

Indian Storytelling Culture: Tales From Myth Today Connects Human Society Holistically

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ABSTRACT

The creator thinks about his creative instinct, which gives him the elixir of creativity. Finding an innovative idea is not always as tough as it sounds. But the elixir of creativity is to be had for everybody. Religion is not a hindrance to them. Social value does not make many differences. Creative people just know how to battle against social issues. Individuals assume that those messages are social reminders, and it is well enough to convey awareness to any religion and society. That is the reason creators are continuously unfastened by all kinds of reservations. Social ethics is to attract attention to the audiences with the mode of entertainment. Many individuals may not give that much importance to them, but rather few are there who are typically inspired by them. Art, science, and digital technology are indulging to improve healthcare, focusing on the organisation, analysis, and sharing of health information for better patient outcomes. Integrating art and creativity into health informatics can support mental well-being by offering expressive outlets and stress relief, fostering resilience, and enhancing cognitive function. Creative therapies, such as art therapy, leverage digital platforms to promote emotional health and facilitate a holistic approach to healthcare, bridging the gap between data and personalised mental health support. The essence of art and the depiction of good artworks are paving society to the pleasing environment of mental enlightenment of good health. the action of enlightening or the state of being enlightened. a European intellectual movement of the late 17th and 18th centuries emphasising reason and individualism rather than tradition. It was heavily influenced by 17th-century philosophers such as Descartes, Locke, and Newton, and its prominent figures included Kant, Goethe, Voltaire, Rousseau, and Adam Smith. They belong to a traditional storytelling community. Society recalled them as folk performers; history is spoken and narrated by means of them. They may not be well trained by the institution; thus, humans may also call them credulous. This research paper is to focus on a performing storytelling community with enduring traditions in challenging circumstances since the pre-Mauryan era. Consider focusing on groups like the *Patua* (*Patuas*) or Baul communities of Bengal and eastern India, who are rich in oral traditions, combining storytelling, music, and visual art to share social, spiritual, and cultural narratives. For instance, the *Patuas* are renowned for their *Patachitra*, a folk art that combines painted scrolls with

narrative song, addressing themes ranging from mythology to social issues. Their art not only entertains but also promotes mental well-being and community cohesion.

Key words: Creative instinct; elixir of creativity; Creative therapies; storytelling community; social values; pre-Mauryan era.

Introduction

In an ancient Indian word, Chitra denotes a painted picture; the next word, Patachitra, denotes images depicted on lengthy scrolls or walls of wood or stone surfaces. Sometimes these are large artworks painted or applied directly onto walls or ceilings, often reflecting cultural, historical, or social themes within public or private spaces (Weir, 2008; Koslow, 2015). which are a centuries-old art form, is renowned for its vibrant colours and detailed mythological themes. Originating in Bengal and Odisha, "Patachitra" combines the words "*pata*" (canvas) and "*chitra*" (picture) to reflect its storytelling function; in Odisha, it is known as Pattachitra. Artists in Odisha often depict religious themes inspired by the Jagannath tradition, while Bengali Patachitra typically explores folk narratives through scrolls accompanied by song performances (Zineart, 2024; Thigma, 2024). Regarding paintings and drawings, they have used title words like 'Chitra Likhan' and 'Lekhya Chitra' after which the word "Pata Likhan" appears. However, neither "Patuas" nor pata lovers are aware of the words' correct origin. However, Patuas continue to refer to their art as "*Pat-likha*." "*Pata*" has a lot of implied meaning. The word *patta* meant *vastra*, or cloth, in the Vedic era. One sign of purity is writing on a pata surface. According to current trends, patta, or pata, refers to paintings depicted on lengthy pieces of cloth. The author found the researchers are better acquainted with the truth; those who compose sacred scriptures that have given an apparent view—about those artists or artisans who write or depict pata on cloth get prosperity in life. Pata or scroll should be made on new cloth. That cloth must be made of better-quality cotton threads. The performances are typically epitomised with traditional forms and social values. Once upon a time, these mind-boggling performances helped Chanakya establish the Mauryan Dynasty in India. Strong oral and visual vocabulary can give an exact course to the non-ethical individuals under the logical regulations of visual perspective and proportions.

Objectives

1. To justify the common ethics of the *Patua* community is to teach and entertain provincial mass.
2. To understand that they are illiterate yet can recollect 40-50 scroll stories and sing spontaneously.
3. To know about their flexibility for the sake of workmanship and a reliable benefactor, not reluctant to change religion.
4. To analyse *Patachitra* performances or scroll narratives as a means of educating the public and fostering a pleasant atmosphere of mental enlightenment and good health.

Literature Review

In Dravidian dialects it is *patam*, in Sanskrit it is *patta*, in Bengali it is called as *pata*. Scholar (Chattopadhyay, 2012) in her book '*PurbaBharater Patachitra*', referred to the statement of archeologist Sunil Chakraborty- "Among the discovered seals from *Mohenjo-daro*, *Harappa*, *Singanpur* it has been proved that there are many close similitudes with Indus valley art forms and Bengal's folk painting forms. These references make us to trust that the square size scroll traditions have descended from those ancient trends" (Manna, 2012). Just in case that one experiences the historical backdrop of the scroll or *pata*, he/she may discover the delightful

artwork known as '*Aayega Patta*', art work done on stone slab is called '*Vishnu patta*', *pata* painted on the permeable leather surface called as '*Charma patta*', relief work done on earthenware pluck known as '*Mrinmoy Pata*', as per present trends *Patuas* are preparing *patas* on paper which is upheld by cloth from the back.

References of the storytelling community or *Chitrakars* may be found in epics or biography like Bana's *Harshacharitam*. In this biography of emperor Harshavardhana, author Bana Bhatta has mentioned a type of scroll narrator displaying their *Yama pattikas* who conventionally earned their livelihood by showing these scroll panels on *rajpaths*. It is an audiovisual commentary defining how punishments rendered in hell for sinful deeds, being a slave to the arbitrary nomadic and conditioned movements of our thoughts are the *samsaric* experience. Our mind is re-incarnated in every moment; hence *Yama Patuas* are teaching citizens not to commit evil things in a lifetime and Vishakh Datta's *Mudrarakshas*, there is a reference to a spy who disguised himself as *yamapattika*, Chanakya used them as his espionage agents to gather information from the villages. The chronology of the storytelling tradition with visual aid may be perceived in the early Indian sculptures at *Sanchi*, *Bharhut* and *Amaravati*. During *Gupta's* or *Harshavardhana* the truism of Buddha is written in '*Samyutta-Nikaya*, right here notices about *Charanam Nama Chittan*, they explain with the existence of heaven and hell. Painter or storyteller takes this picture canvas and travel about. Tara is the uniqueness of a kind creation in aesthetic terms with the author is familiar; it embodies the aesthetic canons of eastern India *pata* art. Goldman, R.P., & Sutherland Goldman, S. (2009). *The Ramayana of Valmiki: An Epic of Ancient India, Volume VI: Yuddhakanda*. Princeton University Press. This volume covers various symbolic journeys and family farewells in the *Ramayana*, providing a literary foundation for understanding the traditional motifs of familial bonds and heroic departures that echo in stories of characters like *Kushadhvaj*.

Myth of this Story telling Community or *Patuas*

The *Brahmavaivarta Purana* was written between 11th -12th century AD. In this sacred scripture, in the 10th chapter mentioned about the origin of *Patua* caste. They belong to *Nava Shakha* which means nine branches of *kaarigars* dedicated their profession towards the fulfillment of the requirement of the human society. Those are *Kamakura*, *Malakars*, *Kashkari*, *Shankhakara*, *Kumbhakara*, *Swarnakara*, *Chitrakara*, *Sutradhara* and *Tatabanya*. They used to have a good rank in society as well as in the *devloka*. One day in the morning, one of their ancestors was cursed by Lord *Mahadeva* because he painted the portrait of Lord *Shiva* without His permission. Lord *Shiva* caught him in red handed, by scaring the *Patua* or *Chitrakar* put his holy paintbrush into his mouth. Seeing this Lord *Mahadeva* became so angry cursed him, now onwards that the community will lose its social status will become untouchable and they may embrace different religions. They used to have a good rank in society as well as in the *devloka*. One day in the morning, one of their ancestors was cursed by Lord *Mahadeva* because he painted the portrait of Lord *Shiva* without His permission. Lord *Shiva* caught him red-handed and, by scaring the *Patua* or *Chitrakara*, put his holy paintbrush into his mouth. Seeing this, Lord *Mahadeva* became so angry and cursed him. Now onwards, the community will lose its social status and become untouchable, and they may embrace different religions. Due to the destiny or harassment of their fate, the *Patuas* became an outcaste community. In the *Brahmavaivarta Purana*, it is mentioned that due to their lack of merit and prowess, *Patuas* faces critical punishment, and finally they became an outcaste community. Then, while the time scroll narrative tradition was continuing on its own with much support from Buddhist followers, gradually *Patuas* embraced Buddhism.

Human Sacrifice Scroll

The investigation of a live scroll narrative Performance and the analysis of an esteemed commendable scroll depicted with the aid of Jharna Chitrakar. It is known by using all about the truth to her benefactor of the *Naramedha Yagna* (Human Sacrifice) Scroll. The *Naramedha Yagna* scroll narrative narrates a tale from the epic poem *Mahabharata*. King *Yudhisthir* said, "O Sage, speak some virtuous words and let me listen. Tell me about *Nahusha's* son *Yayati's* sacrosanct ritual, *Naramedha Yagna*." The sage *Vashistha* recounts to *Yudhisthir* the story of his ancestors *Nahusha* and *Yayati*. This scroll is painted and presented by Jharna Chitrakar as a narration by a great sage, *Vashistha*, distinguished at the request of a well-known character. Now the reader can see that a *pata* painter, or *Patua* Jharna Chitrakar, is singing on her scroll, panel by panel.

This scrolls narrative begins with the narration of Sage *Vasishta*.

Muni *Vasishta* narrates the two tales he says-
the acts of your father sends you, Lord Rama,
to exile Rama said- with tears,
as to the ground he fell- of *Yayati's* sacred ritual
O sage, do tell me.

How long did it take king *Nahush* to acquire his land?
And then a son came to him, talented and grand.
Great was this son and in archery better was none.
Nahush says- not too long on this earth will I stay,
all I wish is to be *kalpaturu* for one day.
Hearing this, the king's friends and courtiers say
this task you cannot achieve, try as you may.
The king says- if my kingdom is wished for,
I will give that too.
I'll give the Brahmins everything.
For me, begging will do.

So, *Nahush* decides on an auspicious day,
anything the Brahmins want, he gives away.
The king is about to leave, having given much,
when a Brahmin calls out to him loudly.
Hearing the call, king *Nahush*
hurried to the place where the Brahmin was.
Offering a seat *Nahush* asks the Brahmin-
What is your name sir?
Where do you live?
Says the disguised Krishna-
my home is *Madhupur*.
I am *Sri Hari Brahmin*; I am quite poor
The King asks further- Sir tell me more
How many in your family?
How many do you provide for?
O king, Heaven, Earth and Underworld are all mine.
I, the only man must provide the food and wine.

If a person stays immersed in chanting my name,
I must sacrifice my all to give food to the same.
Though witnessing Lord Krishna was in Nahush's fate,
But even after hearing so much,
in recognition, the king was late.

Nahush says- Sir, what is it you wish?
The Brahmin says- only a fistful of earth.
The unwitting Nahush gives what was asked.
The god takes it with gratitude and thanks.
The king then leaves, having given much.
To Yayati his son, he narrates the tale.
Yayati asks- father, what did you give?
The king says- I gave him a fistful of earth.
In a flash a jewelled ring in his hand he has taken,
and he rushes to the gates, but the Brahmin is gone.
Left are the markings of his feet alone.
Grief stricken the king cries out loud.
Knowing his mistake the king falls to the ground.

Thus, the night is spent and soon morning comes.
The king rises up, grieved just the same.
While the king sits, brushing his teeth,
Chitrugupta writes the king's sins and fate.
The day the king's life is done, heavenward he turns.
Vishnu sends him a chariot of gold that a good king earns.
A Chariot of gold with many flags arrange in a row,
and dancers of heaven, bowing low.
Towards the gold chariot the king proceeds,
when the messenger of underworld stops him.
The messenger of Vishnu says to the messenger of Yama.
Nahush is a good man; he has committed no sin.
He has done all well in his life on earth.
So do not stop him.
Let go of his hand.
The messenger of Yama says- listen to my words,
he has not given to a Brahmin a worthy enough gift.
The messenger of Vishnu says- this is a problem.
Tell me how he can cleanse the sin and go to heaven?



Jharna Chitrakar Performing on *Narmedha Yagna* (Human Sacrifice) Scroll in Progress of scroll panel after panel.

She belongs to NAYA village, Paschim Medinipur, West Bengal-721140, India.

First Panel

Patua Jharnahas painted this panel with the utmost care; shehas divided the space into three sequences. The center part gives more space and is painted in an excellent manner. King *Yudhisthir* is perched on a throne. Again, two bigger sizes Doric column divide the existing spaces into three sections and three arches are drawn. At the inside, the design resembles a corbelled type. King *Yudhisthir* is sitting under the central arch, and this is the most decorated arch. On the right side, a sequence is painted where the minister (*Mantri*) is standing, and on the left side, another sequence is painted where Sage *Vashistha* is sitting. *MaharajaYudhisthir* is painted in light green coloured skin, wide shoulder, wearing yellow ochre colour silk *dhoti* and purple colour *dupatta* or scarf. Sage *Vashishta* is sitting on a gorgeous stool covered by green drapery. Sage is wearing maroon colour silk *dhoti*. *Mantri* is wearing a purple colour gown and *pajama*. On the left side of the panel, *Yudhisthir* and *Vashistha* are sitting and *MaharajaYudhisthir* is devoting a *Shraddhargha* to the royal sage *Vashistha*.

Second Panel

King *Nahusha* has decided before resigning from kingship that he should do some charity for Brahmins. On the right side of the panel, a scene is depicted where King *Nahusha* is sitting on a throne and giving gifts to Brahmins, and this is a sequential narrative. It is King *Nahusha*'s court scene; he is speaking to his ministerial level people and his son *Yayati*. All are busy in discussing how to deal with the situation. *Nahusha* is giving them the last instruction. Viewers can see a genuine discourse is going on. According to *Patua*'s scroll movement and a spontaneous skill of scroll narration is working on parallel lines to manage any challenging situations. On the left side, a sequence is painted where many sages and Brahmin are attempting to cross the palace gate to have endowments from King *Nahusa*. Prince *Yayati* is found controlling the rush and endeavoring to place them in the queue.

Third Panel

Once the charity of the day is over, King *Nahusha* goes to *andermahal*, to take a rest. Meanwhile, the watchman knocks at his door. A Brahmin has come to take endowments from the King. After listening to the Brahmin's voice King *Nahusha* came out from his inner apartment to welcome the Brahmin and offer him a chair. The King inquired about his present stay, the name of his place and his own name. The Brahmin replied, "He is quite poor." And said -O king, Heaven, Earth and Hell are all mine. I, the only man must provide the food and

drink for all. Here *Patua* has painted two images of the Brahmins. On the first, the Brahmin enters the palace, and in the second one, the Brahmin seated on a chair. The Brahmin is painted in the light-yellow skin, wearing a peach-coloured *dhoti*. Here king *Nahusha* and Prince *Yayati*, both the characters have been painted elegantly. The king and prince are both painted in chrome yellow skin, covered with a green-coloured *dupatta*.

Fourth Panel

On the right side of the panel, *Patua* has demonstrated a serious discussion in progress with *Nahusha* and *Yayati*. The attendant of the king is standing on the left side of the King's throne. In the similar panel, on the left side, Prince *Yayati* is standing and discussing a few issues with the King. *Nahusha* is wearing a brilliant crimson and white coloured dress, and *kurta-pajama*, and turban is painted with the same shading tone. One green *dupatta* is hanging from the shoulder of Prince *Yayati*. In this panel, Prince looks bright enough and very elegant. During charity, King *Nahusha* committed a little mistake. The Brahmin takes- just a fistful of earth and quit the king's palace with gratitude and much obliged. In order to amend his father's mistake, the prince went faster to meet the Brahmin. Before crossing the main gate, the Brahmin dropped his footprints on the soil.

It has become crystal clear that in the name of poor Brahmin, Lord *Vishnu* has entered the royal residence. *Patua* has created one action - oriented posture by Prince *Yayati*, he wanted to meet the Brahmin, but the Brahmin as of now has disappeared. All of a sudden watching the footprints of *Vishnu*, the prince stopped at the gate. Nice action has been created in the gesture of Prince *Yayati*. This character depicts *Yayati* running at speed; at that point he stops; it seems like a stop motion. To relate the described action-orientated panel and gesture of Prince *Yayati* in *Patua* art, you can consider exploring which provides insights into the narrative traditions of *Patua* art, highlighting the syncretic cultural context and storytelling through visual elements like gesture and movement within scrolls (Murphy, 2012).

Fifth Panel

In this panel, two sequences are shown. On the right side of the panel, the sequence is painted there *Patua* has shown the image of Lord *Yama* is indicated sitting on his throne as if holding a mace (*gada*) in his left hand. *Chitrugupta*, an accountant of king *Yamaraja* is busy to calculate the *paap* and *punya* (Rudra, 1997), as King *Nahusha* has died just now. Here Lord *Yama* is wearing a yellow dress. His gown and *pajama* are both painted in yellow colour. *Yama*'s skin is painted in blue colour. On the left side, another sequence is visible, but the panel is same. King *Yayati* is sitting on his throne. Nearby his queen *Ashoka* is standing. King *Yayati* is wearing a crimson colour dress. His turban, *kurta* and *dhoti* all those dresses are painted in the same colour. Two sequences in the same panel are separated by a Doric column. The panel is depicted in Corinthian architecture.

Sixth Panel

After the death of *Nahusha*, a golden chariot descended from heaven to take the soul of the departed king. Messengers from Hell and Heaven are busy in a hot argument. A messenger of the Heaven commented that *Nahusha* has done a good job so his soul will go to the Heaven. A messenger from Hell says that *Nahusha* has committed a sin, so his soul initially will go to the Hell, and after facing some punishment his soul may go to Heaven. A Tug of War is in progress between these two messengers. The *Patua* has placed the golden chariot between the pathway of the Heaven and Hell. A golden Chariot placed at the crossroad, the path of the Heaven going to the far way in certain space the sky and land are blended in the infinity. The road to Hell is showing a little bit.

Here *Patua Jharna* also wouldn't like to focus on the path of the Hell. While *Patua* focused on the Heavenly Road, she has shown tree and bushes of three different heights are moving towards the vanishing point. The maximum territory of this panel is overwhelmed by peach colour. Actually, this is the soul of King *Nahusha*, this is the reason *Patua* painted the departed king in small size. Messenger of Hell is wearing pale gray colour *dhori* and skin is painted in gray colour. Messenger of the Heaven is wearing a golden coloured *dhori* and his skin colour is painted in cream yellow colour. All the towers and domes of the chariot are painted with light yellow colour. King *Nahusha* is sitting underneath the corbelled type of arch of the chariot.

Seventh Panel

In this panel, the sequence is painted where King *Yayati* is sleeping in his compartment and king *Nahusha* comes to his dream. The *Patua* has depicted this sequence marvelously. *Jharna* has depicted newly sworn king *Yayati* sleeping in a cross-angle cot. *Patua* has painted this compartment nicely, but in a cloudy manner to give more significance to the dream environment where interaction in-between the soul of the departed king and present king *Yayati* of *Ayodhya* is shown. *Yayati* decided that he needs to go the *Ashram* of sage *Vashistha* to find the way out and to make free the agonizing soul of Late King from the Hell. On the left side of the panel, another sequence has been painted by *Patua*. It is a hut in the *Ashram* of Sage *Vashistha*, whose rooftop is painted in dark gray on which *Patua* painter applied fine black strokes to show the vibe of paddy grass. The entire *ashram* is surrounded by green grass. In front of the hut, a courtyard is painted along with the tree. Painter *Jharna Chitrakar* painted an extensive courtyard, two characters are painted, and both are distinctly offering thoughtfulness regarding the sacred text. At long last, *Vashistha* got evidence that Human's Sacrifice to make the soul free from the Hell.

Eighth Panel

One big chariot with many domes and towers has been painted. King *Yayati* instructed *Sumanta* to load the sufficient jewels onto the chariot. Charioteer *Sumanta* was about to begin his journey towards *Nilodrotha* Mountain in the North. Seven thousand sages are living there. Four horses are tied to the chariot. The charioteer *Sumanta* is waiting to get a command from King *Yayati* as he has to fly towards the North. Finally, King *Yayati* raised his hand and gives the command to begin his journey towards *Nilodrotha* Mountain. *Sumanta* is going to search an eight-year-old Brahmin boy, who will sacrifice his life for the Royal ritual ceremony. As a consequence, the soul of the departed king *Nahusha* is found suffering in the Hell to have a passage towards the Heaven.

The historic expedition of King *Yayati* is shown from the sky with a bird's view. Though in reality, it is quite impossible, but as per *Mughal, Pahari*, and *Rajasthani* miniature painting's perspective, it is possible. With no confusion, arrangement of forms and figures requires skills, but the researcher has in mind a different thought process and perspective sense as per Western art and architectural point of view. Charioteer *Sumanta* is wearing a blue dress and King *Yayati* is robed in green. His crown is laden with jewels studded with pink turban. As a base colour, light peach is painted and on that brown horizontal zigzag stroke is drawn to show the earth's surface. The sky is painted with peach colour. *Mughal* and *Rajasthani* miniature paintings often used imaginative perspectives, including aerial or bird's-eye views, to depict mythological and historical events. Such techniques allowed for a vivid narrative expression, blending realism with artistic creativity, akin to the story visuals described in your text, (MAP Academy, 2024; Mahapurana, 2024).

Ninth Panel

The charioteer Sumanta reached to the *Nilodrotha* Mountain. Horses are allowed to rest on the tablelands of *Nilodrotha* Mountain. At the same time, *Sumanta* is blowing on the conch shell. Thousands of sages came out of their places with the hope that the king had sent many presentations to them. Sumanta declares these many jewels belong to one sage who can give me an eight-year-old boy. A ritual Sacrifice the boy will be. Sages became angry with the king's proposal. They wanted to beat charioteer Sumanta and snatch all the treasure away. Charioteer Sumanta realizes that the situation is going beyond control, so he needed to leave this place. In this panel or register Sumanta is painted in a light blue dress. Sages are wearing the light peach hued *dhotis*. They have all been collectively painted with bare bodies and long hair and the skin colour is painted in light chrome yellow shade. However, it is describing the artistic techniques and colour symbolism, consider referencing general works on Indian art traditions: Kossak, S., & Casey Singer, M. (1997). The Metropolitan Museum of Art. This book discusses the visual and stylistic conventions in Indian art, including clothing colours and their symbolic use in storytelling.

Tenth Panel

Quickly *Sumanta* takes off on his chariot. He had an expectation that he would get an eight-year-old boy. Now, he has to move towards the East. *Sumanta* flies in his chariot towards the *Vanga* (Bengal). The Sky is giving hope in a transparent peach hue. Chariot landed in a place where Eighty Thousand sages are living. Here, *Patua* has arranged almost a similar kind of composition in the pictorial space. Charioteer *Sumanta* blows his conch; thousands of sages came out of their own places. In the front row, *Patua* has painted four sages. In the second row, she painted three sages (ascetics). In the third row, she painted two sages (ascetics) and in the last row, she painted one sage. Overall, painter wanted to create an expression of numerous sages from any angle that looks like a *Tri Bhuj* or Triangle shape composition.

Sumanta declares these many jewels belong to one sage who can give me an eight-year-old boy. Listening to all the details, sages are taking the names of their God, wailing O my Lord! O *Krishna*! Save us, O *Jagannath*! Charioteer *Sumanta* is standing in between the gap of his chariot and sages. He is standing on the soil that is filled with numerous dark green strokes against light green based colour but no greener signal to *Sumanta*.

Eleventh Panel

In this panel, *Patua* has painted a vulnerable picture of *Sumanta*, where the sages are going to snatch the king's treasures. He was unable to convince sages. Finally, *Sumanta* flies his chariot from that problematic place. Suddenly, *Sumanta* stops his chariot in front of a Brahmin's hovel. The Brahmin *Siddhartha* is sitting on the balcony. The wall is painted with yellow ochre and the roof of the hovel is painted in the light green shade. *Patua* has purposely drawn black strokes over the base colour to bring the feel of the grass rooftop. Charioteer *Sumanta* came close to the Brahmin, who was sitting and chanting *Gayatri Mantra* devotedly. *Sumanta* nurtured the hope that *Siddhartha* may accept *Sumanta's* proposal. As consistent with *Sumanta's* guesses he possessed a boy of eight years old. On the right side of the panel, this sequence depicts the scene where the discussion is in progress between *Siddhartha* and Charioteer *Sumanta*. *Siddhartha's* hut is painted beneath the trees. In front of the hut, a courtyard is painted. *Siddhartha* agreed to take the jewels and sale to his younger son *Kushadhwaj*. Here *Sumanta* is standing in the balcony is looking ambiguous as shown by *Jharna Patua*. On the left side of the panel, another sequence is painted where *Sumanta's* chariot is resting nearby the hut. The manifestation of ethnic unrest also provided the raw

material for profound meditation on humanity for examining our relationship to divine and natural worlds.(Garrett G. Fagan (Editor), Linda Fibiger (Editor), Mark Hudson (Editor), Matthew Trundle, 2020).

Twelfth Panel

Sumanta puts all the treasures in *Siddhartha's* hut, and says, please call your son. *Siddhartha* says, "*Kushadhwaj* has gone to play at town place." In this panel, *Patua* has painted three sequences. On the right facade, one hut is painted, in which *Kushadhwaj* is being hugged by his mother *Bhadravati*. Mother and son are sitting on the balcony. The wall of the hut is painted in gray; a base colour of the roof is painted in the light brown shade on that dark brown coloured stroke are drawn to get the feeling of grass or paddy plant roof. On the left side of the panel, the sequence is painted wherein *Kushadhwaj* is playing with his playmates underneath the shade of a massive tree. While playing, suddenly *Kushadhwaj* stops playing along with his playmates. Then he engages to draw footprints of *Radha-Krishna* on the ground. After a while, he is going to pour water over the footprints with tears in his eyes. The devotion of *Kushadhwaj* is visualized by Lord Krishna through the twilight sky.

Brahmin *Siddhartha* is painted with a fair skin colour, he is wearing a peach colour dhoti. *Kushadhwaj* is painted in a green dress, and its skin colour is painted in chrome yellow. *Bhadravati* is wearing a light pink *sari*, having fared skin, and her hair falls down as much as her buttock. She is crying restlessly. Without any communication along with her, her husband *Siddhartha* promised to *Sumanta* to sale her son. At the center of the panel, one greater sequence is painted. *Kushadhwaj* is being seated in the chariot, and the Charioteer *Sumanta* is on the point of starting his journey. The chariot is about to begin its journey and will fly towards *Ayodhya*. Parents of *Kushadhwaj* are bidding for him adieu. Before leaving his home *Kushadhwaj* says, "Now onwards I will no longer come and cry for meals before you, O dear father!" During their play on every occasion *Siddhartha* used to receive his youngest son from the town, *Kush* used to leap on his father's shoulder. Then he used to cry for food; now nobody will cry for food. Now the Chariot flies towards *Ayodhya*. This narrative's panel covers various symbolic journeys and family farewells in a Brahmin Family, a bid adieu to *Kushadhwaj*, providing a literary foundation for understanding the traditional motifs of familial bonds and heroic departures that echo in stories of characters like *Kushadhwaj*, Goldman, R.P., & Sutherland Goldman, S. (2009).

Thirteen Panel

Finally, *Sumanta's* Chariot reached *Ayodhya*. Forty-four miles long prayer pulpit is made. Eighty thousand sages have already begun their prayer at their respective prayer pulpit by pouring ghee in the hearth flame. The flame rises towards the sky. All the sages are chanting *mantra* from scripture and pouring ghee in the flame. All the sage advice that this is the time of sacrifice, thus bathe the boy and bring him near the flame. Slowly boy *Kushadhwaj* is moving towards the fire encircled by the king's guards. Here *Kushadhwaj* begs for a couple of minutes, he desires to pray a little to *Radha-Krishna*, as he always does. *Kushadhwaj* is given new clothes to wear. The boy says, "Give me a piece of loincloth; I will burn it anyway! *Kushadhwaj* is watching sages everywhere and lolling flame of *Yagna's* fire. *Kushadhwaj* prayers are heard by Lord *Narayana*. He says - *O Lakshmi*, "We should not delay, let us go to the ritual of *Yayati*." *Kushadhwaj* jumps into the fireplace taking the name of *Radha-Krishna* on his lips.

Lakshmi-Narayana suddenly appears and held his hands together from the back. Sensitive *Kushadhwaj* asks "Who are you, who is stopping me?" All the sages experience a

climax; Flames raises high in the air, near the fire what is happening? Lord *Narayana* and Goddess *Lakshmi* appear to save the boy! He says to *Kushadhwaj*- “I am the one who you called in your prayer” O boy! Can’t you recognize the God you are so devoted to? Saying this Lord *Narayana* showed his godly form, held the mace (*gada*), the disc (*chakra*), the conch and the lotus. He told King *Yayati*, “I grant your father *Nahusha*’s passage to the Heaven” sent this boy to his parents, and finally, they disappeared. This panel provides a comprehensive look at the traditional Bengali scroll paintings and the artists who create them, highlighting their resilience and cultural significance in times of societal change (Sen Gupta, 1973)

Fourteenth Panel

As per King *Yayati*’s command, the charioteer *Sumanta* takes some riches and *Kushadhwaj* onto the chariot and flies towards the East. On the right side of the panel, in the foreground one house is painted, wherein the roof contains brown tiles and the walls are depicted in green colour. On the left side of the panel, in the front row, one house is painted. Sepia colour tiles are painted on the roof, whose walls are depicted in orange and pillars are coloured in orange tone. Behind these houses, tree foliage is painted pleasantly. The *Patua* has displayed rural Bengal’s great green landscape, as soft grasses, under tree shades having a feminine natural beauty. The soil is treated with the feeling like the surface of sandalwood powder spread around. Yet at the same time it is a silent village, where existing loneliness, something is missing. It is like without the presence of *Krishna* and has the environment of *Vrindavan*. *Patua* Jharna Chitrakar wanted to create this emptiness due to the absence of *Kushadhwaj* in his village.

Fifteenth Panel

In this panel, a kind of light is sparkling around. This news has been sparked in the surrounding villages that *Kushadhwaj* has come back. *Patua* has painted a crowded composition. Many sages come to see *Kushadhwaj*. Father *Siddhartha* and Mother *Bhadravati* were so happy. *Kushadhwaj* describes the entire story to his parents of setting free from human Sacrifice *Yagna*. The mother listens to the Lord *Narayana*’s majesty and *Bhadravati* says, “If Lord *Narayana* really saved your life, I can believe it. If He could appear before us along with his godly appearance. And then I will accept all of the wealth of a sold son.” Immediately Lord *Narayana* or *Vishnu* appeared before *Bhadravati* and showed His godly form. *Siddhartha* and *Bhadravati* look at the godly appearance of Lord *Narayana* and Goddess *Lakshmi* and they became perplexed and felt implausible. They stared at Lord *Narayana* and his consort *Lakshmi* with unblinking eyes. Sages from neighbouring villages began to start visualize the extreme reality.

Everywhere glow, beauty and splendour are radiating just like a miraculous thing. *Kushadhwaj* is really fortunate to visualize his God for two times. It’s a miracle, now absolutely everyone feels horripilate on seeing the appearance of the Lord. All the sages, *Siddhartha*, *Bhadravati* conveyed their reverence to Lord *Krishna*, with folded hands. Lord *Narayana* is painted with blue skin colour. Lord *Narayana* is wearing yellow *dhoti* and light green colour *dupatta*. He is wearing a gold studded crown too. The Goddess *Lakshmi* is wearing a jewelry studded crown. She is wearing a maroon-coloured velvet *sari*, her beautiful curly long hair is coming all the way down to her buttock giving a heavenly appearance. It seems as if a beautiful Bengali woman has come down from the Heaven.

Findings and Discussion:

This scrolls narrative performance used to exist throughout the globe. Still, that instant was accomplished by international locations like Mexico, Italy, Germany, Egypt, China, Japan, Thailand, Bali, Tibet, India, Sri Lanka, Nepal, and Bangladesh. This audio-visual performance

has given birth to the concept of making cinema at the end of the 19th century. Today, this ancient culture is about to die. In India, many states used to have their own storytelling artist community for mass education and mass entertainment. It is abolished from numerous states, but it still exists in Rajasthan, Gujarat, Maharashtra, Telangana, and West Bengal. Once upon a time, they were known as nomadic bards. They used to pursue a gipsy life. Today still they are living in a thatched and muddy wall room. Though they were glad to provide mental peace to their clients. Before the emergent of television, they were the mental consolers, disease-curing remedial performers through their mesmerising storytelling scroll performances. The other way around, they were quack doctors to treat mental suffering and illness. However, genuine self-evident actuality is that once the author or researchers enter the Naya village, most surprisingly, they can experience a feeling of a pure form of aesthetic understanding. They are the idealism of a secular India; each of them has two names, one Hindu name and another Muslim name, where each folk painter or *Patuas* home profoundly enjoys the zeal of a magnificent art practice till date.

Conclusion

In this Perspective above, it can be argued to justify that scroll narrative painting is one of the historical as well as ancient art forms in Bengal. It is an ancient audio-visual medium of mass communication and mass entertainment. Artistic enunciation starts with an ancient art tradition of the race belonging to the Austro-Asiatic culture. With the approach of Brahminical Society, a portion of the scroll narrative painters, or *Patuas*, accepted Hinduism. Again, with the appearance of Buddhism, they accepted Buddhism. Potentially, that turned into the golden period of *Patuas*. Since they adore workmanship, they are motivated by great patrons. To carry forward their way of life and to embrace more assistance, backing, and support, they had no hesitations to change their belief system and religion. Religious evangelists, monks, and ministers made the enormous utilisation of scroll narrative artworks to portray the reality of this tragic world and the punishment for his sin that could sit tight for humanity in the afterlife. By that time the acts of demonstrating scroll painting had spread to far eastern countries as well as Nepal, Tibet, and Sri Lanka with the support of the Buddhist monasteries. Once again, *Patuas*, or scroll painters, embraced Islam all through the rule of the Khilji Dynasty and Mughal. It is an undeniable fact that religion never became the priority for them. Scroll narrative performances are religious and most practiced on Hindu religion in India, but in West Bengal they are performing in a secular manner because they have 85 percent Hindu theme-orientated scrolls simultaneously; they have some Muslim, Christian, Buddhist, and Jains scrolls too.

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