



Scroll Narrative Performance As A Study Of Myth: A Theoretical Evidence

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Abstract

A view of Levi-Strauss' classic articulation of it- "myths operate in men's mind without their being aware of the fact." The form and structure of this paper gives considerable attention to some of the ready-made or proverbial resources of the scroll narrative. Artist of prehistoric eras like at the age of Aurignacion culture, around 30000 years ago shown a transmission of their work culture (Isidore,1979). Till date artist always likes to enjoy a creative freedom to express his feeling. Artist's language is universal, same time Art as a universal language transcends words. It has no language barriers. Sanchi, Bharhut and Amravati stupa, and few worthy caves paintings like Bagh and Ajanta, those are ancient monuments are projecting ancient Indian culture that is a storytelling art, audio-visual performance. The Patuas try to showcase the themes according to their concept, skills, colour scheme from myths, epics, Mangal Kavya, Bhagavat Puranas. Man is also observed in his own integral circumstances; his success and failures are seen in terms either of his admirable courage or his moral shortcomings. Stories of conflicts between communities abound. This paper will be emphasized about story telling community's role in the society of the then time and till now.

Keywords: Myths operate, form and structure, Indian culture, hereditary practice, admirable courage.

Introduction

The broad systematic review that guides the studies of Levi-Strauss and Propp inevitably lead to the article that-to quote Levi-Strauss classic articulation of it- "myths operate in men's mind without their being aware of the fact." Of course, this may be true to some extent; indeed, my article on the form and structure gives considerable attention to some of the ready-made or proverbial resources of the storytelling narrative. But to close one's eyes to the peculiar contexts in which this proverbial element constitutes the 'deep structure'- of the tale is continually recreated by the individual performers is to deny this art form, from its very life and

blood. Therefore, while grunting, that there are general laws to which these tales are subjects, one can continually move to stress the creative manipulations which the narrative performer is inevitably drawn from myths and epics to make those laws by the forces operating at the very scene of his action.

Literature Review

The primary tenet of Freudian psychosocial development revolves ... oral performance shifts the libidinal energy. Libidinal energy - (psychoanalysis) psychic energy produced by the libido, like depth psychology, psychoanalysis, analysis - a set of techniques for exploring underlying motives and a method of treating various mental disorders; based on the theories of Sigmund Freud; "his physician recommended psychoanalysis". Lantz, Sarah. (2021). Freud Developmental Theory, statepearls.com. <https://www.statpearls.com/ArticleLibrary/viewarticle/20413>

This a kind of disclination towards the cold classification has led people away from the path trodden by Sigmund Freud, Rank and Jung, or by the various shades of literalists attuned to the more traditional approaches to criticism. (Book- Towards a Poetics of Oral Performance by Okpewho, Isidore. (1979). published by Columbia University Press in 1979, in the preface he wrote).

Time as well as moment if we assume that the world has no beginning in time. An infinity of passion can be contained in one minute, like a crowd in a small space." – (Gustave Flaubert,1856). Any moment might be out last. Everything is more beautiful because we are doomed. You were never lovelier than you are now. We will never be here again. Homer in Iliad. Beck, Bill. (2018). The Homer We Want- Homeric Multifority in the Misinformation Age.

Performances on story telling incredibly touching art and social sciences. The stories narrated may be spoken, chanted, or sung, with or without musical, pictorial, and/or other accompaniment and may be learned from oral, printed, or mechanically recorded sources; one of its purposes may be that of entertainment. (Pellowski 1990, p.15)

Encountered while telling the stories as per symbolic interactionist theory of the narrative productions of meaning in the public domain. Such may be included, but one understands the symbolic as more related to the inter-subjectivity that is indicated in the social science phrase, symbolic interaction (Blumer, 1962), which is in essence human culture.

Freedom of Expression

The artist then always proceeds to express feeling and to enjoy a creative freedom towards expressing his conscious and feeling. Artist's language is universal, same

time Art as a universal language transcends words. It has no language barriers. Sanchi, Bharhut and Amravati stupa, and few worthy caves paintings like Bagh and Ajanta, those are ancient monuments are projecting ancient Indian culture that is a storytelling art, given birth of audio-visual performance in India. The Patuas try to showcase the themes according to their concept, skills, colour scheme from Myths, Epics, Mangal Kavya, Bhagavat Puranas. The discipline of folklore, prior to this approach, confined itself largely to the traditional remnants of earlier periods still found in those sections of society which do not come under the influence of the dominant culture. From time immemorial folk artist community is engaged to continue their hereditary practice. They are having an inner urge which driving them out for engaging in a better creation, bringing better information to the people, enticing a devotion to words the rural society as well as the agrarian community. Many scholars are overwhelmed seeing their memory power, diligence, and honesty.

Art talk about Human Integrity

Any kind of art practice as well as artistically expressive visual language talks about harmony and integrity. Indian art encompasses a robust chronological history from ancient ages, art with a stunned spirit has covered the entire nation from Kashmir to Kanyakumari, this practice has developed a strong cultural heritage of the nation. Many religions, dialects, culture, clothes and food habits have overwhelmed the country's pride and the heritage in a multipurpose way, yet at the same time this country is discussing its unity in the diversity. Since ages, the artist community of this country with dedicated, creative soul virtually was given efforts to work together for the well beings of the nation. They obey their motherland, the land given them to understand the generosity and glory of this nation. The time to time, numerous invaders have come steadily blended with love, humanity, and a true spirit of this country. That is why, whatever they have executed, sculpt, paint or construct that never goes beyond an Indianity, adhering truthfulness, in-depth love and dignity. While analysing the true chronology of Indian art and culture that may not give a substantial path where the journey was begun. Since the time immemorial artist has committed to execute or depict his best for all the time.

Art Practice and Performance have continued since Ages

Artist of prehistoric eras like at the age of Aurignacion culture, around 30000 years ago shown a transmission of their work culture. They move from reddish brown colour oriented large animal figure composition, hand stencils and tattoo design on human bodies to human character dominating the composition against the natural colour of the rocks or occasionally implemented yellow ochre, Burnt sienna and charcoal black colour (Setiawan, Pindi, Adam, Brumm and Maxime Aubert, 2018). A small group of artists, or others involved in the cave's ceremonial activities, communicative role as well as subjects relate to life and beliefs. As a result, it is now

thought that cave painting was created by shamans for ceremonial reasons - perhaps in connection with social, supernatural, or religious rituals.

It believes art is within everyone into a dormant state, while some people pay attention to it and nurture it as profession, there are still people who dies with great art without even exploring it.

It may be the heart imbedded with a pain or sorrow inspiring creative individual to savour this creative act. Therefore, cave painting of Altamira, Lascaux, Chauvet, Bhimbetka, Laas Gaal, Yogi Mara, today are still standing as silent credential of art and humanity. Since ages artist has been shown an ardent dedication for the followers, viewers, they themselves devoted for the social need and society. A lively soul, creative enthusiasm similarly an artistic madness drives them to steer on the trail of infinite time. In reality, that achievement is only used to provide an explanation for differences in merit while there are differences within the performance component indicates an easier hypothesis. Achievements explain why something has inventive value and benefit with the aid of using enchantment to the reality that it's miles an achievement of some type, or to the records approximately how splendid an achievement of a few types it's the miles. That it's miles explanatory, and that it appeals to the thing's being an achievement, are crucial. These capabilities distinguish achievements from several comparable views (Grant, James. (2019). Art and Achievement. Philosophical Studies volume 177, pages2517–2539). A man's personal and historical past may be called the vertical molding influences, his social environment the horizontal conditioner, as suggested by Ehrenwald in his studies on neurotic interaction, interaction in the family (Joost AM Meerloo,1964).

Historical evidence of Scroll narrative Art

For centuries, in the Indian subcontinent, it has been customary for male storytellers who belongs to a specific caste to travel from village to village, telling stories, painted by colourful paintings on scroll surface, large pieces of cloth or wooden temple boards. These paintings a visual language as well as audio-visual performance familiar to the local community. These performances did not have an expressive didactic purpose but were expected to propitiate the gods thereby bringing rains, fertility and prosperity. This tradition, which continues today in many parts of rural India.

A K Coomaraswamy suggests that according to Buddhist philosophy the Charanachitta the better known in the term Yama-pata or patika. Jyotindra Jain cites that Vishakhadatta's Murdrarakshasa where there is a reference to the spy who described himself as a Yama-patta singer or yamapattika. Olden days the picture showman performs on the panel of Yama Pata, Yama is the god of the death and carried with him painted scroll of Hell's punishment. Pattika entered the house of

these rural patrons, where he displays Yama scroll and sang songs, it was apparently of religious type (Elgood, 2000).

Banabhatta's Harshacharita also mentions the Yama-pattikas and explains that these yama-pattikas showed pictures and gave an admonition on vice and virtue, reward and punishment. Jatindra Jain's mentioned about Garodas caste, of the storytelling community in Gujarat using vertical painted scrolls are the direct descendants of the Yama-pattika tradition.

Scroll Performance in the form of Nakashi Scroll in Telangana.

The Telangana scrolls are exclusively made for a picture-showmen, those who travel from village to village and narrate the legends of occupational castes. The scrolls illustrate stories of different castes, serve as visual props for different oral performances and enjoy a unique system of interdependent patronisation. The stories are called Kulakatha or Kulapuranam (caste genealogy), which talk about the origin of a particular caste, its occupation and the genealogy of a particular caste. The Kulapuranas with their unique content and purpose differ from the classical puranas. They are mainly available in oral form except a few printed texts. Each caste has its own Kulapuranam and an assigned performing group to narrate it for the caste community. The performers belong to a sub-sect of the same caste and are patronised by Kakatiya rulers later by Nizams. In recent years, many of the olden days' scrolls owned by Kunapuli performers have disappeared due to their antique value and the customary ritual of immersion of the scroll, and there are hardly any new scrolls being made as the performers have lost their patronage, which compelled the performers to take up new jobs.

In the Deccan region, particularly the north-western part of Telangana, several sects and sub-sects have been practicing a typical tradition of storytelling called Patam katha (scroll narratives). Patam kathalu is an umbrella term for all the legends narrated by oral narrative performers. It means not only the stories (kathalu) based on caste-genealogies narrated with the help of a popular medium, painted scrolls (Patam) but also it broadly refers to the narrative tradition of any kind that is associated with the occupational castes. They are also called by different names as Katha, Kulakatha, Kulapurana, Ashritpurana, Vrittipurana and so on. However, the terms that are frequently used by scholars are Patamkatha and Kulapuranam.

Scroll Performance in the form of Garoda Scroll

While discussing about the Garoda Community, the Garoda community is traditional storytellers from Gujarat who are known not just for depicting the painting on scrolls and narrating legends, but also engaged for painting horoscopes for newly born children. Unlike the Chitrakathis of Maharashtra, or storytelling traditions from Bengal and Rajasthan, the painted scrolls of the Garodas depict many legends in a single scroll.

Garodas scroll paintings which belong to Gujarat, are about 12 inches to 14 inches in breadth and 10 feet-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 'jatra'. It is 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 'Jatra'. 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 do not 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 non-moving in native mythology, folk beliefs, and practices and major aspects depend upon Gujarati folklore that makes their scroll thus distinctive and spectacular.

Sita-Haran Scroll Performance by Bengal Scroll Performers

Scroll Painters of Bengal called Patuas, they try to showcase the themes according to their concept, skills, colour scheme, Sita was abducted by Ravana while she was alone at the Panchavati in the dense Dandik forest or Dandakaranya (name of the forest). The place had 5 huge Vata Vrukshas or Banyan Trees. Hence the name and choose to make the place Rama, Lakshmana and Sita's home. That place is geographically located near Nashik in Maharashtra. This is the place where Ravana's sister 'Shurpankha' came and offered Marriage proposal for Shri Rama. One thing led to another, and long story makes precisely short – brother Lakshman chopped off her nose as she was very proud of her beauty. The Chopped Nose fell nearby, hence the place is called Nashik. Ravana came to Sita disguised as Sanyasi mendicant, and she could not understand Ravana's tricks hence mentality and consequently she had to spend a period of mental and physical torture. The evil-minded King Ravana, the Demon's King, who bears 10 heads and 20 arms, steals Lord Rama's beautiful wife Sita in the panchavati forest. He felt infatuated with her instantly.

King Ravana was the ruler of the then Lanka, today's Sri Lanka, suddenly appeared and disguised himself as an old beggar and saint man and begged for food and drink from Mata Sita. Mata Sita took pity on him and stepped out of the circle (Lakshman Rekha). Ravana caught her in his arms and pulled her into his enchanted flying chariot. Sita cried for help and a fierce bird named Jatayu, an obedient and well-hearted bird well known to King Dasaratha, heard Sita crying. He attacks Ravana to prevent him. But Ravana has chopped the wings of Jatayu together with his sword. Mata Sita didn't find any way-out how she could get out from the clutch of the demon king, she threw her necklace to the bottom, within the hope that Lord Rama would save her.

Findings and Discussion

It is true that Folk arts are a pleasurable combination of art in community life. An assorted styles could be found in folk specifically in the Scroll paintings. Scroll narratives are an essential part of the visual arts. Most of these art forms are the greatest unification of tradition, culture, and competence, as well as colour manipulation and craftsmanship. Scroll paintings on well prepared cloth, the word indicates that are paintings depicted on scrolls. Scroll performer used their scroll painting because the tools for storytelling by these itinerant communities, in earlier times, scroll paintings in some ways are like movie reels of today's time. With a spontaneous narrative commentary, a vibrant and enthralling vocal melody interpreted by the patua community. They are polite as well as self-inspiring in nature, they are desirous of attracting the attention of the public, similarly, they attract the audience, if necessary, they will use small two-headed percussion with string, which is called Dambru or Damaru. They travelled from village to village, narrating the stories were manifested on the scrolls. Not only the Bengal many states in India had a mass entertainment culture of storytelling performance. Thus, region wise develops its own dialectical popular interpretation of scroll narratives. Hence Bengali Patachitra, simultaneously, Cherial or Nakashi Scroll of Telangana, the storytelling scrolls of Pinguli in Maharashtra, storytelling tradition of Patan in Gujarat is the witness. The glimpse of Phad painting painted on large cloth with its supremacy of folk deity Devnarayan, perform with innovative and creative manner by Rajasthani folk painters, particularly Bhopas ritualistic narrative really impress to the audience.

Conclusion

As per as ethnicity is concerned, Indian storytelling art has been an integral part of Indian Culture for generations. It is a fact that, this art form took its own shape according to its cultural periphery and dialect that help to develop a unique kind of narration. India could be nurturing a spiritual and ethnologically diverse culture.

Indian culture is characterised by its distinct languages and ironic traditions among numerous ethnic community and religious belief. Contempt hosting a Hindu-majority, it's tough to attach a singular and unifying notion of identity to Indian culture. One will realize a contradiction in terms, it's within the face of reality shows and daily soaps that have entered our homes, creating ancient art forms like drama, Ram Yatra, Ram Katha, Hari Katha, Kirtan-bhajan additional or less redundant; there's yet another girdle in this terrestrial land of ours, that lives by its ancient culture alone! Folk art, in this way, caters to regional tastes and desires, is representative of a community's attitude to life and culture, and creates tangible and intangible types of art with particular designs and objects that set them apart from other cultural advancements of their time or period. Likewise, the 'Kavad' may be a moveable sanctum, makes its approach through the villages of Jodhpur district entertaining individuals with its storytellers. Similarly, vigorous and powerful

storytelling, dance performance existing today, that is Purulia Chhau (Mask Shadow Dance) Dance, of Bengal, though the Seraikella Chhau of Jharkhand and the Mayurbhanj Chhau of Odisha is having Chhau performance alike. It is said that this dance originated from the worship of Lord Shiva, where men used to put on makeup to portray Lord Shiva followed by a Tandava form of energetic dance performance. The main objective of this Chhau dance performance is to celebrate the skill of martial arts.

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