

From Scroll to Narratives: Sustainability in the Living Tradition of Patua Artists in Bengal

Dr. Saroj K Sarkar

Professor, Department of Visual Arts, School of Design,
Graphic Era Hill University, Dehradun

Abstract

This research paper focuses on the innovative entrepreneurship in scroll narrative arts practiced by nomadic bards. The project will progressively raise awareness at the biosphere level. Semi-structured interviews were carried out by the researcher with scroll makers as well as Patachitra-making artists, and at the same time, they are scroll performers. Once these wandering Scroll performers used to have reliable and lucrative streams of income, but times and scenarios have changed. So-called regular patrons have changed their lifestyles; this research will find the issues. This research data collection is categorised into three parts in order to identify the issues, and the data will then be summarised. 1. A scroll performance at the doorstep of an agricultural home. 2. Taking part in a fair or festival; and 3. Taking part in an urban performance. The author also conducted semi-structured interviews with three experts who had watched this artistic endeavour closely and were knowledgeable about it. University students may find these attempts more doable, and these suggestions may be logically arranged and cohesive. Not only will they include scroll narrative art performances, but they will also define the concept of events and the kinds of proceedings that will occur. NGOs provide project financing to assist pata-chitrakars with resources and location. Demanding the project, marketing, advertising, and additional logistics all at the same time.

Keywords: Entrepreneurship inventiveness, patachitra makers, lucrative streams of income, semi-structured interviews, narrative art performances.

Introduction

India, a land of immense cultural diversity, finds its true essence in the wealth of myths, legends, and folklore that celebrate revered deities, heroic figures, and mythical beings. These narratives are deeply embedded in the nation's art, literature, and religious practices, forming the foundation of many visual and performative traditions. Among these, scroll narrative art—known as Patachitra—stands out as one of the most distinctive and enduring forms of Indian craftsmanship. It flourishes particularly in the villages of Naya, Keshab Bar, and Nankarchawk in the West and East Medinipur districts of Bengal, where it continues as a hereditary artistic tradition passed down through generations. Many families in these regions remain dedicated practitioners, preserving both the artistic techniques and the performative storytelling associated with the scrolls.

Historically, the origins of Patachitra can be traced to Buddhist artistic and cultural practices. The aesthetic and spiritual lineage of this art is reflected in the Vajrayana Buddhist tradition, which integrates music, painting, and mystical poetry into its ritual expressions. The historian (Miranda Shaw, 2006), in her research on Vajrayana Buddhism, highlights the artistic and iconographical dimensions of this heritage. She refers to the Charyapada—a collection of mystical songs composed

in the early medieval period—as a significant cultural source that connects to the Patachitra tradition. The Charyapada, written in four Eastern Indian languages—Bengali, Oriya, Assamese, and Maithili—contains references to early forms of scroll painting. Specifically, Sloka No. 49 by the poet Bhushukupa (Raga Mallari) indicates that Patachitra practices date back to the eighth century CE (Shastri, H. P. 1916).

Etymologically, the term “Patachitra” derives from two Sanskrit words: “pata” (or “patta”), meaning cloth or canvas, and “chitra,” meaning painting. In this research, (Sarkar, 2024) notes that “together, they signify painting on cloth, reflecting both the material base and the visual storytelling essence of this art form.” The author further observes that contemporary Patuas often paint on cartridge sheets and later reinforce the surface by pasting cloth on the back, continuing the tactile and sustainable legacy of the traditional Patachitra medium. Over centuries, Patachitra has evolved as a vibrant confluence of myth, devotion, and performance, embodying India’s living narrative traditions.

Historical Background and Evolution

The evolution of Patachitra as a narrative art form is deeply rooted in India’s long-standing tradition of visual storytelling. Before the emergence of printed books and electronic media, artists and minstrels served as the principal carriers of social, moral, and religious instruction. Through painted scrolls and lyrical narration, they communicated stories that were both didactic and devotional, creating a visual language that bridged literacy gaps among rural audiences. In Bengal, these itinerant artists—known as Patua or Chitrakar—travelled from village to village, unfurling scrolls as they sang their tales, combining oral performance, painting, and music into a cohesive art experience.

Historically, the Patachitra tradition bears traces of ancient Buddhist, Jain, and later Hindu influences. The earliest visual precedents can be linked to Ajanta murals and Buddhist manuscript paintings, which share similar compositional and narrative qualities. (Kramrisch, 1983), During the Pala period (8th–12th centuries CE), Bengal and Bihar flourished as centres of Buddhist learning, producing palm-leaf manuscripts and miniature paintings that likely inspired the Patua scroll format. Over time, as Buddhism declined and Vaishnavism and Shaivism gained prominence, the thematic focus of Patachitra shifted to episodes from Hindu epics such as the Ramayana, Mahabharata, and the Krishna Leela (Pal, 1997). In the modern era, this living tradition found new interpretations and recognition within Bengal’s cultural renaissance, as folk artists and Patuas engaged with changing narratives of identity and nationhood (Guha-Thakurta, 1992).

The Patachitra tradition also absorbed regional folklore and local deities, blending mythic content with socio-political commentary. Artists adapted their themes to reflect social realities—depicting events such as natural calamities, epidemics, or moral lessons—demonstrating their form’s ability to evolve with time. The colonial encounter in the 19th century introduced new themes, including depictions of railways, European rulers, and local reform movements, showing the artists’ creative adaptability.

By the 20th century, Patachitra underwent significant transformations in both practice and purpose. While traditional performances at village doorsteps and fairs continued, urban exposure and tourist interest brought commercialization and new opportunities. This period also witnessed the revival of folk arts through state and institutional support, particularly by cultural organizations and NGOs that sought to document and promote these indigenous traditions. Despite these changes, the essential spirit of Patachitra—its narrative vitality, rhythmic singing, and community engagement—remains intact, symbolizing the resilience and sustainability of Bengal’s living artistic heritage.

Literature Reviews

Scroll narrative painters and performers of the eastern region of India are inspired as well as motivated by the Charyapada, which is a compilation work of 8th–12th century Vajrayana Buddhist caryagiti, or mystical poems, from the tantric tradition in eastern India, according to Indian linguist Suniti Kumar Chatterjee. The spontaneously written poem that expressed a practitioner's comprehension of the enlightened condition was the realization of a human being (Chatterjee, 2007). Buddhist scholar Miranda Shaw explains how Caryagiti were a part of the ceremonial assembly of practitioners during a tantric feast. The feast concludes with a performance of music and tantric dances that are kept secret from outsiders. Charyapadas also leave readers feeling unsure because they are not quite clear, which is why they are also known as Sandhyabhasa (Deka and Baro, 2022). Also, there were then-painted Pala manuscripts, paintings inspired by Charyagiti, and charanchitta mobile paintings.

The Charyagiti make it abundantly evident that song-and-dance performances were highly popular among Pala society's Tantric Buddhists. Chranam (foot) and Nama Chittan (thought) are mentioned in the commentary on Samyutta-Nikaya. Conversely, the Samyutta Nikaya can be reduced to a bare minimum and then enlarged once again by utilising the essential terms. In the fifth century, Buddhaghosa composed a commentary on it called the Saratthappakasini. (Sarao, 2017). It is explained as follows: There are Brahmin heretics who have prepared a canvas booth (pata katha) and painted on its representations of various happiness and misery related to existence in heaven or hell. They then take this picture and move about (vicharanti), emphasising that "if you do this, you will get this." Epics and biographical works such as Bana's Harshacharitam describe communities of storytellers, or Chitrakars; Bana Bhatta describes a particular kind of scroll narrator who displayed their Yama Pattikas (Krishnamoorthy, 2017), chapter 5, p. 257, who traditionally made their living by displaying these scroll panels; they explain how punishments are meted out in hell for sinful deeds; they educate people not to commit evil things during their lifetimes; and in Vishakhadatta's Murdrarakshasa, there is a mention of a spy who posed as a Yama pattika.

In that era, they served as Chanakya's spies, collecting intelligence from the villages. Also, they used to fetch secret information from the palace of the Nanda ruler. It is widely acknowledged that several rulers in medieval India employed the scroll performers as a means of self-propaganda, administrative agendas, and espionage due to their ability to reach deep into society or the public psyche. Especially narrative in character, portraying either the tales of Jataka or the Buddha or the day-to-day activities of the times. (Majumdar, 2012).

The early Indian sculptures at Sanchi, Bharhut, and Amaravati demonstrate the chronology of the storytelling tradition with visual help. Indian narrative sculpture from the past was a part of the early movement of visual storytelling inclination, which is still being carried out in Indian folk-art tradition. The propagation of folk culture, moreover, was intended to raise nationalist awareness among the Bengali middle class (Hauser, 2002, p. 111) and reinvigorate their moral life by reorienting them towards their rural roots (Basu, 2008, p. 268). As DasGupta (Dasgupta, 2005) observes, the folk and rural revival was not merely cultural but also ideological, linking artistic expression to questions of identity and self-definition. Her analysis highlights how this engagement with folk traditions became both a creative and a political act.

Research Gap

Although numerous studies highlight the artistic, historical, and cultural significance of the Patua scroll narrative tradition, limited scholarly attention has been given to its ecological practices, sus-

tainable material use, and the role of innovation in shaping its contemporary relevance. Existing research often focuses on documentation, stylistic analysis, or socio-cultural functions, but there is a noticeable gap in understanding how Patua artists integrate environmental consciousness, resource sustainability, and eco-friendly techniques in their creative processes. Furthermore, studies seldom examine how narrative storytelling adapts to modern themes such as environmental awareness, social advocacy, and global outreach. This research fills the gap by exploring the intersection of art, ecology, and storytelling within the Patua community and assessing how sustainable practices can strengthen both cultural preservation and creative innovation.

Research Objectives

1. To identify ways in which innovation and entrepreneurial support can enhance the livelihood and cultural continuity of the Patua community.
2. To investigate the ecological and sustainable material practices employed by contemporary Patua artists.
3. To analyse how storytelling themes within Patachitra incorporate social, environmental, and cultural messages.

Research Questions

1. What are the key cultural, economic, and historical factors affecting the sustainability of Patachitra and scroll narrative traditions in Bengal?
2. How do entrepreneurial initiatives, especially among women Patuas, influence livelihood enhancement and global visibility of traditional scroll art?
3. How can art-based educational and entrepreneurial frameworks be developed to strengthen the future of Patachitra as a sustainable cultural industry?

Techniques and Themes

Consequently, Patachitra is a type of painting that is done on palm leaves or canvas. It is characterized by its vibrant, rich application, imaginative motifs, and basic, typically mythical subject matter. It's a disciplined art form, and the painters employ rigidity by just using one tone of colour. The primary aim of making scroll or pata paintings is to use pigments that are readily available in nature. Pata-chitrakars, or Patuas, efficiently extract pigments from various earthen sources. Yellow, chalk white, indigo blue, black of the lamp shoot, cinnabar red (sindura), and a green that wasn't applied directly, such as Terra Verde green from stone, which they made by combining blue and yellow, were the pigments that Pala painters typically used. One could say that gouache techniques were used. The manuscript was not painted by the Pala artists using only one colour; instead, they blended white paint with each shade.

They used the tempering of colour methods used in Indian painting, such as those of Ajanta. The painter was required to adhere to the iconographical guidelines, restrictions, and directives of the Sadhana Mala of Tantric Buddhist scriptures because the subjects were primarily regarded as Buddhist gods and goddesses. But where motifs of leaves, flowers, trees, architecture, and other aspects or appearances were painted around the deities as background, painters were unable to catch glimpses of their artistic impulses.

The backgrounds are primarily red or yellow, while the deities are painted in shades of deep red or yellow. In his portrayal of Krishna, Patua attempts to mimic a feminine voice when talking about his lady love, Radha. The characters come to life as a result. Different voice modulations are clearly noticeable when portraying dialogue. They are now performers in the truest sense, thanks to this

particular quality. The patachitra can be categorized into the following groups according to the main topic matter, which makes them even more pertinent today: Stories from the Indian sacred books, such as the Mahabharata, the Bhagavad Gita, and the Ramayana. Krishna Leela, Chaitanya Leela, Shiva-Parvati, Raja Harish Chandra, Data Karna, and tales from Indian mythologies (such as Manasa Mangal Kavya and Chandi Mangal Kavya from the Indian Puranas). Likewise, they paint lengthy scrolls, about 25 feet to 45 feet long. horizontally and vertically long scroll and joining cloth, they make 2 feet by 2 feet Chowka scrolls (Kundu, 2009).

The Pata can be categorized according to their subjects or characters, for example:

1. Religious: a) Patas featuring folk gods and goddesses and folk legendary themes; b) contemporary affairs and themes with local interest; c) Christian Pata (story of Jesus and Mother Mary); d) Buddhist pata;
2. Hindu-Pauranic pata (Krishna-pata, Rama-pata); d) Musalmani pata.
3. Secular pata include a) those with legendary themes unrelated to religious subjects; b) socio-political issues; and c) current events, social protests, etc.
4. Tribal or Magic Pata a) Chakshudan Pata; b) Jadu or Duary Pata; c) Yama Pata
5. Kalighat Pata, also known as Bazar Painting, which is referred to as Chaukosh Pata in this context.
6. Tales from the oral traditions of local communities, such as the Santhals of India; local traditions that are well-known in both cities and villages; and death-related stories that are described differently in tribal customs and are referred to as “Yama Pata” or “Jama Pata.”
7. Legends surround a number of well-known Hindu and Muslim saints in the area, including Satya Pir, Gazi, Masnad-i-ala, and Chaitanya.
8. A variety of historical events of local relevance (such as the execution of several revolutionaries during British India, the well-known Tarakeshwar pilgrimage centre scandal case heard by the Calcutta High Court, etc.).
9. A variety of socially significant socio-cultural and religious events from the surrounding area (e.g., various accidents, floods, and famines in various districts of West Bengal, etc.). Some additional specific notions have been introduced in the previous few decades, particularly after India gained its independence in 1947 (becoming an independent country instead of a British colony). These range widely and comprise the following:
10. Various historical events that have had an impact on the country and the world (such as the French Revolution’s 200th anniversary festivities, the horrors of nuclear war, the fight against terrorism worldwide, etc.).
11. Various socio-cultural and religious events from throughout the country and the world that have social relevance (e.g., the September 11 attacks in the United States, global warming, deforestation, AIDS and HIV, etc.). (Maitra Bajpai, 2024).

Methodology

Participants of this section describe the research approach used. The data is gathered from both primary and secondary sources. A descriptive study was undertaken in Naya Village, Medinipur, West Bengal. using an age category from 18-year-old male Patua to 75-year-old male Patuas. Similarly, 18-year-old female Patuas and 72-year-old female Patuas were chosen as subjects by a purposeful sampling technique.

Mapping and Observational Study:

A well-structured opinion survey interview was designed and conducted with Patua-facing challenged women who frequently face problems marketing their artworks to understand the pres-

ent problems for and effectiveness of the proposed design intervention (an alternative entrepreneurship), depicting practical objects. All the information shown here was gathered from fifteen women Patuas and fifteen men Patuas in Naya Medinipur, India, utilizing the structured interview method. As we have used open-ended questions (see table) during the interview, affinity analysis has been done to analyse responses collected from interviews. In addition, observation and studies were also conducted using a phone camera as videography and photography techniques.

Inspiration from the Past

Chanakya's Chant (Sanghi, 2010) gives a clear instance that during the 3rd century BCE scroll performers existed in the Indian subcontinent. They used to entertain the then folk while simultaneously playing the role of a spying agent like Nipunaka. They had enjoyed the freedom to enter the Ander Mahal (inside the palaces or aristocratic houses) to perform. Knowing the chronological tradition as well as gaining fame as skill-oriented artisan scroll narrators, they enjoyed this opportunity. Later, a few of them contributed skills to strengthen the nuances of Buddhist manuscript painting. Out of which, a vibrant specimen of the traditional Buddhist palm-leaf manuscript illustration was the most common factor during the 7th-8th centuries AD. One of which is currently housed in the Bodleian Library in Oxford, England, and can be seen. It was illustrated during the reign of the Palas by skilled artists who aimed to capture the ideal style of the Pala. This is the eight-thousand-line illustrated manuscript of the Astasahasrika Prajnaparamita Sutra (Mall, 2005). Often known as the perfection of wisdom. This manuscript has approximately six pages of illustrations, each of which paints the upper and bottom covers of a wooden book. Later-stage Pala manuscripts gave inspiration to rural folk painters. One can see the Pala manuscript illustration depicting a front view of the bodily gestures but with facial drawing and expression, always in profile or three-quarter mode. A single difference could be found, i.e., Pala manuscript artists used to write script or text inside the painting, but Patua painters or scroll narrators did not.

Defining the Scroll Narrative Panels

Performances occur given that stories are delivered throughout time (diachronic) and visuals are viewed all at once (synchronic). Scroll images or panels do not make sense for conveying stories. Different cultures have created unique methods for identifying narrative action from images, despite the fact that all narrative art shares a few common characteristics. There was hardly a cohesive civilization before the emergence of style. Picture panels for documentation started to be organized with scheduled outlines as literacy growth started in various parts of the world. These outlines, which functioned similarly to lines on a page, helped define the narrative's direction. With the help of Buddhists, the scroll story tradition persisted on its own. In addition, it has dealt with various art trends and stylistic strategies in far greater detail. Following the destruction of Buddhist monasteries by Bakhtiyar Khilji, a Muslim invader (Mukherjee, 2023), in the first part of the 13th century, both Pala art and miniature painting abruptly came to an end.

Entrepreneurial Activity

Gradually, to popularize Patachitra in the international market and to create a substantial contribution to the exports of the country, the role of entrepreneurs is remarkable. The present study focuses on the role of a few women entrepreneurs in promoting these creative handicrafts. Especially "Patachitra"; they are responsible for the commercialization and globalization of the arts, creating opportunities for income generation, direct and indirect employment of lakhs of artisans, and also contributing to the total upliftment of the socioeconomic condition of the artisans.

According to UNESCO, cultural and creative industries are very important and useful tools for promoting sustainable development. Accordingly, the cultural variety of India has helped to ad-

vance sustainable development objectives. Due to geopolitical differences, the nation has given rise to various traditional art styles. One can see that Native Americans started employing creativity as a form of expression because of their origins and the expansion of their communities. Their daily activities, religious convictions, and customs were all reflected in their art. The technique and expertise were handed down through the generations.

While examining Indian folk and traditional art, it becomes clear that these practices are deeply rooted in ancient, hereditary lineages. Over time, they have grown economically significant, serving as powerful expressions of the region's cultural heritage and identity. Indian scroll narrative traditions, along with other forms of traditional art, once received considerable patronage from both the Western world and indigenous monarchs; however, this support gradually diminished. With the advent of modernity and its rapidly evolving artistic alternatives, many traditional forms struggled to retain visibility. Consequently, the unique value and cultural significance of these artists and their work were recognized only much later. Nevertheless, their creative skills ultimately provided sustained livelihoods, new employment avenues, and a pathway to both national and international recognition.

Survey in Naya Village

Studies show that India's creative economy is worth more than \$36.2 billion. (drishtias.com, 2023) This demonstrates how the global market perceives Indian traditional and folk art. India's creative talent benefits the export industry as well. By 2024, India will have reached a high degree of digitalization. To fulfill these new expectations, traditional craftsmen have blended ingenuity and modern media.

Among all of India's arts and crafts, Patachitra from Bengal stands out for its originality, creative motifs, and portrayals of simple subjects—the majority of which are legendary. Previously, this art was only well-known in the surrounding area and was exclusively used to depict religious and mythical topics. Because modern scrolls with contemporary themes have already become popular throughout the world due to gimmicks and commercialization, art enthusiasts find them fascinating. Presently, 48 percent of Patuas are women painters, or women Patuas. At Naya village and the surrounding areas, a study on "Patachitra and its potential in the world market through women entrepreneurs" is now being done.

Fifteen female entrepreneurs were surveyed and conducted an in-person semi-structured interview in order to collect field data; nevertheless, it should be noted that all entrepreneurs are not Patuas due to factors such as socioeconomic position, marketing strategies, and ability to create markets or jobs. It has been discovered that business owners are just putting forth effort for Patuas' improvement, and 100 percent are not willingly committed to the advancement of scroll painters or Patua (Bera, 2024). The overall outcomes demonstrate the importance of women entrepreneurs for both the general betterment of the socioeconomic conditions of the artisans and the worldwide promotion of this distinctive art form.

Table: Patua Population/ Monthly Income and Literacy rate in Naya Village:

S. No.	Patua/Chitrakar Male	Non Patua Male	Patua Monthly Income, Male/Painting Scroll/attending workshop	Non Patua Monthly income, Male/Dedicated in Cultivation/Masson work/Labour/ Tea Stall	Average Monthly Income of Male
1.	250	30	Rs. 60,000	Rs. 40,000	50,000

S. No.	Patua/Chitrakar Female	Non Patua Female	Patua Monthly Income, Female/ Painting Scroll/attending workshop	Non Patua Monthly income, Female/ Assisting in Cultivation/ Household work	Average Monthly Income of Female
1.	200	15	Rs. 45,000	Rs.30,000	Rs. 37,500

S. No.	Patua/Chitrakar Male Education (10th Class)	Patua/Chitrakar Male Education (12th Class)	Patua Graduated	Patua Post-Graduated	Average Literacy of Patuas (Male)
1	8 Boys	6	0	0	7

S. No.	Patua/Chitrakar Female Education (10th Class)	Patua/Chitrakar Female Education (12th Class)	Patua Graduated	Patua Post-Graduated	Average Education of Patuas (Female) Average Educated of Girls
1	6	4	0	0	5

S. No.	Non Patua/Chitrakar Male Education (10th Class)	Patua/Chitrakar Male Education (12th Class)	Non Patua Graduated	Non Patua Post-Graduated	Average Education of Non Patuas (Male) Average Educated of Boys
1	3 Boys	1 Boy	0	0	2 Boys

S. No.	Non Patua/Chitrakar female Education (10th Class)	Patua/Chitrakar Female Education (12th Class)	Non Patua Graduated	Non Patua Post-Graduated	Average Education of Non Patuas (Female) Average Educated of Girls
1	2 Girls	0	0	0	1 Girl

Village Naya, total population: 495

Village Naya, total Literate Persons (Male and Female):19

Average Monthly Income of Adult Males and Females in Naya: 43,750

Bridging Tradition and Innovation through Art-Based Entrepreneurship

To create a sensation among students' educational institutions, have a unique opportunity to foster creativity and innovation through entrepreneurship by encouraging students, artists, or craftspeople to take on entrepreneurial projects. This is primarily done by holding folk art workshops with contemporary art college students in the area of art entrepreneurship. Assignments with a specific goal in mind can increase skill proficiency and increase interest in Patuas' employability; this kind of art project can support revenue growth (Gawer and Casumano, 2014). The dedication of artists to their work despite their poor earnings and uncertain financial futures defies the conventional explanations offered by scholars and management for their motivations. (Susan Baines & Jane Wheelock, 2003).

Art and creativity have developed as a human resource spring; undoubtedly, entrepreneurship is growing, which is a dynamic process of creation, change, and vision to give strength to this artist stream. It entails devoting a great deal of time and energy to formulating and implementing original ideas and creative solutions. (Olorundare and Kayode, 2014). The qualities of entrepreneurship policies include the capacity of Patachitra makers or Patuas teams to create profitable ventures, the growth of innovative skills to obtain required resources, the readiness to take measured risks with regard to time, equity, or career, and the principles of developing a solid business plan. Perceiving opportunity where others see chaos, contradiction, and uncertainty is a critical objective of entrepreneurship-driven policy (Kuratko & Hodgetts, 2004).

The aim of arts entrepreneurship as a discipline is to prepare students to shape the future of their own creations. Thus, three factors are connected to the educational focus of arts entrepreneurship: broad objectives. The primary goal, which is more broadly related to entrepreneurship education, is concentrated on the acquisition of information and abilities necessary for the establishment of new ventures and business oversight. (Benzenberg and Tuominiemi, 2021). These are expected to promote economic growth and the establishment of new businesses in the long run. Taking risks, pushing the threshold of safety, and perseverance are other qualities. Other characteristics of entrepreneurs include seeking out opportunities, taking measured risks above and beyond safety, and being persistent enough to see an idea through to completion (Kuratko, 2005).

Findings and Discussion

According to the Naya Village survey, tradition, women's empowerment, and art-based entrepreneurship are closely intertwined (Jain, 2012). The research indicates that Patachitra continues to be a thriving cultural practice, yet its sustainability increasingly depends on innovation and entrepreneurial participation (Basu, 2020). Women Patuas—constituting nearly 48% of the artisan community and earning an average monthly income of ₹45,000—are emerging as significant contributors to both artistic production and economic development. However, the fact that most artisans do not complete higher secondary education limits their access to wider markets and institutional support. The findings further suggest that although women entrepreneurs play a crucial role in promoting Patachitra globally, their engagement is often driven more by livelihood needs than by a deliberate intention to preserve cultural heritage. When market linkages and training opportunities are made available, the economic potential of creative industries becomes evident through the income disparity between Patua and non-Patua households (Dasgupta, 2010). Integrating Patachitra into textiles and home décor highlights the effective merging of tradition and innovation. The survey

further underscores the urgent need for structured educational and entrepreneurial programmes to equip artisans with digital skills, marketing knowledge, and creative autonomy. Overall, the Naya Village findings illustrate that within India's creative economy, empowering women through art-based entrepreneurship can drive socioeconomic progress while simultaneously strengthening cultural sustainability.

Conclusion

Academics observe that art and business have a sour connection, which clouds our perception of how artists support themselves (Baines & Wheelock, 2003; Beckert & Rössel, 2013). (Glenn Bach, Examining Educator Conceptions of Post-secondary Studio-Based Arts Entrepreneurship, 2017). Even though practitioners are starting to develop a body of pedagogical goals and integrated programmes or even full degrees in arts entrepreneurship are starting to emerge, there is still a need to create instructional materials and course content that are relevant to the needs and orientations of creative professionals. Few institutions have already incorporated such a kind of course in their curriculum. The majority of the entrepreneurial content accessible to student artists, especially in the pattern of European setting, is heavily taken from business schools and places more emphasis on managing cultural institutions than compared to individual business (Essig, 2017). This appropriation, which may come from current arts management programmes or traditional entrepreneurial courses, may not adequately convey the drive, attitudes, and requirements of the apprentice artist (Roberts, 2012). As to maintain nice entrepreneurial activity, for the sake of their livelihood, Patuas are currently altering the scroll surface, and their tests are constantly ongoing. They carried with them fresh concepts for incorporating their artwork into daily life and every home. As a surface with scroll motifs on dupattas, salwar kameez, tea shirts, umbrellas, and winnowing trays. Simultaneously, create scroll motifs on hand fans (made from bamboo sticks or palm leaves), ceramic pots, huge vases, leather purses, and earthen pitchers.

References

1. Kuratko, Donald F. and Richard M. Hodgetts. (2004). *Entrepreneurship: Theory, Process, Practice*. Thomson/South-Western, Business & Economics. ISBN No. 9780324258264 https://books.google.co.in/books/about/Entrepreneurship.html?id=10C8QgAACAAJ&redir_esc=y
2. Baine, Susan and Jane Wheelock. (2003). *Creative Livelihoods: The Economic Survival of Visual Artists in the North England*. <https://www.researchgate.net/publication/265261251>. Pp.105-117.
3. Gawer, Annabelle and Michael A. Cusumano. (2014). *Industry Platforms and Ecosystem Innovation*. <https://www.researchgate.net/publication/261330796>. PP.417-433.
4. Shaw, Miranda, *Buddhist Goddesses of India*. Princeton, N.J.: Princeton University Press, 2006.
5. Benzenberg, Scott and Kaisu Tuominiemi (2021). *Entrepreneurial Pathways in Art. An Introductory Course for Undergraduate Students in Arts Entrepreneurship*. *Artivate: A Journal of Entrepreneurship in the Art*, Vol. 10, No.1, Spring 2021. PP.1-16. <https://artivate.org/index.php/artivate/article/view/106/108>
6. Deka, J. J., & Boro, A. T. (2022). Charyapads as the oldest written specimen of Assamese literature. *International Journal of Health Sciences*, 6 (S1), 7028- 7034. <https://doi.org/10.53730/ijhs.v6nS1.6513>
7. Krishnamoorthy, K. (2017). *Banabhatta's Harshachirata*. Sahitya Akademi. New Delhi.

8. Deshpande, R.R. (1948). Vishakhadatta's Mudrarakshasa. The Popular Book Store.
9. Chatterjee, Suniti Kumar. (2007). The Cultural Heritage Of India, Vol. V: Languages And Literatures. Ramakrishna Mission Institute of Culture, Golpark. ISBN No. 978-8185843063.
10. Bose, Ratnaboli. "Patachitra." Daricha Foundation-2023.
11. Dutt, Gurusaday. (1990). Folk Arts and Crafts of Bengal 13 Seagull Books, in 1990. Dutt, Gurusaday. Gurusaday Dutt: Folk Arts and Crafts of Bengal 14 Bose, Ratnaboli. "Patachitra." Daricha Foundation. 15
12. Sarao, Karam Tej. (2017) Samyutta Nikāya. Research Gate. https://www.researchgate.net/publication/315862018_Samyutta_Nikaya
13. Maitra Bajpai, (2024). Intangible Heritage Transformations- Patachitra of Bengal exploring Modern New Media. International Journal of History and Cultural Studies (IJHCS).
14. Majumdar, Soumik Nandy. (2012). Early Buddhist Art: Bharhut, Sanchi & Amaravati Stupa. Digimat.in. NPTEL. online Lecture. <http://acl.digimat.in/nptel/courses/video/109104102/lec8.pdf>
15. Mall, Linnart. (2005). Studies in the Astasahasrika Prajnaparamita and other essays. Motilal Banarsidass Publishing House. ISBN NO. 9788120827479,
16. Olorundare, Adekunle Solomon and David Jimoh Kayode. (2014). Entrepreneurship Education in Nigerian Universities. Nigeria. Asia Pacific Journal of Educators and Education. University of Ilorin. Vol. 29, 155–175, 2014
17. Deshpande, R.R. (1948). Vishakhadatta's Mudrarakshasa. The Popular Book Store, Surat.
18. Bera, Sourav. (2024). Patachitra Tradition in Bengal- Evolving Trends: An Overview. Journal of Emerging Technologies and Innovative Research, 2024 JETIR March 2024. Volume 11, Issue 3. ISSN: 2349-5162. PP. 827-836
19. Kundu. Mrinmoyee (2009). Prasanga: Banglar Patachitra, LokoShruti. Lokosanakriti O Adivashi Sanaskriti. Vol. 7. Issue-2. PP. 154-160.
20. Mukherjee, Sugato. (2023) Nalanda: The university that changed the world. bbc.com. <https://www.bbc.com/travel/article/20230222-nalanda-the-university-that-changed-the-world>. PP. 1-16
21. Drishtias, (2023). Creative Economy: Opportunities and Challenges. The Hindustan Times. DOI. 23-09-2023. Retrieved on 23-06-2024. <https://www.drishtias.com/>
22. Shastri, H.P. (1916). Bouddha Gan O Doha (Charyacharya-vinishchaya / Charyapada). Bangiya Sahitya Parishad (Calcutta) — the manuscript edition in which Haraprasad Shastri edited/published the Charyapada after its Nepal discovery.
23. Sarkar, S. K. (2024). Patuas: A saga of storytelling community of India. Varanasi: Bharati Prakashan. ISBN No. 978-93-91297-83-1
24. Shastri, H. P. (1916). Charyacharyavinischaya (Charyapada). Calcutta: Bangiya Sahitya Parishad.

25. Kramrisch, S. (1983). *The art of India: Traditions of Indian sculpture, painting, and architecture*. London: Phaidon Press.
26. Pal, P. (1997). *Indian painting: The lesser-known traditions*. Los Angeles: Marg Publications.
27. Guha-Thakurta, T. (1992). *The making of a new 'Indian' art: Artists, aesthetics and nationalism in Bengal, c.1850–1920*. Cambridge: Cambridge University Press.
28. Jain, J. (2012). *Handmade in India: Crafts of India*. Mapin Publishing.
29. Basu, K. (2020). *Folk Arts of Bengal: Traditions and Transformations*. Niyogi Books.
30. Basu, S. (2008). Religious revivalism as nationalist discourse: Swami Vivekananda and new Hinduism in nineteenth-century Bengal. In S. Sarkar & T. Sarkar (Eds.), *Women and social reform in modern India: A reader* (pp. 267–290). Indiana University Press.
31. DasGupta, S. (2005). *Re-reading the Mother: Essays on Indian Women and Literature*. Rawat Publications.
32. Hauser, A. (2002). *The social history of art: Volume 4, Naturalism, Impressionism, The Film Age*. Routledge.
33. Dasgupta, S. (2010). Gendered terrains of creativity and cultural labour. In S. Dasgupta & M. Banerjee (Eds.), *Voice and memory: Reflections on gender and culture* (pp. 33–52). Kolkata: Stree.
34. Banerjee, S. (2019). Women, work and folk traditions: A study of Patua art in West Bengal. *Journal of Rural and Social Development*, 11(2), 45–58.
35. Ghosh, A. (2021). Craft livelihoods and innovation: Contemporary practices of Patachitra artists in Bengal. *South Asian Journal of Cultural Studies*, 8(1), 72–89.