

ಪುನಶ್ಚೇತನ Punashchetana

ಪುನಶ್ಚೇತನ 2020

Puppets & Control Systems



Proceedings of the Conference and Puppet Performance Highlights

DHAATU INTERNATIONAL PUPPET FESTIVAL | JAN 3, 4 & 5, 2020

DHAATU INTERNATIONAL PUPPET FESTIVAL 2020

In Association With



Ministry of Culture,
Govt. of India



Dept. of Kannada & Culture
Govt. of Karnataka



Dept. of Tourism
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DHAATU INTERNATIONAL
PUPPET FESTIVAL 2020

BENGALURU, INDIA

JAN 3, 4 & 5



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Puppets & Control Systems

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Puppet Performance Highlights

CHIEF GUEST



Hon'ble Minister, R. Ashoka,

Revenue Minister in Government of Karnataka excluding Muzrai.

The political career of Sri R Ashoka has always remained in the limelight and has steadily moved upwards, having held various positions in the BJP Government of Karnataka.

In 2008, he became the Minister of Health and family welfare in the Bharatiya Janata Party-Janata Dal (Secular) (BJP-JD(S)) coalition government - implementing novel schemes and also streamlined the administration of the department. As Minister of Transport in the Yeddyurappa Government from 2008 onwards, he was instrumental in modernizing the department and also using innovative hi-tech methods to automate the working of the department.

When Jagadish Shettar became Chief Minister

in June 2012, Sri Ashoka was appointed as one of the two Deputy chief ministers and entrusted with the ministries of Home and Transport in the Government of Karnataka.

Sri Ashoka is regarded as one of the most influential leaders of the BJP in Bangalore city and has steered the party to historic victories in the 2010 and 2015 BBMP elections.

Sri R. Ashoka represents the constituency of Padmanabhanagar and earlier Uttarahalli and has been continuously re-elected since 1997.

MESSAGE

Sri R. R. Jannu, IAS

Secretary to Govt. Dept. of Kannada & Culture, GoK

ಆರ್.ಆರ್. ಜನ್ನು, ಭಾ.ಆ.ಸೇ.
ಸರ್ಕಾರದ ಕಾರ್ಯದರ್ಶಿ
ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ

R.R. Jannu, I.A.S
Secretary to Government
Department of Kannada & Culture




ಕರ್ನಾಟಕ ಸರ್ಕಾರ

ಕರ್ನಾಟಕ ಸರ್ಕಾರದ ಸಚಿವಾಲಯ
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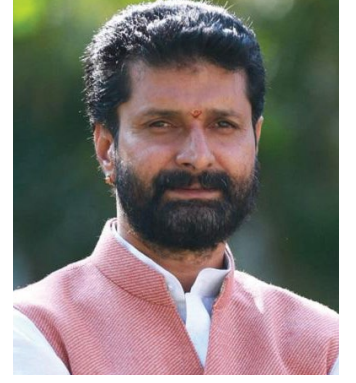
ದಿನಾಂಕ:01-01-2020

ಸಂದೇಶ

ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ ಧಾತು ಅಂತರಾಷ್ಟ್ರೀಯ ಬೊಂಬೆಯಾಟ ಉತ್ಸವಕ್ಕೆ ಮತ್ತು ಅದರಲ್ಲಿ ಪಾಲ್ಗೊಳ್ಳುವ ಎಲ್ಲಾ ಕಲಾವಿದರಿಗೆ ಶುಭ ಹಾರೈಸುತ್ತೆ


ಶ್ರೀ. ಆರ್.ಆರ್.ಜನ್ನು, ಜಿ.ಎ.ಎಸ್
ಕಾರ್ಯದರ್ಶಿ, ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ

BEST WISHES



Shri C.T. RAVI

Hon'ble Minister, Gov. of Karnataka, Departments of - Tourism, Kannada & Culture and Sugar

Sri CT Ravi, Honourable Minister for Kannada and Culture, and Tourism, and Sugar Departments is a key Cabinet Minister in the BJP Government Led by Chief Minister Sri B.S. Yediyurappa.

Elected continuously to the Karnataka Legislative Assembly since 2004, he has arisen from the ranks of karyakarta to mass leader.

Previously Sri Ravi has held many posts in BJP Karnataka Unit. he was the BJP Karnataka Yuva Morcha (the party Youth Wing) President. Later, Rajnath Singh made him Special Invitee and he went on to become the State General secretary of the party. He also represented the party in press conferences being the Youth face of the Bharathiya Janata Party in Karnataka.

In 2012 he was named Higher Education Minister. In the post he dealt with Dakshina Kannada, Chikkamagaluru district education and other development projects.

He supports the traditional and heritage arts of Karnataka and wishes the Dhaatu International Puppet Festival a grand success and a great New Year 2020 for the public of Karnataka!

BEST WISHES

Sri Prahlad Singh Patel

*Hon'ble Union Minister of State (Independent Charge)
Department of Tourism and Culture, Govt. of India*



Sri Prahlad Singh Patel, the Honourable Minister of Tourism of India is a Member of Parliament from Damoh Loksabha Constituency in Madhya Pradesh. He was minister of state for coal in Third Vajpayee Ministry. He was first elected to 9th Lok Sabha in 1989 and again re-elected to 11th Lok Sabha in 1996 (2nd term), 13th Lok Sabha in 1999 (3rd term), 16th Lok Sabha in 2014 (4th term). He was born in Narsinghpur and is an advocate by profession.

Sri Prahlad Singh Patel was elected as BJP MP for first time from Madhyapradesh constituency, In May 2019, Patel became the Minister of State (Independent Charge) for Culture and Tourism. He is a strong promoter of arts and culture and is spearheading a futuristic plan to take India's

cultural tourism to the next level by creating state of art culture tourism infrastructure across India.

He sends his best wishes for the Dhaatu International Puppet Festival and wishes the art loving people of Bangalore a Happy and Prosperous New Year 2020!

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Dhaatu congratulates Founder-director Smt. Anupama Hoskere
for being awarded the Central Sangeet Natak Akademi Award
2018 for her invaluable contribution to puppetry

A Note from the Festival Director

Smt. Anupama Hoskere,
Director, Dhaatu International Puppet Festival 2020

Dhaatu International Puppet Festival 2020 – Puppets and Control Systems aims has brought in many kinds of string puppet performers of India as well as some other parts of the world. The puppeteers from Orissa , the team of Maguni Charan Das, still have the bamboo stage being built up. The Krishna Leela being played by them is something we look forward to. We have octogenarian puppeteers travelling all the way to play the rod puppets. This is a show which will be a precious treat. The Ranibennur puppeteers from Karnataka have puppets which are over a hundred years old. WE see controls of both rod and string in their female puppets which are used alternately. The concept of conversation between the percussionist and the jester, Vidushaka is maintained till date. The many string puppets of Myanmar being played by Ma Ma Naing will be dancing to win the hearts of Bengalurians. The Manipur puppets of Basant Sharma ill be coming all adorned to present Ras Leela and a Kalinga Mardhana episodes. The exquisite shadow puppets of Anjaneyulu and his son Hanumanthu of AnanthpurTelangana will showcase Sundara

Kanda. The UV light rod puppets Gujarath will be telling the story of Swamy Vivekananda. We eagerly await Reda Kale Hassan and his troupes Arabian Nights and the dances. Young Renjini will be doing Nokkuvidya Pavakali, with the puppets balanced on her upper lip and playing with strings.

Students of Dhaatu Puppet Pathashala will be presenting a shadow performance from the Pan- chatantra and one string puppet show from the Bhagavatha.

Dhaatu Puppet Theater will be presenting its first performance which is Harishchandra and its latest Malavikagnimitram. Malavikagnimitram has toured 20 cities in the US and retured winning the hearts of one and all.

Dhaatu International Puppet Festival has been countinuously working to bring joy to the audiences in Bengaluru. This years line up we hope will treat one and all. Dhaatu International Puppet Festival wishes all a very happy new year.



EDITORIAL



Vidyashankar Hoskere

Founder Director, Dhaatu International Puppet Festival

The 2020 edition of the Dhaatu International Puppet Festival welcomes puppetry teams from many states of India and from foreign countries like Myanmar, Italy and Egypt. The conference organized by Dhaatu on the first day of the Festival, discusses primarily the aspect of puppet controls and the variations as practiced in different parts of India and in the home countries of the presenters.

Puppetry is a composite art and it brings together various arts such as music, dance and theater. Additionally puppets are of various types such as string, rod, shadow, glove and so on. Each of these styles brings its own history for the manner of animation, control and theatrical expression of these puppets. The conference brings together various puppeteers with their demonstration of puppet controls to a common educational platform.

Dhaatu continues to strive to educate young puppeteers as well as inform the millennial cul-

tural audiences of the finer aspects of puppetry and aesthetic and exalted theater. This conference is another step in a series of effort in that direction.

This document also contains information of the puppet performances of the Dhaatu International Puppet Festival of 2020. We hope this compilation proves to be a useful addition to the library of the many students of the arts that are drawn to puppetry.

Wishing everyone a very happy and wonderful New Year 2020!

A handwritten signature in black ink, reading "Vidyashankar Hoskere".

(VIDYASHANKAR HOSKERE)
Conference Chairperson and Editor



DHAATU INTERNATIONAL PUPPET FESTIVAL 2020

ಧಾತು ಅಂತಾರಾಷ್ಟ್ರೀಯ ಬೊಂಬೆಯಾಟ ಉತ್ಸವ

CONFERENCE "Puppets & Control systems"

JAN 3RD | 09:00 AM - 12:30 PM

Venue: Dhaatu Puppet Theater, BSK II Stage



Chief Guests

Dr. T.B. Sorabakkanavar

Chairperson, Karnataka Bayalata Akademi

Sri M. Ranganatha Rao

Senior Puppeteer of Karnataka



ALL ARE WELCOME

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CONFERENCE
“Puppets & Control systems”

TIME	SPEAKER
09:30	Lighting of the Lamp & Welcome Address
09:45	Control of Rod Puppets of Karnataka Sri Dattatreya Aralikatte, Bengaluru
10:10	Controls in Italian Puppetry Mr. Giancarlo Casati, Italy
10:30	Coffee Break
10:45	Control systems of Myanmar Puppetry Ms. Ma Ma Naing, Mandalay, Myanmar
11:10	Control systems of Yakshagana Puppetry Sri Ramesh Kasargod, Kasargod
11:35	Control systems of Egyptian Puppetry Mr. Reda Hassanin, Cairo, Egypt
12:00	Puppet Ccontrols for Dancing Divya Hoskere, Bengaluru
12:25	Controls of Bhagavata style puppets of Karnataka Smt. Anupama Hoskere, Bengaluru
12:30	Editor Speaks - Sri Vidyashankar Hoskere



Control of Rod Puppets of Karnataka

Sri Dattatreya Aralikatte

ಪೀಠಿಕೆ:- ಭಾರತ ಬೊಂಬೆಯಾಟದ ತವರೂರು ಎಂಬುದನ್ನು ಪ್ರಪಂಚದ ಎಲ್ಲ ವಿದ್ವಾಂಸರು ಒಪ್ಪುತ್ತಾರೆ. ಈ ಬೊಂಬೆಯಾಟ ವೇದಗಳ ಕಾಲದಲ್ಲೂ ಪ್ರಚಲಿತದಲ್ಲಿದ್ದು ಜನ ಮನ್ನಣೆಯನ್ನುಗಳಿಸಿದ್ದಿತು. ಪ್ರಾಚೀನ ನಾಗರಿಕತೆಗಳಾದ ಸಿಂಧೂ, ಹರಪ್ಪಾ, ಮಹೆಂಜೊದಾರೋ, ಸರಸ್ವತೀ ನದೀ ನಾಗರಿಕತೆಗಳಲ್ಲಿ ಇಂದಿಗೂ ಬೊಂಬೆಯಾಟದ ಅವಶೇಷಗಳಿವೆ. ರಾಮಾಯಣ, ಮಹಾಭಾರತಗಳಲ್ಲಿ ಸಹಾ ಬೊಂಬೆಯಾಟದ ಜಾಡನ್ನು ಕಾಣಬಹುದು. ದಾಸರ ಕೃತಿಗಳಲ್ಲಿ ವಚನ ಸಾಹಿತ್ಯದಲ್ಲಿ, ಪುರಾಣ ಪುಣ್ಯ ಕಥೆಗಳಲ್ಲಿ ನಾವು ಬೊಂಬೆಯಾಟದ ಉಲ್ಲೇಖಗಳನ್ನು ಕಾಣಬಹುದು.

ಮಾನವನಷ್ಟೇ ಪುರಾತನವಾದುದು ಬೊಂಬೆಯ ಚರಿತ್ರೆ. ನಾಟಕದಲ್ಲಿ ಬರುವ 'ಸೂತ್ರಧಾರ' ಕಲ್ಪನೆ ಬೊಂಬೆಯಾಟದ ಕೊಡುಗೆ. ಏಕೆಂದರೆ ಬೊಂಬೆಯ ಸೂತ್ರದಿಂದ ಹಿಡಿದು ಅಲಂಕಾರ, ಬಣ್ಣ, ಬಟ್ಟೆ ಉಡುಗೆ-ತೊಡುಗೆಗಳು, ಸಂಗೀತ, ಸಂಭಾಷಣೆ, ಸಂಗೀತ ಇತ್ಯಾದಿ ಸಕಲ ಸಂಗತಿಗಳೂ ಸೂತ್ರಧಾರನ ಹಿಡಿತದಲ್ಲಿರುತ್ತವೆ. ಅಂತೆಯೇ ನಾಟಕದ ಸರ್ವಾಂಗಗಳೂ ನಿರ್ದೇಶಕನಲ್ಲಿರುವುದರಿಂದ ಆತನೇ ಸೂತ್ರಧಾರಿ. ಹಾಗೇ ನಮ್ಮ ಆಗುಹೋಗುಗಳು, ಭೂತ, ಭವಿಷ್ಯತ್, ವರ್ತಮಾನಗಳು ಭಗವಂತನ ಕೈಯಲ್ಲಿರುವುದರಿಂದ ಆತನೇ ಜಗನ್ನಾಟಕ ಸೂತ್ರಧಾರಿ.

ಪ್ರಾಚೀನತೆ:- ಅಗ್ಗಳದೇವನ ಚಂದ್ರ ಪ್ರಭಾ ಪುರಾಣದಲ್ಲಿ (ಬಿತ್ತರದಿಂ ಜಲ ಯಂತ್ರಮನೊತ್ತುವ ಕಾಂತಾಳಿ ಪುತ್ರಿಕಾ ಸಂತತಿಯುಂ), ಕನಕದಾಸರ "ಬೊಂಬೆಯಾಟವನಾಡಿಸಿದೆ ಈ ಮಹಾಭಾರತದ ಬೊಂಬೆಯಾಟ" ಎಂಬ ರಚನೆಯಲ್ಲಿ, "ನಿನ್ನ ಕುಣಿಕೆಯಲ್ಲಿಹುದು ಪಾಂಡವರ ಜೀವಿತವು" ಎಂಬ ಕುಮಾರ ವ್ಯಾಸನ ಉಕ್ತಿಯಲ್ಲಿ, "ಡಿಂಬದೊಳು ಪ್ರಾಣವಿರಲು ಇಂಬ ಸೂತ್ರ ಗೊಂಬೆಯಂತೆ" ಎಂಬ ಮಾತುಗಳಲ್ಲಿ, ರತ್ನಾಕರ ವರ್ಣಿಯ ಭರತೇಶ ವೈಭವ, 1470-1521ರ ವಿಜಯ ನಗರ ಶಾಸನಗಳು ಬೊಂಬೆಯಾಟಕ್ಕೆ ಇದ್ದ ಮಹತ್ವ ಹಾಗೂ ಜನಪ್ರಿಯತೆಯನ್ನು ತೋರಿಸುತ್ತವೆ. ಇಂದಿಗೂ ಅನಂತ

ಪುರಂ ಜಿಲ್ಲೆಯಲ್ಲಿರುವ ಬೊಮ್ಮಲಾಟಪಲ್ಲಿ ಇದಕ್ಕೆ ಜೀವಂತ ಉದಾಹರಣೆ.

ಪ್ರಭೇಧಗಳು:- ಬೊಂಬೆಯಾಟದಲ್ಲಿ ಪ್ರಮುಖವಾಗಿ ಐದು ಪ್ರಭೇಧಗಳಿವೆ. ಅವುಗಳೆಂದರೆ ಸೂತ್ರಗೊಂಬೆ, ಸಲಾಕಿ ಗೊಂಬೆ, ಸೂತ್ರಸಲಾಕಿ ಗೊಂಬೆ, ತೊಗಲು (ಚರ್ಮ) ಗೊಂಬೆ, ಹಾಗೂ ಕೈಗೊಂಬೆ (ಗ್ಲಾಪಪೆಟ್). ಸೂತ್ರ ಬೊಂಬೆಗಳು ಹೆಸರೇ ಹೇಳುವಂತೆ ಸೂತ್ರ- ದಾರಗಳಿಂದ ಆಡಿಸುವ ಬೊಂಬೆಗಳು. ಸಲಾಕಿಬೊಂಬೆಗಳು ಬಿದಿರಿನ ಕಡ್ಡಿ ಅಥವಾ ತೆಳುವಾದ ಕಬ್ಬಿಣದ ಸಲಾಕಿಗಳಿಂದ ಆಡಿಸಲ್ಪಡುವ ಪ್ರಕಾರ. ತೊಗಲು ಎಂದರೆ ಚರ್ಮ. ಚರ್ಮದ ಹಾಳೆಗಳಿಂದ ಮಾಡಿದ, ಕೊರೆದ ಬೊಂಬೆಗಳು. ಇವು ಇಂದಿನ ಸಿನಿಮಾಗಳಿಗೆ ಮೂಲ ಪ್ರೇರಣೆಯಾಗಿವೆ. ಕೈಗೊಂಬೆಗಳು ಆಧುನಿಕ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯ ಪ್ರಭಾವಿ ಮಾಧ್ಯಮವಾಗಿದ್ದು ಪಾಠೋಪಕರಣಗಳಾಗಿವೆ.

ಪರಿಚಯ:- ಸೂತ್ರ ಸಲಾಕಿ ಗೊಂಬೆಯಾಟ ಭಾರತೀಯ ಜ್ಞಾನ ವಿಜ್ಞಾನಕ್ಕೂ, ತತ್ವ ಸಿದ್ಧಾಂತಗಳಿಗೂ, ನಾಟ್ಯ-ಶಿಲ್ಪ-ಸಂಗೀತ ಶಾಸ್ತ್ರಗಳಿಗೂ ಸಂಬಂಧವನ್ನು ಹೊಂದಿದೆ. ಆದ್ದರಿಂದ ನಮ್ಮ ಜೀವನದ ಅಂತರಂಗದ ವಿಮರ್ಶೆಗೆ ಇದು ದಾರಿದೀಪ, ಸಹಕಾರಿ, ಬುದ್ಧಿ ಪ್ರಚೋದಕ. ಇಂಥ ಬೊಂಬೆಗಳನ್ನು ಆಡಿಸಬೇಕಾದರೆ ಸಾಹಿತ್ಯ, ಸಂಗೀತ, ನೃತ್ಯಗಳ ಪರಿಚಯ ಅಗತ್ಯವಾಗಿರುತ್ತದೆ. ಬೊಂಬೆಯಾಟದಲ್ಲಿ ಸಾಹಿತ್ಯ-ಸಂಗೀತಗಳ ಪ್ರಭಾವ ಸಾಕಷ್ಟಿದೆ. ಅರ್ಥಾನ್ವಯ, ಮಧ್ಯಮಾವತಿ, ಭೂಪಾಲಿ ಮೊದಲಾದ ರಾಗಗಳ ಛಾಯೆಯನ್ನು ಬಳಸಿಕೊಂಡ ರಚನೆಗಳು, ಜಾನಪದ ಶೈಲಿ, ಲಲಿತ ಭಾಷೆಯಲ್ಲಿರುವುದರಿಂದ ಜನರಿಗೆ ಹೆಚ್ಚು ಹತ್ತಿರವಾಗಿದೆ. ನವರಸಗಳನ್ನು ಕಲಾರಾಧಕರಿಗೆ, ಸಹೃದಯರಿಗೆ, ಸಾಧಕರಿಗೆ ತಲುಪಿಸುವಲ್ಲಿ ನಮ್ಮ ಯಕ್ಷಗಾನದ ಮಟ್ಟಗಳು, ತ್ರಿಪುಡೆಗಳು ಬಹುಪರಿಣಾಮಕಾರಿಯಾಗಿವೆ.

ಆಡುಭಾಷೆಯ ಸಂಭಾಷಣೆ ಸಭಿಕರ ಮನದಲ್ಲಿ ಮುದ್ರೆಯೊತ್ತುತ್ತವೆ. ಮುದ್ರಿಕಾ ಸಂಪ್ರದಾಯದ ಬೊಂಬೆಗಳನ್ನು ಅವಲೋಕಿಸಿದರೆ ಅವು ಪ್ರಾಚೀನ ಭಾರತೀಯ ಋಷಿಗಳ ಪರಂಪರೆಯ ಜೀವನ ದರ್ಶನ ಮಾಡಿಸುತ್ತವೆ. “ಮುದ್ರಿಕಾ” ಎನ್ನುವ ಪದಕ್ಕೆ ನಾಟ್ಯಶಾಸ್ತ್ರದಲ್ಲಿ ಬಹುಮುಖ್ಯವಾದ ಅರ್ಥವಿದೆ. ಮುದ್ರಾ ಎಂಬ ಶಬ್ದದಿಂದ “ಮುದ್ರಿಕಾ” ಎಂಬ ಪದ ಬಂದಿದೆ. ಸೂಕ್ಷ್ಮವಾಗಿ ಹೇಳುವುದಾದರೆ ತೋರ್ಟೆರಳು, ಹೆಬ್ಬೆರಳು ಒಂದನ್ನೊಂದು ಸೇರಿದಾಗ ಒಂದು ಮುದ್ರೆ ಏರ್ಪಡುತ್ತದೆ. ಇಲ್ಲಿ ಹೆಬ್ಬೆರಳು ದೇವಸ್ಥಾನವಾದರೆ ತೋರುಬೆರಳು ಜೀವಸ್ಥಾನ. ಇದರ ಅರ್ಥ ಏನೆಂದರೆ “ಈ ಜನ್ಮದಲ್ಲಿಯೇ ಭಗವಂತನನ್ನು ನೋಡಬೇಕೆಂಬ ಉತ್ಕಟವಾದ ಆಸೆ, ಸಂಕಲ್ಪಗಳಿದ್ದು ಪ್ರಯತ್ನಿಸಿದರೆ ಖಂಡಿತ ಸಾಕ್ಷಾತ್ಕಾರ ಮಾಡಿಕೊಳ್ಳಬಹುದು” ಎಂದಾಗಿದೆ. ಬೊಂಬೆಗಳು ಹೇಗೆ ಸೂತ್ರಧಾರನ ಕೈಯಲ್ಲಿ

ಸಾಕ್ಷಾತ್ಕಾರ ಮಾಡಿಕೊಳ್ಳಬಹುದು” ಎಂದಾಗಿದೆ. ಬೊಂಬೆಗಳು ಹೇಗೆ ಸೂತ್ರಧಾರನ ಕೈಯಲ್ಲಿ ಆಡುತ್ತವೆಯೋ ಹಾಗೇ ನಾವೂ ಭಗವಂತನೆಂಬ ಸೂತ್ರಧಾರನ ಕೈಯಲ್ಲಿ ಆಡುವ ಬೊಂಬೆಗಳಾಗಬೇಕು. ಆಗಮಾತ್ರ ಜೀವನ ಸುಸೂತ್ರ ವಾಗಿರುತ್ತದೆ. “ಬೊಂಬೆಗಳು ಸೂತ್ರಧಾರನಿಗೆ ಆನಿಸಿಕೊಂಡಂತೆ ನೀವೂ ಭಗವಂತನಿಗೆ ಆನಿಸಿಕೊಳ್ಳಿ” ಎಂಬುದಾಗಿ ಶ್ರೀ ಗುರುಭಗವಾನರು ಹೇಳಿದ್ದಾರೆ. ಅಂದರೆ ಬೊಂಬೆಗಳು ಹೇಗೆ ಸೂತ್ರಧಾರನಿಗೆ ಸಮರ್ಪಿಸಿಕೊಂಡು ಅವನಾಡಿಸಿದಂತೆ ಆಡುವವೋ, ಅಂತೆಯೇ ನಾವೂ ಜಗನ್ನಾಟಕ ಸೂತ್ರಧಾರಿಗೆ ನಮ್ಮನ್ನು ಸಮರ್ಪಿಸಿಕೊಂಡು ಅವನಾಡಿಸಿದಂತೆ ನಾವಾಡಿ ಅವನ ಪ್ರೀತಿಗಾಗಿ ಬದುಕೋಣ ಎಂದು ಅರ್ಥ. ಬೊಂಬೆಗಳಲ್ಲಿ ಇಂಚಿಂಚೂ ತಾವು ಯಾವುದನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತೇವೆ ಎಂಬುದನ್ನು ಸರಳವಾಗಿ ವಿವರಿಸುತ್ತವೆ. ಆದರೆ

ಶಾಸ್ತ್ರೀಯವಾಗಿ, ಸಾಂಪ್ರದಾಯಿಕವಾಗಿ ಮಾಡಲ್ಪಟ್ಟ ಮರದ ಬೊಂಬೆಗಳು. ಇಲ್ಲಿ ಮಾನವಾಕೃತಿಯ ಬೊಂಬೆಗಳಿಗೆ ಕಾಲಿರುವುದಿಲ್ಲ. ಶರೀರದ ತಲೆ, ಮುಂಡ, ತೋಳು, ಅಂಗೈ ಮುಂಗೈಗಳು ಪ್ರತ್ಯೇಕವಾಗಿದ್ದು, ಸೂತ್ರಗಳಿಂದ ಬಂಧಿಸಲ್ಪಡುತ್ತಿದೆ. ಇದರಿಂದ ಅಭಿನಯವನ್ನು ಚೆನ್ನಾಗಿ ಪ್ರದರ್ಶಿಸಬಹುದು. ಸೂತ್ರಧಾರರ ಕಾಲೇ ಬೊಂಬೆಗಳ ಕಾಲಾಗುತ್ತವೆ. ಕಾಲುಗಳು ಭಾವಾಭಿನಯಕ್ಕೆ ಅನುಕೂಲವಲ್ಲದ ಕಾರಣ ಕಾಲುಗಳು ಈ ಗೊಂಬೆಗಳಿಲ್ಲವೆನ್ನಬಹುದು. ಸ್ತ್ರೀರೂಪವಾಗಲೀ, ಪುರುಷರೂಪವಾಗಲಿ ಅಥವಾ ಪ್ರಾಣಿರೂಪವಾಗಲೀ, ಈ ಬೊಂಬೆಗಳ ಶಿರಸ್ಸಿನಲ್ಲಿ ಮೂರು ಹುಕ್ಕು (Hook) ಗಳನ್ನು (ಕಿವಿಯ ಹಿಂಭಾಗಗಳಲ್ಲಿ ಎರಡು ಹಾಗೂ ಹಣೆಯ ಮೇಲ್ಭಾಗದಲ್ಲಿ ಒಂದು) ಕೀಲಿಸಿ ಅದರಿಂದ ಪ್ರತ್ಯೇಕವಾದ ದಾರಗಳನ್ನು ಒಂದು ಸಿಂಬಿಗೆ ಸೇರಿಸಿ ಕಟ್ಟಲಾಗಿರುತ್ತದೆ. ಕಲಾವಿದರ ಎತ್ತರ, ಬೊಂಬೆಗಳ ಎತ್ತರಕ್ಕೆ ಹೊಂದಿಕೊಳ್ಳುವಂತೆ ಅಳತೆ ಮಾಡಿ ಸೂತ್ರವನ್ನು ಕಟ್ಟಬೇಕು. ಈ ಮೂರು ಸೂತ್ರಗಳು ತಲೆಯ ಮೇಲೆ ಕುಳಿತುಕೊಳ್ಳುವ ಸಿಂಬಿಗೆ ಸೂಕ್ತವಾಗಿ ಕಟ್ಟಬೇಕು. ಇದನ್ನು ಸೂತ್ರಧಾರ ತಲೆಯ ಮೇಲಿಟ್ಟುಕೊಂಡಾಗ ಬೊಂಬೆಯ ಪೂರ್ಣ ಭಾರವನ್ನು ಕಲಾವಿದ ಭರಿಸಬೇಕಾಗುತ್ತದೆ. ಆತ್ಮ ಮಾರ್ಗದಲ್ಲಿ ಸಾಗುವ ಸಾಧಕನಿಗೆ ಓಂಕಾರ ಅಂದರೆ ನಾದ ಕೇಳುತ್ತದಂತೆ. ಅದು ಅನುಭವ ವೇದ್ಯ. ಅದರ ವಿಸ್ತಾರವೇ ಬಿಂದು. “ನಾದ ಬಿಂದು ಕಲಾತೀತಾಯೈ ನಮಃ” ಎಂಬ ವಾಕ್ಯವನ್ನು ಶ್ರೀ ಲಲಿತಾ ಸಹಸ್ರನಾಮದಲ್ಲಿ ಕಾಣಬಹುದು. ಬಿಂದುವಿನ ಇನ್ನೊಂದು ರೂಪ ಸಿಂಬಿ-ವೃತ್ತಿ. ಇದರಿಂದ ಮೂರು ಸೂತ್ರಗಳು ಗೊಂಬೆಗೆ ಬಂಧಿತವಾಗಿವೆ. ಈ ಮೂರು ಸೂತ್ರಗಳು ತ್ರಿಮೂರ್ತಿಗಳ, ತ್ರಿಗುಣಗಳ ಪ್ರತಿರೂಪ ಎಂಬುದಾಗಿ ಡಾ|| ಜೀವನ್ ಪಾಣಿಯವರು ತಿಳಿಸುತ್ತಾರೆ. ಶಿರೋಮಧ್ಯದಿಂದ ಶರೀರಕ್ಕೆ ಬಂಧಿತವಾದ ಸೂತ್ರ ಬ್ರಹ್ಮರಂಧ್ರ. ಇದರಿಂದಲೇ ಜೀವನ್ಮುಕ್ತರು ಪ್ರಾಣವನ್ನು ಬಿಡುತ್ತಾರೆಂದು ಜ್ಞಾನಿಗಳು ಹೇಳುತ್ತಾರೆ.

ಈ ಸೂತ್ರಗಳನ್ನು ಮೂರು-ಮೂರು ದಾರಗಳನ್ನು ಸೇರಿಸಿ ಹೊಸೆದು ಏಕಸೂತ್ರವಾಗಿ ಮಾಡಲಾಗುವುದು. ಈ ಸೂತ್ರಗಳು ಸೂಕ್ಷ್ಮ ಶರೀರದಲ್ಲಿರುವ ಇಡಾ, ಪಿಂಗಲಾ, ಸುಶುಮ್ನಾ ನಾಡಿಗಳ ಪ್ರತೀಕವಾಗಿವೆ. ಅಂತರ್ಗತವಾದ ಸೂತ್ರಗಳು ಕೆಂಪು, ಹಳದಿ, ಬಿಳಿ ಬಣ್ಣವಾಗಿದ್ದು ಗುರುತಿಸಲು ಸುಲಭವಾಗಿವೆ. ಈಚಿನ ದಿನಗಳಲ್ಲಿ ಅನಾನುಕೂಲತೆ, ಅಲಭ್ಯತೆಗಳಿಂದ ಬರೆ ಕರಿಯ ಸೂತ್ರವನ್ನು ಬಳಸುತ್ತಾರೆ.

ಇನ್ನು ಪ್ರಧಾನವಾದ ನಿಯಂತ್ರಕಗಳೆಂದರೆ ಸಲಾಕಿಗಳು. ತೂಕದ, ಮರದ ಬೊಂಬೆಗಳಾಗಿರುವುದರಿಂದ ಕಬ್ಬಿಣದ ಸಲಾಕಿಗಳನ್ನು ಬಳಸಲಾಗುತ್ತದೆ. ಕೈಗಳ ಬೆರಳುಗಳು ಚಿನ್ನುದ್ರೆಯಲ್ಲಿರುವುದರಿಂದ ಇದಕ್ಕೆ ಹೊಂದುವಂತೆ ಸಲಾಕಿಗಳನ್ನು ಉಂಗುರದಂತೆ ಮಾಡಿ ಬೆರಳಿಗೆ ತೊಡಸಲಾಗುತ್ತದೆ. ಇದರ ಅಂದರೆ ಸಲಾಕಿಗಳ ಕೊನೆಯಲ್ಲಿ ಹಿಡಿಕೆಗಳಿರುತ್ತವೆ. ಸೂತ್ರಧಾರ ಈ ಹಿಡಿಕೆಗಳನ್ನು ಹಿಡಿದುಕೊಂಡು ಬೊಂಬೆಗಳನ್ನು ನಿಯಂತ್ರಿಸುತ್ತಾನೆ. ತನಗೆ ಬೇಕಾದ ಹಾವ-ಭಾವಗಳನ್ನು ಅಭಿನಯದ ಮೂಲಕ ತರಲು ಸಾಧ್ಯವಾಗುತ್ತವೆ. ಕಾಲಿಲ್ಲದ ಬೊಂಬೆಗಳಿಗೆ ಸೂತ್ರಧಾರರ ಕಾಲೇ ಬೊಂಬೆಗಳ ಕಾಲಂತೆ ಕಾಣಿಸುತ್ತದೆ. ಇದಕ್ಕೆ ಪೂರಕವಾದುದು ಸಲಾಕಿಗಳು. ಈ ಸಲಾಕಿಗಳು ದ್ಯಾವಾ-ಪೃಥಿವಿಗಳ, ಪಾರ್ವತೀ ಪರಮೇಶ್ವರರ ಪ್ರತೀಕವಾಗಿದೆ. ಇದರಿಂದಾಗಿ ಹಸ್ತಗಳು, ತೋಳು, ಅಂಗೈ, ಮೇಗೈ, ಮುಂಡಗಳನ್ನು ಭಾವಕ್ಕೆ ತಕ್ಕಂತೆ ಆಡಿಸಬಹುದಾಗಿದೆ, ಆಂಗಿಕಾಭಿನಯವನ್ನು ಸರಳವಾಗಿ ಹಾಗೂ ಮನೋಜ್ಞವಾಗಿ ತೋರ್ಪಡಿಸಬಹುದಾಗಿದೆ.

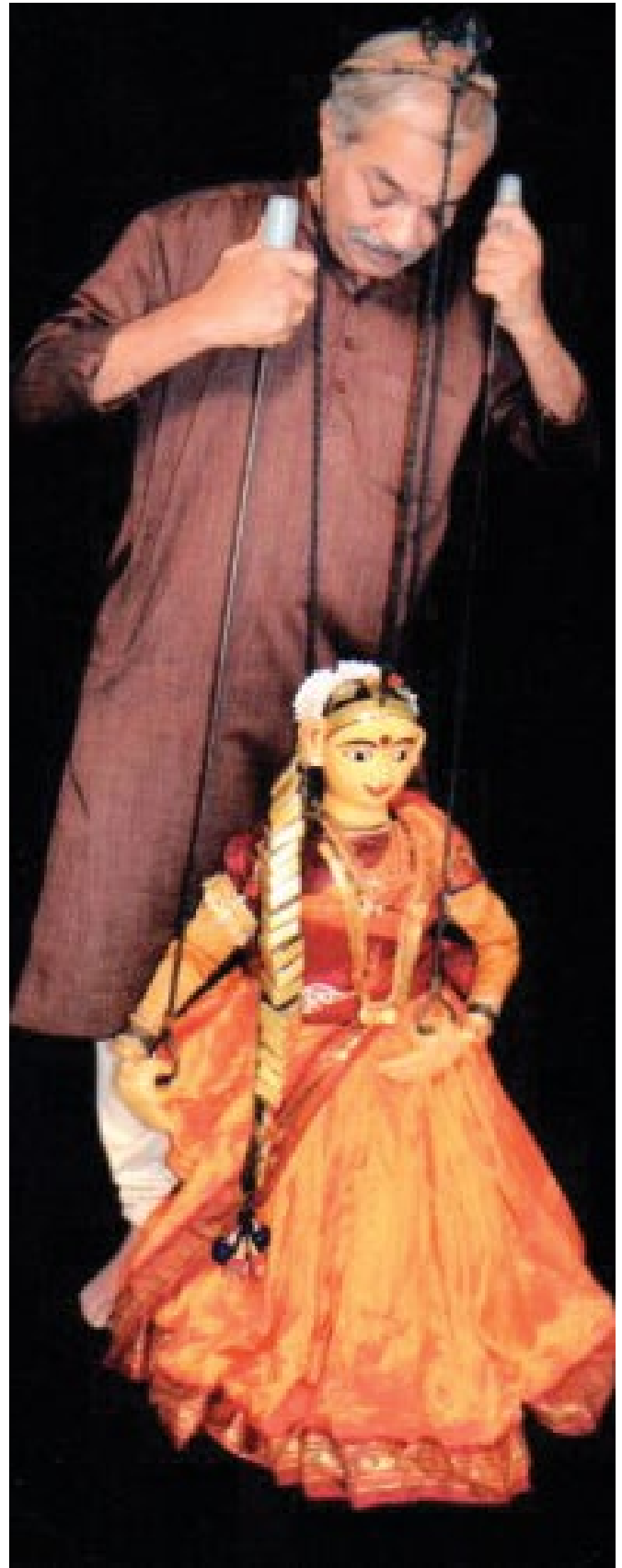
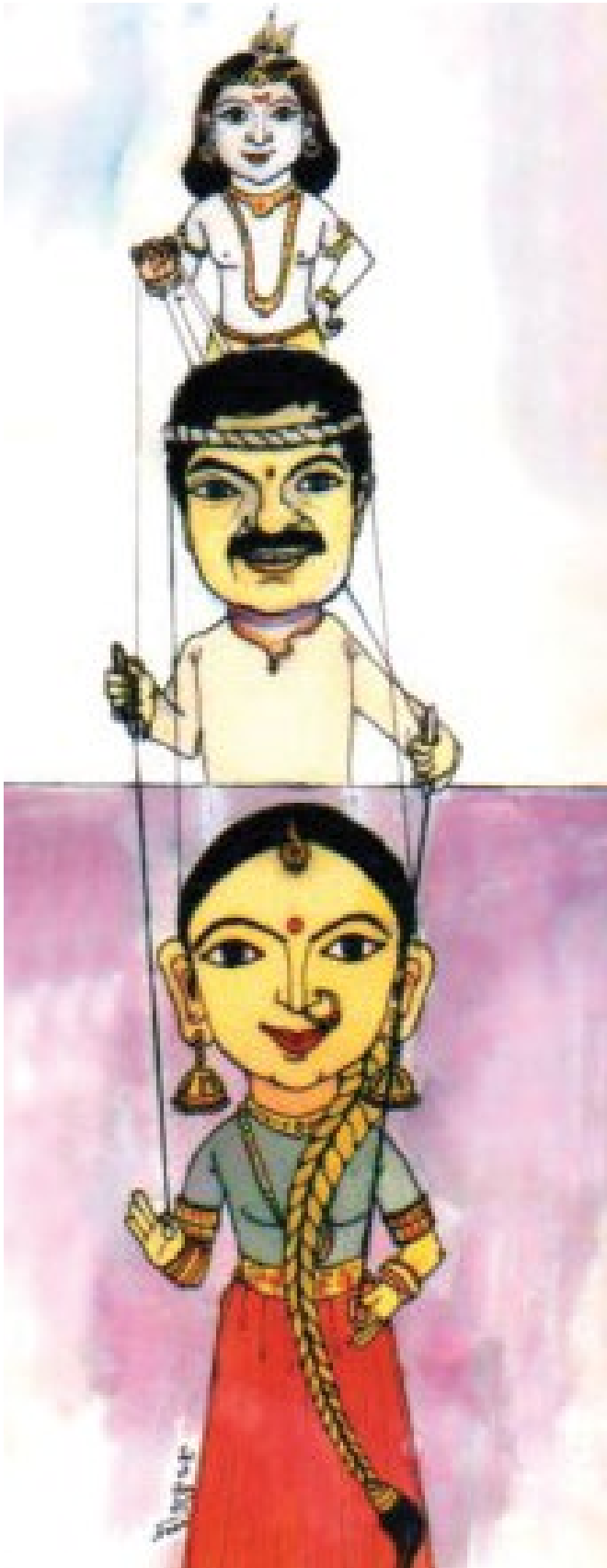
ಇಲ್ಲಿನ ಇನ್ನೊಂದು ಪ್ರಧಾನ ಅಂಶವೆಂದರೆ ಹಿಂದಿನ ಪರದೆಗಳ ಬಣ್ಣ ಕಪ್ಪು. ಸೂತ್ರಗಳು ಕಪ್ಪು. ಸಲಾಕಿಗಳೂ ಕಪ್ಪು. ಹೀಗಾಗಿ ಕಪ್ಪು ಪರದೆಯಲ್ಲಿ ಸೂತ್ರ, ಸಲಾಕಿಗಳು ಹೊಂದಿಕೊಳ್ಳುವುದರಿಂದ, ಸೇರಿ ಹೋಗುವುದರಿಂದ ಬೊಂಬೆಗಳು ಮಾತ್ರ ನೋಡುಗರಿಗೆ ಕಂಡು ಆಶ್ಚರ್ಯವನ್ನುಂಟುಮಾಡುತ್ತವೆ. ಬೊಂಬೆಗಳು ಎಂಬ ಭಾವ ಅಳಿಸಿಹೋಗಿ ಪಾತ್ರಗಳು ಜೀವಂತವಾಗುವಂತೆ ಭಾಸವಾಗುತ್ತದೆ.

ಇನ್ನು ಬೊಂಬೆಗಳ ಇತರ ಸಂಗತಿಗಳನ್ನು ಸೂಕ್ಷ್ಮವಾಗಿ ನಾವು ಅವಲೋಕಿಸಿದರೆ ಭಾರತೀಯ ಋಷಿ ಪರಂಪರೆಯಲ್ಲಿ ಜೀವನವನ್ನು ಅರ್ಥಮಾಡಿಕೊಳ್ಳಲು ಬೇಕಾದಂತಹ ಪ್ರಮುಖವಾದ ಶಾಸ್ತ್ರೀಯ ಗುರುತುಗಳನ್ನು ಗಮನಿಸಬಹುದು. ಜಡೆಯಲ್ಲಿನ 24 ಮೆಟ್ಟಿಲುಗಳು ಪಂಚಭೂತಗಳು, ಪಂಚೇಂದ್ರಿಯಗಳು, ಪಂಚ ತನ್ಮಾತ್ರಗಳು, ಪಂಚಜ್ಞಾನೇಂದ್ರಿಯಗಳು ಮನಸ್ಸು, ಬುದ್ಧಿ, ಅಹಂಕಾರ, ಚಿತ್ತಗಳ ಪ್ರತಿನಿಧಿಯಾಗಿದೆ. ಆರು ಚಕ್ರಗಳು ಮೂಲಾಧಾರದಿಂದ ಸಹಸ್ರಾರದ ವರೆಗಿನ ಚಕ್ರಗಳ ದರ್ಶನ ಮಾಡಿಸುತ್ತವೆ. ಮುಕ್ತಾ, ಹಾರ, ಕೇಯೂರ, ಕುಂಡಲಾದಿಗಳು, ಬೇರೆ ಬೇರೆ ಇತಿಹಾಸವನ್ನು

ಮಾಡಿಸುತ್ತವೆ. ಮುಕ್ತಾ, ಹಾರ, ಕೇಯೂರ, ಕುಂಡಲಾದಿಗಳು, ಬೇರೆ ಬೇರೆ ಇತಿಹಾಸವನ್ನು ನುಡಿಯುತ್ತವೆ. ಪ್ರಭಾಮಂಡಲ, ಸೂರ್ಯ ಚಂದ್ರರು, ಉಡ್ಯಾಣ, ಕಿಂಕಿಣಿ, ಸೊಂಟಪಟ್ಟಿ, ಬೈತಲೆಬೊಟ್ಟು, ಮುಕುರ ಇತ್ಯಾದಿಗಳು ನಮ್ಮನ್ನು ಭೂಲೋಕದಿಂದ ಸತ್ಯಲೋಕದವರೆಗೆ ಕರೆದೊಯ್ಯುವ ಆನಂದವಿಮಾನಗಳಾಗಿವೆ. ಹಾಗೆಯೇ ಬೊಂಬೆಯಾಟದಲ್ಲಿ ಮುಳುಗಿದಷ್ಟೂ ಹೊಸ ಹೊಸ ಅನರ್ಘ್ಯರತ್ನಗಳು ಮುತ್ತುಗಳು ರಾಶಿ ರಾಶಿಯಾಗಿ ದೊರಕುತ್ತವೆ. ಬೊಂಬೆಗಳಿಗೆ ಉಡಿಸುವ ಉಡುಗೆ ತೊಡುಗೆಗಳು ಆಯಾ ಪಾತ್ರಕ್ಕೆ ತಕ್ಕಂತೆ ಇರುತ್ತವೆ. ಅವುಗಳ ಹಾವ ಭಾವಗಳು ನೂರಾರು ಭಾವನೆಗಳನ್ನು ತರುತ್ತವೆ. “ಜೊತೆಗೆ ಜಗನ್ನಾಟಕ ಸೂತ್ರಧಾರಿಯ ಕೈಗೊಂಬೆಗಳು ನಾವು. ಅವನು ನಮ್ಮ ಕರ್ಮಸೂತ್ರದಿಂದ ಆಡಿಸುವ ಸೂತ್ರಧಾರ” ಎಂಬ ಸತ್ಯವನ್ನು ಬೊಂಬೆಯಾಟ ನಮಗೆ ತಿಳಿಸಿಕೊಡುತ್ತವೆ. ಆದ್ದರಿಂದಲೇ ನಾವೆಲ್ಲ ಅವನ ಶಿವಸೂತ್ರ ಜಾಲದಲ್ಲಿರುವ ಜೀವಂತ ಬೊಂಬೆಗಳು.

ಒಟ್ಟಿನಲ್ಲಿ ಹೇಳುವುದಾದರೆ ಬೊಂಬೆಗಳು ಶಾಲಾ ಮಾಸ್ತರಿಗೆ ಪಾಠೋಪಕರಣ. ಸಮಾಜಕ್ಕೆ ನೈತಿಕ, ಸಾಂಸ್ಕೃತಿಕ, ಶೈಕ್ಷಣಿಕ ಮಾಧ್ಯಮ. ಸಂಸ್ಕೃತಿ ಪ್ರಿಯರಿಗೆ ಸಂಸ್ಕೃತಿಯನ್ನು ಉಳಿಸಿ ಬೆಳೆಸುವ ಅದ್ಭುತದೀಪ. ಇದರಲ್ಲಿ ನಾನು, ನೀವು, ಸಮಾಜ, ಸರಕಾರ, ಎಲ್ಲರೂ ಒಟ್ಟಾಗಿ ಕೆಲಸಮಾಡಬೇಕಾಗಿದೆ. ಶಿಕ್ಷಣ ಪಠ್ಯ ಕ್ರಮದಲ್ಲಿ ಬೊಂಬೆಯಾಟದ ಚರಿತ್ರೆ, ಉಪಯೋಗಗಳ ಬಗ್ಗೆ ಬರೆಯಲೇ ಬೇಕಾಗಿದೆ. ಕೈಗಾರಿಕೆಗಳು, ಉದ್ಯಮ ಸಂಸ್ಥೆಗಳು ತಮ್ಮ ಜಾಹಿರಾತುಗಳಲ್ಲಿ, ಪ್ರಚಾರ ಸಾಮಗ್ರಿಗಳಲ್ಲಿ, ಬೊಂಬೆಗಳ ಚಿತ್ರವನ್ನು ಪರಿಣಾಮ ಕಾರಿಯಾಗಿ ಬಳಸಿಕೊಳ್ಳಬಹುದು. ಉಳ್ಳವರ ಮನೆಯ ಸೌಂದರ್ಯಕ್ಕೆ ಬೊಂಬೆಗಳನ್ನು ಬಳಸಿಕೊಳ್ಳಬಹುದು, ಉಡುಗೊರೆಯಾಗಿ ಕೊಡಬಹುದು. ಮಠಮಾನ್ಯಗಳು, ದೇವಾಲಯಗಳು ಸಾರ್ವಜನಿಕರು ಸಮಾರಂಭಗಳಲ್ಲಿ ಪ್ರಾಯೋಜಿಸಬಹುದು. ಮಳೆ ಬರದಿದ್ದಾಗ, ಮದುವೆಯಾಗದಿದ್ದಾಗ, ಬೊಂಬೆಯಾಡಿಸುವ ಹರಕೆಯನ್ನು ಹೊತ್ತು ಪಾವನರಾದವರಿದ್ದಾರೆ. ಇದರಲ್ಲಿ ನಮ್ಮ ಪಾತ್ರವೇನು ಎಂಬುದು ನಮ್ಮ ಅಂತರಂಗಕ್ಕೆ ಬಿಟ್ಟ ವಿಚಾರವಾಗಿದೆ. ಒಟ್ಟಿನಲ್ಲಿ ಬೊಂಬೆಯಾಟ, ಜನರಂಜನೆ, ಮನರಂಜನೆ, ಆತ್ಮರಂಜನೆಯ ಮಾಧ್ಯಮ ಎಂಬುದರಲ್ಲಿ ಎರಡುಮಾತಿಲ್ಲ.

ಈ ಎಲ್ಲ ಸಂಗತಿಗಳ ಮೂಲ ಶಿವ-ನಟರಾಜ. ಅವನು ನಮ್ಮೆಲ್ಲರ ಅಂತರಂಗದಲ್ಲಿ ಸೂತ್ರಧಾರಿಯಾಗಿ ನಟಿಸಲಿ. ಅಂತಹ ಶುದ್ಧ ಜ್ಞಾನ ಸ್ವರೂಪನಾದ ಪರಮಾತ್ಮ ಭಕ್ತರ ಹೃದಯದಲ್ಲಿ ನಿತ್ಯವೂ ದಿವ್ಯವಾದ ನೃತ್ಯವನ್ನು ಮಾಡಲಿ ಎಂಬ ಬಯಕೆ ನಮ್ಮದು.





Controls in Italian Puppetry

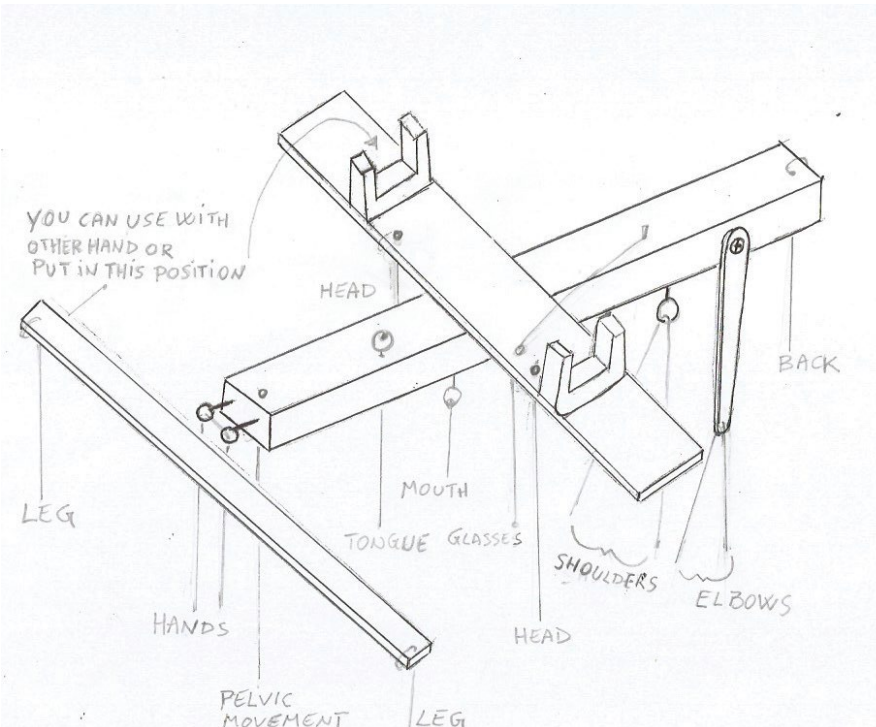
Giancarlo Casati

This control system is called horizontal control and it is very easy to build and intuitive to use.

We like this control because it is easy to modify with multiple strings for many movements. In the sketch you can see our customize version; you can use this puppet control with one hand and the leg control with other hand or decide to use both controls in one hand (in this way you can

use the other hand to move one or more strings together... mouth, tongue, eyes, nose, elbows etc.)

Normally we use this control for puppet that dance and sing and for streetperformances where puppet interacts with the audience with funny movements.





Control Systems in Myanmar Puppetry

Ma Ma Naing

My name is Ma Ma Naing. I am the Founder and one of the puppeteers of MMT, formerly known as Mandalay Marionettes, founded in 1990. In addition, I am the chairperson of the nationwide Myanmar Marionette Committee, which has been working hard to safeguard our traditional and unique Myanmar puppetry - an irreplaceable cultural treasure.

Today, I have a great pleasure and honor for having this opportunity to participate in this Dhaatu International Puppet Festival 2020. Now, I would like to briefly explain about the Myanmar marionettes. Among the four varieties of puppet, namely the glove puppet, the rod puppet, the shadow puppet and the string puppet, Myanmar puppet falls into the last category, string puppet. The string puppet is the most capable of presenting human movements. Myanmar

marionette show is not a funfair kind of show and not designed for juvenile amusement. It is neither a side show nor even light entertainment. It is a real thing, a serious art, presenting full length dramas to adult audiences. It is a whole night affair with beginning, middle and end, so that the marionettes are no longer toys or dolls but serious substitutes for human players. Myanmar marionettes are entirely different from the puppets of neighbouring countries in style, form of dance, connection of parts, dress and handline. The puppets are specially designed to enable them to perform dancing movements rather than characteristic stage movement. Myanmar string puppetry started 500 years ago. When our last king was deposed, it gradually lost its popularity. Later it almost died out due to the influence of movies and television. For this reason, we started

my marionette theatre 29 years ago. We try our best to revive the popularity of this ancient art form.

How To Manipulate a Myanmar String Puppet

There are 28 to 36 puppets on a stage.

And a normal size of a puppet is 28 inches high, about 2 feet. A human figure is divided into 3 sections with 32 to 45 strings attached to the appropriate parts. But, now only 12 strings are strung to be easy to manipulate. There are 2 strings attached the temple from the

crossbar, making the head nod and move. A distinctive feature of Myanmar puppet. And 2 strings at the shoulder and one at the base of the spine. These so-called 5 guy ropes are the basic strings, taking the weight of the marionette, called the life strings, for the slightest movement of them give a puppet ' life"making the bosom fall and rise as if breathing. The dancing strings are the ones, connecting the hands and legs. There are 3 methods of manipulating the Myanmar marionettes. Single string handling, double



strings handling and triple strings handling.

Single string handling is used to walk and dance the puppet. It is connected to the knees of the puppet. Normally, when manipulate such kind of characters like Ogre and Alchemist, we use this technique.

Double string handling is used to show the gesture, manner or the action of the puppet.

And for the jerky dance. And to pick up the pearl beads or the scarf of the princess and the pasoe of the prince puppet. Double strings are the ones connected to the arm and palm. So, they are the arm string and the palm string.

Triple string handling is used when both hands and feet are desired to dance. Triple strings are the arm string, palm string and the leg strings, those 3 strings are to be held together but the arm string is to be twisted clockwise by thumb. We use this technique for the prince, princess, lady votaress and the page boy to get a beautiful dance. When manipulating a Myanmar mrionette, the handle must be held in the left hand and

the strings are to be held in the right hand.

[The way to hold the handle is like this].

The handle (crossbar) must be on the index finger(forefinger). Set the middle finger free and the back crossbar must be between the thumb and the folded ring finger and little finger. It is important to hold the handle in correct way.

Grasping the strings with all fingers is the wrong way of handling. Even with non-dancing puppets, a puppeteer's talent is judged solely on how alive a puppet appears in his hands from the moment the crossbar is held.

The hip string of the puppet must be placed on the middle of the palm and is to be controlled by the ring finger not to fall down. The liveliness of a puppet entirely depends on the movement of the left hand. Even the slightest movement of the left hand with the life strings, give the puppet ' life", nodding, tilting head and making the bosom fall and rise as if breathing. In this way, movements of the head can be manipulated with the appropriate movement of the handle.



When holding the string in the right hand, the thumb must be stretched out. The string is to be on the thumb and it goes under the index finger and again on the other 3 fingers. The strings are to be adjusted on the hand to get center. One important thing is, the left hand, which is holding the handle must be stretched out straight, lifted high enough. Let the feet of the puppet touch the floor, standing tall, so that the puppet would not be looking awkward. So, you have to be strong enough to keep lifting and manipulating the puppet without rest. In order to make the puppet look alive, the handle must be kept moving, manipulating. So also, the head of the puppet as well must be moved in accordance with the speech or music.



Control Systems in Yakshagana Puppetry

Sri Ramesh Kasaragod

ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳೂ ಅವುಗಳ ನಿಯಂತ್ರಣವೂ

ಅವಿಭಜಿತ ದಕ್ಷಿಣ ಕನ್ನಡ ಜಿಲ್ಲೆಯ ಜನಜೀವನದಲ್ಲಿ ಯಕ್ಷಗಾನ ಬೊಂಬೆಯಾಟವು ಹಾಸುಹೊಕ್ಕಾಗಿ ಬೆರೆತು ಹೋಗಿತ್ತು. ನೂರು ವರ್ಷಗಳ ಹಿಂದೆ ಕಾಸರಗೋಡು, ಉಡುಪಿ, ಕುಂದಾಪುರ, ಬಸ್ತೂರು, ಕಾರ್ಕಳ ಮುಂತಾದ ಸ್ಥಳಗಳಲ್ಲಿ ಮೂವತ್ತಕ್ಕಿಂತಲೂ ಹೆಚ್ಚು ಯಕ್ಷಗಾನ ಬೊಂಬೆಯಾಟ ತಂಡಗಳಿದ್ದುವೆಂದು ವಿದ್ವಾಂಸರು ಅಭಿಪ್ರಾಯಪಡುತ್ತಾರೆ. ದೇವಾಲಯಗಳ ಉತ್ಸವ, ಮದುವೆ, ಮುಂಜಿ, ಗೃಹಪ್ರವೇಶ ಮುಂತಾದ ಶುಭ ಸಮಾರಂಭಗಳಲ್ಲಿ ಬೊಂಬೆಯಾಟ ಪ್ರದರ್ಶನಗಳು ಅನಿವಾರ್ಯವಾಗಿ ನಡೆಯುತ್ತಿತ್ತು. ಮಳೆ ಬರದಿದ್ದಲ್ಲಿ, ಬೆಳೆ ಸರಿಯಾಗಿ ಬೆಳೆಯದಿದ್ದಲ್ಲಿ, ಜಾನುವಾರುಗಳಿಗೆರೋಗ ರುಜಿನಗಳು ಬಂದರೂ ಬೊಂಬೆಯಾಟ ಪ್ರದರ್ಶನಗಳನ್ನು ಜನಸಾಮಾನ್ಯರು ಹರಕೆ ರೂಪದಲ್ಲಿ ಏರ್ಪಡಿಸುತ್ತಿದ್ದರು. ಹೀಗೆ ಈ ಜಾನಪದ ಕಲೆಯು ತಲತಲಾಂತರದಿಂದ ಜನಮಾನಸದಲ್ಲಿ ಹರಿದು ಬಂದಿತ್ತು.

ಆದರೆ ಕಾಲನ ಹೊಡೆತವನ್ನು ತಾಳಲಾರದೆ ಈ ಕಲೆಯು ಅವನತಿಯ ಅಂಚಿನತ್ತ ಧಾವಿಸುತ್ತಿದೆ. ಇಲೆಕ್ಟ್ರಾನಿಕ್ ಮಾಧ್ಯಮಗಳ ಹಾವಳಿಯಿಂದ ಈಗಿನ ಯುವಜನತೆಯು ಈ ಜಾನಪದ ಕಲೆಯಿಂದ ದೂರ ಸರಿಯುತ್ತಿರುವುದು ದುರಂತವೇ ಸರಿ.

ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳ ನಿರ್ಮಾಣ : ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳನ್ನು ಮರದಿಂದ ನಿರ್ಮಿಸಲಾಗುತ್ತದೆ. ಎರಡರಿಂದ ಮೂರು ಅಡಿ ಎತ್ತರವಿರುವ ಈ ಬೊಂಬೆಗಳನ್ನು ಹಗುರವಾದ ಮರಗಳಿಂದ ತಯಾರಿಸುತ್ತಾರೆ. ಸಾಧಾರಣವಾಗಿ ಹಾಲೆ ಮರ, ಹೊಂಗಾರೆ, ಶಿವಣಿ (ಕುಂಬಳ, ನೊಗಮರ), ತೇಗ ಮುಂತಾದ ಮರಗಳಿಂದ ನಿರ್ಮಿಸುತ್ತಾರೆ. ಪ್ರತಿಯೊಂದು ಬೊಂಬೆಗಳನ್ನು ತಯಾರಿಸಲು ಎರಡರಿಂದ ಮೂರು ವಾರ ತಗಲುತ್ತದೆ. ಇವು ಸಾಧಾರಣವಾಗಿ ಮೂರರಿಂದ ಆರು ಕಿಲೋಗ್ರಾಂ ತೂಕ ಹೊಂದಿರುತ್ತದೆ. ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳ ಕಿರೀಟ, ಎದೆ ಪದಕ, ತೋಳುಕಟ್ಟು, ವೀರಗಾಸೆ ಮುಂತಾದ ಅಭರಣಗಳು ಕೂಡಾ ಮರದಿಂದ ನಿರ್ಮಿಸಲ್ಪಡುತ್ತವೆ.

ಬೊಂಬೆಗಳ ಭಾಗಗಳು : ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳು ಒಟ್ಟು ಹದಿಮೂರು ಭಾಗಗಳನ್ನು ಒಳಗೊಂಡಿದೆ. ಕಿರೀಟ, ಮುಖ, ದೇಹ, ಕೈ, ತೋಳು, ಮಂಡಿ, ಕಾಲು, ಪಾದ ಹೀಗೆ ಬೇರೆ ಬೇರೆಯಾಗಿ ಕೆತ್ತನೆ ಮಾಡಿ ಕೀಲುಗಳನ್ನು ಬಳ್ಳಿಯಿಂದ ಜೋಡಿಸುತ್ತಾರೆ. ಬೊಂಬೆಯ ಜೋಡಣೆಯ ನಂತರ ಅವುಗಳಿಗೆ ಪಾತ್ರಗಳಿಗನುಸಾರವಾಗಿ ಬಟ್ಟೆಬರೆಯನ್ನು ಹೊಲಿಯಲಾಗುತ್ತದೆ. ಮುಖವರ್ಣಕೆಯನ್ನು ರಚಿಸಿ, ವೇಷಭೂಷಣಗಳನ್ನು ತೊಡಿಸುತ್ತಾರೆ.

ಬೊಂಬೆಗಳ ನಿಯಂತ್ರಣ : ಕರಾವಳಿಯ ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳು ಸೂತ್ರದ ಬೊಂಬೆ ವಿಭಾಗಕ್ಕೆ ಸೇರಿವೆ. ಸಾಧಾರಣವಾಗಿ ಈ ಬೊಂಬೆಗಳು ಆರು ದಾರಗಳನ್ನು ಹೊಂದಿರುತ್ತವೆ. ಮುಖ್ಯ ದಾರವನ್ನು ತಲೆಯ ಭಾಗಕ್ಕೆ ಜೋಡಿಸಲಾಗುತ್ತದೆ. ಈ ಎರಡು ದಾರಗಳು ಬೊಂಬೆಯ ಸಂಪೂರ್ಣ ನಿಯಂತ್ರಣವನ್ನು ಮಾಡುತ್ತವೆ. ಕೈಗೆ ಎರಡು ದಾರಗಳನ್ನು ಹಾಗೂ ಕಾಲಿಗೆ ಎರಡು ದಾರಗಳನ್ನು ಕಟ್ಟಲಾಗುತ್ತದೆ. ಹೀಗೆ ಒಟ್ಟು ಆರು ದಾರಗಳನ್ನು ಒಂದು ಅಡಿಯ ಮೂರು ಕೋಲಿಗೆ ಬಿಗಿಯಲಾಗುತ್ತದೆ. ಈ ಮೂರು ಕೋಲುಗಳನ್ನು ಹಿಡಿದುಕೊಂಡು ಸೂತ್ರದಾರನು ಬೊಂಬೆಗಳನ್ನು ಕುಣಿಸಿ ಮಾಯಾಲೋಕವನ್ನೇ ಸೃಷ್ಟಿಸುತ್ತಾನೆ.

ಬೊಂಬೆ ಕುಣಿಸುವ ಮೂರು ಕೋಲುಗಳನ್ನು ಎಡಕೈಯಲ್ಲಿ ಹಿಡಿಯಬೇಕು. ಆಗ ತಲೆಯ ಸೂತ್ರ ಇರುವ ಕೋಲು ಕೈಯ ಮಧ್ಯಭಾಗದಲ್ಲಿ ಇರಬೇಕು. ತಲೆಯ ಸೂತ್ರದ ಕೋಲಿನ ಮುಂಭಾಗದಲ್ಲಿ ಕೈಯ ಸೂತ್ರವಿರುವ ಕೋಲು ಇರಬೇಕು. ಅತ್ಯಂತ ಹಿಂಭಾಗದಲ್ಲಿ ಕಾಲಿನ ಸೂತ್ರದ ಕೋಲು ಇರಬೇಕು. ಬೊಂಬೆಯ ಕೈಗಳನ್ನು ನಿಯಂತ್ರಿಸುವ ಸಂದರ್ಭದಲ್ಲಿ ಬೊಂಬೆಯ ಮುಖ್ಯ ಸೂತ್ರದ ಕೋಲು ಹಾಗೂ ಕಾಲಿನ ಸೂತ್ರದ ಕೋಲುಗಳನ್ನು ಎಡಕೈಯಲ್ಲಿ ಹಿಡಿಯಬೇಕಾಗುತ್ತದೆ. ಕೈಯ ಸೂತ್ರದ ಕೋಲನ್ನು ಬಲಕೈಯಲ್ಲಿ ಹಿಡಿದಿರಬೇಕು. ಬೊಂಬೆಯ ಎರಡೂ ಕೈಗಳನ್ನು ಮೇಲೆತ್ತಬೇಕಾದರೆ ಕೋಲನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಎತ್ತಬೇಕು. ಒಂದೇ ಕೈಯನ್ನು ಚಲಿಸಬೇಕಾದಲ್ಲಿ ಕೋಲಿನ ಒಂದು ಬದಿಯನ್ನು ಮಾತ್ರ ಎತ್ತಬೇಕಾಗುತ್ತದೆ.

ಮುಖ್ಯ ಸೂತ್ರದ ಕೋಲನ್ನು ಅಂದರೆ ಮಧ್ಯಭಾಗದ ಕೋಲನ್ನು ಆ ಕಡೆ ಈ ಕಡೆ ತಿರುಗಿಸಿದಾಗ ಬೊಂಬೆಯ ತಲೆಯು ಆ ಕಡೆ ಈ ಕಡೆ ತಿರುಗುತ್ತದೆ. ಕೋಲನ್ನು ಮೇಲೆ ಕೆಳಗೆ ಚಲಿಸಿದಾಗ ಬೊಂಬೆಯ ಮುಖವು ಮೇಲಕ್ಕೂ, ಕೆಳಕ್ಕೂ ಚಲಿಸಲ್ಪಡುತ್ತದೆ.

ಕಾಲಿನ ಚಲನೆಯ ಸಂದರ್ಭದಲ್ಲಿ ಕೈಯ ಸೂತ್ರದ ಕೋಲು ಹಾಗೂ ಮುಖ್ಯ ಸೂತ್ರದ ಕೋಲನ್ನು ಬಲಕೈಯಲ್ಲಿ ಹಿಡಿದಿಡಬೇಕಾಗುತ್ತದೆ.



ಎಡ ಕೈಯಲ್ಲಿ ಕಾಲಿನ ಸೂತ್ರದ ಕೋಲನ್ನು ಮೇಲಕ್ಕೂ ಕೆಳಕ್ಕೂ ಎತ್ತಿ ಬೊಂಬೆಯ ಪಾದದ ಚಲನೆಗೆ ಅನುವು ಮಾಡಿಕೊಡಬೇಕು. ಈ ಚಲನೆಯು ಒಂದು ಸಂಕೀರ್ಣ ಸ್ಥಿತಿಯಾಗಿರುತ್ತದೆ. ಯಾಕೆಂದರೆ ಸೂತ್ರದಾರನು ಇದರಲ್ಲಿ ಪಳಗಬೇಕಾದರೆ ತನ್ನನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಈ ಕ್ರಿಯೆಯಲ್ಲಿ ತೊಡಗಿಸಿಕೊಳ್ಳಬೇಕಾಗುತ್ತದೆ. ಬೊಂಬೆ ತಾಳಕ್ಕೆ ಸರಿಯಾಗಿ ಹೆಜ್ಜೆ ಹಾಕುವುದರ ಜೊತೆಗೆ ತಲೆಯ ಚಲನೆಯೂ ಇಲ್ಲಿ ಪ್ರಾಮುಖ್ಯವಾಗಿರುತ್ತದೆ. ಒಂದೇ ಸಮಯಕ್ಕೆ ಕಾಲಿನ ಸೂತ್ರದ ಕೋಲನ್ನೂ, ಮುಖ್ಯ ಸೂತ್ರದ ಕೋಲನ್ನೂ ಸೂತ್ರದಾರ ತನ್ನ ಕೈಚಳಕದಿಂದ ಬೊಂಬೆಗೆ ಜೀವ ತುಂಬಿಸುವಂತೆ ಕುಣಿಸಬೇಕಾಗುತ್ತದೆ.

ಕಾಸರಗೋಡಿನ ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳು ತೆಂಕುತಿಟ್ಟು ಶೈಲಿಯ ಬೊಂಬೆಯಾಗಿದ್ದು ತನ್ನ ವಿಶೇಷವಾದ ನಾಟ್ಯವೈಖರಿಯಿಂದ ಹೆಸರುವಾಸಿಯಾಗಿದೆ. ಇದರಲ್ಲಿ ಮುಖ್ಯವಾದದ್ದು ಗಿರಕಿ ಕುಣಿತ. ಅಂದರೆ ವೃತ್ತಾಕಾರವಾಗಿ ಕುಣಿಯುವ ಸಂಕೀರ್ಣವಾದ ನಾಟ್ಯವಾಗಿರುತ್ತದೆ. ಇದನ್ನು ಸಿದ್ಧಿಸಲು ಸೂತ್ರದಾರನು ಅತೀ ಕಠಿಣವಾದ ತರಬೇತಿಯನ್ನು ಪಡೆದಿರಬೇಕಾಗುತ್ತದೆ. ಕೇವಲ ಆರು ದಾರಗಳಿಂದ ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳ ಮೇಲೆ ಸೂತ್ರದಾರನು ನಿಯಂತ್ರಣ ಹೊಂದಲು, ಅವುಗಳಿಗೆ ಜೀವ ತುಂಬಲು ತನ್ನನ್ನೇ ತಾನು ಈ ಕಲೆಗೆ ಸಮರ್ಪಣೆ ಮಾಡಿರಬೇಕು. ಯಕ್ಷಗಾನದ ನಾಟ್ಯ, ಅಭಿನಯ, ಮಾತುಗಾರಿಕೆ, ಕಥೆ, ಸಂಭಾಷಣೆ ಇತ್ಯಾದಿಗಳನ್ನು ಸಿದ್ಧಿಸಿಕೊಂಡಿರಬೇಕು. ಯಕ್ಷಗಾನದ ಪಾತ್ರಧಾರಿಗಳು ಕೆಲವೇ ಪಾತ್ರಗಳಲ್ಲಿ ಪ್ರಸಿದ್ಧಿ ಪಡೆದಿರುತ್ತಾರೆ. ಆದರೆ ಸಮರ್ಥ ಸೂತ್ರಧಾರಿಯು ಎಲ್ಲಾ ಪಾತ್ರಗಳ ಬೊಂಬೆಗಳಿಗೂ ಜೀವ ತುಂಬಿ ಸುಪ್ರಸಿದ್ಧನಾಗಬಹುದು. ತಾನೇ ಪಾತ್ರವಾಗಿ ಎಲ್ಲಾ ರಸಗಳನ್ನು ಅನುಭವಿಸಿ ಆ ಭಾವನೆಗಳನ್ನು ಸೂತ್ರಗಳ ಮೂಲಕ ಬೊಂಬೆಗೆ ರವಾನಿಸಿ ಜೀವ ತುಂಬಿ ರಂಗವನ್ನು ವೈಭವೀಕರಿಸುವವನೇ ಸಮರ್ಥ ಸೂತ್ರಧಾರಿಯೆನಿಸಿಕೊಳ್ಳುತ್ತಾನೆ.

ಕೆಲವು ಬೊಂಬೆಗಳಿಗೆ ವಿಶೇಷ ಸೂತ್ರವನ್ನು ಅಳವಡಿಸಲಾಗುತ್ತದೆ. ಉದಾಹರಣೆಗೆ ಆಯುಧ ಹಿಡಿದ ಬೊಂಬೆಗೆ ಏಳು ದಾರಗಳಿರುತ್ತವೆ. ಮಂಗನ ಬೊಂಬೆಗೆ ಬಾಲಕ್ಕೆ ಹೆಚ್ಚಿನ ಒಂದು ದಾರವನ್ನು ಬಿಗಿಯಲಾಗುತ್ತದೆ.

ಕೆಲವು ವಿಶೇಷ ಸಂದರ್ಭಗಳಲ್ಲಿ ಬೊಂಬೆಗಳಿಗೆ ದಾರದ ಬದಲು ಕಬ್ಬಿಣದ ತಂತಿಗಳನ್ನು ಅಳವಡಿಸಲಾಗುತ್ತದೆ. ಬೆಂಕಿಯ ದೊಂದಿಗಳನ್ನು ಹಿಡಿದುಕೊಂಡು ರಂಗಕ್ಕೆ ಬರುವ ಬೊಂಬೆಗಳಿಗೆ ಕಬ್ಬಿಣದ ಸರಿಗೆಗಳನ್ನು ಜೋಡಿಸಿರುತ್ತಾರೆ.

ಕಾಸರಗೋಡಿನ ಈ ಯಕ್ಷಗಾನ ಬೊಂಬೆಗಳು ತಮ್ಮ ವಿಶಿಷ್ಟವಾದ ನಾಟ್ಯದಿಂದ, ಹಾವ ಭಾವದಿಂದ, ಜಗತ್ತಿನ ಗಮನವನ್ನು ತಮ್ಮತ್ತ ಸೆಳೆಯಲು ಸಫಲವಾಗಿವೆ. ತಮ್ಮ ಸುಂದರವಾದ ರೂಪದಿಂದ, ಘನ ಗಾಂಭೀರ್ಯದಿಂದ ಸಹೃದಯರ ಮನವನ್ನು ಸೂರೆಗೊಂಡಿದ್ದಾವೆ. ಕಲಾಸಕ್ತರು, ಕಲಾಭಿಮಾನಿಗಳು ಈ ಕಲೆಯ ಪುನಶ್ಚೇತನಕ್ಕೆ ತಮ್ಮ ಕೈ ಜೋಡಿಸಬೇಕಾದುದು ಇಂದು ಅತಿ ಅಗತ್ಯವಾಗಿದೆ.

ಕೆ. ವಿ. ರಮೇಶ ಕಾಸರಗೋಡು

ನಿರ್ದೇಶಕರು

ಶ್ರೀ ಗೋಪಾಲಕೃಷ್ಣ ಯಕ್ಷಗಾನ ಬೊಂಬೆಯಾಟ ಸಂಘ (ರಿ.)

ಕಾಸರಗೋಡು - 671121

ಕೇರಳ ರಾಜ್ಯ



Dance and Puppet Controls

Divya Hoskere

In my experience as a practicing dancer and puppeteer, dance and puppetry have been two very similar joys. Both involve movement for the purpose of communication and beauty. Thinking as a dancer while playing a puppet has a two-fold advantage – one is that you have an understanding of the human body that allows you to analyse a puppet's controls and enhance its movements. The second is that as a Bharatanatyam dancer your abhinaya is combination of being theatrical, aesthetic and communicative. In addition to this, you are also well versed in the gesture language of the Natyashastra/ Abhinayadarpana. Although these are all elements mentioned in the Natyashastra and are theoretically widespread in any classical art form, an in-depth practical understanding of this as a dancer adds a layer of sophistication to

one's presentation while playing the puppets.

This paper explores 3 examples:

1. Moodalapaya Yakshagana Puppets of Karnataka:

Something unique about Asian puppetry is the design of controls for the use of the Vaishaka and Mandala sthanakas mentioned in the Natyashastra. Many of the puppets used in the Dhaatu Productions are made with these controls. These also happen to be two of the most widely used sthanakas in Bharatanatyam and hence, using the body language I know as a dancer in such puppets becomes relevant. Puppets with such controls can also perform the AleeDha and PratyaleeDha sthanaka which is a very dramatic stance and can be used not only to make the puppet dance but also to render dialogues with fervour.



Vaishaka Sthanaka



AaleeDha Sthanaka

2. Rod Puppet Dancers:

The rod puppets have a beautiful way of expressing rhythm. The control system of the traditional Karnataka Rod Puppet consists of a ring worn on the head of the puppeteer which has three strings attached to the head of the puppet and two rods attached to each hand through a hinged clasp (generally made by the local iron monger). The rods have wooden handles which are held by the two hands of the puppeteer. The weight of the puppet is borne by the puppeteer on the head and the puppet moves with the puppeteer. As the rods are rigid, they provide precision and ease in the movement of the hands. Although these puppets lack legs, the movements possible due to the use of rods and

almost an entirely bodily control of the puppet are very suitable for dance numbers and thus, such puppets have donned the roles of dancers in our productions.

A very beautiful example is the Madhavi puppet from the Silappadhikaram who dances to the song



Rod Puppet Dancer

of Satyabhama from the traditional Kuchipudi Repertoire of Bhama Kalapam. This particular piece is performed in the Mishra chaapu tala and a rod puppet beautifully renders itself for the silence and crisp movements that this tala demands.

3. Special string puppets:

Something that I have worked on with my mother, Anupama Hoskere, since my childhood is experimentations of bringing on stage a dancer and puppet, testing the boundaries of both the artforms. For this purpose, some puppets have been crafted with special strings and movements. One such puppet is Dhaatu's most popular, critically acclaimed and internationally renowned



Special String Puppet

dancer puppet who began as dancer Jatti tayamma in the court of king Mummadi Krishnarajendra Wodeyar. This puppet has special eye movement, controls to facilitate a Natyarambha like position, flexibility of heels and knees to perform karanas and a beautiful waist, back and neck control to bring out Saatvikaabhinaya. She began with a two-person, 3 bar control system but has now been modified for one person to manipulate.

The three examples render themselves useful for different purposes. The first system of the Moodalapaya style is often used when the puppet is not a dancer but a character who performs a song or two in the play. The second system of a rod puppet would be the easiest choice for a dancer puppet as movements are large and simple. The third system of a special string puppet is the most complicated of the three but is the right choice when the character requires to execute detailed movement or elaborate communication and emotion. A control system is therefore most effective when designed based on the character, the context and the range of dance performed by the puppet.







PERFORMANCES

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Dhaatu International Puppet Festival 2020

JAN 3, 4 & 5

JSS Auditorium, Bengaluru





STRING PUPPET SHOW

HARISHCHANDRA

Dhaatu Puppet Theater,

Bengaluru

Dialogue: Kannada

Music: Kannada

Lyrics: Anupama Hoskere

Director: Anupama Hoskere

This is the story of the king of the solar dynasty of ancient India - Raja Harishchandra. The story opens up bringing one's attention to his tryst with truth or Satya. We see the king of Ayodhya, Harishchandra, giving up his kingdom as an offering to Sage Vishvamitra in order to keep up his word and uphold the truth. Dhaatu is happy to bring back its first production -

Harishchandra for the Inaugural Performance of the Dhaatu International Puppet Festival 2020.



SHADOW PUPPET SHOW

AANEYA GARVA BHANGA

Dhaatu Puppet Paathashala, Bengaluru

Dialogue: Kannada

Music: Kannada

Script: Dr. S. R. Leela

Director: Anupama Hoskere

This is an adaptation of the Panchatantra Story.

It humanizes the animal characters and gives wisdom of life. In this story, the little creatures like the sparrows, woodpeckers, koels, and the frog hatch a plan to teach the big arrogant

elephant a lesson. When they work together, they succeed in their mission. They say power is meant to protect the underprivileged and the needy but not to destroy the lesser ones.



NOKKUVIDYA PAVAKALI

KILIPATTU RAMAYANAM

Shiva Sakthi Nokku Vidya, Kerala

Language: Malayalam

Main Artist: Kum Renjini KS

Supporting Artists:

Radhamani MS, Renjith KS, Sivadas, Anand MR

Kilipattu Ramayanam

At the Dhaatu International Puppet Festival, the team is performing Kilipattu Ramayanam – based on Ramayanam Kilipatt by the great poet Thunjath Ramanaujan Ezhuthchan. introducing selected episodes from ‘Ramayana’. Our performance starts with lighting coil on the

top of the rod by the artist called “Ganapathi Vandhanam”. Next is “Guru Vandhanam” for our God “Sri PARAMASHIVA”. In the main story, select episodes from the Ramayana are introduced comprising of the following chapters of the Ramayanam – 1. Sundara Kadam, 2. Yudha Kadam, 3. Ayodya Kadam.

The music will be using the stanzas from “Kilipattu Ramayanam” famous in Malayalam literature. We have a 5-member team for the presentation. Background Music of songs are being recited from the ‘Ramayana’ to make the presentation more interesting and attractive. For percussion, “KINJARA” and “KAIMANI” are used.

NOKKUIDHYA PAAVAKALI KALAPEEDAM

“NOKKUIDHYA PAAVAKALI” is a unique fork

art form popular in Kerala. Only Kumari Renjini, a 1st year B.com student, House Monipalli, Kottayam in Kerala is practicing this art. Renjini’s grandmother who is 85 years old now used to practice this art form. Because of her old age, she is not able to perform it now. Renjini studied the skill of this art form from her and is performing it now.

This particular form of Puppet play is not practiced anywhere in Kerala or India. Only



Renjini can perform this art at present. Renjin's grandmother and her grandfather [late] introduced many innovations in this art form. "Nokkuvidhya Paavakali" features a rod made from 'Araikenet stem' of about 2.5 feet height and it is balanced below the nose and above the upper lips by the performer keeping the face upward while sitting on the floor of the stage. The rod is balanced by the power of the both the eyes. The puppets are played at the top of the rod. These days, they perform the Puppet shows based on the episodes drawn from 'Ramayana'.

Kumari Renjini will be the key performer and Sri Sivadas will play the music. Percussion 'Kinjara' and 'Kaimani' will be played by Renjini's brother Anand and Renjin's mother, Radhamani. Sri Renjith will manage the Stage arrangements.

The present team was formed in the year 2009.

Earlier there were more than one member in the family for performing. Now only Renjini and her team performing this art since 2009. We have been invited to present our art for many national and international festivals. We have also

performed at many visual media platforms viz., "Indira Gandhi National Centre for the Arts, New-Delhi", famous "Sree Rama Temple Kadavallure Annyonam in Kerala", "Folklore academy stages in Kerala", "Tourism corporation of Kerala" to name a few.

"IGNCA" has documented the art form and preserved it in its Women Empowerment Wing. Channels like 'BBC, Sun TV, History channel, Mathrubhoomi, Flowers channel etc'. have shown our performances. In addition, we have documented this art form and it is also available in You Tube as well.

Our troop name is "NOKKUIDHYA PAAVAKALI KALAPEEDAM".



STRING PUPPET SHOW

ABHIMANYU KALAGA

Kamalanjaneya Sootrada Bombayata, Ranibennur

Direction: Ramana Gowda

Shri Raamana Gowda,

Hanuma Gowda Jeevana Gowdru

Shri Raamana Gowda, born in 1947, studied upto the 7th grade in his hometown and then at the young age of 13, joined his father Shri Hanuma Gowda in his string puppet team. Quickly mastering the art of puppetry, he went for a

performance at a Conference in New Delhi in 1963. Having seen their performance the then Prime Minister of India, Shri Jawaharlal Nehru was pleased with it and bestowed an award on their team.

Dedicating thereafter his life's work to the art form of puppetry, he performs currently with

his troupe, Kamalaanjaneya Sutrada Gombeyaata formed along with his children and family members. He has travelled to various parts of this vast country with his troupe.

This art form has in the estimate of Shri Raamana Gowda, existed in their family lineage since 470 years [i.e., 1550AD]. They have also performed

internationally in countries like Italy, Hungary, erstwhile Czechoslovakia, China, West Germany and Russia. Recognizing their significant contribution to the art form of puppetry, the State Government of Karnataka has bestowed on them the Rajyotsava Award and the Karnataka Janapada Academy Award.











MARIONETTE SHOW

PAY ATTENTION TO THESE TWO

Compagnia Nia La Fabiola, Italy

Puppeteer and Puppet Creator:
Nives Valsecchi & Giancarlo Casati

The stars of the show are two very special puppets:

GIULIO, a dog that is very curious and greedy of candy. FABIOLA a sweet, cheeky, hot-tempered, little girl with the charms of a clown.

Born in the XX Century, after an anonymous life spent under his fur, he finally decides to shave. Women from all over the world are confused, performers are on strike and politicians say, “he looks younger!!!” [ya, right!]

Clown, juggler, equilibrist, skater, biker, wild waters rafter, guitar player (when it still made sense to be a punk rocker, but also worker, clerk and ‘househusband’; in short – all things that make somebody’s life normal or crazy).

From 1995 he performs in the streets and on stage – he travels the world as far as he can with his van and when he can’t, he fliesgenial, isn’t it?!



MARIONETTE SHOW

MYANMAR MARIONETTES

Myanmar Marionettes, Myanmar

Direction: Ma Ma Naing

The Myanmar Marionette theatre presents scenes from the Ramayana preceded by an introduction to the traditional Dance, Music & Puppetry of Myanmar. This includes a Candlelight dance, Ritual dance, Horse & demons (Himalayan scene), Alchemist - Zaw Gyi, A folk comical dance (U Shwei Yoe & Daw Moe),

Highlight of Ramayana story (Chasing deer), Comparative Dance between human being & puppet, Duet Dance (Prince & Princess) ending with Thingyan Festival Dance (Human dance).



KANDHEI NACH (ROD PUPPETS)

KRISHNA LEELA

Utkal Biswakarma Kalakunja, Orissa

Direction: Maguni Charan Das

Lord Krishna is the most colorful character in Indian mythology. His mischievous nature, his love for his friends, and state craft flows like never ending river. During his childhood, this unusual child Krishna faced many dangers and overcame all of them including killing of Kamsa, for which he was destined to take birth.

The Story of Krishna Leela captures several heroic incidents and memorable events which are deep-seated in the country's social memory from ages. The Krishna Leela presented by Sri Maguni Charan Kuanr from Odisha presents several acts from incidents considered to have taken place from pre-birth till the Kamsa vadha.

Kamsa, the King of Mathura, brother of Devaki. He was destined to be killed in the hands of eight year old son born to Devaki. This prophecy led to the elimination of all the children Devaki gave birth to prior to Krishna. Krishna was born as the 8th child of Devaki who was safely smuggled to Gokul, and whose upbringing was taken care by Vasudeva's friend, Nanda. During the journey from Mathura to Gokul, Adi Sessa protected both from a heavy downpour.

As Krishna grew older, he had to overcome several assassination attempts planned by Kamsa. One such incident was Putana vadha. Putana, the demoness, was ordered by Kamsa

to kill all infants in Mathura. She finds Krishna and lures him with her breast milk. Lord Krishna recognized the mischievous trap laid by Kamsa and drank milk from breast of Putana till her last breath.

In another incident, Kamsa deploys Arishtrasura, the wild bull demon to kill Krishna. The demon in the form of bull created havoc to attract the attention of Krishna so that if he reaches him, he can be killed. Identifying this as trap, Krishna the toddler holds the horns of bull and shatters it. In a another similar event, Krishna also kills demon Kesi with his elbow. Of all the childhood Krishna Leela's Kaleeya Mardhanam, saving



villagers by shielding them under Govardhana hill from the infuriated Varuna (rain god). Such goes the string puppet play named Krishna Leela, preserved and performed from ages by traditional puppeteers of Odisha and the play is scheduled to attract Bangalore audiences with its charm and aura.

In fact, Maguni Charan Kuanr has transformed the crude puppetry into a polished folk arts style.

He not only mastered the handling of puppets, but also designed them as a carpenter, crafted the costumes himself, developed screenplays, scored music, designed stage properties and stage craft and even lent a variety of background voice to suit various characters in his plays

Sri Krishna Leela , Kandhei Nach

Presented by

Shri Maguni Charan Kuanr and Team

Utkal Vishwakarma Kalakunja

Co-ordinated by Ganji Madhavalatha

Accompanied by

1. Fakir Mohanta
2. Bhagirati naik
3. Somnath moharna

4. Sankar molich
5. Bijay behera
6. Babaji jena
7. Kulamami roy
8. Somanath pradhan
9. Ms.Sruthi
10. Ms.Saritha

Guru Maguni Charan Kunar (Nundu) Puppeteer, State & Central SNA Awardee

Guru Maguni Charan Kunar, a very popular name in Odisha and outside as well, for his enchanting puppet shows, joined as a child artist in the Ramaleela party of Balabhadra Bhanja, the king of keonjhara in 1947 and performed the role of Hanuman, Sugreeb, Indrajeet, etc. for a decade. He was also making clay images of different Gods & Goddesses for different festive occasions. In the meantime he met puppet dance Guru Makaradhwaja Behera. Though he was performing with puppets of varied characters but he could not make puppets, so he was purchasing puppets from Maguni Kunar, small puppets at the rate of four annas and big puppets for six annas. When Guru Makaradhwaja came to know about the singing & acting talent of

Maguni Kunar apart from puppet making, he became very happy and advised him to keep up this dying art tradition.

As the caste system was in practice then with strict rules & regulations, Maguni Kunar being a person from upper caste was denied by family members & relatives to learn this endemic art form from a low caste Guru as then this art was being practiced & performed by the lower caste people. But braving the sanctions & punishment by the upper caste people, he started learning this art successfully from Guru Makardhwaja Behera. He was adept in singing, dialogue delivery of different characters and puppet making. Then with his friends like Satyaban Badachat, Mohana Naik & Tunu Naik, Maguni Kunar started practicing in his big mango orchard without the knowledge of others including his family.

One of his relative's grandfather Pancha, who was a driver could see my puppet dance performance and invited me to perform at Jagar Mela in Chanpua on ticketed show. Somehow we managed to arrange some screens to cover the

area and with the help of priest Kshetrabasi of the Shiva temple who provided lights. We put up our show and received tremendous applause and appreciation from a large gathering, mostly from Champua and Jharakhandas. Even we had to purchase one thana of markin cloth due to increased number of audience to accommodate more spectators.

His father who was a royal guard then was getting a monthly salary of Rs 12/- per month.

He went to Champua and knew that we have earned Rs 700/- out of ticket sale of our program. He became very happy and assured us all possible support to expand the party.

They were inspired by his encouragement. We purchased some light & sound equipment at a cost of Rs 300/- and a battery box of 12 volts at Rs 50/-. From that day they have never looked back. They went village to village and performed much to the joy & ecstasy of the people. They received tremendous applause and appreciation from the audiences and also earned as well. Gradually they purchased musical instruments like harmonium, Bigule, flute, Sahanai, Lal,

Dholak, Jodi Nagara, Crash, Jhanja, Jhumuka, Dhimsa, Tasa, etc. decorated the stage with colorful lights, puppets danced on the colorful stage amidst better sound and light arrangements. They provided many humorous and entertaining programs along with historical, mythological and social episodes which attracted large number of audiences. Apart from our first play 'Srikrishna Janma', we presented 'Ravana Baddha', 'Sita Bubaha', 'Raghu Arakshita', 'Tapoi', 'Krushna Sudama', 'Nil Madhava', 'Sita Chori', etc. At that time the cost of the ticket was only 4 annas. Whenever we staged our puppet theatre, people in large number enjoyed the program.

When Late Dhiren Pattnaik was the secretary, Odisha Sangeet Natak Akademi, he arranged his first official show Ravan Baddha at Rabindra Mandap, BBSR in 80's. Since then he has been consistently performing across the State and India, mostly under the aegis of State and Central Sangeet Natak Akademi apart from private program. He has staged puppet show at places like New Delhi, Mumbai, Kolkata,

Patna, Guwahati, Meghalaya, Sikkim, Agartala, KochhVihar, Bhopal, Shantiniketan, and on Asiad-1972, New Delhi, etc.

Received Odisha Sangeet Natak Akademi Award in 1984 and Central Sangeet Natak akademi award in 2004. The State's highest award on culture Upendra Bhanja Award in 2012-2013. Besides he has received numerous awards & honors both inside the state and outside and brought laurels to the state.

He is a versatile artist. He prepares puppets of different character, writes script dialogue. He is a wood-carver, painter, script writer, clay image maker and an actor at one. Besides his own script, he also performs on Geetinatya of Baishnaba Pani and Ramayan of Biswanath Khuntia. Even now at the age of 83 he never sits idle. Apart from puppet making he is still performing at different places and thereby providing entertainment to the people and promoting & propagating this traditional puppet dance with all its pristine glory.



SHADOW PUPPET SHOW

SUNDARA KANDA

Tolu Bommalata Group, Telangana

Direction: S. Anjaneyulu

The performance begins with a prayer to Lord Ganesha and Goddess Saraswathi.

Lord Rama and Lakshmana call out to Hanuman for helping them in their search for Seeta who has been kidnapped by Ravana. Rama gives his Mudrika(Ring) to Hanuman following which

Hanuman flies to Lanka. On his way to Lanka he encounters Lankini and several Rakshasas whom he fights with his might and kills them.

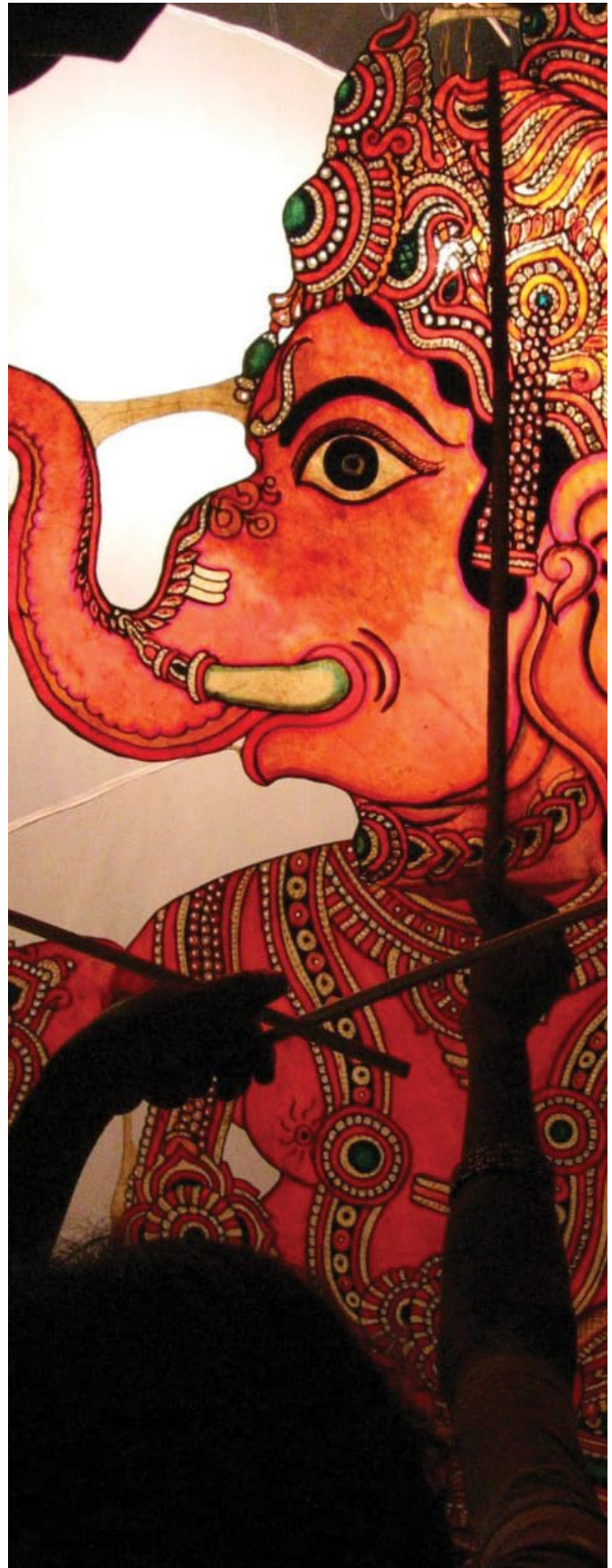
He reached Ashoka Vatika in Lanka where he observes Ravana conversing with Seeta. Later he praises Lord Rama and approaches Seeta, gives her the Mudrika. Seeta is overjoyed and

gives her choodamani to him and blesses him.
Hanuman flies back to Lord Rama and gives him
the choodmani.

THE TEAM

The team is lead by Sindhe Anjaneyulu who has received training from his father as his first Guru. He has participated in many performances in major cities like New Delhi, Mumbai, Kolkata, Hyderabad, Bangalore etc., in addition to foreign countries like Spain. Hailing from Sainagar, in Anantapur District, in Andhra Pradesh, Anjaneyulu also conducts training programs in puppetry from time to time. Specialising in the making and playing of leather puppets, he has received the National Award in 2014.

The full team comprises of S. Hanumanthu, S. Anjaneyulu, S. Maruthi Rao, S. Chandrashekhar, K Bhaskar Rao and Smt. S Venkatamma.





STRING PUPPET SHOW

RASALEELA

Moppet Decoration & Culture Centre, Manipur

Direction: G. Basanta Sharma

Moppet Decoration And Cultural Centre is a non-profit organisation, established in 1994 that works primarily in the domain of Art & Culture. Its primary office is in Imphal, Manipur.

Major tasks and accomplishments (as reported by the NGO):

Moppet Decoration, Puppetry Training, Manipuri String Puppet, Manipuri String Puppet of Nupa Pala Nat Sankirtan, ras-leela, Black art of puppet (kalidaman)



STRING PUPPET SHOW

A LIFE LARGER THAN A DREAM

Meher - The Troup, Ahmedabad

Director: Mansinh Zala

The personality of Swami Vivekananda is like a Sun in the sky, showering blessings to the people of the Universe. His theory of KARMA is an inspiration to all forever. During the short span of his life, one could not dream to convey the message which he had given .i.e. Brotherhood.

Swami Vivekananda, a great soul and a son of India, could not be described in words totally. However, in a time frame of 30 minutes, this puppet drama is scripted to accommodate some flashing events from the life of Swamiji. This presentation is made using Two Dimensional

Rod puppets in Black Theatre Technique. To make this drama more interesting and understandable, some imaginary events have been added. We desire the allowance from, public for such liberty. APPLICATIONS 2020 Making this production was a wonderful and once in a lifetime experience for us, we hope that this production will boost inspiration of viewers to fulfill Swamiji's dream."

MEHER – the troupe

"MEHER" - The troupe is a performing group of enthusiastic puppeteers & artists who have come together because of their deep love for puppets and the performing arts. Headed by Mansinh Zala, the group was formed in the loving memory of Meher Contractor, the lady who brought Indian puppetry to the international platform. Her infinite energy, dedication, zeal, and innovation in the field of puppetry has inspired "MEHER" The troupe - to keep her dream alive. The members of "MEHER" have performed Shows at the national and international level. They have also made use of

puppetry in the field of social welfare, education awareness, development, Communication, mass-media etc. "MEHER" The Troupe enjoys working with creative minds from various fields and believes that it is the only way puppetry can reach its highest potential, since it is a synthesis of 24 Arts. The members have used puppetry successfully in variegated fields and inverse colored ways. "MEHER" is a voice that is in the process of being heard and loved.

Team Members:

Director, Script Writer: Mansinh Zala

Puppeteers: Chandni Lama, Aditya Raj Zala,

Shyam Nair, Sanket Lama, Hiral Zala, Bhavyata

Jadeja, Jayant Bhatt



STRING PUPPET SHOW

DAY & NIGHT FROM 1001 NIGHTS

Elmahroussa Company Cairo, Egypt

Director: Reda Hassanin





PUPPET & DANCE MUSICAL

MALAVIKAGNIMITRAM

Dhaatu Puppet Theater, Bengaluru

Direction: Anupama Hoskere

Puppeteers: Anupama Hoskere, Mythili Shikarpur, Chitra Rao, Divya Hoskere, Vidyashankar Hoskere

Dancer: Divya Hoskere as Malavika

Lighting: Srivatsa Shandilya

Lyrics: Shatavadhani Dr. R. Ganesh

Music Direction: Sri Mahesh Swamy

Dance Choreography: Sri P. Praveen Kumar



Mālavikāgnimitram is a Sanskrit play by Mahakavi Kalidasa. Set in Sunga Period, it tells the story of Agnimitra, the Shunga Emperor of the Vidisha Kingdom, who falls in love with a maiden named Malavika. Malavika is known to be an extraordinary dancer and a sakhi of the chief queen Dhaarini. The plot unfolds when the king witnesses her dance in the court. The

sutradhara of the show is Gautama, the Vidushaka and the minister and close friend of king Agnimitra. He hatches out all the plots for King Agnimitra to meet his love Malavika and escape the wrath of queen Iravati and censure of queen Dharini. Poet Kalidasa beautifully portrays the characters and unravels a plot full of fateful incidents with humorous angles.







20 City US Tour of Dhaatu's Latest Production Malavikaagnimitram



San Fransisco



San Fransisco



Irvine



Dallas



Chicago



Austin



Houston



Minneapolis



Greenbay



Cincinnati



Pittsburg



Louisville



Columbus



Cincinnati



Detroit



Hartford



Cleveland



Atlanta



New York

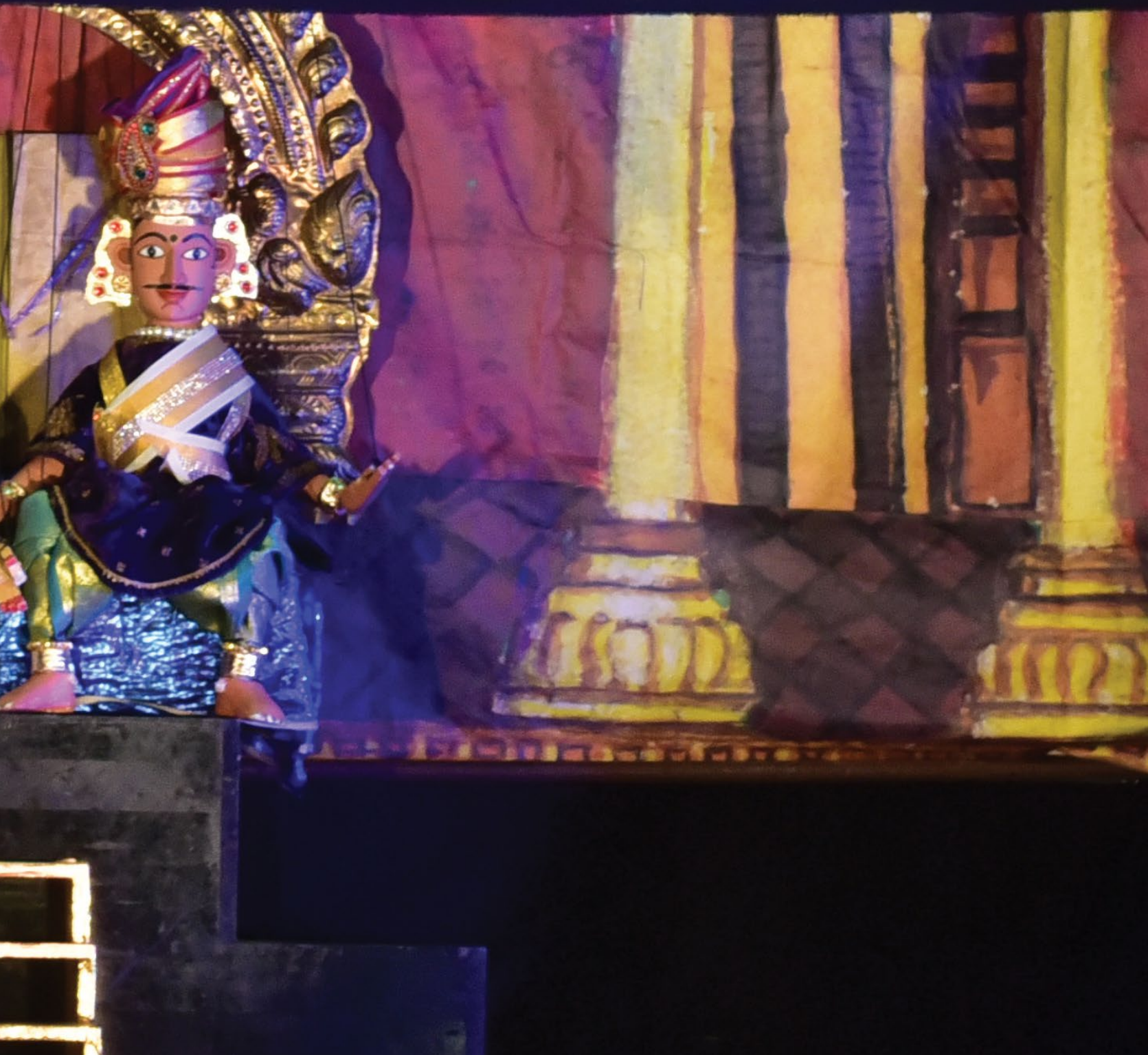


Boston



New Jersey





Organizing Committee



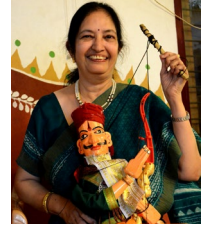
Anupama Hoskere
(Festival Director)



Vidyashankar Hoskere
(Founder Director)



T. S. Sampath Kumar
(Secretary)



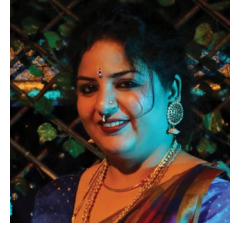
Radha Sampath
(Treasurer)



Divya Hoskere
(Concept Assistance &
Design)



Mythily Shikarpur



Chitra Rao



Shandilya Srivatsa



Kaushik Sampath &
Prakruti Hoskere



Vedhus Hoskere



Smt. Sriranganayaki



Vadiraj MK

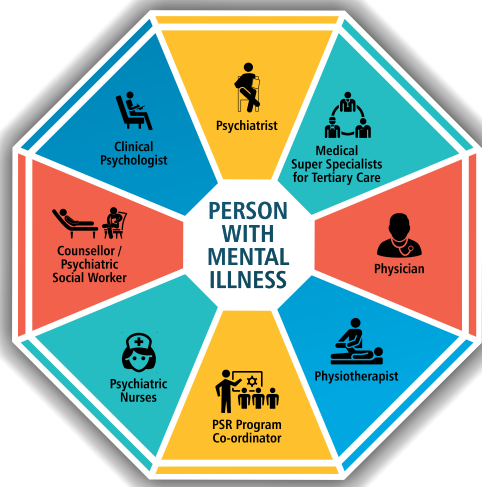


Sri H.K. Nanjundaswamy &
Smt. Shantha N Swamy

Dhaatu is thankful to the donations by:
Smt. Shanta & Sri H.K. Nanjundaswamy, Smt. Jayanthi Satyanarayan
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JSS Auditorium, 8th Block, Jayanagar, Bengaluru

Friday, 3rd Jan	<p>15:00 PUPPET PARADE From Dhaatu Puppet Bus-Stop (K.R Road) to JSS Auditorium</p> <p>18:30 INAUGURAL PERFORMANCE HARISHCHANDRA String Puppet Show Dhaatu Puppet Theatre, Bengaluru</p>		
Saturday, 4th Jan	<p>10:00 AANEYA GARVA BHANGA Shadow Puppet Show Dhaatu Puppet Pāthashāla, Bengaluru</p> <p>11:00 KILIPAATTU RAMAYANAM Nokuvidya Paavakali Show Shiva Sakthi Nokku Vidya, Kerala</p> <p>12:00 ABHIMANYU KALAGA String Puppets Kamalanjaneya Sootrada Bombayata, Ranibennur</p> <p>15:00 PAY ATTENTIN TO THESE TWO Marionette show Compagnia Nia La Fabiola, Italy</p> <p>17:00 MYANMAR MARIONETTES Marionette show Myanmar Marionette Theater, Mandalay</p> <p>18:30 KRISHNA LEELA Kandhei Nach (Rod Puppets) Utkal Biswakarma Kalakunja, Orissa</p>		
Sunday, 5th Jan	<p>10:00 SUNDARA KANDA Shadow Puppet Show Anjaneyulu, Telangana</p> <p>12:00 RASALEELA String Puppets Muppet decoration & culture centre, Manipur</p> <p>14:30 A LIFE LARGER THAN A DREAM Neon (UV) light Puppets Meher - The Troup, Ahmedabad</p> <p>16:00 RBABET SAYEDNA String Puppets El-Zaytoona Centre, Cairo, Egypt</p> <p>17:30 SCREENING OF BALACHARITAM Film of a Sanskrit Play of Bhasa Directed by Dr. S.R.Leela</p> <p>18:30 VALEDICTORY</p> <p>19:00 MĀLAVIKĀGNIMITRAM Puppet & Dance Musical Dhaatu Puppet Theatre, Bengaluru</p>		
<p>OTHER EVENTS: At Dhaatu Puppet Theater, BSK II Stage</p>			
<table style="width: 100%; border: none;"> <tbody> <tr> <td style="border: none; width: 50%; vertical-align: top;"> <p>PUPPET WORKSHOP By Mr. Giancarlo, Italy JAN 2nd 2pm onwards</p> </td> <td style="border: none; width: 50%; vertical-align: top;"> <p>CONFERENCE "Puppets & Control Systems" JAN 3rd 8:30 AM - 12:00 PM</p> </td> </tr> </tbody> </table>		<p>PUPPET WORKSHOP By Mr. Giancarlo, Italy JAN 2nd 2pm onwards</p>	<p>CONFERENCE "Puppets & Control Systems" JAN 3rd 8:30 AM - 12:00 PM</p>
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DHAATU INTERNATIONAL PUPPET FESTIVAL 2020

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