Patuas* are

getting recognition and making livelihood. They have also changed their venues for performances owing to the introduction of new themes which are basically sponsored by the government and non-governmental agencies. Most of these themes are connected with the awareness camps such as literacy, AIDS etc. With this new turn, even the pattern of their performances has undergone change. The poetic composition and rendition within the narrative has reduced and it is replaced by dialogues and humor. This is due to the lack of thrill in the visual images of the contemporary paintings. Most of these paintings show ordinary human beings with not much attire and grandeur. Whereas, in the mythological or epic characters the costume and ornamentation drew attention of the audiences. Even the backdrop of the scenes having such characters also has visual effect with bright colours and compositions. On the whole *Patuas* as scroll narrators are becoming an endangered community in Bengal which otherwise had the repute of holding a vibrant tradition of storytelling through scroll narrative. By the process of revitalization or invention of tradition the scroll narrative art can survive in the wake of current globalisation and post-modernity.

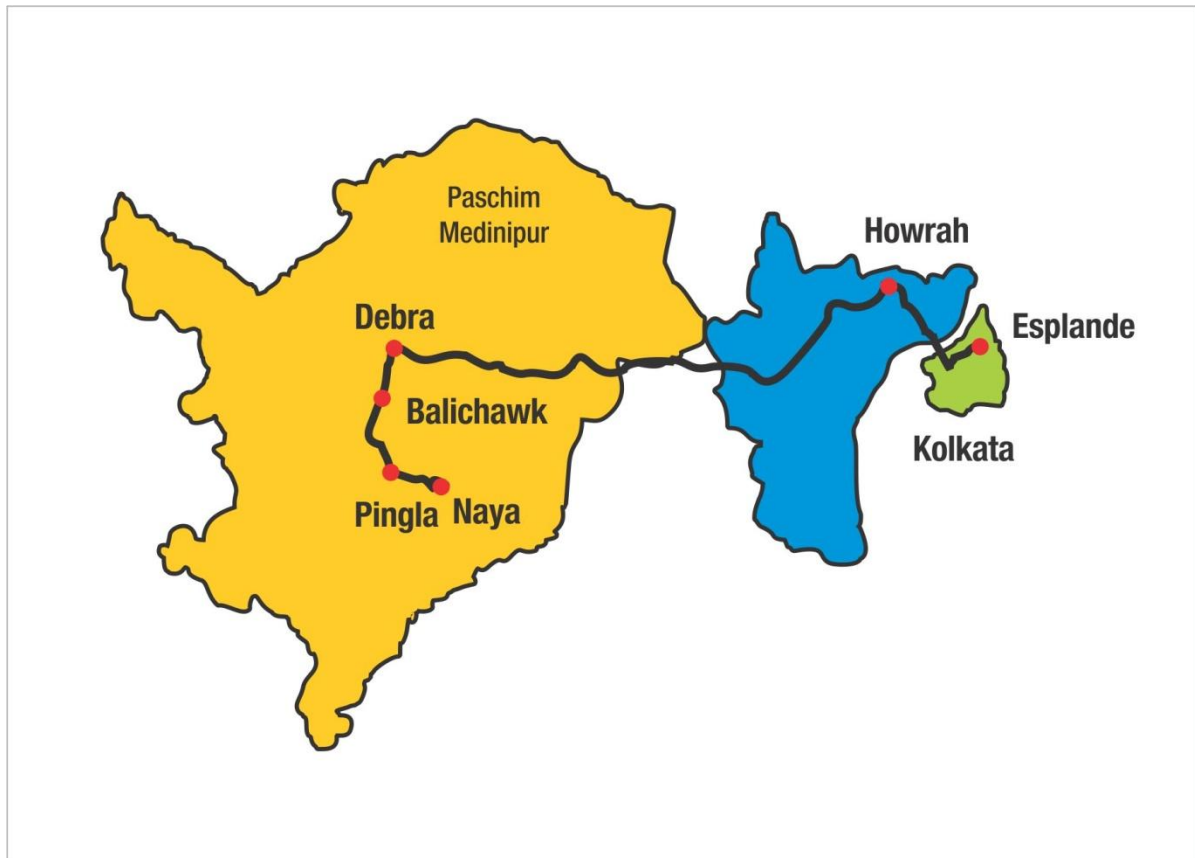
MAPS



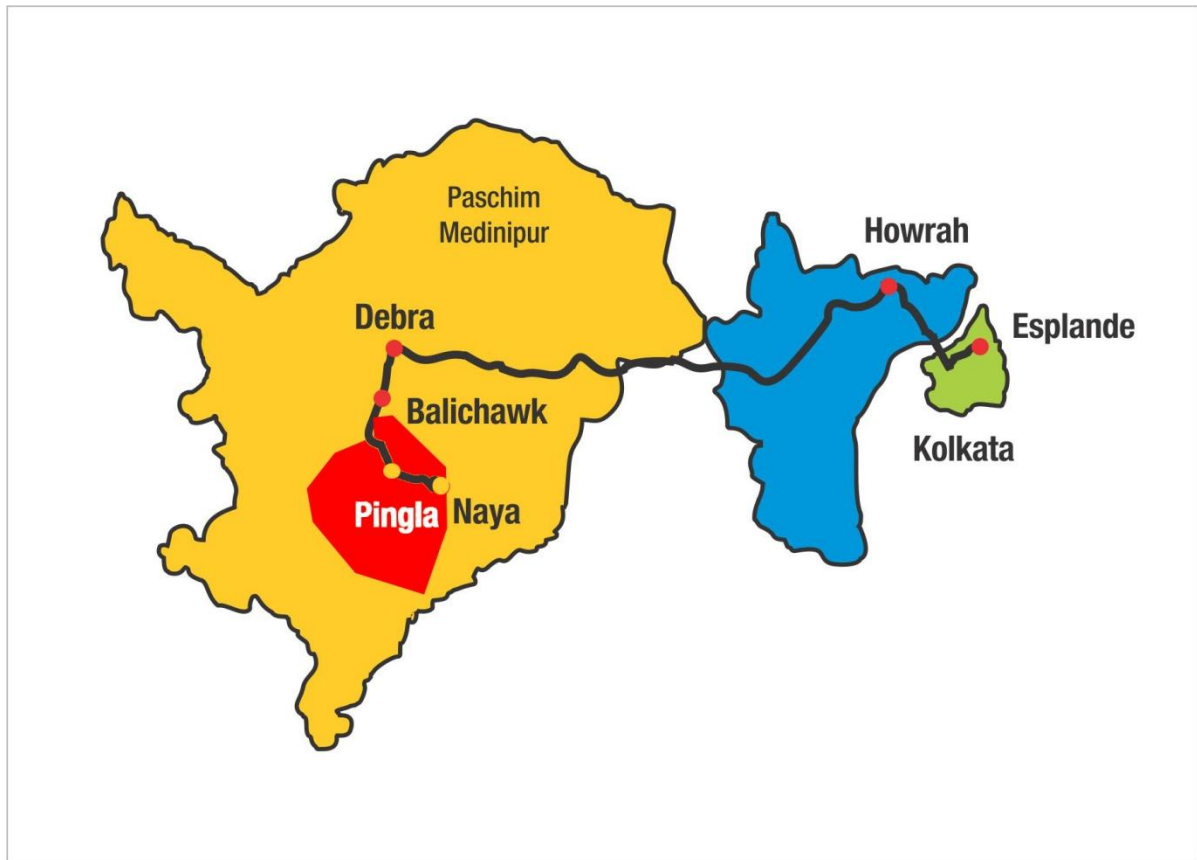
LOCATION OF NAYA, PATUA VILLAGE IN INDIA



MAP OF INDIAN STATE WEST BENGAL

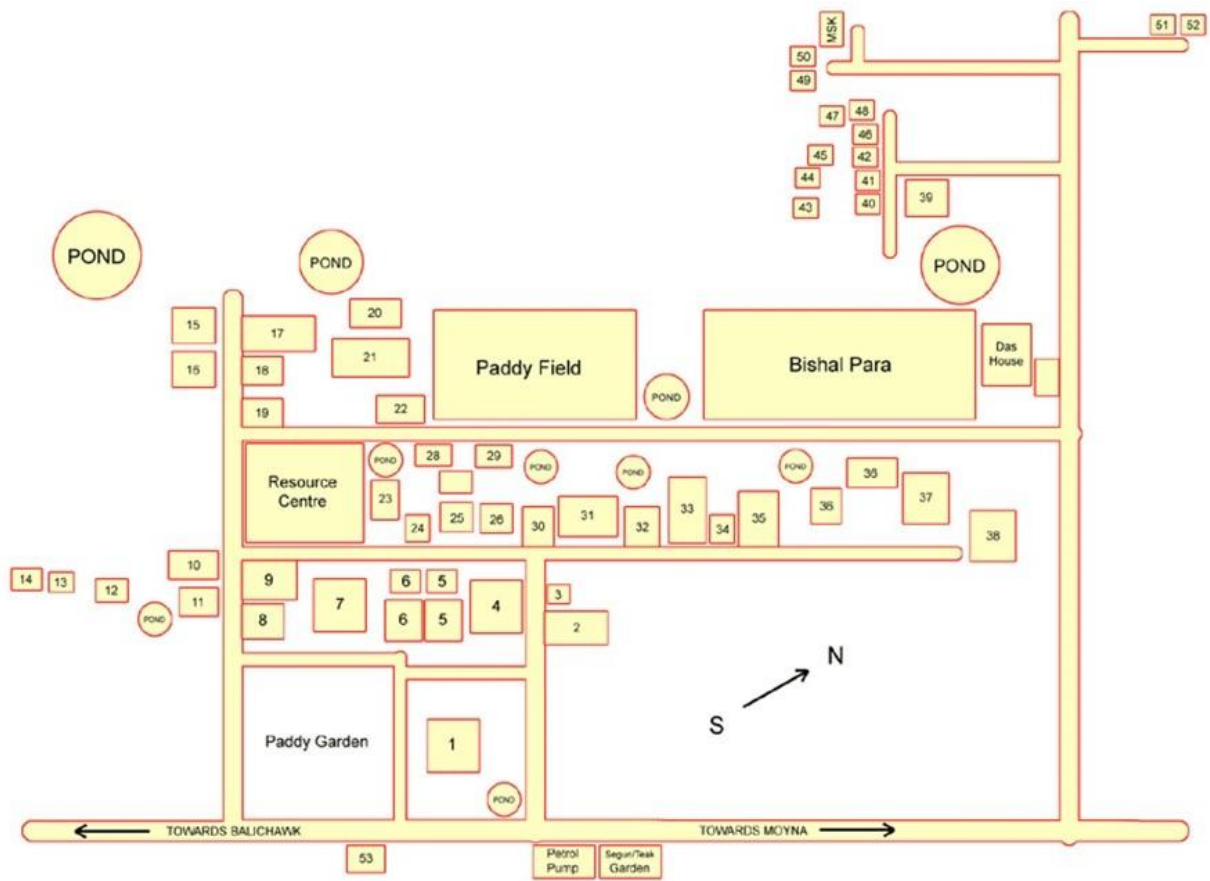


DESTINATION TO PATUA VILLAGE FROM KOLKATA CITY





**VILL. – NAYA , PINGLA- TEHSIL, DIST. – WEST MEDINIPUR,
STATE- WEST BENGAL – 721 140**



Photographs Collected from the field:



Amit Chitrakar is preparing earth colour pigments with the gum of *bel*



Ranjit Chitrakar is thinking to structure his *Pata* Colour Schemes in the winter morning



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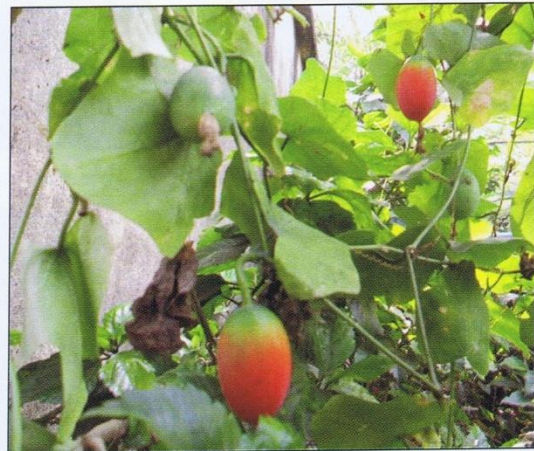
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PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES, PAGE-1



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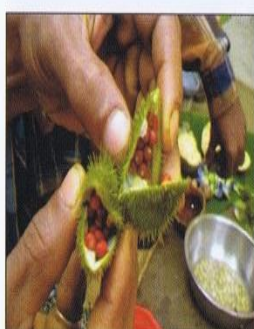
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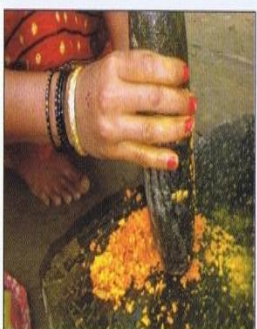
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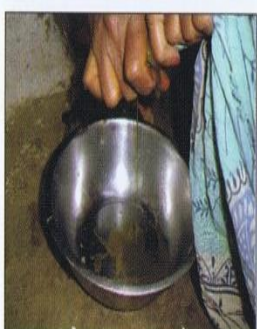
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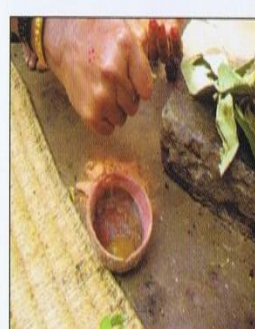
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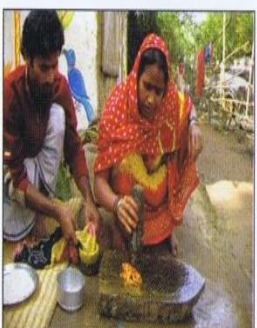
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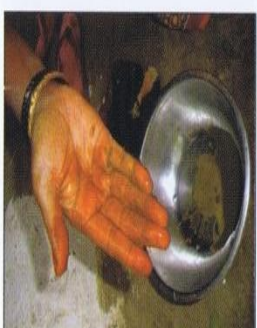
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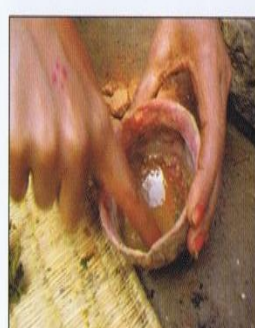
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PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES, PAGE-2



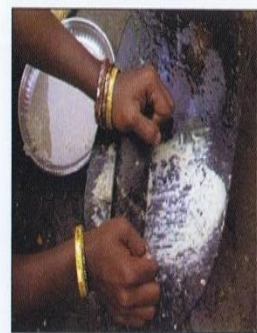
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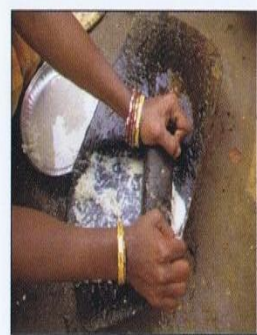
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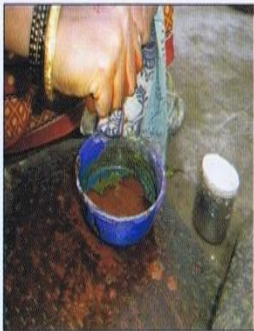
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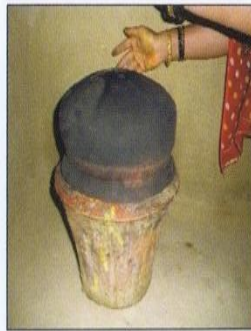
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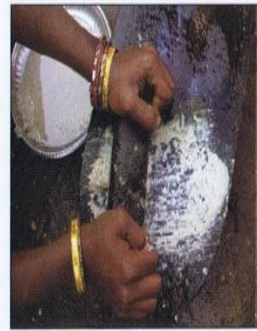
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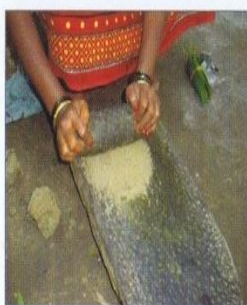


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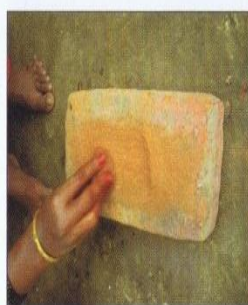
PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES, PAGE -3



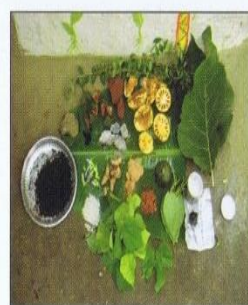
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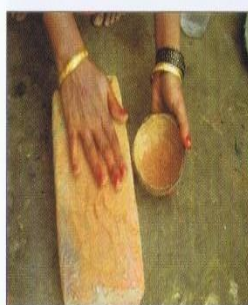
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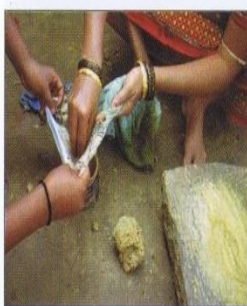
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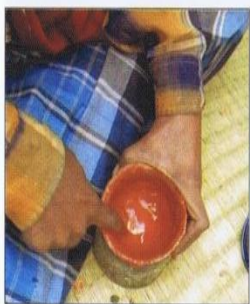
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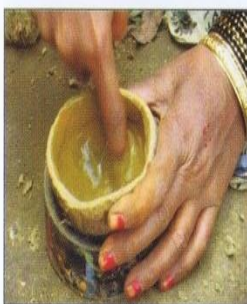
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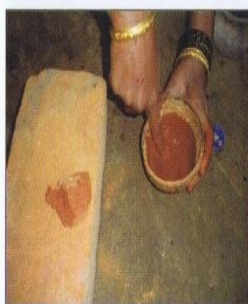
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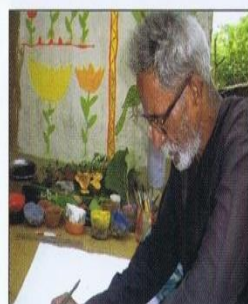
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PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES ,PAGE-4



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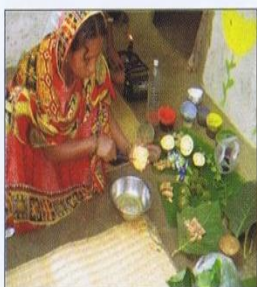
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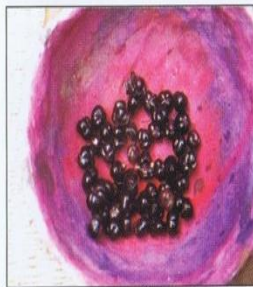
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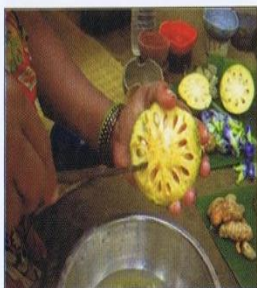
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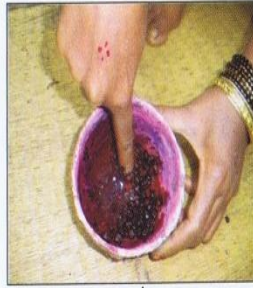
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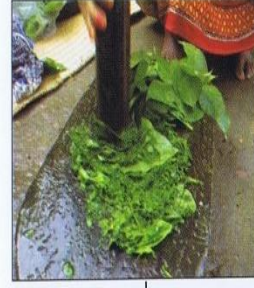
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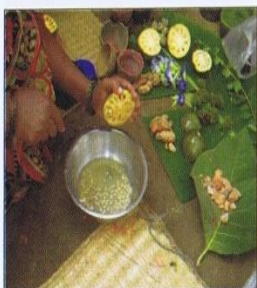
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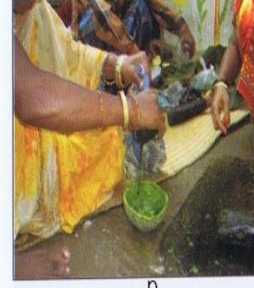
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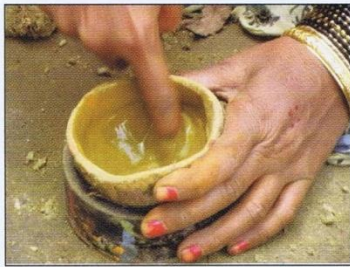


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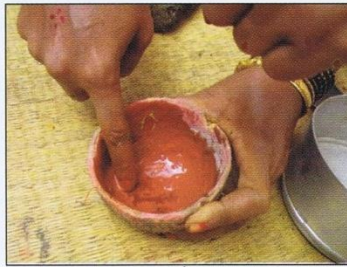


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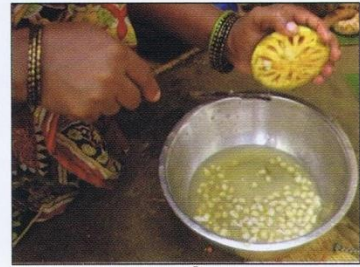
PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES, PAGE -5



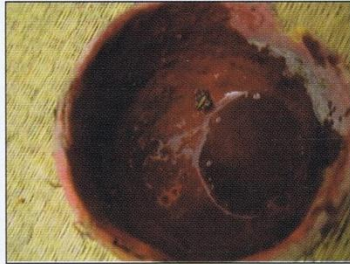
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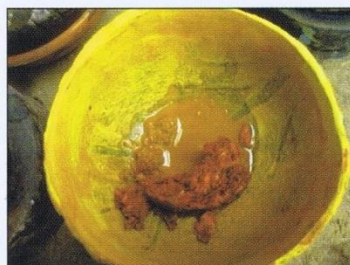
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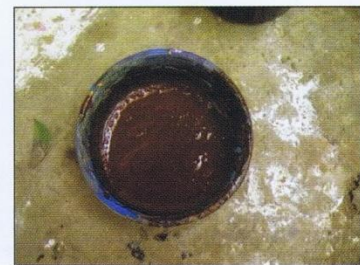
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PATUAS ARE PREPARING THE SCROLL PIGMENT FROM NATURAL RESOURCES, PAGE-6

Scroll Photographs



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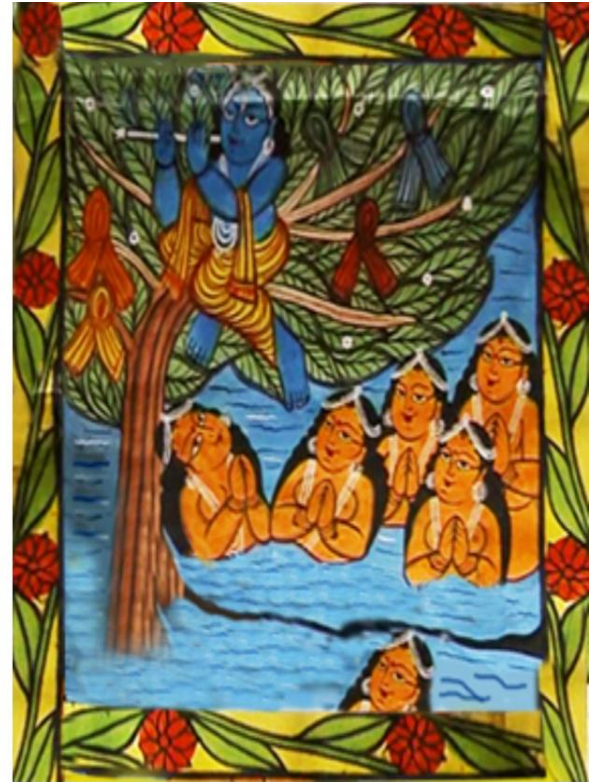
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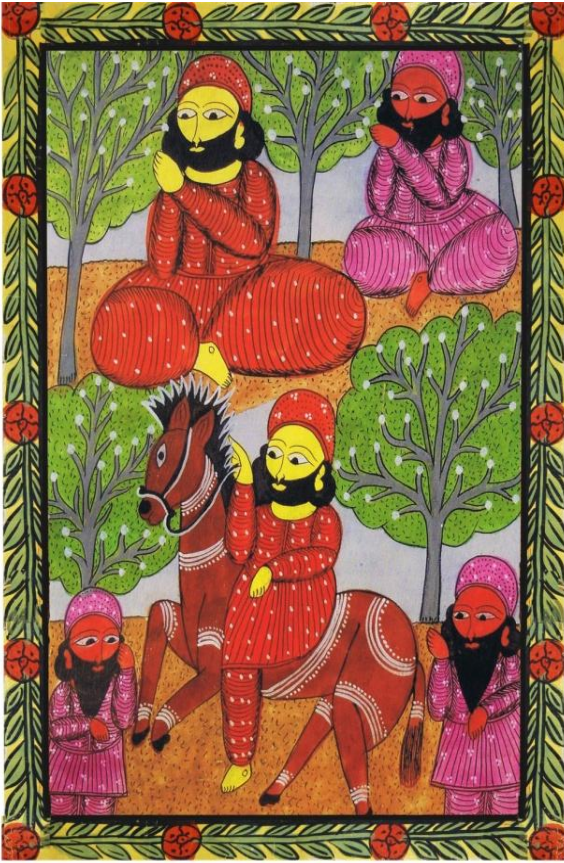
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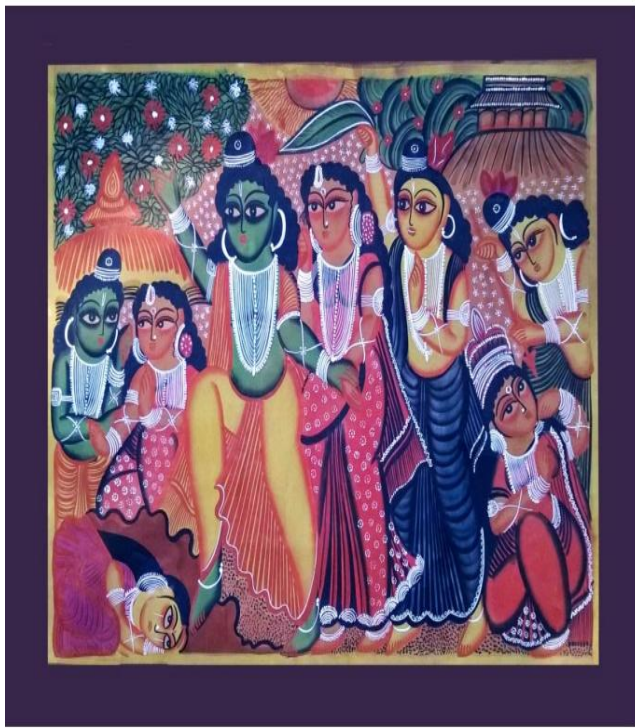
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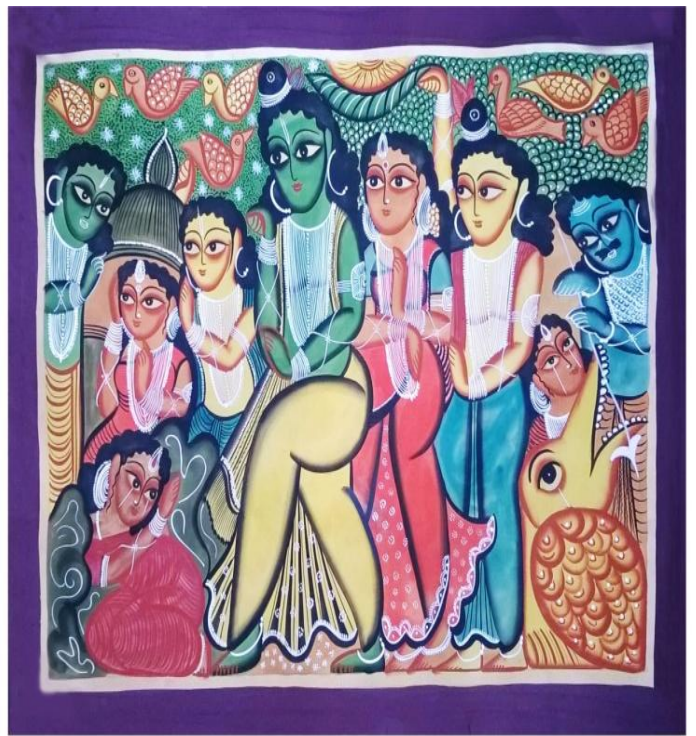
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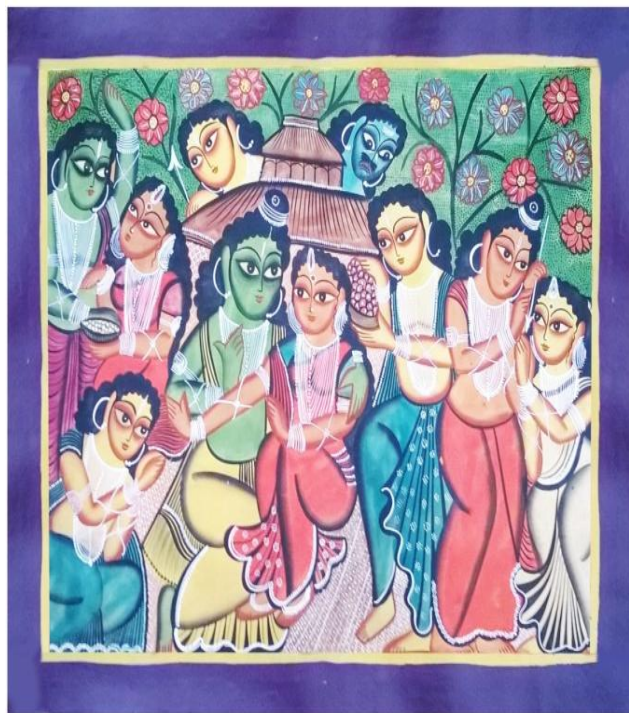
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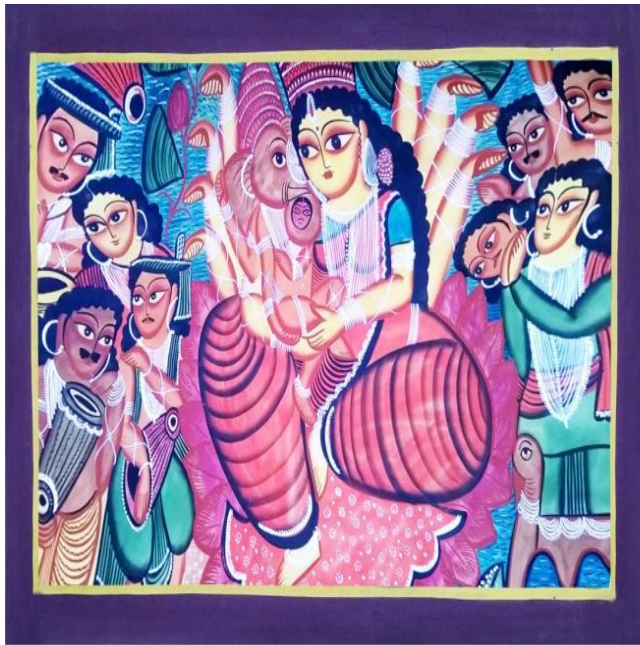
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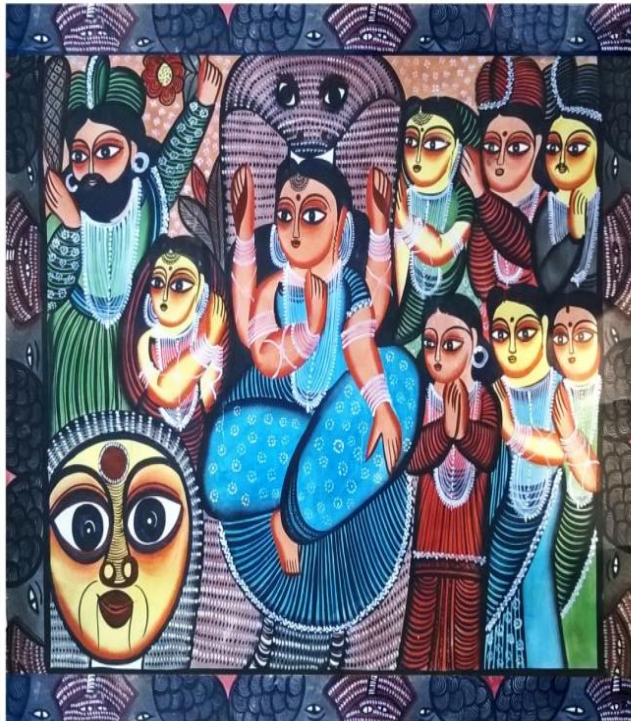
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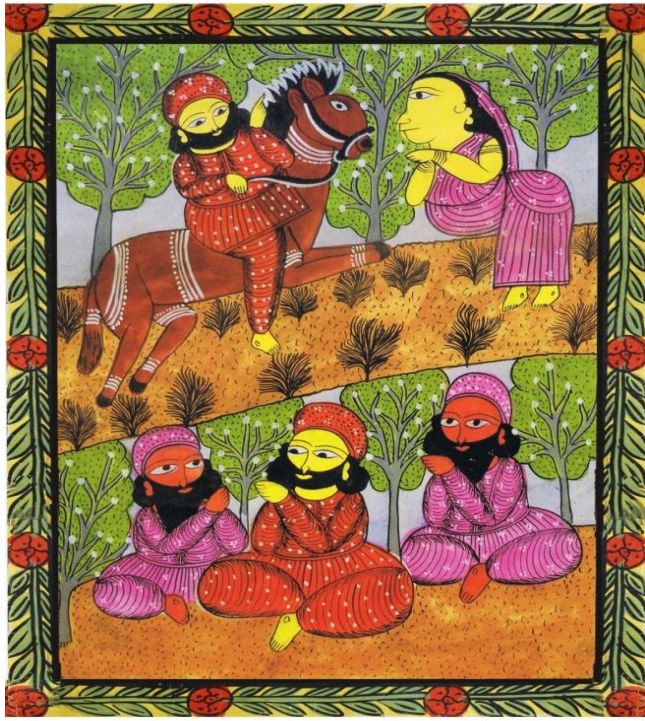
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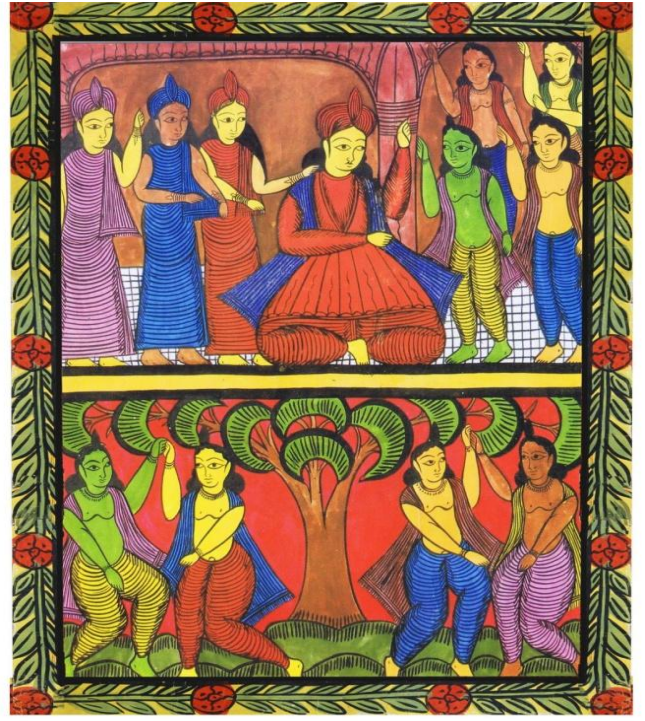
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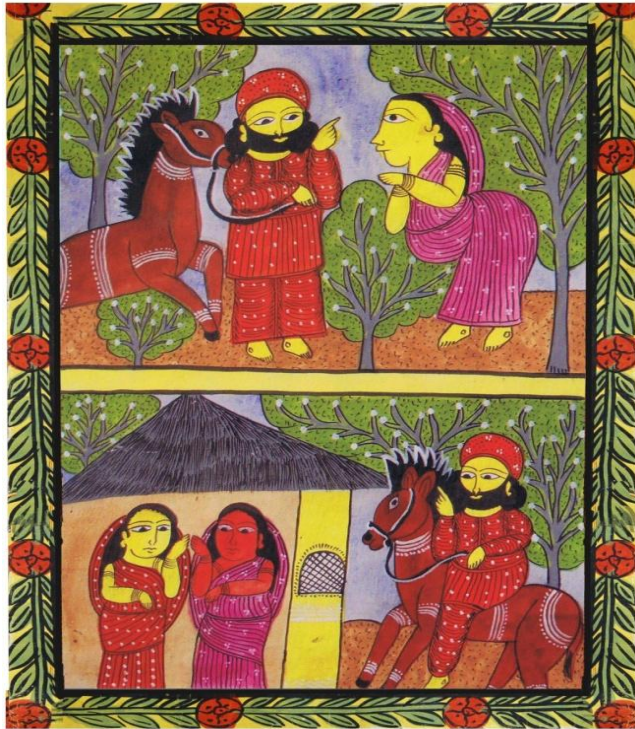
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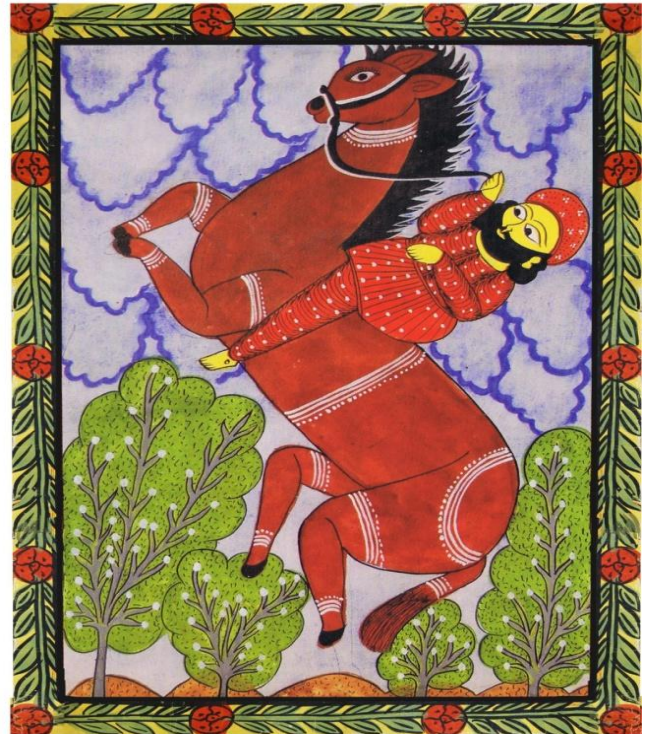
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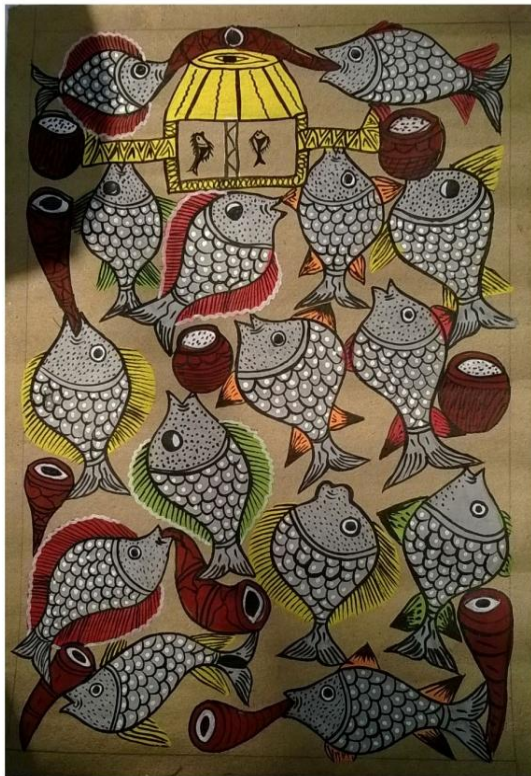
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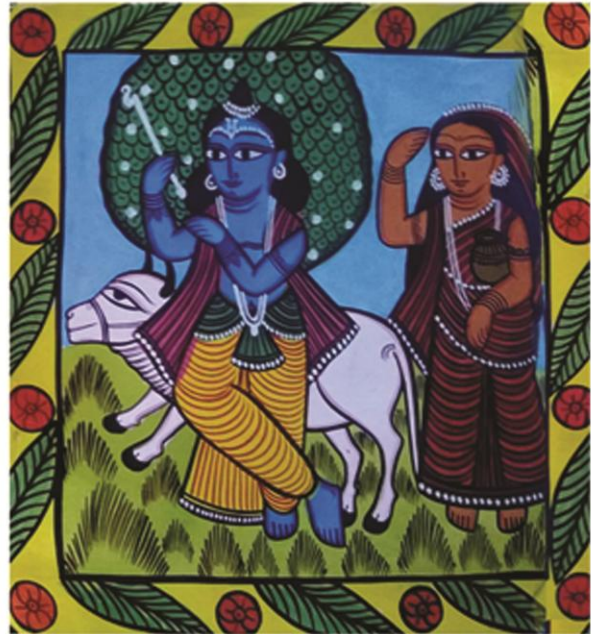
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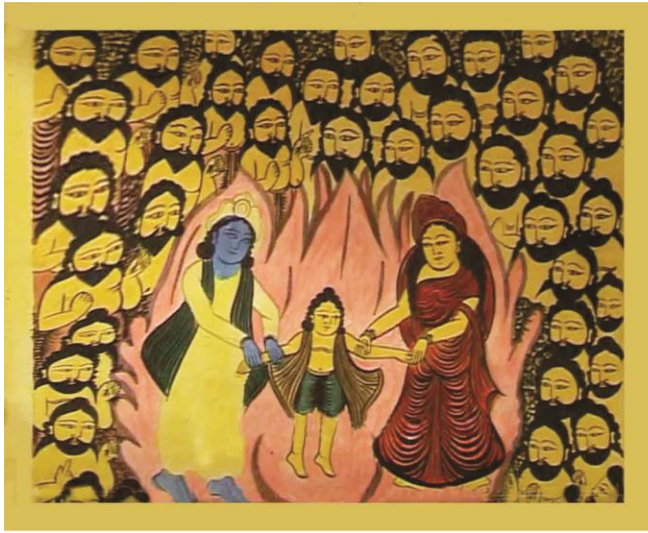
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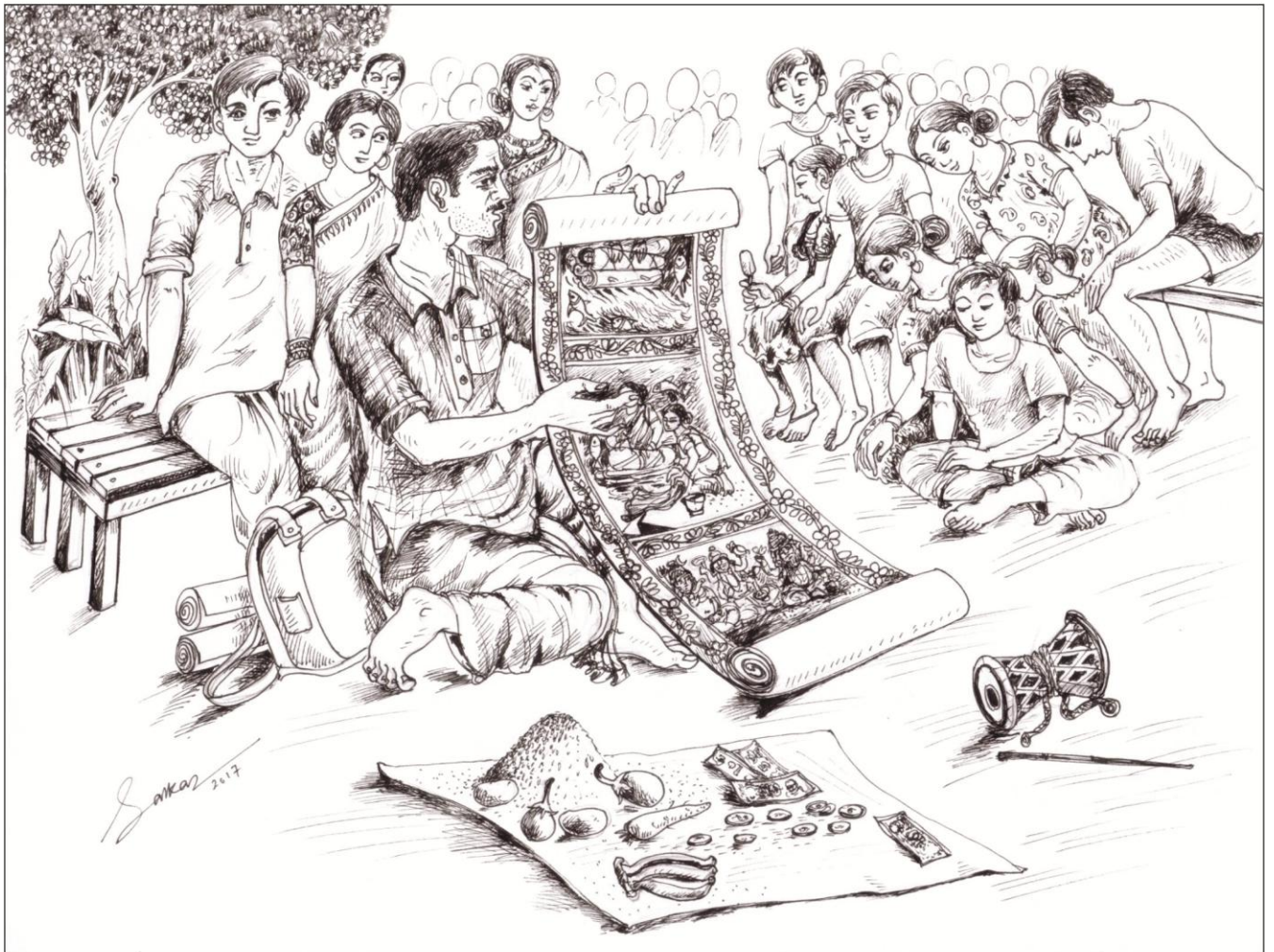
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Scroll Photographs -Details

Image No.	Name of The Scroll	Name of the Chitrakar
1	Manasa Mangal Scroll	Shanoar Chitrakar
2	Manasa Mangal Scroll	Shanoar Chitrakar
3	Creation of the World Scroll	Dukhushyam Chitrakar
4	Rabindranath Scroll	Rani Chitrakar
5	Tsunami Scroll	Jaba Chitrakar
6	Tsunami Scroll	Jaba Chitrakar
7	Satyapir Scroll	Prabir Chitrakar
8	Sita Haran Scroll	Subho Chitrakar
9	9/11 Scroll	Mantu Chitrakar
10	Krishnar Vastraharan Scroll	Ranjit Chitrakar
11	Rabindranath Scroll	Rani Chitrakar
12	Osama bin Laden Scroll	Gurupada Chitrakar
13	Fish Marriage Scroll	Malek Chitrakar
14	Osama bin Laden Scroll	Gurupada Chitrakar
15	9/11 Attack Scroll	Jaba Chitrakar
16	Fish Marriage Scroll	Malek Chitrakar
17	Peer Masandari Scroll	Dukhushyam Chitrakar
18	Manasa Mangal Scroll	Swarna Chitrakar
19	Durgamata Scroll	Ganga Devi Manna Chitrakar
20	Manasa Mangal Scroll	Swarna Chitrakar

21	Researcher in a Patua Stall	With Uttam Chitrakar
22	Mahisasuramardini Scroll	Ranjit Chitrakar
23	Manasa Mangal Scroll	Ranjit Chitrakar
24	International Book Fair Stall	Suman Chitrakar
25	Ramayana Scroll	Swarna Chitrakar
26	Ramayana Scroll	Swarna Chitrakar
27	Ramayana Scroll	Swarna Chitrakar
28	Ramayana Scroll	Swarna Chitrakar
29	Kamale kamini Scroll	Swarna Chitrakar
30	Chandi Mangal Scroll	Ranjit Chitrakar
31	Manasa Mangal Scroll	Swarna Chitrakar
32	Mahisasuramardini Scroll	Karuna Chitrakar
33	Peer Masandari Scroll	Dukhushyam Chitrakar
34	Ramayana Scroll	Dukhushyam Chitrakar
35	Peer Masandari Scroll	Dukhushyam Chitrakar
36	Peer Masandari Scroll	Dukhushyam Chitrakar
37	Lakshmi-Narayana Scroll	Chandan Chitrakar
38	The war between Rama and Ravan	Pulin Chitrakar
39	Fish marriage Scroll	Marjina Chitrakar
40	Osama bin Laden Scroll	Gurucharan Chitrakar
41	Krishna Leela Scroll	Chandan Chitrakar
42	Krishna Leela Scroll	Chandan Chitrakar
43	Krishna Leela Scroll	Chandan Chitrakar
44	Krishna Leela Scroll	Chandan Chitrakar
45	Radha Krishna Scroll	Pampa Chitrakar

46	Radha Krishna Scroll	Pampa Chitrakar
47	Radha Krishna Scroll	Pampa Chitrakar
48	Radha Krishna Scroll	Pampa Chitrakar
49	Ramayana Scroll	Subho Chitrakar
50	Ramayana Scroll	Subho Chitrakar
51	Ramayana Scroll	Subho Chitrakar
52	Ramayana Scroll	Subho Chitrakar
53	Ramayana Scroll	Subho Chitrakar
54	Ramayana Scroll	Subho Chitrakar
55	Ramayana Scroll	Subho Chitrakar
56	Ramayana Scroll	Subho Chitrakar
57	Ravana Scroll	Ranjit Chitrakar
58	Kanya Sree Scroll painted and Display	Swarna Chitrakar
59	Radha-Krishna Scroll	Rafikul Chitrakar
60	Mahishasuramardini Scroll	Swarna Chitrakar
61	Narmedha (Human Sacrifice)Yagna Scroll	Jharna Chitrakars
62	Briksha Ropan Scroll	Swarna Chitrakar
63	Kanya Sree Scroll	Swarna Chitrakar
64	Fish Marriage Scroll	Amit Chitrakar
65	LPU Patachitra Workshop	Ranjit Chitrakar and Swarna Chitrakar
66	Patua Displaying Scroll	Researcher Saroj Kumar Sarkar

GLOSSARY

<i>Aagamani</i>	Welcoming song of Goddess <i>Durga</i>
<i>Alpana</i>	Traditional Floor Design
<i>Alimpana</i>	Traditional Floor Design Sanskritised word
<i>Ajan</i>	To pray to Allah, they read from the Quran, five times a day
<i>Amala</i>	Lady Business person
<i>Ade-latai Pata</i>	Scrolls horizontally long
<i>Annaprashan</i>	Celebration of feeding rice to new born babies
<i>Apabhramsa</i>	Is a term used by vyākaraṇin (grammarians) since Patañjali refer to dialects of North India that deviate from the norm of Sanskrit
<i>Abahattha</i>	<i>Abahatta</i> is considered to follow the <i>apabhramsa</i> stage. Derived from Magadhi Prakrit.
<i>Ashwin</i>	Six months of Hindu calendar (Sep-Oct)
<i>Astamangala</i>	Bengali Hindu ritual after marriage on the eighth day couple will go to the bride's home
<i>Brata</i>	Performing religious vow in Hinduism and Jainism
<i>Banbibi</i>	Goddess of Forest
<i>Baul</i>	Folk song of Bengal
<i>Badhubaran</i>	Bengali ritual to welcome newly wedded bride to her in-laws house
<i>Bazikaar</i>	A group of people dealt with magic or sorcery profession
<i>Bhadu puja</i>	<i>Bhadu</i> is folk goddess, worshipping to Bhadu

<i>Bhatiali</i>	Folk song of Bengal
<i>Bhayiaya</i>	Folk song of Bengal
<i>Banglanatak dot com</i>	Non government organization
<i>Behula-Lakhinder</i>	Daughter in law and son of the then eminent businessman Chand Saudagar
<i>Bel</i>	A Bengal quince or Aegle marmelos seed provides gum as pigment binder.
<i>Bedia</i>	Nomadic community
<i>Bezzo</i>	Performing street jugglery
<i>Brahman</i>	Vedic Sanskrit word indicating a higher caste
<i>Brajabuli</i>	The language spoken by the people of Braja
<i>Bhakti</i>	Single minded, love and devotion to god, religious movement in medieval India, assurance salvation to everyone
<i>Chaitanya-charitamrita</i>	Theological verses boldly assert that Lord Chaitanya is none other than the Supreme Personality of Lord Krishna Himself
<i>Chitrakar</i>	The scroll painter
<i>Chandra</i>	It is a Dynasty
<i>Chitrakars</i>	Many scroll painters
<i>Chalchitra</i>	Scroll images painted on the semi circular clay surface
<i>Chatera</i>	Another name scroll narrative painter
<i>Chandi Mangal</i>	Auspicious songs related to goddess <i>Chandi/Durga/Abhaya</i>
<i>Chandi</i>	The angry form of goddess <i>Durga</i>
<i>Char Kool sura path</i>	Four branches of date leaves to be planted in four angles of the grave by reading a <i>mantra</i> /hymn

<i>Chauka</i>	Square or Rectangular size scrolls
<i>Chando</i>	Another name of Chand Saudagar
<i>Chakkudaan pata</i>	The Eye giving scroll
<i>Chola poda</i>	After the death of any family member <i>Patuas</i> prayer for decease soul, then eat wet gram seed
<i>Chotonagpur</i>	The location of Eastern Indian region
<i>Dasavater Tash</i>	<i>Pata</i> images done on round size playing cards
<i>Dafan</i>	Covering the decease's private place by new cloth
<i>Daan</i>	Gift
<i>Deepavali</i>	Arranging of earthen lamps during Diwali
<i>Doha</i>	Lyrical double lines, rhythmic verse
<i>Dharma</i>	Religion
<i>Dhamna</i>	India rattle snake
<i>Dhoti and Kurta</i>	Dress code lower dress dhoti, upper dress called Kurta
<i>Dharma Mangal</i>	Auspicious songs related to <i>God Dharma</i>
<i>Dighal Pata</i>	Long or elongated scroll
<i>Durvadaal</i>	<i>Durva</i> grass like the skin colour of Lord Rama
<i>Ela mati</i>	Yellow Ochre power <i>ela mitti</i> or <i>mati</i> provides earthen yellow colour
<i>Ekachitra</i>	A kinds of Square or rectangular scrolls
<i>Ekushey Ujjapan</i>	After surpassing 21 days mother comes out from a labour room with her baby, it follows a celebration
<i>Ghat</i>	Flight of steps leading down to a river
<i>Ghatu Puja</i>	<i>Ghatu</i> is folk goddess, worshipping to <i>Ghatu</i>

<i>Gaye-holud</i>	Ritual of applying turmeric paste
<i>Jarano pata</i>	When the scroll has been rolled
<i>Geru mitti</i>	Red oxide powder provides reddish brown pigment
<i>Ghusom</i>	Underground soil provides white pigment
<i>Gub</i>	After burning the roots of <i>Diospyros malabarica</i> gets black colour
<i>Haman dista</i>	Mortar and Pastel
<i>Jatra</i>	Action oriented folk drama of Bengal
<i>Jadu</i>	Magic
<i>Jado</i>	Perform on <i>Yama</i> , <i>Jadu</i> and <i>Chakkhudaan Pata</i>
<i>Janti</i>	Betel-nut cutter
<i>Jannat</i>	Heaven
<i>Jaan-Naamaj</i>	Mainly <i>Patuas</i> of Medinipur perform this ritual, arrange the dead body in the pose of reading <i>Naamaj</i>
<i>Jhumoor</i>	Folk performance of Bengal
<i>Kalighat</i>	A Pilgrimage Center
<i>Kalighat pats</i>	Square sizes pats of Kalighat
<i>Kavigaan</i>	Folk performance of Bengal
<i>Kanchanmala</i>	The girl wearing a gold necklace
<i>Karmakar</i>	Black Smith
<i>Kata</i>	Design
<i>Katha</i>	<i>Areca catechu</i> gives brown pigment
<i>Kaat Khadi</i>	White ink
<i>Kathokatha</i>	Verbal performance with debate and rhyme

<i>Keya</i>	Prepare brushes from <i>Keya Pandanus fascicularis Lamk</i>
<i>Keertan</i>	Singing a devotional song
<i>Khata-toilets</i>	An unhygienic kind of toilet
<i>Khop</i>	Scroll panels
<i>Khoyer</i>	Another name of catechu <i>Areca catechu</i> gives brown pigment
<i>Kula</i>	Winnowing tray
<i>Kuchla beechi</i>	A plant seed provides glue or gum
<i>Lok-Samastriti</i>	Folk- culture
<i>Laaau</i>	Bottle Gourd
<i>Manasa Mangal</i>	Auspicious songs related to snake goddess <i>Manasa</i>
<i>Manasa Bhasan</i>	Performance during <i>Manasa</i> immersion
<i>Mantra</i>	Sacred chants from scriptures
<i>Mukhya Gayak</i>	Main singer
<i>Maharana</i>	The title of king
<i>Maharani</i>	The title of queen
<i>Maharaja</i>	The title of King
<i>Maharam Tazia</i>	<i>Patuas</i> prepare a decorated portable structure to celebrate the day of Maharam
<i>Marecha</i>	The Demon
<i>Mahisasuramardini</i>	Durga appeared in this pose to kill demon <i>mahisasura</i>
<i>Mal</i>	Snake catcher and snake charmer community
<i>Malakar</i>	Who makes <i>mala</i> means <i>sola</i> pith necklace, flower garland
<i>Mantri</i>	Minister

<i>Maulabi</i>	Muslim Pundit
<i>Munsif</i>	During cremation or any ritual performance <i>Munsif</i> presence is important, this position comes after the <i>Maulavi</i>
<i>Nava-shakha</i>	Nine branches
<i>Neem</i>	Scientific name <i>Azadirachta indica</i> provides crystal kinds of gum, work as a binder and as well as a pesticide
<i>Nazrul geeti</i>	Songs written and composed by poet Kazi Najrul Islam
<i>Nika</i>	Muslim marriage
<i>Nakshi kantha</i>	Well embroidery fabric of rural Bengal and Bangladesh
<i>Nirbhaya</i>	Physiotherapy student Nirbhaya died in 2013 due to rape
<i>Noa or loha</i>	An Iron bangle for goodness of husband
<i>Paayas/ kheer</i>	A sweet dish prepared from cooked rice in combination with <i>kaaju- kismis</i> and sugar
<i>Pala</i>	Dynasty
<i>Pat</i>	Scroll
<i>Pata</i>	Scroll
<i>Patachitra</i>	Scroll painting
<i>Patti</i>	Cloth
<i>Paatta</i>	Cloth made of Jute fiber
<i>Patua</i>	Scroll painter
<i>Patuas</i>	Many scroll painters
<i>Patidar</i>	Another name of scroll painters
<i>Patkars</i>	Scroll Painters

<i>Patua Sangeet</i>	Scroll narrative songs
<i>Patua Samaj</i>	The Society of scroll making community
<i>Padavali</i>	String of verses
<i>Panchali</i>	Devotional strotra or songs
<i>Paan</i>	Pipex <i>betel</i> provides oranges, brown while mixing with choona
<i>paayas / kheer</i>	A Bengali recipe or sweet dish
<i>Peer or pir</i>	Muslim Saint
<i>Pinri or Pidi</i>	Wooden stool use during Puja, also during household looking in the village
<i>Puja</i>	Worshipping of God and Goddess
<i>Puin</i>	The creeper <i>puin Basella alba</i> provides naturally provides purple colour pigment to <i>patuas</i>
<i>Patlidesh</i>	<i>Patliputra/</i> presently Patna city
<i>Pranam</i>	Indian salute by touching one's feet/leg
<i>Ramjatra</i>	<i>Lord Rama centric folk drama</i>
<i>Sangeet</i>	<i>Song</i>
<i>Sara chitra</i>	Art work done on terracotta clay bowl surface
<i>Swastika</i>	Sacred symbol in Hinduism, Buddhism, Jainism, and Odinism.
<i>Swayambhu</i>	Self Created power
<i>Shawwal</i>	Islamic month
<i>Sina bandhan</i>	Tying white cloth on the breast of the female dead body
<i>Sindur daan</i>	Groom applying <i>Sindoor</i> on bride's hair parting, the holy moment called Sindur Daan
<i>Sutradhar</i>	A community dealt with carpentry works

<i>Saudagar</i>	Business men
<i>Sabudana/sagodana</i>	<i>Sabudana (Sagodana)</i> is a produce, prepared purely from Tapioca Root (cassava). Scientific name is <i>Metroxylon sagu</i> , <i>Utilissima</i> in Latin.
<i>Sunnat</i>	In Muslim culture, cutting (circumcision) a small piece of skin over the penis is termed as <i>Khatna/ Sunnat</i> .
<i>Sheuli phool</i>	An orange stalk white flower <i>Nyctanthes arbor-tristis</i> provides orange colour
<i>Tusu Puja</i>	<i>Tusu</i> is folk goddess, worshipping to <i>Tusu</i>
<i>Tabiz</i>	Amulet
<i>Talak</i>	To represent the formulaic process of divorcing in Islam
<i>Tarja</i>	Folk song performs with debate by alternative mode of singing
<i>Tapa- putul</i>	Finger pressed clay dolls
<i>Tamluk</i>	It is a historic place, olden name <i>Tamralipta</i>
<i>Tattwa</i>	Bundles of gifts
<i>Terra-cotta Tava</i>	A flat round tray or plate made from burnt clay
<i>Terra-cotta Kholā</i>	A big burnt clay bowl with flat edge or without edge
<i>Tripadi Verse</i>	Three lines, rhythmic verse
<i>Tunte</i>	Blue Vitriol's
<i>Sena</i>	Dynasty
<i>Ukil</i>	It is Surname / Title
<i>Vermana</i>	Dynasty
<i>Vratachari</i>	Philosophical, social and spiritual improvement introduced by G S Dutt

Yama Pata

This scroll dealt with a torture scene in Heaven

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SCROLL NARRATIVES OF BENGAL: TRADITION AND CONTINUITY

A Synopsis of the Thesis Submitted
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Synopsis

Art is the expression of feeling, even it is a personal feeling, but it has a universal appeal. Since time immemorial, humans strived for a medium to play the communicative role. Artistic expression from time to time of its chronological evolution developed a bridge between men, his community and society. The human took inspiration from nature and his magical expression strengthened communication. They freely drew on available surface to convey their message. This being the case, art form survives only when it is capable of producing texts for its artistic communications. Any kind of efforts for artistic communication definitely seeks some aids to explore his text in a qualitative manner. Naturally, his text, or content has to be delivered properly with the aides of visuals as well as story. The better way of his artistic representation can be done in the form of visual presentation in sequences along with *katha* or a story/narrative. In that manner his aim of artistic communication had encouraged the audience hailing from intercultural milieus. A main tenacity of intercultural communiqué grew from the understanding of ethnically interceded communication phenomena. If the communicator or artist wanted to express his text in a bigger manner definitely he looked to be organized the performance in combining scroll along with narratives. So performer can overcome the difficulty in the context of intercultural communication.¹ That is the way one day he was well able to reach the people smoothly in a constructive manner. In this context the artist could play a functional role towards providing a good interactive performance before the gathering.²

The Proven terminology of artistic terms defines ‘Narrative art’ as an art which shows or tells a story. It usually defines palpable activities of everyday lifestyles, or those haggred from a text such as a renowned folk tale or fable. So, any kind of narrative art performance tells a story. It uses the strength of the visible image in an order to kindle imaginations, evoke emotions and capture dominant cultural truths and aspirations. The narrative art performance consolidates its story across numerous cultures and sustains it for future generations.

“There are countless forms of narrative in the world,”³ they are, for example, images, pictures, gesticulations, and a tidy blend of all these ones and the narrative is, of course, present in myth, legend, fables, memories, short testimonies, epics, pantomime, paintings, films and conversation. There is no way that anywhere, any human beings existed without narrative.

Stories enlightened in scroll paint are as an alternative honest, easily readable with simple images. “But all suggest a basic and enduring fascination with a story properly told, with a tale well painted.”⁴ Gradually his presentation took the shape of scroll narrative performance, it reached into the audience in vast scale, and once upon a time it was a sole medium of mass communication as well as intercultural communication in and around the world. Enthusiastically this narrating group supported it according to the best approach to be earned their bread and butter this storytelling community nurtured it as per the way to be earned their livelihood.

The lyrical folk melody in some structure is found all over the globe, on account of true narrative singing. The practices of scroll narrative art got enough appreciation in preliterate societies, without any hesitation it is the blend of melody and story among the people had been more common in oriental countries, rather than occidental countries. In Pre-Buddhist India and Buddhist India, scroll narrative performance was the sole medium of mass-communication. Historically scroll narratives have played its outstanding capacity to spread the messages or control to the mass of political, religious, and in addition business interests. To acquire an expected change in the planning, to get mindfulness society, or to spread of news or direction to the mass it has reliably to association with the communication frameworks in places under the support of priests, rulers, or social reformers.

In this research an attempt is being made to probe into the traditionally established form of artistic composition scroll narrative performance in Bengal, and their strategies of performance in order to understand the status of art expression in the wake of advancement. This artistic expression is not only an isolatable entity, but rather intermixed with the community which produces it. Therefore Scroll Narratives of Bengal

is the creation of a folk artist community of the rural Bengal, which is why; the entertainer as well as scroll narrative performers or *Patuas* are ironically named after this expressive form or structure.

Significance of the Study:

The Scroll Narrative Art has assumed a decisive role in the society. How enthusiastically they are composing *kathas* (narratives) gradually *kathas* (narratives or stories) are changing into *geetikas* (sweet melodies) and skillfully, the melodies are arising into visual images on the pictorial/scroll surfaces. Finally well made scroll paintings altogether stories are reaching to the mass, as the form of mass-amusement and mass-communication to reinforce it as the type of audio-visual presentation tools to speak of it before the crowd as an intercultural method of communication. Scroll narrative artist community known as *Patuas* performs scroll in villages at the household's doorsteps. Actually, they are bards and for the sake of their livelihoods they wander the village to villages. The performance of scrolls in numerous sequences are juxtaposed on a long scroll surface either as episode of a tale, or as a sequence of event development through time. Stories are composed into the narratives from myths, epics, history or legends, regional folk tales, applied folklore, and contemporary incidents such as 9/11, HIV/AIDS, *Nirbhaya* rape. *Pat Chitra* performance spread around the country as a ritual performance slowly, in Bengal province it has taken a turn towards educative and entertainment value.

Patuas, are known professional artist as well as craftsmen community. The community depicts *Pata* or the community is engaged of making *Pata*, they were known as *Patua*. Word *Pata* are originally an Austro-Asiatic word which entered into old Sanskrit⁵. They have first concept to the how to depict an image of a person on a two dimensional plane. But they are efficient to execute three-dimensional form, or sculpture. Firstly, they composed stories based on that they paint *pats* or scroll. This profession is regarded as most ancient art practices in the world. Census of 2011 given them a code no. i.e. 342608, but caste is not cleared. *Patuas* used to have better respect in rural Bengal. Subrata K Manna⁶ has written some statement from the great scholar,

anthropologist, ethnologist and folklorist Herbert Hope Risley, KCIE (Knight Commander Star of India) CSI (Champion Star of India)⁷, an eminent British ethnologist as well as a colonial administrator. He was the member of Indian Civil Service; he got the opportunity to conduct an extensive survey on the tribes and castes of the Bengal Presidency. Risley used the ratio of the width of a nose to its heights to divide Indians into Aryan and Dravidian races, as well as seven castes.⁸ He mentioned in his book *Patuas* community belongs to Dravidian race. According to Risley, one community of Bengal is known as *Maal* used to live along the western border line of the then united Bengal. Presently, this area adjacent to Jharkhand, Bihar and West Bengal, it is well known as a Maal Paharia region. *Patuas* could have originated from the Maal Paharia region⁹. During the Pre- Aryan era *Maal* community used to have a core practice to catch snakes, make them arrest in a snake basket after breaking the venom teeth and carry the snake baskets to the household's door steps. They used to open the snake basket before the households and used to sing a song accompanied by the *taal* (variation of beat) of *damru* (hand percussion along) with shaking of their body movement, simultaneously they used to sing songs on regional narratives along with best known stories as well as on famous narratives of Bengal ' *Behula-Lakhinder* ' story. He said this snake-charmer community alias *Maal* is the branch of *Patuas* community. He has given his opinion *Patuas* was engaged to paint scroll on snake goddess Manasa's supremacy, and miracle power. Their main intention was to establish the supremacy of goddess Manasa, so households will get scared of her. Their narration was so effective which was enable them to earn more grains and vegetable. The Rural Bengal audience or villages households are very much scared of snakes. In rural Bengal seventy percent areas is full of agricultural land and forest. During the rainy season many villagers lose their lives from snake bites. Nearby no health center only *Ojha*¹⁰ predominantly in the rural Bengal people suffer from snake bite , victims never go to the doctor because they live in remote places, all times proper treatment they did not get due to lack of availability of antiserum. Instead of that victims turn to traditional medicine men and healers (*Ojha*), *Ojhas* or *Janguru*'s role plays by *Maal* and *Patuas* community. That is why *Maal* and *Patuas* used to earn respect and livelihoods from the rural audiences. Continuously, instead of making them scared from snake goddess sometimes *Patuas* are thought of

composing stories on other word scroll narratives from myth and epics to entertain and educate the rural mass.

Nature and Scope of the Study:

The present study examines various notions about the background and origin of *Patuas* and *Patachitra* from a folkloric approach. There are several views expressed by various scholars based on historical evidences and as well as written texts. It is interesting to note that there are few sacred stories and myths about *Patua* community and *Patachitra*. In this consequence about the birth of scroll narrator community there is a myth; when Sena Dynasty and its great ruler Lakshman Sena¹¹ ruled Bengal, there was a monster that used to come out of its cave every night and ate people.¹² The people could not kill him because of his colossal figure they feared him so much. They finally put a plan together and made a big mirror and a dared fellow placed in the close vicinity of his cave. At the point when the monster turned out that night and saw his appearance, he was so startled to see another as large and effective as himself that he lashed out at the mirror, shattering the glass. Be that as it may, each crushed piece reflected himself back at him. So in his fear and rage, he punched his head and cried himself to death. The people came back the next morning and saw the broken glass pieces and the dead monster. Presently, how to tell at various villages the news that they could live without nervousness? That man who had a course of action with the arrangement to kill the monster was requested that devise a minute point of interest, plan to portray all subtle elements in grouping with the story. To make the people understand few big leaves falling around him was used to paint the picture of the monster. This image was circulated from village to village, and the man later on was packed off to tell the story thoroughly. Wherever he told the tale, they gave him rice and, of course, food to eat. Picked up new stories, soon it transformed his livelihood. That gives birth of scroll narrative paintings.¹³

Based on another myth, *Patuas* community demands that they were the successor of Lord *Vishwakarma*, the artist cum architect of the world. As per *Brahma Vaivarta Purana* by the union of *Vishwakarma* and celestial dancer *Gritachi* nine sons were born such as *Malakar* (flower, garland and kind of decorative work), *Karmakar* (blacksmith) , *Shankhakar* (related with conch shell bangles and ornaments) , *Tantubai* (who makes

clothes), *Kumbhakar* (who makes terra-cotta or burnt clay pot and utensils) , *Kanshakar* (who makes bell-metal , brass and copper utensils work), *Sutradhar* (related to wooden furniture work), *Swarnakar* (goldsmith), and *Chitrakar* (related to art and entertainment job). *Chitrakar* used to enjoy equal status in the society. But due to the destiny or harassment of their fate *Patuas* became an outcaste community. In *Brahmavaivarta Purana* it is mentioned due to lack of merit and prowess *Patuas* faces critical punishment and finally they became outcaste community.¹⁴ *Patuas* tradition has considerably enriched the India's cultural landscape and infused ardour associating the mythological testimonies with cultural landscape and along these lines, the scope of the present study can be reached out on such research focusing on *Patachitra* as social development.

Area of the Study:

The area of study comprises considering into seven districts of southern part of West Bengal. After conducting numerous surveys it has been found that *Patuas* are existing mainly in Birbhum, Bankura, Bardhaman, Medinipur, Murshidabad, Purulia, and 24 Parganas, each one of these comes under this region. Scholars of *Patachitra* have divided Bengal into two specific regions such as ‘Tamluk-Kalighat-Triveni Style’; describe the Bengal’s self originated *pata* painting skill and tradition. Carrying its own form and colour concept and there is three dimensional feeling in characterisation. ‘Birbhum-Kandi-Katwa Style’ describes about Mughal influence in form, colour as well as in architecture. It is like an extended mode of transformation of Mughal miniature art in large format.

Literature Survey:

In order to have a good understanding about the concept of *Patachitra*/scroll narrative art, the literature survey is done by looking at some of the works and then organised the literature survey in the following manner:

- (I) Literature Pertaining to Bengal *Patachitra*.
- (II) Literature Pertaining to Indian art, Tradition and culture.
- (III) Literature Pertaining to Research Methodology.

The literature survey on Bengal *patachitra* is of course vast but it requires analytical treatment in order to appreciate how the art form combines in itself both fine art and narrative art traditions in performance mode.

(I) Literature Pertaining to Bengal *Patachitra*:

The existence of the bardic culture is visible in many regions of this country, the traditions of itinerant bards who narrate stories about the divines and myths of communities and used paintings to illustrate the narration. In the changed condition of today, media and entertainment is impact with lots of glamour, the author wrote under the subtitle ‘Paintings for Bardic recitals’¹⁵. Princes Jebunnisha, daughter of Emperor Aurangzeb appointed Khijir Sheikh and his troupe to obtain secret information from every province of Mughal India. Author cum novelist Bankim Chandra Chattapadhaya discussed about the act of spying during selling scroll or narrating their scrolls in his *Tasveerwali*¹⁶ chapter¹⁷ of *Rajsingha* novel.

According to the written information the storytelling community and scroll performers not only played the role of entertainers, sometimes they were engaged in other practices. The author of Great Sanskrit plays, in New English Transcreations, wrote that the great Acharya Chanakya appointed Nipunaka as a spy¹⁸.

In *Chanakya’s Chant*, author mentioned about a ferocious man an eccentric practitioner of esoteric medicine Acharya went to meet Nipunaka, a practitioner of sorcery, astrology esoteric medicine, pharmacology, psychology, tantric sex and human sacrifice. He always wore black robes and a garland of infants’ skulls. He was appointed by Chanakya to play the role of a spy as *Yama Pattika* (who performs *Yama* scroll) to get secret information about his enemies. This book confirms the existence of scroll narrators during the third century BCE, but this book fails to give any suggestion or support towards the improvement of *Patuas* livelihood¹⁹.

Kavita Singh in an article published in an anthology edited by Jyotindra Jain²⁰ discussed about the understanding between *Patuas*, *Bhopas* and their audiences. Author discussed about the ever dynamic lifestyle of *Patuas* of Bengal and *Bhopas* of Rajasthan.

She identified that there may an erroneous belief in speaking of transformation of narratives from verbal to visual, as this offers predominance to words over representational process. Author advises that situation is required some crucial interconnectivity besides interactivity amongst entertainer and audience to grasp the storyteller and his art. In this article author has shown her concerns about the problems of this story- telling communities. But this article did not point out how to get rid of these difficult situations. Jyotindra Jain in his work attempts to supplement the word with the visual picture and the other way around. By and large, the amalgamated description of the story and the painted picture is intensified by the presentation – oral and physical movements and attitudes, singing with or without the accompanying of musical instruments²¹.

Vishakhadatta's *Mudrarakshasa*, gives reference to a spy who disguised himself as a *Yama Patika* (scroll narrator/ picture showman) and accompanying with painted *Yama* Scroll of torture in the Hell. He would customarily go through the houses of his clienteles, where he would exhibit his *Yama* scroll and sing songs, most probably of sacred types scroll²². Banabhatta's *Harshacharita*, is similarly says the *Yama Pattika* and explains that they display specified pictures and sermons on vice and virtue, remuneration and retribution.²³

In *Vaddaradhane*, a tenth century Kannada anthology of stories from a Jaina archetypal, there is a fascinating information to a Picture Showman performing in the town place. As indicated by the creator a Picture Showman was blamed for taking paddy from the packs of vendors while they are kept fascinated in the scroll performance by Picture Showman.²⁴

Scholars of folklores nurtured more confidence in favour of an interrelationship between Ajanta Fresco painting and Narrative Scroll painting, during 3rd Century BC, from the live evidences of the *Sanchi* Buddhist *Stupa*. Relief sculpture is executed at main entrance, where one lady is found displaying the scroll. One of the eminent folklorists and researcher, Dr. Suhrid K Bhowmik wrote in his book that the main entrance of *Sanchi Stupa*²⁵ was built emulating some horizontal scroll painting. Scholar

Bhowmik has given this confirmation while he was writing an editorial note to the second edition of his book.²⁶

The trends of *Patuas/Yama Pattika*'s performance were continued on the highway in seventh century AD during *Samrat Harshavardhan*'s coronation ceremony. Evidences are available in an edited book of Jyotindra Jain, mentioned in the introduction chapter page no.10, this book cited the proper statement of A K Coomaraswamy, that have been acknowledged by the editor.²⁷

P. N. Vaidya's edited Sanskrit book contained about thirty-eight stories²⁸ written in second century A.D. which is stated that the Lord Gautama Buddha agreed to make his portrait done as per request of his father Bimbisara, the then king and the ruler of Kapilavastu. When Sun will reach into the mid-day sky that time his body shadow will fall on the cloth from that reflection his image should be drawn²⁹. Likewise, his first portrait was made by traditional artist *Patua*.

Abanindranath Tagore's³⁰ novel 'sweet rice cake' is fairy tale oriented novel, in this novel king is looking for royal matched of his son/prince. One *bhat/ghatak* (matchmaker) from Patlidesh (Patna) brought a beautiful *pata* images of a princess. Princess is having a beautiful complexion with nice pair of eyes and eyebrows. Right here author mentioned that one stunning scroll was able to meet the requirement of matrimony alliance. Here author discussed about the role of *patas* played during that time, but did not discuss about the present crisis of *Patuas*.

Dakshinaranjan Mitra Majumdar's³¹ book has *Kanchanmala* story. This is the book written based on so many folk, fairy and oral tales of Bengal. In Bengali it is called *Rup-Katha*, in *Kanchanmala* story the author has discussed about the key role played by the *pat/pata* meaning scroll. Scroll became a key character to develop the love and romance between *Kanchanmala*, a young virgin washer maid and a prince. This book did not focus on *Patuas* ups and downs. Presently *Patuas* are undergoing severe patronage crisis, moving to other states for their livelihood.

One of Rabindranath Tagore's³² work contains a short-story on '*Pat*'. In this the author discussed about *Patua*'s monetary crisis and self esteem. *Pat* is a priceless

commodity to Abhiram. *Pat* (scroll) is God to him. He displays *pats* but rarely sale. Due to his self-esteem, he faced a grudge from a political leader. He left his rural parental home came to Kalighat (Calcutta) for peaceful settle down in life. But same politician's ego followed him up to Kalighat and spoiled his artistic self-esteemed notion. Finally Abhiram became submissive to sale his priceless scroll. This story depicted the painful journey of *Patua*. Due to political pressure slowly he forgot his purity of mind and the essence of rural Bengal life. Somehow this story has depicted the real picture of this cruel society.

Rabindranath Tagore's³³ book *Sanchayita*, there is a poem, *Tumi ki Kaboli Chabi?* Meaning "Are you simply a depicted/written image in the pictorial space of a scroll?" in this *pat* or scroll painted by an unknown *Patua* have incorporated many colours but this *pat* cannot satisfy the poet's query. Where can you get this brilliant blue if it is not from the sky? The poet asks are you not true like those planets are moving throughout the day and night. Are you not genuine like those stars are making surges in its milky way's taking man from light years to light years? But you are able to create a poem in the poet's mind. If you are not true, then how can you create vibrating tuning or lyric in the poet's mind? This poem is a devotional submission to the supreme power. Either way it is proved that the poet is alone in this world that is the real fact. He is questioning are you simply a picture written³⁴ (depicted) on a scroll? It is indicating that the actual nature of the scroll and without any narration it is mum. Finally, *pata* image is a depicted or written (many scholars said and *Patuas* also said *pata* images written on the scroll not painted on scroll) on the surface of the scroll. In this *Sanchayita* book, poem '*Tumi ki Kabol Chabi* ' is a devotional submission to the supreme power. It is a poem filled with poet's painful query which is unable to solve *Patuas* any problem.

Sankar Sengupta's³⁵ edited book discusses his research on *Patuas* ethnography. Also discusses about the origin of the *pata* word, two types of *patas* such as secular and religious. This book discusses about nine classifications of craftsmen communities. In this book's co-authors wrote *Patuas* are still performing scroll with several difficulties. But how to get rid of difficulties and the number of *Patuas* are dwindling in this context editor or co-authors are unable to point out.

In his work, Amalendu Bose³⁶ has deliberated about Michael M Dutt's one historic spell from A.D. 1856-62 which will be categorized as Dutt's dramatic works. Krishnakumari novel is transformed into a Krishnakumari play script. She is the intelligent daughter of Maharana Bhim Singh of Udaipur, a princely state, who was able to prevent an inevitable war in Udaipur. In this historic context *pat* / scroll played an important role to develop love affairs between princess Krishnakumari and Raja Man Singh of Ambar. Here novelist Michael Madhusudan Dutt, who wrote Krishnakumari novel as well as Amalendu Bose the author of this book none of them focus on the scroll and its historic and communicative role. Naturally, this book fails to project scroll painters' present crisis.

Deepak Bara Panda's³⁷ work argued about characteristic and classification of *Patuas* painting. Author searches for the antiquity of *Patachitra*, relationship with previous manuscript painting and its archeological evidences. He argues that contains of social issues conjointly *Patachitra* is liable for the functions and effects of mass-recreation and mass-communication. The author has blamed the imperialist countries for having put death nails for eradication of *Patachitra* of Bengal. This book discusses about severe crisis facing by *Patuas* but fails to provide a consolidate view regarding the well settlement as well as reestablishment of *Patuas*.

Sudrid K. Bhowmik and David J. McCutcheon's³⁸ book converses about *Patuas* ancestral link to Lord *Viswakarma* and celestial dancer *Gritachi*, mentioned in *Brahma Vaivarta Purana*, by their union there are nine supreme artisan communities were incarnated. The author discusses about 16th century's poet Mukundaram Chakraborty's role towards the creation of *Mangal Kavyas*, and this mythological tale correlate *Patuas* livelihood. This book also discusses about *Patuas* metrical study of *Patua*-narratives. This book fails to focus why this bard community is shifting their livelihood towards other profession, as well as moving to other cities of India.

Ashok Bhattacharya's³⁹ edited book chatted about the visionary atmosphere of *Patachitra* in details. Also discussed concerning *Patuas* lives within the bordering districts of West Bengal such as Birbhum, Bankura, Medinipur and Purulia. The

characteristic of *Pata* art in those districts also have been discussed. This book is unable to give any clue how to provide a well settled life to these *Patuas*.

Sumana Dutta Chattapadhyay's⁴⁰ publication discussed about the origin of *Pat* and *Patua*. In this book author has thoroughly discussed about the chronological development of *pata* and *pata* making community. The author compared and discussed about various folk songs chronologically such as songs on farming, boating, harvesting, and other popular performative songs like *Manasa Bhasan*⁴¹, *Baul*, *Bhatiali*⁴², *Keertan*⁴³, *Aagamani*⁴⁴, *Tarja*, *Kathokatha*⁴⁵ and *Patua* song and its interrelationships. The author has gathered data on a few indispensable issues of scroll making like particular types of *Patachitras*, its categorisation and use of various types of mechanism by *Patua* community. Consequently, the author mentioned on special styles of scroll from vertical to horizontal and square to parallelogram. Author categorised scrolls thematically, from myths to contemporary. The author has created district wise enormous analysis on *patachitras*. It is a good thing that author is well concerned about preservation of priceless *patachitra*. But this book did not find out solution to provide them a standard of living.

Sujit Kumar Mandal's⁴⁶ edited book traces out Dukhushyam Chitrakar's struggles to survive in *Patua* life. He used to move in villages with bagful scrolls with his maternal uncle Gunadhar Chitrakar. He grew up in his maternal uncle's house because he lost his father when he was one year old. Dukhushyam struggles to fit himself in the arena of *Patua* art tradition. He was born in A.D. 1943. Today he is an eminent *Patua* as well as poet. He proved that *Patuas* song is the amalgamation of *Patua*, *Baul* and *Fakiri* songs. This book depicted a clear picture of the struggle life of *Patua* Dukhushyam whose journey began at the age of eight, now he is nearly seventy four years old. Since his childhood, he is accustomed to compose narratives. At the age of seventy-four he can reminiscences forty-forty five narratives. Now not only occupies the *Patua* world, but also he is the member of Bangla Academy, Kolkata, because he is a folk poet. Overall, he managed to create his own space and niche. This book is a biography of Dukhushyam. This book fails to give any suggestion or clue to overcome *Patuas* present disaster.

Subrata Kumar Manna⁴⁷ discussed about *Patuas* archeological and as well as literary evidences about *patachitra*/ scroll, this book by and enlarge discusses regarding *Patuas pat* preparation process, preparation of natural and herbal pigments as per folk style, this book falls short of evidence of using of natural resources pigment in present days scrolls. This book has not pointed out why the age old indigenous art practice is in back foot.

Amitabha Sengupta's⁴⁸ book pointed out Scroll -Narratives gradually changing its track, discussed about the myths and legends going through the linguistic roots of *pata* songs. The author has identified ample evidence of individual style in Bengali *patachitra*. A stylistic variation is clearly visible due to thematic change. The author commented that Indian folk art and artists never receive severe observation. As a matter of fact, the author discussed that 15th century onwards people of all classes got authorisation to access vernacular resources. Classical Sanskrit literatures interpreted in vernacular languages such as epics and *Puranas*; accordingly, the legendary stories discovered further forms in vernacular expressions. The bardic traditions did not stay disconnected either. This book discusses many positive things about *Patuas* life and practices. But this book has not incorporated any discussion on *Patuas* struggle some life as well as any clue for their better livelihood and how to get rid of *Patuas* present challenges.

Edward M. Yazijian's⁴⁹ anthology deliberated that during the last decade of 15th and 16th centuries *Mangal Kavyas* is obligatory to perform this kind of rituals in the honour of goddess *Chandi*, *Manasa*, *Sheetala*, *Sasthi* and god *Dharma* and many more. In the first chapter editor pointed out that these manuscripts provide evidence of the above performances, accompanied by the scroll (*pat*) along with narratives. During the 16th century the impulse of religious *bhakti* movement overflowed in Bengal as well as to the Eastern Indian region through his *Mangal Kavyas*. It shows that there was a good impact on art and literature in this region. This book fails to highlight on *Patuas* lifestyle and their struggles in every step.

(II) Literature Pertaining to Indian art, Tradition and culture.

Vasudeva S. Agrawala's⁵⁰ work expressed that as per chronological order ancient to medieval Indian art underwent many phases in its timeline. This book has stated his clear observation about post medieval Indian art to *Rajasthani* painting and it was extended till the period of *Mughal* painting. In this book the author has discussed about extremely necessary quality of Indian art and tradition. This book has covered all the areas of Indian tradition. But this book did not focus in the area of Indian storytelling art, and its chronological evolution and deterioration.

H.H.Risley⁵¹ wrote about the origin of ethnographic inquiry in Bengal, based on census statistics, in the thirteenth chapter discusses about the advance of Brahmanism, in the sixteenth chapter, the author supported Mr. Nestfield's theory of caste, discusses stratification of caste, about race in relation to caste. In this book in the chapter thirty first the author has discussed about the literary theory of caste, later on discusses about modern delegates of the four original castes. In thirty fourth chapter discusses about the emergence of caste. Chapter thirty eighth discusses about language and race, in the thirty-ninth chapter discussed about exogamy and endogamy, in the fortieth chapter discusses about exogamy in Bengal: Totems of *Santhals and Oraons* community. In the Vol. II the author has discussed about the *Patua, Pota, and Patudar*, a class of people, both Hindu and *Mahammedan*, whose profession is painting Hindu deities. This book never discussed about *Patuas* critical issues.

Dineschandra Sen's⁵² book discussed about narrative songs of Bengal. Bengali life and culture blended with folk and classical ballads. Likewise *Mymensingh Geetika* has set a remarkable impression in Bengali literature and audience. Way of speaking, singing its sound or pronunciation changes many times during oral transmission. Gradually *Kathas* are transformed into *rupa-kathas*, *geeti-kathas* etc. These types *getika* (lyrical song) may be traced back to 9th and 10th century AD. This poetic form of expression inspires other folk media. A *Gazi* ballad is a most popular ballad in East Bengal. Ballads are narrative songs; sing in a rhythmic tune of every *poyer*, which is typically poetry, *Patuas poyer* also expressed in the same manner. The ballad was sometimes reset to music; sometimes ballad is a repeated chorus, it is just like a song. In this book, the author has concentrated on narrative ballads rather than narrative scrolls.

This book cannot give any clue or solution or the way to get rid of *Patuas* current hindrances.

J. Abbott⁵³ wrote on the conservatism of the East that lies beneath the animism of Hinduism and the monotheism of Islam which still dictates a commanding ritual. The author discusses how celestial power proves its supremacy over popular practices. This book discusses about the power of many disciplines as per its cultural symbolism. These are about life, man, woman, fire, time, colours, trees, grains, the power bread and the rituals of agriculture. These kinds of discussions neither bring any prospect to *Patua* life, nor beneficial to upgrade their lifestyle.

Mulk Raj Anand's⁵⁴ book discussed about the social, philosophical and aesthetical assumptions. It analysed in detailed about Asiatic art from theoreticians point of views. In this book, the author specified in details about space in India was then celestial understanding with an alliance of vital energies. Nature gods were imagined by the Vedic Aryans during their penetrations to the land of five rivers, they were obliged by cosmic emotions. Slowly the art and culture, perception and icons were rationalized through poetical images by thoughtful Brahmins. They denote the powers and capacities to different divinities. Theoretical discussion demands a lot of proficiency and a great deal of literary emphasis of Indian art and philosophy. This book fails to focus on India folk art as well as scroll narrative traditions in India.

Tarashankar Bandyopadhyay's⁵⁵ novel points out how novelist was inspired by seeing and listening *Siddhu-Kanhoo Pat or Santhal Mutiny Scroll*, painted by an unknown *Patua*, based on Siddhu- Kanhoo's lives. That day Siddhu-Kanhoo scroll was narrated by Nayan *Patua*. They were two brothers and eminent Santhal revivalist (*Santhal Biplabi*) of present Jharkhand of an Indian state. They fought against British and dedicated their lives along with thousand Santhals. The author had nurtured a revivalist attitude in mind after listening this narration. Which entreated novelist Tarashankar to write down his well known novel '*Aaranya Bahnni*' meaning '*The Fire in the Forest*' in 1966 and he got a *Jnanpith* award in the same year. One unknown *Patua's* masterpiece encouraged to the novelist Tarashankar. This novel described about

the Nayan *Patua*'s narration and it was ignited a creative spirit in novelist's mind. This novel did not focus on *Patuas* challenging life.

O.P Joshi's⁵⁶ book scripted about Grimm brothers, Jacob and Wilhelm with the interest of them folklore studies developed in Germany. The author correlated his search with *volkskunde* which signified 'oral folk narratives' and Thomas's term folk-lore. Gradually focused on *Pitchvai art*, *Nathadwara art*, then discussed on audio-visual presentation of *Bhopa* community. This book thoroughly discusses on the overnight scroll performance of *Bhopas* with ballads and dance to the tune of their *jantar*⁵⁷. The author has thoroughly discussed in the scroll narrative performance of *Bhopas*, but did not discuss about *Patuas* community of Bengal, but one can find there is a similarity between these two folk forms.

Krishna Chaitanya Nair⁵⁸ enumerated about tribal painting, painting for *bardic* recital, painting on *Tantra*, symbolic art in folk ritual, art of calligraphy, *pichvais* and *Orissa pats*, *kalamkari*, and *madhubani* painting. The chapter is entitled a brighter panorama, here the author has thoroughly discussed about Painting for Bardic Recitals. In this book, author talks about the existence the bardic culture in many regions of this country, the traditions of itinerant bards who narrated stories about the divines and myths of communities and used paintings to illustrate the narration. In the changed condition of today media and entertainment is impact with lots of glamour, so bardic traditions are rapidly dying out.

Pratapaditya Pal's⁵⁹ book discussed about art, culture and religion of Nepal to the Artistic Milieu, in the third chapter discussed about 'Manuscript Illuminations', in chapter five authors thoroughly discussed about narrative paintings. Nepal history reveals that they have painted from *Jataka* stories, those works are carried resemblances with Ajanta murals. During fifteenth and sixteenth century Nepal, painted narrative scroll adhering stories from *Manavinayaka*⁶⁰ and *Hitopodesha*⁶¹ carrying similarity with Bengal scroll narrative paintings. But this book fails to discuss about scroll narrative paintings of Bengal, and the challenges they are facing nowadays.

Asutosh Bhattacharya⁶² wrote on myth and mythology of three regions of Bengal those are (i) Himalayan and sub-Himalayan area, (ii) *Raard* area and (iii) *Barendra* area. In the six and seventh chapter author discussed about Bengali folk and fairytales of *Rakshasa*, *Lalkamal O Nilkamal*, *Bangoma O Bangomi*, *Saat Bhai Champa Ek Bone Parul*⁶³, and many more fairy tales taken from *Thakurmar Jhuli*, a book of folk and fairy tales. Also discussed regarding folk songs like *jhumoor*, *kavigaan*, *baul*, *bhayiaya*, *bhatiali*, *tarjaa*, *fakiri*, *keertan*⁶⁴ etc., strengthens a deep interrelationship with Bengali's philosophical ethos and traditions. This book thoroughly discussed on *alpana*, a traditional floor art, *chalchitra*, and *patachitra*. This book has given an opinion that all those art forms are immensely interconnected with Bengali culture. But this book failed to take the reader deeply into *Patuas* struggle some life, from unknown times this village audience of Bengal played the role of their patrons but this day they are reluctant. Neither this book discusses about this issue or given any clue.

Jyotindra Jain's⁶⁵ book, *Painted Myth and Creation: Art and* has discussed about the culture of Gujarati tribal community. *Rathwas* house of rectangular shape, as per their ritual significance always they construct it as East facing. They construct it nearby agricultural field, they consider it as sacred house and on the inner walls they paint sacred painting called *Pithora* painting. As per need or if time demands this art practice moves from the clay surface to cloth surface. In the first chapter author has discussed about *Rathwas* and their socioeconomic and cultural background. The *Rathwas* houses pursue a Ritual significance. Also they perform agricultural rites, it is basically known as agricultural rites. It is clear that *Rathwas* community paint the sacred painting on the wall as well on cloth surface known as *Pithora* painting. Purely natural pigments they use. Though the author has not correlates this practice with any other folk or tribal art of India. *Rathwas* spontaneous lines can remind Bengali *Patuas* brush rendering.

P.K. Maity⁶⁶ worked on an interesting field for the lesson of the folklore. The author writes that once the India was the biggest and densely inhabited nation. The then India is now separated into three pieces. Here author's interesting field of study reveals that the folklore of this sub continent is consists of various customs, beliefs rhythms, riddles, ballads, regional folklore, heroes, and witchcrafts, folktales, fairytales, ritualistic

ceremonies. They perform *bratas/vratas* for fertility of soil, for a healthy baby, related human fertility, performs *bratas* to execute hope or desire. And also perform *brata* for rain- compelling. In the seventh chapter author writes about *bratas* of another province of Eastern India. The cow is considered as the most sacred animal in the Hindu Community. *Gokul brata* perform to respect cows. Author has discussed about various *vratas/bratas* in India denotes a religious practice to hold certain obligations with a view to attain god's favour for the accomplishment of one or several desires. Though *Patuas* have made scroll on *Satyanarayan Brata Katha*, but in this book there is no discussion on Bengali *Patachitra* or *Patua* community of Bengal.

Josef Jemes's⁶⁷ anthology chatted many issues of Indian Art and life. The most important chapter it is titled as Art and Modernity, this chapter is discussed in seven sub chapters contributed by seven different authors. Those sub chapters shift in the direction with new dialogue of the relation as the experimental ideas of modern approach in art specified in the standpoint of changed perspective. In this book the principle issues of discussion are changes in contemporary scroll themes and two leading *Patuas* of Medinipur, village *Naya* taken initiative to incorporate new themes. This way *Patuas* tries to renew their past glory. *Patuas* such as Ajit Chitrakar and Dukhushyam nurtured a hope to reach to the audience with a new approach by including contemporary issues. This book discussed about Nationalism in art with the impact of modernity..

G S Dutt⁶⁸ made an in depth analysis of those folk art forms and the author is convinced that although they corresponds a race-language, however, it ought to be preserved as national culture and art. It is defending stability with the remotest tradition of pre-Aryan Indian culture. Scroll narrative art yet gripping all that was best in Aryan metaphysics and fusing them all into a unified national culture. In this book scholar G S Dutt projected Bengal's visual and performative folk arts as a Bengali national culture and art. Author has argued for *Patuas* recognition.

N. Bhuvanendran⁶⁹ wrote on eminent theoreticians of art and aesthetics and their contributions such as E B Havell, A K Coomaraswamy, Benoy K Sarkar, O.C. Ganguly, Stella Kramrisch, Heinrich Zimmer, Hermann Goetz's views. This book thoroughly discussed on art by Mulk Raj Anand, Charles Louis Fabri, Jaya Appasamy,

Niharranjan Ray, and C Sivaramamurthi. The last chapter discussed about K. G. Subramanyan. This book has covered some major writers of this century who contributed valuable writings in Indian art.

Barbara Stoler Miller and Richard Eaton's⁷⁰ edited book discussed about Indian culture and socio-religious phenomenon. Editors have cited from Lord Macaulay's speech (Lower House of Parliament speech in 1843) about India. He said Indian is mostly idol worshipper, blindly set of beliefs and rituals which are having some harmful effects. In this book Romila Thaper has given her views about patronage and community of primeval India. Vidya Deheja's given her opinion on Buddhist patronage in India's art and culture. Pride of Ajanta discussed by Spink, the glory of *Lakshmana* temple at Khajuraho incorporated from Devangana Desai. This book thoroughly discussed about patronage of art during Mughal and Pahari miniatures. Partha Mittar discussed patronage of art during British India, their contribution to locate and encourage on folk and regional art practices. This book has not epitomized any surveys on Indian Scroll Narrative art as well as the Scroll Narrative tradition of Bengal.

Tapati Guha Thakurta's⁷¹ work discusses about the survival of new kinds of art, artists, and aesthetic value in the colonial nationalist period. It examines changes in pictorial styles and modes of representation assume their real significance only as a part of a wider process of changing visual tastes, expectations and ideologies. Fifth chapter discusses tradition and nationalism movement in Bengal. Also incorporates valuable ideas of Havell, Coomaraswamy, Okakura and Nevedita. The challenge over ritual and patriotism is differing aesthetic formulation for Indian Painting. In the eighth chapter discussed about artist and aesthetics new school of Indian painting. It examines many issues of Indian colonial and nationalism art.

Barbara Rossi's⁷² book presents about several folk and tribal forms, and popular urban painting. Author argues about scholarly interest in India's popular painting in a short overview, chapter fourth discusses on survey the forms and paintings of popular ritual traditions, this chapter incorporated few sub chapters like ritual paintings on papers for various festivals from three regions such as *Mithila or Madhubani* paintings, *Warli* paintings, and *Mali* paintings. With new vision author explore and analyse the survey of

form, paintings from popular iconic traditions. Literally author incorporated few sub chapters like Kalighat paintings and *Bot tala* (Calcutta) printmaking and paintings, Puri *pata* paintings, *Tanjore* and Mysore paintings. Few chapters of this book thoroughly analyses regarding the paintings from popular iconic traditions of India, and reached very close to the folk tradition of India but could not explore the customs and rituals of the *Patuas* of Naya or on the other hand it fails to reach to the *Patua* community of Medinipur, Birbhum and other districts.

Samaren Roy's⁷³ work is about the history, tradition and culture of Bengal. The native populations of Bengal have had peculiarity and a uniqueness of their different from that of the Aryan Hindus. Calcutta city is the spiritual and intellectual home of Bengalese, and only unique centre of art and culture. In an open mind they appreciate storytelling art to the perspective of value and tradition. The thinkers belonged to two broad traditions of monism, both *Vedantist* and *Sufi*, and those subscribing to the systems of theoreticians Plato and Aristotle and to neo-Platonism. The author pointed out Bengalese were hunted for scientific innovation, nurtured a composite culture, prevail modernity and tradition side by side.

In the book written by Walter M. Spink⁷⁴ gives the details of the patronage, and chronology of fresco painting. Of course he agrees about the reality reveals of the grandeurs of *Vakataka* ruler *Harisena*. In his book Spink pointed out numerous best available local master painters in the region like narrative painters as well as artisans were involved in the Ajanta paintings. Spontaneous lines, rhythmic pattern, dexterity of tone and texture is provided by a beautiful shape and made the Ajanta mural art imperishable. Many authors believe about interlink between Ajanta fresco painting and narrative folk paintings in India. The involvement of local picture showmen and their active participation may be acknowledged by history.

G. S. Mohan⁷⁵ discusses briefly about Land, Language and People. In this book, the third chapter is about folk deities' fairs and festivals of this region. The fourth chapter is on performing folk forms: Andhra Pradesh and Karnataka. Fifth chapter defines folk art forms related to skills, sixth chapter argues on folk art forms related to rituals and seasonal performances. Seventh chapter discusses about other ritual entertainment forms.

In the Eighth chapter discusses about professional singers: folk instruments, costumes and makeup. The author argues that graphical and socio-religious relationship is common in both the states. The author has given his opinion that folk arts are born out of common man's urge for communication of feeling and desire for self expression. His feelings are expressed in different modes of melody and presented through rhythms and dance.

Soma Mukhopadhyay⁷⁶ in her work discusses the fieldwork experience in numerous districts of *Raard Bangla*. *Raard* Bengal is ingrained with Medinipur, Bankura, Purulia, Bardhaman, Birbhum and Murshidabad districts. The author has thought about the subculture of *Raard* geographic vicinity, constant with the anthropologists' art and subculture. By enlarging this book translate the people's faith, rituals, devotion to goddesses and Bengali culture to this region. Women deity is representing the fertility of nature, in this connection she brought interlink with deity Shakambhari, nevertheless the people of Bengal go this deity to worship, and this lifestyle is interconnected with Indus valley culture. Shakambhari Devi was worshipped by the Indus valley people. Aside this people of this place is worshipping *mata* Manasa, *mata* Chandi, *mata* Sheetala, *mata* Sasthi, on the facet of Tusu and Bhadu. Chiefly people of the *raard* Bengal petrified of women deities such as Chandi, Manasa, and Sheetala. To please them carry out plenty of *pujas*, prayers and competition prepared by the agrarian folk. The author discussed that singing on Chandi scroll and Manasa scroll have become a culture of this region. Also discusses about the origin of feminine goddesses, folk faith, and analysed the importance of folk goddesses in folk literature. The author simultaneously discussed about the impacts of Gaudiya Vaishnavism⁷⁷ faith, customs of visiting folk goddesses and sacrifices, etc. At the conclusion author discuss the culture of the place is influenced by magic and folk rituals, blended with Aryan and Dravidian culture. This book covers many cultural aspects of *Raard* Bengal but fails to give attention to the scroll narrative painting as well as scroll narrative performance in this vicinity.

Tarapada Santra's⁷⁸ discussed in detail from ancient manuscript painting to present scroll painting tradition, trends and interrelation, also discussion on *Alpana* art. *Pata* images engraved on earthen vessels, ritual *pats*, *Lakshmi sara*, *Eyo sara* etc. Author also discussed about artistic skill on household items, *Kantha* embroidery, decorated

mats, wall and ceiling hangings, etc. Author has argued *Patuas* contribution in clay doll making, artistry on pottery and wood in connection with Bengali rituals. The author has discussed about manuscript paintings as well as *pata* paintings and argues *Patuas* involvement in both the areas. The author could not find any solution to establish the *Patuas* community on the pace of superior lifestyle.

Roma Chatterjee's⁷⁹ book narrates about Medinipur as well as Bengal scroll narratives. As she argued the narrative is constructed from fragments of information that circulated in the Naya village from the action oriented folk play *Jatra* performance based on '*America Jolcche*' means *Amarica is burning* and also source from Bengali news paper and *Doordarshan*. The author was inspired with the art forms that have several different multi-media storytelling forms. The author has thoroughly discussed about this narrative art and community based on her chapter international events. In the fourth chapter she has discussed on *Patua* art an unambiguous tale and trying to craft in a narrative mode of communication and she wrote the *Ramayana* is more than a text. However author tries to unify it by her term of pictures and myths.

(III) Literature Pertaining to Research Methodology.

William J Goode and Paul K Hatt⁸⁰ discussed the methodology in Social Sciences. Its aim is to make both the fundamentals of crucial judgment and the investigate measures of modern sociology understandable to the student engaged in research. It is a functioning hypothesis in classes that such perceptions of research techniques are indispensable to the students of research, whether they desire to be an active researcher or not. In the variable context of sociology, and the individual who is reluctant to learn how to reached the conclusions. In the first chapter discussed about new sociology, second chapter writes about the science, theory and fact, third chapter talk about Value of Science, fourth chapter talks about Fundamental and Functional science, fifth and sixth chapters discussed about Basic elements of the Research methodology and Concepts and Hypotheses, in the seventh chapter discussed about design of proof: Testing the hypothesis, in the eighth further Problem in Research design, in chapter ninth Joseph S. Komilder suggested to use of library, 'in the tenth chapter 'Observation', in the eleventh chapter discussed on Constructing a

Questionnaire', twelfth chapter discusses about the Mailed Questionnaire, thirteenth chapter talks about the Interview', chapter fourteenth share ideas about the Probability and Sampling, chapter fifteenth specified Scaling techniques: The basic problem, in the sixteenth chapter discusses on Scaling techniques: Social distance, sociometric, and rating scale, chapter seventeenth brings valuable proposal on Scaling techniques: Ranking internal consistency, and scalogram scales, in the eighteenth chapter ' Research in Population, nineteenth chapter convent with some problems in Qualitative and Case analysis, chapter twentieth talks about data analysis , in the twenty-first guidance of ' preparing the report '. Research method based on Social science courses comes to take up an increasingly significant role in sociological curriculum. This book aims to make both the elements of basic logic and research procedures of modern sociology understandable at research level. It is a working assumption in their classes that such a minimizing of research methods which is necessary for the researcher.

Karen G. Biddle and Karen D. Locke's⁸¹ book discussed students grapple with a way to transform area work experience statistics in research and dissertation. This book will guide researchers how do they need to put in writing? On which factors of the statistics do them recognition? How do they construct a compelling argument? How do they lessen what they have to mention so that it suits into a thesis or magazine-sized article? How do researchers see the maximum exciting questions bobbing up from their studies? Above questionnaire and discussions taken vicinity in introduction within the first chapter, the fashion and practice of professional writing, within the second chapter discussed about crafting and storyline, in the third chapter discussed about developing storyline, within the fourth chapter mentioned characterizing the storyteller, in the fifth chapter discussed on rewriting tale. This book has benefited from many conversations with colleagues the process and writing of qualitative studies. It's far very a lot useful book for the qualitative facts collection, have grappled with the way to remodel fieldwork experience information into thesis. Researcher can be benefited to strengthen the metaphor of the story with the analysis of what constitutes an awesome story.

Clive Seale⁸² has opined that the methodological writings is of limited use of training social researchers, who are pursuing a research in huge part examine 'at the

activity', *via* apprentice, in preference of studying fashionable debts of techniques. The author has divided this book into few elements, element-I consisting four chapters, it discusses on the issue of why quality matters and tries to offer experience fact, agree with and philosophy. The author is assisting out to converge on a factor guiding of accounting for contradiction, grounding of concept helping how to act of generalizing from qualitative studies. Chapter wise promotes of the usage of numbers with reliability and replicability. Assisting out for reflective writing is a exercise wherein the author explains an actual or made-up scene, episode, interplay, ephemeral idea, memory, form, adding a sequestered reflected image to increase circular relationships between reason and impact. Regarding reflexivity and writing twelfth chapter will help the author to deliver again into original existence, use, or function. This book can additionally offer ideas for their going for walks quickly on those at some point of direction of a project.

Tim May's⁸³ book mentioned in this book, as with all books, has its obstacle, in addition to strengths. But, while it got here to take a crucial touch upon board in an try to rectify any brief comings, public critiques, even as complementary, were jumbled together relation to its supposed audience. The writer has divided this book into two components. Problems in social research have been done as a first component author has divided this component into three chapters. Chapter one discusses about the perspectives on social scientific studies, chapter two writes on social concept and social research; chapter three is ready values and ethics in study procedure. The author has executed second element is set techniques of social research; has been divided into six chapters, from chapter four to nine. Tim May chapter wise discusses on legal information: subject matter and resource, social surveys: layout to evaluation, interviewing: strategies and system, chapter seven discusses on player observation: attitude and practice', progressively transferring in the direction of documentary research: excavations and evidence, subsequently writer offers a materialized vision with the goals to make comparisons across in chapter nine is on comparative research: capacity and trouble. Research strategies are the center of scientific interest. The reputation as a 'science' is justified with the support of the fundamentals of research methods, at the same time as the very time period carries with its ideas of areas of research that are accessible best to those who have gone through lengthy training technique with the intention to recognize

in further workings of disciplines. This book is functional in revolutionary questioning and meticulous attention to the info of facts amassing informs the practice of social studies.

Raymond M. Lee⁸⁴ in the first chapter of his book discussed about introduction to unobtrusive methods - why and where do nonreactive research come from? Second chapter discusses about finding data, erosion accretion measures, preventing erosion and accretion, found data: an assessment, conclusion. Third chapter discussed about captured data, simple observation, sampling in observational research, the function of the observer, field experiment, and recording techniques, 'The ethics of the unobtrusive onlooker, conclusion, Recommended reading. Fifth chapter discussed about retrieving data: personal and episodic records', in this chapter scholar has discussed about Personal documents, sixth chapter illustrated images in the mass media, analytic methods, strategies, conclusion, recommended reading , discusses about unobtrusive method and the internet- like connectivity and interactivity. The internet has defined data based information; moral issues in research on computer arbitrate communication, conclusion, recommending reading. This book altogether is dedicated to social research which is meant to assist researchers to address diversity of issues in social research methodology. Regarding sampling data author has specified that observation is always specific and purposive. The researcher has to take own decision not only what is to be studied, but where and when the observation is to take place. The decision also needs to be made about what the observer should notice.

Christopher Pole⁸⁵ wrote four volumes on fieldwork and the author has referred to the manner to collect Fieldwork information. Strategic approach those four volumes can the manual the evaluation, the student manner to move ahead towards the critical expertise assortment the various precise body of social technology convention. The writer has divided this book into four volumes. Volume one is concerning the foundation and definitions of Fieldwork is broken up into five sections helping to recognise what Fieldwork , to recognize the hypothesis of Fieldwork is and the way to involve into early Fieldwork , if an area is determined closer to home, alter to assist in the course of Fieldwork and fieldworkers. Volume two is regarding the manner to gather expertise

from area paintings and its method. As in keeping with authors examine the Fieldwork expertise approaches and method is cut up in seven sections participating studies worker in early days engaged in the field, sampling within the area, observant inside the area, subject speak: Interviews and conversations, aggregation files from the field paintings, viewing the sector: visual ways, and it conjointly reflective on Fieldwork know-how. Author discusses on ethics and politics in Fieldwork, this volume interconnected with the relevancy of politics and ethics, touchy and attempting things, dilemmas and duties in extent fourth discusses on evaluation results and reflections, that's split into five sections. This book is useful to examine, represent, writing on Fieldwork know-how. The author recommended that of the twentieth and at the start of the twenty –first century is regarding an equal type of things the need to apprehend, to be there, to inform to file exist the foundation of Fieldwork as a technique to the medical subject analysis. This book is beneficial in offering technique of aggregation relevant understanding of true resources of Fieldwork like empiric, oral and others which includes the visible ways.

Stephen Davies's⁸⁶ book discussed on art and it is vastly known that art provides high educational and cultural value. Though we might accept that art contributes valuably to human self-realizations and fulfillment, the kind of nourishment it supplied and how it delivers this are not instantly obvious. In the first chapter he discussed on evolution and culture. In the second chapter he discussed in defining arts. In the third chapter author has argued on art, aesthetics and philosophy. Fourth chapter discussed about varieties of art and fifth chapter talk about interpretation. Sixth chapter discussed on expression and emotional responses. In the chapter, seventh author talked about pictorial representation and the visual art. Chapter eight discussed about the value of art. It looks strange to recommend that art can be priceless autonomously of the method one can acknowledge it. The challenges might be faced how queries arise and illustrates from a philosophical point of views. This book enlivens both the aspects, philosophy and art in general.

Hypothesis:

It is hypothesized that the scroll narrative performance of Bengal is a vibrant and unique one because the creators of the scroll themselves are the story tellers unlike the South Indian counterparts who only perform the narratives and paintings on the scrolls

are done by another caste group known as Nakashis. Therefore, the *Patua* scroll narrative is pre-planned well based on the traditional design which they are already aware of. The compositions of the poems are created by themselves, keeping in view their capacities of drawing the motifs on the panels. The performance combines both visual and verbal and *Patuas* deploy novelty and skill by using humor and current issues during the rendition of scroll narratives. The visual depiction of the themes of the scroll in the panels when juxtapose with the storytelling the flavour of the presentation of the scroll narrative emerges. Both the elements, verbal and visual, constitute the performance of scroll narrative. As the visual show multiplicity in characters, colour, imagery, etc., the verbal component of narrative also show the multiplicity in rhythm, tone, expression, mood, etc., The performers, *Patuas*, oscillate between the visual and the verbal while narrating the story to the audiences.

The uniqueness of Bengal scroll narrative tradition also lie in the fact that the tradition bearers, *Patuas* hail from the Islamic faith as they are born and brought up in Muslim tradition. However, by virtue of their profession they paint and narrate the stories connected with the Hindu belief system. That apart, they also follow the rituals connected with birth to death amalgamating the faiths of Hindu and Muslim. Under such conditions *Patuas* have to earn their livelihood by wondering and presenting their scroll narratives to the audiences. In the South India, the scroll narrators are traditional bards attached to a caste and narrate primarily caste myths and also tell stories from epics, legends, etc. For this reason, they have developed reciprocity norms as dependent caste with their patron community (caste). The livelihood is ensured for such scroll narrators in the South Indian culture. The *Patuas* of Bengal do not have such reciprocal relationship with any caste group as they do not have an obligation to perform any caste myth. This being the case, the scroll narrators have the liberty to adapt to newer and contemporary themes to sustain the art form as well as their livelihood.

Aims and Objectives of the Study:

1. To study the socio-economic conditions of *Patuas* of Bengal from a folkloric perspective.

2. To study the role of scroll narrative art in the life and lore of the people of rural Bengal.
3. To study the *Patua* artistic practices and rituals which are mixed with Hinduism and Islam?
4. To analyses critically the scroll narrative art from the perspective of Performance Studies.
5. To study the changing contours of *Patua* performance and the cultural life of the communities in the new socio-economic, cultural and political milieu.

A close study about the *Patuas* narrative performance in Bengal and its audience's life give a new insight into the representation of scroll in different forms. Moreover, the study tries to explore the changing pattern of performance in relation to the changing condition of human life in the present context.

Methodology:

As the thesis aims to study and analyses *Patuas* scroll narrative performance of Bengal in general, a scientific approach needs to be developed and hence, in this thesis an in depth ethnography and social reflective methodology are deployed. Research methods can be understood as all those methods or strategies that are used for conducting a research. It is far a systematic inquiry and a systematic process that is followed to comply with. While performance becomes the main occupation for *Patuas* sustenance, it is vital to have a look at the existing pattern and its correlation to the art form. To differentiate from other educational disciplines, in folklore studies, the people are considered as a group as revealed through their lore.

In this research, discourse technique of methodology is used for the data collection to bring out the views. Effectively, there are three methods have been incorporated in this anthology, towards the evaluation and interpretation of the information. Because the subject matter is focused on the *Patuas* practices of scroll narrative performance, it's far vital to apprehend the system of construction of the tradition and its significant role in the lifestyle engagements of the communities living in the Southern part of Bengal. For that reason, **Observation method** is primarily

employed. **Observation method** is the records of the past lies in figuring out events and the causes for such occasions and ultimately how the events themselves come to be causes for further occasions in a given chronological time frame. Consequently, **performance approach** as a methodological tool immensely helps to comprehend characteristic difficulties in the artistic expression, particularly when it has a continuous tradition.

Secondly **Ethnography method** is a particularly broad area with an excellent style of systematic study of scroll narrative practitioners and methods. The **Ethnography Method** reveals implications and recognitions with respect to the people taking an interest in the investigation, seeing these understandings against the milieu of the general people's overall standpoint or "tradition" and the researcher's endeavors to see effects from the point of view of the contributors. Ethnography is an interesting record of social life and society in a specific social framework in view of the most aspects perceptions of what individuals relatively does. **Ethnography method** is utilized to comprehend the community way of life and its effect on their performance process. However, the foremost common ethnographical approach is participant observation as a part of field analysis. The ethnographer becomes immersed in the culture as an energetic participant and records in depth analysis of fieldwork. To accomplish this intention making use of **discourse method**, unstructured meetings are led by the communities in appreciate of their traditional performances as a whole and the verbal performance especially. This method, similarly activates the investigation of myths of that community. Their state of mind towards the performance is moreover collected through discussion with the individuals from the community. Here, a lot of developed theories and methods of discourse analysis should be searched out.

Sources of Study:

The data is collected from the **primary** and the **secondary** sources.

Primary sources

- Scroll narrative tradition pertaining to the life styles, myths, culture and rituals of *Patuas*.

- Scroll narrative tradition comprises around many themes such as epics, myths, history and legends, folk tales and folk narratives, contemporary and applied folklore.
- A variety of narrative performances are observed during field work.

Secondary sources

- Secondary sources such as interviewing Professors of Govt. Art College, research scholars of Bengali culture and literatures, experienced research scholars of Bengali *Patachitras*, discussed with curator Bijan Kumar Mandal, of G S Dutt folk museum, Joka, Kolkata. Interviewed eminent folklorist Suhrid K Bhowmik and Barun K Chakraborty. Interviewed Medinipur district Information and Culture Department's officer Anil Kumar Baske, interviewed artist Tapan Ghosh, collected data from other sources like census reports, and scholarly articles and books.
- *Pata Maya* festivals at Naya and collection of important the audios of *Banglanatak dot com*, Kolkata.

Brief Chapterisation

This thesis is divided into Seven Chapters:

Chapter-I. Introduction

This chapter deals with initial remarks on scroll narrative performance of Bengal and mainly *Patachitra* tradition in particular. The artistic folk expression, tradition and subsequently being particular character of the ideas on tradition, growth of convention and modernity are discussed in brief. Apart from the basic concept, significance of the study, nature and scope of the study, area of the study, literature survey, aims and objectives of the study, hypothesis, methodology and sources of study are also enumerated in this chapter.

II. Scroll- Narrative Art: An Overview

This chapter discusses the scroll narrative art form and offers an overview of folk, intuitive expression from various viewpoints. This form of narrative expression exists in many countries, but it was once unknown to the world due to the fact that there were no

common platforms. This chapter highlights, the scroll narrative art practiced in many countries mainly South Asia and South East Asia. It also discusses different types of narratives, its origin and textual narrative incorporated from myths, epics, history and legends, folk tales, and fairy tales. Further, in some regions, it also uses contemporary issues or events. Thus, this chapter talks about the folk expression, taste of audiences, present trends of scroll narrative art and performance around the world.

III. Scroll Narrative Art and Community:

This chapter discusses about the *Patuas*, scroll narrative community of Bengal, who are traditional nomadic bards. The community is divided into three groups based on their profession, like *Chitrakaras*, *Sutradharas* and *Baazikaras*. The *Patuas* though hailing from the Muslim community, they perform the themes connected with the Hindu cultural texts. They are being the painters themselves, draw the images of Hindu deities on the scrolls and compose poetic narratives to perform as a scroll narrative art. Their audiences are the Hindus. This amalgamation of Hindu and Muslim culture is well handled by the community and stand as an exemplary model to the cultural ethos of Bengal. This chapter also discusses the rites of passage of *Patuas*.

IV. Making Scrolls: Technique and Tools

The idea of mobility is innately connected with their itinerant nature of profession and therefore, their scrolls need to be fit enough for carrying one place to the other. The weight, length, and breadth of the scroll is carefully designed, keeping in view the size and number of images which can narrate the story. Since the mobility is the factor, the scrolls are bound to be rolled in which case the figures drawn and painted on the scrolls should not get peeled off. The *Patuas* prepare several types of gums in colors for painting different images. The entire tools and techniques are designed to sustain their profession of itinerant nomadic story telling. This chapter discusses about *Patuas* scroll's surface preparations as well as scroll making process.

V. Scroll Painting Themes: Tradition and Innovation

The themes of scroll painting do not follow the tradition of inheritance in toto, but new themes are invented and depicted on the scrolls depending on the change of the taste

of the audiences. In folkloristics, the concept of ‘theme’ refers not to the story, but to the set of ideas connected with the stories. In the scrolls, the images connected with the narrative are drawn based on not only the story but also the themes. Therefore, the figures or images may look alike irrespective of the story. This in fact structures the scrolls into panels and narrates the story as per their compositional placement. The *Patuas* having the skills of both painting and narrativity, they initially compose the stories in the poetic form and then draw and paint the images related to the story. Then, during the performance they combine both the scroll painting as well as the poetic rendition in order to comprehensively present the story to their audiences. The following diagram presents the schema of the scroll narrative performance.

VI. Scroll Narrative as Performance

The wandering *Patuas* sing tales depicted in their scrolls and make a living out of them. When oral narrative displays myth, epic, folktale in the form of scroll image in a given social context, it is called as Scroll-narrative. Their stories portray Hindu sages and Muslim *fakirs*. With the moving times, the *Patuas* have created their stories accordingly. Now they are making scrolls reflecting social subjects, such as literateness and environs. With globalisation, *Patuas* are responding to stories containing global problems, but with an indigenous twist. What is unique to the *patachitra* tradition is that the performers use both oral poetic text and simultaneously the visual art depicted on scroll to complete the performance. Therefore, the movement of scroll painting and music go together towards a complete narrative. This chapter brings out the nuances of performance of the *Patua* community.

VII. Conclusion

The *Patuas* when they paint their scrolls, they have in mind the narrative which is composed primarily in the poetic form and later represented in the visual form. Therefore, it is literary driven visual narrative. The story is composed based on popular themes from the *Patua* repertoire in general and folklore in particular. The poems are also composed by the Chitrikars themselves keeping in view their ability to paint the panels certain scenes with which they are much comfortable. In that sense the audio-visual formats are complimentary in nature. The significance of the characters is created by

placing the chief character in the middle of the panel. The story moves based on such figuration. The colours of the characters or the locations come from their experiences of the world reality. The images connected with the *Itihasa* and *Purana* are coming from the general folklore perspective wherein the characters ascribe to certain appearances such as divine, evil etc. The contemporary scroll narratives are not tradition based creations and hence, easily alignable which means the paintings can be separated from the narrative. In the case of traditional storytelling, the scroll painting and the narration become inseparable and therefore, compliments each other. This re-enforces the scroll narrative tradition. When the painting and the narrative have scope to get separated, which is happening with the contemporary themes, the scroll paintings become objects of marketable folk art pieces and the narratives gradually die out. Apparently, the commercialisation of the folk art of scroll narrative may benefit the *Patuas* and create a livelihood, in due course of time they lose their identity as storytelling *Patuas* and remain only as *Chitrakars*. This is one of the reasons why the *Chitrakars* of the present day are not able to compose narratives in poetic form in the present day Bengal. However, number of *Chitrikars* is emerging selling the scroll images as decorative pieces etc.

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² Maria A Aneas and Maria P Sandin, "Intercultural and Cross-Cultural Communication Research: Some Reflections about Culture and Qualitative Methods". *Social Science Open Access Repository online*, Vol.10, No.1, Art.51.2009. P.50. <http://www.qualitative-research.net/index.php/fqs/article/view/1251/2738>.

³ Roland Barthes and Lionel Duisit, "An Introduction to the Structural Analysis of Narrative". *New Literary History on Narrative and Narratives*, Vol. 6, No. 2, Winter-1975, PP. 237-272. Roland Barthes a French literary theorist, he wrote above article amid of the vehicles of narrative are articulated languages.

⁴ Charles C Eldredge, "Tales from the Easel: Nineteenth- and Twentieth-Century American Narrative Paintings, circa 1800-1950". *Resource Library Magazine, University of Georgia Press*, July- 2004, PP.1-12.

⁵ Suhrid K Bhowmik, *Patuas and Patua Art in Bengal*. Calcutta: Pharma KLM Publishing Ltd., 1999. P.4.

⁶ Subrata K Manna, *Banglar Patachitra Patua Sangeet Patua Samaj O Samaskriti*. Kolkata: Pharma KLM Publishers Ltd., 2012. P. 39.

⁷ He was born in on 4th January, 1851 and died on 30th September, 1911.

⁸ H H Risley, *The Tribes and Castes of Bengal*. Calcutta: Bengal Secretariat Press, 1891. P.176.

⁹ Bijan K Mandal, curator of Gurusaday Dutt folk museum, Joka, Kolkata-104.

¹⁰ Quack doctor.

¹¹ <https://www.britannica.com/topic/Sena-dynasty>.

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- ¹⁵ Krishna Chaitanya Nair, *A History of Indian Painting: The modern period*. New Delhi: Abhinav Prakashan, 1976. P. 51.
- ¹⁶ Who sales painting called ‘*Tasweerwali*’.
- ¹⁷ Bankim Chandra Chattapadhaya, *Rajsingha*. Calcutta: Banga Darshan,1882. P.7.
- ¹⁸ P Lal, *Great Sanskrit Plays, in New English Transcreations*. New York: New Directions, 1964. P. 194.
- ¹⁹ Aswin Sanghi, *Chanaky’s Chant*. Mumbai: Westland publisher, 2010. PP. 226-227.
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- ²¹ Jyotindra Jain, “The art of Indian Picture Showmen: Tradition and Transformation”. *Akhyan,Journal of Indira Gandhi National Centre for the Arts*, Oct20-Nov-20, 2010, PP. 15- 27.
- ²² Jyotindra Jain (ed.), *Picture Showmen: Insights into the Narrative Tradition in Indian Art*. Mumbai: Marg Publications, 1998. P.7-8, as well as in his article, “The art of Indian Picture Showmen: Tradition and Transformation”. *Akhyan, Journal of Indira Gandhi National Centre for the Arts*, Oct-Nov.2010, Online. PP. 15-16. He has cited from Vishakhadatta’s *Mudrarakshasa*, quoted in Basham, op.cit.
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- ³⁹ Ashok Bhattacharya (ed.), *Paschimbanger Patachitra: An Anthology of Essays*. Kolkata: Loksamaskriti O Adibasi Samaskriti Kendra, 2001.
- ⁴⁰ Sumana Dutta Chattapadhyay, *Purba Bharater Patachitr*. Kolkata: Loksamaskriti o Adibasi Samaskriti Kendra, 2010.
- ⁴¹ Manasa Bhasan traditional Palagaan or folk performance based on snake goddess Manasa she is also known as **Vishahara** (she is the remover of poison). In this *palagaan* performer sung about her glory

during immersion time performance. The researcher has been searching the past and present of traditional Bengali drama.

⁴² Baul and Bhaliyali are Bengali folk songs.

⁴³ Keertan is devotional Bengali song.

⁴⁴ Welcoming songs of Goddess Durga.

⁴⁵ Tarja and Kathokatha are Bengali debate oriented folk songs.

⁴⁶ Sujit K Mandal, *Dukhushyam Chitrakar O Patua Sangeet*. Kolkata: Gangchil Books, 2011.

⁴⁷ Subrata K Manna, *Banglar Patachitra, Patua Sangeet, Patua Samaj O Lokosamaskritibignan*. Kolkata: Pharma K L M Pvt. Ltd., 2012.

⁴⁸ Amitabha SenGupta, *Scroll Paintings of Bengal: Art in Village*. Bloomington: Author House, 2012.

⁴⁹ Edward M Yazijian, *The Chandimangal of Kavikankan Mukundaram Chakravarti*. Gurgaon: The Penguin Books India, 2015.

⁵⁰ Vasudeva S Agrawala, *The Heritage of Indian Art*. New Delhi: Publications Division, 1886.

⁵¹ H H Risley, *The Tribes and Castes of Bengal*. Calcutta: Bengal Secretariat Press, 1891.

⁵² Dineschandra Sen, *The Ballads of Bengal*. New Delhi: Mittal Publications, 1928.

⁵³ J Abbott, *Indian Ritual and Belief: The Keys of the Power*. New Delhi: Usha publications, 1932.

⁵⁴ Mulk Raj Anand, *The Hindu View of Art*. New Delhi: Arnold –Heinemann Publishers, 1957.

⁵⁵ Tarashankar Bandyopadhyay, *Aaranya Bahnni*. Calcutta: Bijaya Book Publisher, 1966 and 1989.

⁵⁶ O P Joshi, *Painted Folklore and Folklore Painters of India*. New Delhi: Concept Publishing Company, 1976.

⁵⁷ Musical Instruments.

⁵⁸ Krishna Chaitanya Nair, *A History of Indian Painting: The modern period*. New Delhi: Abhinav Publications, 1976.

⁵⁹ Pratapaditya Pal, *The Arts of Nepal II: Painting*. Leiden: Koln: E J Brill Publishers, 1978.

⁶⁰ *Manavinayaka* is the name Lord Ganesh, his parents are playing the game of dice and *Vadava* is the viewer, actually he is the devotee of Lord Shiva, *Vadava* cast a spell and Shiva easily won the game. This naturally enraged Parvati, who laid a curse on *Vadava*; as a result, *Vadava* fell into the Ocean where he was attacked by all sea creatures. Several gods like Indra, Kurma, and Kuvera attempted to rescue him but failed. They suggested to *Vadava* pray to Lord Ganasa, so *Vadava* performed the rites of sacred to *Manavinayaka* and was thereby rescued.

⁶¹ The *Hitopadesha* is an astounding accumulation of short stories. Formed by Narayana Pandit, *Hitopadesha* had its source around a thousand years back. In Indian Literature, the *Hitopadesha* is respected pretty much like the Panchatantra. The word "*Hitopadesha*" is a joint exertion of two terms, *Hita* (welfare/benefit) and *Upadesha* (guidance/counsel). As the term recommends, the *Hitopadesha* is an accumulation of stories that direction and guidance for the welfare and advantage of everybody.

⁶² Asutosh Bhattacharya, *Folklore of Bengal*. New Delhi: National Book Trust, 1978.

⁶³ All those folk tales written in Thakurmar Jhuli book.

⁶⁴ All these songs are folk based consisting debate or devotional elements.

⁶⁵ Jyotindra Jain, *Painted Myth and Creation: Art and Ritual of an Indian Tribe*. New Delhi: Lalit Kala Academy, 1984.

⁶⁶ P K Maity, *Folk Ritual of Eastern India*. New Delhi: Abhinav Publications, 1988.

⁶⁷ Josef Jemes (ed.), *Art and Life in India: The last Four Decades*. New Delhi: B R Publishing Corporation, 1989.

⁶⁸ G S Dutt, *Folk Arts and Crafts of Bengal: The Collected Papers*. Calcutta: Seagull Books, 1990.

⁶⁹ N Bhuvanendran, *Interpretation of Indian Art*. New Delhi: Heritage Publisher, 1991.

⁷⁰ Stoler miller, Barbara, and Richard Eaton (ed.), *The Powers of Art: Patronage in Indian Culture*. New York: Oxford University Press, 1992.

⁷¹ Tapati Guha Thakurta, *The Making of a new 'Indian Art': Artists, aesthetics, and nationalism in Bengal, c. 1850-1920*. Cambridge: Cambridge University Press, 1992.

⁷² Barbara Rossi, *From the Ocean of Painting: India's Popular Paintings 1589 to Present*. New York: Oxford University Press, 1998.

⁷³ Samaren Roy, *The Bengalees: Glimpse of History and Culture*. New Delhi: Allied Publishers, 1999.

⁷⁴ Walter M Spink, *Ajanta: The End of Golden Age*. Leiden: Boston, Brill Academic Publication, 2001.

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- ⁷⁵ Mohan, G. S. *Folk Arts of Andhra Pradesh and Karnataka*. Bangalore: Locana Publisher, 2002.
- ⁷⁶ Soma Mukhopadhyay, *Raardbanger Lokomatika*. Kolkata: Lokosamaskriti and Adivasi samaskriti Kendra, 2004.
- ⁷⁷ Gaudiya Vaishnavism (often referred to as Chaitanya Vaishnavism and Hare Krishna) is a Vaishnava devout motion based by way of Chaitanya Mahaprabhu (1486–1534) in India. "Gaudiya" call attention back indirectly to the Gauḍa district (front line Bengal/Bangladesh) with Vaishnavism that signifies "the love of Vishnu or Krishna".
- ⁷⁸ Tarapada Santra, *Folk Arts of Bengal and Artist Community*. Kolkata: Niyogi Books, 2011.
- ⁷⁹ Roma Chatterjee, *Speaking with Pictures: Folk Art and the Narrative Tradition in India*. New Delhi: Routledge India. 2012.
- ⁸⁰ Richard T Lapiere (ed.), William J Goode and Paul K Hatt, *Methods in Social Science Research*. New York: McGraw Hill Book, Company.1981.
- ⁸¹ Karen G Biddle and Karen D Locke, *Composing Qualitative Research*. New Delhi: Sage Publications India Pvt. Ltd., 1997.
- ⁸² Clive Seale, *The Quality of Qualitative Research*. New Delhi: Sage Publications India, 1999.
- ⁸³ Tim May, *Social Research: Issues, methods and process*. Buckingham: Open University Press, 2001.
- ⁸⁴ Raymond M Lee, *Unobtrusive Methods in Social Research*. Buckingham: Open University Press, 2000.
- ⁸⁵ Christopher Pole, *Fieldwork*. New Delhi: Sage Publication Pvt. Ltd., 2005.
- ⁸⁶ Stephen Davies, *The Philosophy of Art*. Oxford: Blackwell Publishing, 2006.