

Puppets of Nalbari, Assam

Craft Documentation by:

Parag Sharma

Toy & Game Design (PGDPD)
II Semester

Guide: **Gayatri Menon**

Coordinator, Toy & Game Design

Project duration: 3 weeks



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
PG Campus, Gandhinagar

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Preface

The NATIONAL INSTITUTE OF DESIGN (NID) is internationally acclaimed as one of the foremost multi-disciplinary institutions in the field of design education and research. The institute functions as an autonomous body under the Department Of Industrial Policy And Promotion, Ministry of Commerce & Industry, Govt. Of India. NID is recognized by the Dept.of Scientific & Industrial Research (DSIR) under Ministry of Science & Technology, Government of India, as a scientific and industrial design research organization.

Craft documentation on Puppets

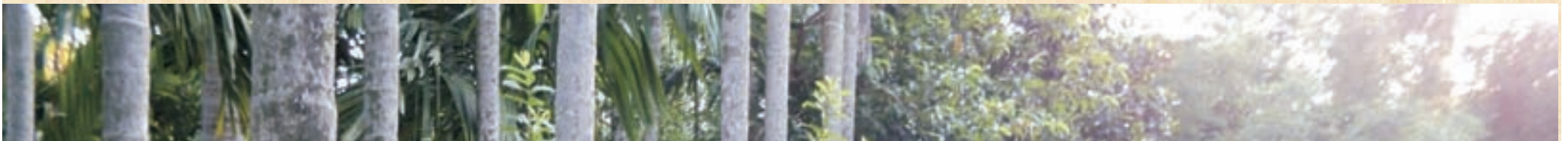


Why Puppets Of Nalbari, Assam?

Storytelling has been around since the beginning of time. Every day we tell each other stories about our day, the people we meet and what we dream about. It is how we make sense of the world and those who are in it. Story telling is an essential part of the human experience. Puppetry is a tool in which we can suspend our belief systems of reality and go into the world of the puppets. One where anything can happen in a safe manner and at the end of the story no matter what has transpired the puppets are still able to get up and shake it off in time for the next show.

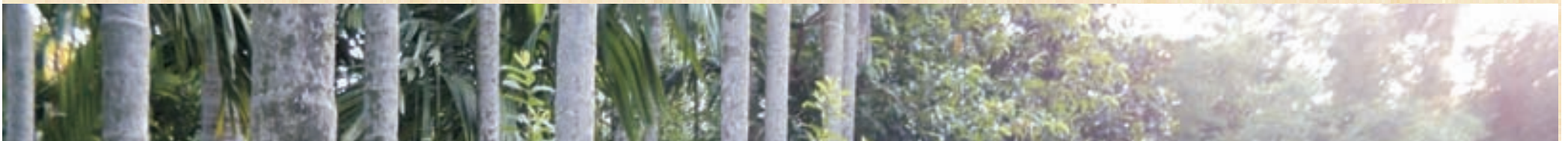
I believe imagination is not only for children but is something we should all strive to keep and to honor, for it is through imagination that growth, hope and inventions are birthed

Craft documentation on Puppets



Craft documentation on Puppets

Actually I belong from a place which is cover with natural beauties and this beauty related with some traditional festival like Lord Shreekrishna's Raaslila, Durga-puja, Saraswati puja and Bhotheli (bamboo puja). All of these festival, putala-naatch was called by the people of our district. From my early age, I saw it's very interestingly and wondered when puppets were dancing. It is quite natural art form, which is considered by many to be a minor one, should lose much of its ground in recent times due to the large scale invasion by various 'modern' forms of entertainment and the mass media. These are the reason why I choose the puppets of Nalbari district, Assam.



About The Craft:

What is craft?

The term craft also refers to the products of artistic production or creation that require a high degree of tacit knowledge, are highly technical, require specialized equipment and/or facilities to produce, involve manual labor or a blue-collar work ethic, are accessible to the general public and are constructed from materials with histories that exceed the boundaries of western art history, such as ceramics, puppet, glass, textiles, metal and wood. These products are produced within a specific community of practice and while they differ from the products produced within the communities of art and design, the boundaries of such often overlap resulting in hybrid objects. Additionally, as the interpretation and validation of art is frequently a matter of context, an audience may perceive crafted objects as art objects when these objects are viewed within an art context, such as in a museum or in a position of prominence in one's home.

Craft documentation on Puppets

Puppets: A puppet is an inanimate object or representational figure animated or manipulated by a puppeteer. It is usually - but by no means always - a depiction of a human character, and is used in puppetry, a play or a presentation that is a very ancient form of theatre. The puppet undergoes a process of transformation through being animated, and is normally manipulated by at least one puppeteer.

There are many different varieties of puppets, and they are made of a wide range of materials, depending on their form and intended use. They can be extremely complex or very simple in their construction.



Originality:

"Puppetry is the most prominent division of theatre in India." Puppetry is close to the hearts and minds of the people, as it has a personal and intimate appeal, along with a familiar format and content, because of the colloquial dialects used. But, ironically, puppetry as a popular folk art is not given its due in the arena of performing arts in India by many schools of experts. Scholars agree on one hand that India is the birthplace of puppetry, but on the other, with reference to performing arts, they marginalize its importance by terming puppetry "child's play. Though puppeteers and puppet-scholars of North East India have been engaged in the revival of regional puppets, however, this art form is mostly unknown to the rest of the country. It is believed that Srimanta Sankardeva brought Puppets in to Assam from Orissa, thus taking puppetry back to the early fifteenth century. The disciples of Sri Sankardeva started practising this art form at various satras which were set up at Majuli, the largest river island in the world.

Craft documentation on Puppets

Locally designated as Putula-Bhaona or Putula-Natch, the first performance organized at the satras of Majuli was called Chinnha-jatra Naat, where a combination of both Gayan and Bayan i.e. song and dance was used and the performance was given on Bayumondal Ragg, Basanta Ragg etc.



Savanta Sankardeva



Chinha Yattra

Craft History:

It is not known when the art puppetry first made its appearance in Assam. The puppet theatre was prevalent before Sankardeva, the great fifteenth century savant of Assam, thus talking it back at least early fifteenth century. The puppet shows were called Tatak-tatak Natak with a class of showmen, designed by such terms as Tetekiya and Bajikar(magician),who specialized in the art of animating puppets with the help of Yantra(mechanical devices).

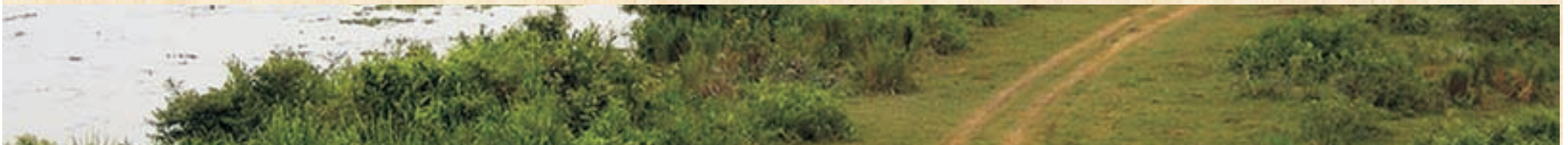
The string puppet of Assam is known as putala-Natch (putala meaning doll and Natch meaning dance).The puppet theatre is more popular in lower Assam and other upper district, including (hermitages).

The oldest known troupe of lower Assam is perhaps that of Harikanta Barman, the veteran of Mohkholi village near Nalbari, whose father is said to have started showing puppets in 1885. The puppet theatre has been more vigorously active in lower Assam specially Nalbari District.

Craft documentation on Puppets



Mohkholi village



Environment:

LOCATION:

Assam: Assam is a northeastern state of India with its capital at Dispur in the city of Guwahati. Located south of the eastern Himalayas, Assam comprises the Brahmaputra and the Barak river valleys along with the Karbi Anglong and the North Cachar Hills with an area of 30,285 square miles (78,438 km²). Assam is surrounded by six of the other Seven Sister States: Arunachal Pradesh, Nagaland, Manipur, Mizoram, Tripura and Meghalaya. These states are connected to the rest of India via a narrow strip in West Bengal called the Siliguri Corridor. Assam also shares international borders with Bhutan and Bangladesh; and cultures, peoples and climate with South-East Asia – important elements in India.

Craft documentation on Puppets



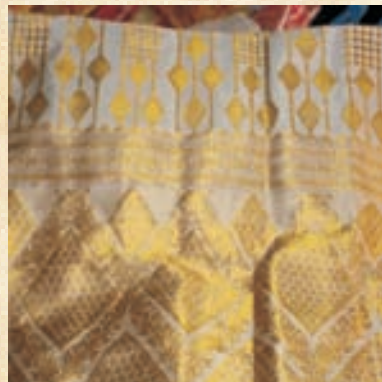
Craft documentation on Puppets

Assam became a part of India after the British occupied the region following the First Anglo-Burmese War of 1824-1826. It is known for Assam tea, large and old petroleum resources, Assam silk and for its rich biodiversity. Assam has successfully conserved the one-horned Indian rhinoceros from near extinction, along with the tiger and numerous species of birds, and it provides one of the last wild habitats for the Asian elephant. It is becoming an increasingly popular destination for wildlife tourism, and Kaziranga and Manas are both Sites. Assam was also known for its Sal tree forests and forest products, much depleted now. A land of high rainfall, Assam is endowed with lush greenery and the mighty river Brahmaputra, whose tributaries and oxbow lakes provide the region with a unique hydro-geomorphic and aesthetic environment.



Craft documentation on Puppets

Assam



Craft documentation on Puppets

Nalbari: Nalbari is an administrative district in the state of Assam in India. The district headquarters are located at Nalbari. The district occupies an area of 2257 km² and has a population of 1,148,824 (as of 2001). Hindus 873,749, Muslims 253,842 (22.09%). The latitude of Nalbari is 26 degree north and 27 degree north and the longitude is 91 degree east and 97 degree east. The tributaries of the Brahmaputra, Nona, Buradia, Pagaldia, Borolia and Tihu which are originated from the foothills of the Himalayan Range are wild in nature and have enormous contribution towards the agrarian economy of the district.. This district has only 3 tea gardens which is really a very small figure when we compare with other districts of upper assam. The rate of total literacy of Nalbari District, according to 2001 census, is 68.08 as against 33.99 in 1991. The density per km². In the District is 504 persons an against 340 persons per km² for the whole state.



Map of Nalbari



Craft documentation on Puppets

Nalbari district is basically connected with train from Delhi, Kolkata, Chennai and Mumbai. By air, it connected with guwahati from Kolkata, Mumbai, Chennai and new delhi. From Guwahati, Nalbari district is connects by Govt and public bus. It is only 60 km from Guwahati, major city of Assam. The national highway 37 and another state highway well connected with Nalbari district by other places of Assam. National highway 37 connected from Kolkata. The place Medhi Supa is 14 km far from Nalbari district head quarter of Assam. Public transport buses and another public travels like auto rickshaw and car also available for this place. Good transport facilities available from Assam State Transport Department, Govt. of Assam. It is the western part of Nalbari district of Assam.



Harimandir



Balilesa Kali Temple



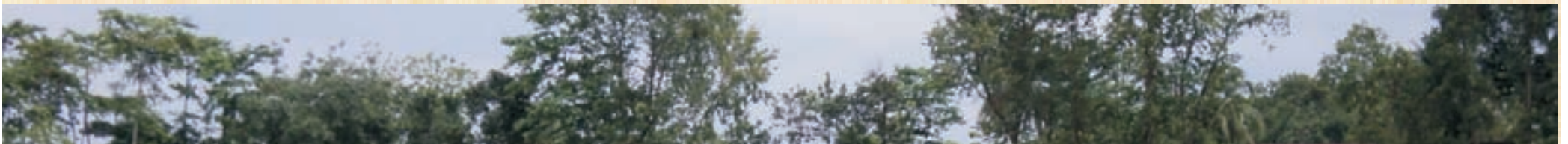
Domni Tea-Estate



Bar Masjid (Mosuqe)



MEDHI SUPA: Medhi-Supa near Chandakuchi village is a centre point of cultural heritage of Nalbari district. This educated village caring a glorious craft of Assam, Putala Natch (Puppet Dance). Medhi-Supa is a beautiful natural area of Chandakuchi. The greeny environment attracts people to create art and crafts. This area covered with beautiful tree, bamboos and huge Agricultural field.



Craft documentation on Puppets

PEOPLE: Medhi supa village of Chandakuchi is very educated village. A high school, one higher secondary school, two junior collages, one polytechnique are there. One small handmade paper industry also there. Basically the AHOM kingdom take care of this place from ancient time .The RAJA BARUA family is very famous for their high education and contribute for Assamese literature. There are only two family involve with this craft “putala-Natch”. One family already left this craft for some reason.



Chandakuchi higher secondary school



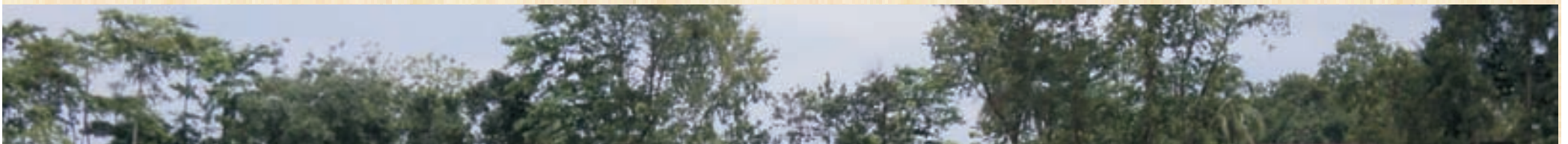
Chandakuchi Politechnique



Way to Medhi Supa



Mohdhuwa Pukhuri (Pond)

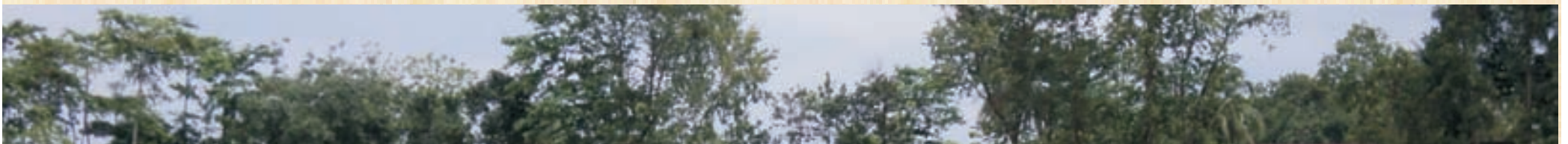


Craft documentation on Puppets

ANOTHER CRAFT: Basically bamboo craft of this area is very famous. Craftman makes a lots of craft product like JHAPI, JAPAA, MURA and a lots of product. The bamboo furniture and can matt are also known as a famous product from this area. The craftsman of bamboo also makes device for fish catching called SEPA is a very interesting product.



Bamboo Crafts



Craft Community:

There are only a family still working with this craft, because other family already left this craft for economical problems, marketing and for raw material. The only family of Prasanna Medhi is involved in this craft. Prasanna Medhi and his son Hitesh Medhi are still working with this craft. They are belongs from middle class family and Hitesh Medhi are working with a Guwahati based small industry. This family has their own paddy field and never depends on market. MEDHI family only work for their interest and not for selling purpose.

ABOUT MEDHI SURNAME: The Medhi of Assam (North Eastern India) is a unique Hindu social group that has taken the form of a dominant Caste through the ages. The state of Assam in India is unique for its ability of integrating various races viz. Austro-Asiatic, Negritos, Dravidians, Tibeto-Burmese, and Alpines etc. all of whom have entered into Assam with their own distinctive culture. Assam is a cradle of twenty seven many indigenous 'tribes' and it is well recognized that no other part of the world has been a concentrated home for so many different groups of people.

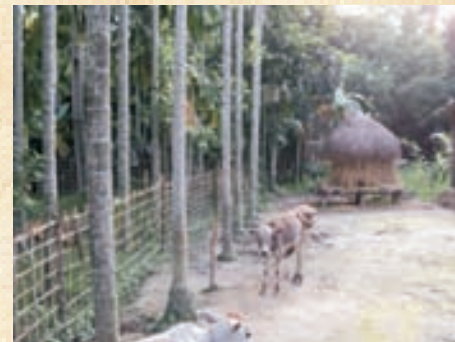
Craft documentation on Puppets



Craft documentation on Puppets

Prasanna Medhi told that their original family belongs from Bardowa area of Nagaon District of middle Assam. This place is known for Assamese Hermitage which executed by Savanta Srimanta Sankardeva. Sankardeva was considered as the executor of Assamese puppet and he belongs from that place.

Prasanna Medhi's grand father came from Bardowa by the invitation of Raja Baruah family for puppet show (putala-Natch) and they gave them a lot of land to stay permanently at Mahkhuli village. Medhi family were settled there and named their area as Medhi-Supa.



Working Environment:

Medhi family working with this craft very interest. They believe that this craft is their traditional culture and so they involve with this craft and never leave this craft. They make puppets only for dance and never thinking of it as a business.

The green environments of Medhi-supu village encourage this family to work with this glorious craft.

This family has a small house which they convert to their workshop for puppets on particular seson.e.g.in September to December month.

The term work ergonomics is a non-existent for them with no meaning and the general lighting conditions are not very good.The work is carried out in the morning when there is electricity or the the weather is cool to work,morevever there is power cut everyday that varies from 8 hours to 12 hours making the lives and working conditions even worse.

Craft documentation on Puppets



Craft documentation on Puppets

POSTURES

When puppet maker working with this craft they working both sitting and standing position, sometime they also travel for their making process of puppets. So, these craft people have no ergonomically issues.



Case Studies:

Craft documentation on Puppets

PROFILE 1:

Name: HITESH MEDHI

Age: 38

Family: joint family with his parents and wife.

Educational qualification: BA pass.

Experience: have been working since the age of 16.

Aspirations: earn enough for two square meals a day
He also travels with his puppets to SWITZERLAND
and KOREA for performance.



Craft documentation on Puppets

PROFILE 2:

Name: PRASANNA MEDHI

Age: 80

Family: joint family with his son and wife.

Educational qualification: HSLC pass.

Experience: have been working since the age of 10 with his Father BATAHU MEDHI.

Aspirations: He also awarded artist pension in 2001, and awarded various award like state government award and performed his show at USA, UK, KOREA and all over India.



Observation on craftsmanship:

Hitesh Medhi and Prasanna Medhi are working to create these string puppet very interest and patioancely. Though this family is not rich but they are working on it as a hobby or their families sequence glory and Medhi family never thinking about business from puppets. From starting to ending total process both follows a sequence system and give a realistic life to their puppets.

Craft documentation on Puppets



About craft:

Raw material: KUHILA

sources:

Shola pith is derived from a reed that is available in the marshy wetlands of Andhra Pradesh, West Bengal, Tamil-nadu and Assam, This craft is popularly known as shoal pith in West Bengal and netti in Tamil Nadu. In Assam it's called KUHILA.

Commonly found on the marshy lands of Eastern India is a reed called Shola pith whose scientific name is *Aeschymene aspera*. Inside the core grey outer layer of the reed is hidden a soft white inner core.

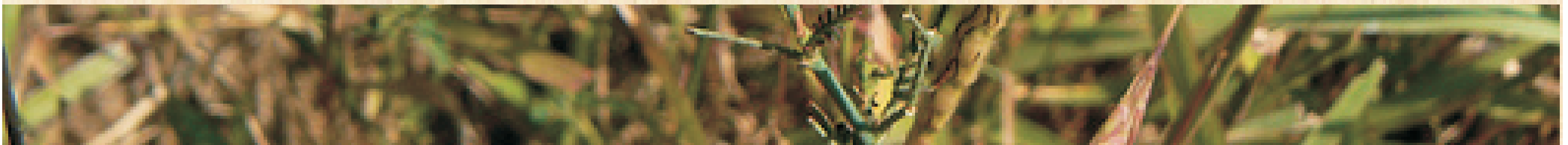
The core of this reed is white in color and is exposed when the outer layer of the stalk is shaved. The core - light, porous, soft, and pliable - can be shaped to suit the imagination of the artisans. Craftman of puppets, collected it from deep lake (BILL) of Assam. Lower Assam puppets maker maximum collect KUHILA from KAAPLA BILL of Barpeta district, Assam. It's known as the best quality.

Craft documentation on Puppets



kuhila grass

kuhila



Process:

(Tools, techniques, Material etc.)

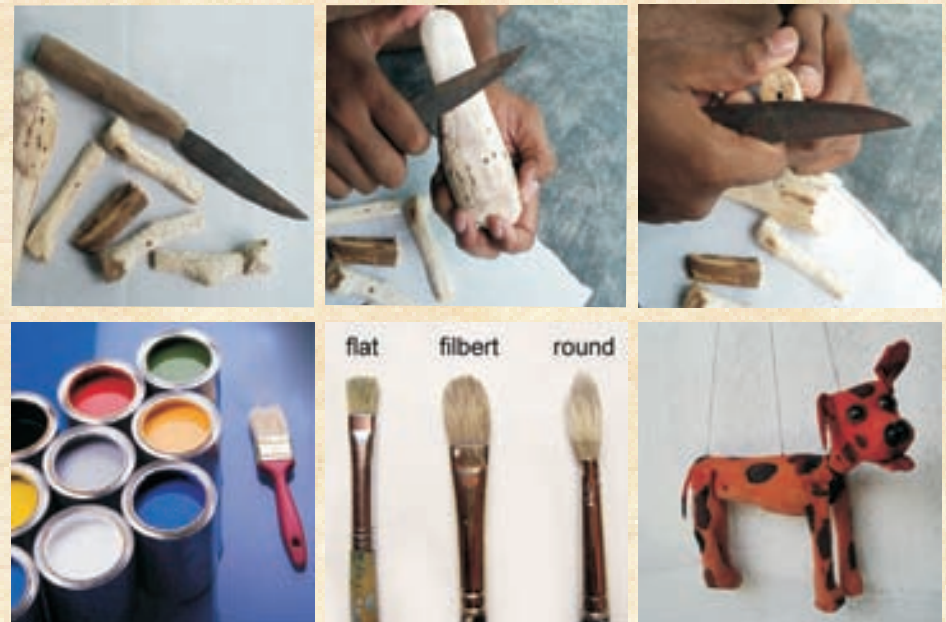
The puppets are made of solapith or some soft wood by joining together different parts forming the head, torso and limbs with the help of cloth. They cover the head and hand with a paste of clay and cow dung, and color them. Some puppets have joints in elbows but no legs. The lower portion is normally covered with cloth so that, while manipulated, the figures glide smoothly along the floor of the stage. The size of puppets varies from 1 foot to 3 feet.

Sometime puppets are made from another grass named Kuhila or Kangkulla. It is a very soft wood like thermo cal. It is too easy to curve Kuhila. Kuhila are collected from pond or Pedy field.

Basically, Puppet maker of lower Assam collected kuhila from Kappla Bill of Sarthebari region, Barpeta district, Assam.

The puppet maker used a pen-knife like tools for curve kuhila. Puppet maker used enamel based color for their puppet.

Craft documentation on Puppets



Craft documentation on Puppets

Joinery of puppets: Medhi-family's string puppets are elaborate in construction. They are full-length figures with rounded and jointed limbs. A simple string puppet is controlled by strings, which are attached at one end to the puppets and at the other end to a controller. Strings to the shoulders support the puppet's weight, and strings to each hand and knee control the movements of the limbs. Two strings control the turning of the puppet's head, and one at the back enables it to bow. Puppets designed to perform elaborate gestures or trick steps may have as many as 10 or 15 strings.



Craft documentation on Puppets

Skills: Medhi families totally working with this craft manually. Because their requirements are very simple and manual. They give their puppets beautiful as its characterwise. Basically from KUHILA collecting to final process of making these puppets are depends on hand skill.

Painting style: The color of the puppets is varies from region to region. Actually Savanta Sankardeva started hermitage system where RAAMA, BISHNU, GADUDA idol are carved on wood, installed in hermitage (satraa) and painted. The painting style of them is totally similar look with Assamese tradition and Assamese puppets borrowed these effect. The colors which are applied on the faces or on the costumes of the puppets signify a special quality. Those puppets which depict the devils are painted black or red while divine characters are marked with white yellow or blue. For example, the puppets of Lord Rama and Krishna are given pleasant faces with well-built bodies but oversized heads, which signify their divinity.

Again, the puppets of evil characters like Ravana and Duryodhana are given distorted faces and clumsy limbs. Their movements are jerky and intense anguish is always showed by striking their heads against the ground. Medhi family also followed this tradition on their puppets.



Ravana painted in dark colour



Rama, Laxman and Sita are painted in blue and pink.



Product Ranges:

Rama and Krishna are painted light blue and their consorts are light yellow or pink. Ravana and other demons, evil characters are painted with deep green or Blue. Actually, all characters are painted according to their particular character. Rama, Laxmana and Sita are depicted very beautifully and their facial expressions are cool. Ravana and other devil painted like horror. All puppets are made of different size according to their character like god, devil or demon etc. One group has 80 to 90 puppets, with each puppet used for many characters. Sutradhar, joker, dancer, dholak player and kartal player are present in all plays. They keep the puppets in back- stage in a sequence. They have one puppet Tadaka (demon) whose neck can be long. They keep each puppet in the bamboo box and hang it on a pole.

Craft documentation on Puppets



Product range depends on puppet's character



Bamboo box



Performance:

Defferent name and performance Of putala natch:

One very significant thing to be noted in this context is that in some parts of Nalbari. Puppet shows are known as Bati-Putala. Now the term bati-Putala could be a corruption from the words batris putala, meaning thirty-two puppets, indicating the association, in some manner or other, of the art of puppetry with the legendary thirty-two puppets of king Vikramaditya. This Putala-Natch also known as Buti-Putala in Hajo-Suwalkuchi area of Kamrup district. A Puppet group consists of at least five persons. The key person is the leader of the chorus called the Bayan, Sutradhar, or Oja. He is the producer, director and Co-coordinator of the show. The other two are helpers or Jogali, or Bhari. The chorus sits in front with khol (drum) and one two cymbals. Nachua (manipulator) remains behind the screen. The stage is small and simple. A frame is put up with a few bamboo posts. Within this frame, a small platform, measuring about 10 to 12 feet in length and 3 to 4 feet in breadth, is raised on one side at a height of about 3 feet from the ground.

Craft documentation on Puppets

Three sides of the frame are covered other than the platform side. Upper and lower portions are covered with screens, leaving a space of about 3 to 4 feet open along the length of the platform. At the back of the platform is another screen, normally black, standing about 4 feet, behind which the manipulators stand either on the ground or on a low bench and are not visible. A bamboo stick called Kathi achieves control. A manipulator can easily manipulate two puppets with two hands, but an expert player can handle up to 4 to 5 puppets at a time! The speeches are made in a high-pitched, squeaking sound by a pyapa (whistle) made of bamboo frame with a leaf or rubber membrane. The leader enters into a conversation with the characters speaking in a shrill voice in a skilful manner. . A traditional show starts with the playing of special rhythmic patterns singing of Vandana (invocation) and other special songs. Then come Kalu-Bhelu or Kalua- Bhelua: two puppets who sweep the stage floor. Often a modern-looking figure, called Chengra or Mastan, not only indulges in horseplay but also passes social comments.



Craft documentation on Puppets

Now a day, even many traditional and semi-traditional troupes are given to the influence of the extremely popular mobile theatre and are starting their shows with short dance-dramas in place of the conventional preliminaries.

Generally, 500 to 700 people come to see a show and audiences like to see mythological plays. Rich persons or management committees of the village-fairs sponsor the shows. They go to other states to perform their plays. Sometimes they have ticket system in fairs. Women generally do not take part. Using folk tunes, they play themes like Rama -Banabasa, Sita-Harana, Bali-Badha, Sita-Swamvara from Ramayana. Characters enter from the left side and exit from right. Sometimes thrones and chairs are used for the set.

Medhi family still perform mythological themes and epic stories. Commonly the same figures serve for more than one role. There are also animal figures of various kinds, and some of them appear as mounts of the gods and goddesses.

Stage props like thrones, chariots and boats are used with painted background scenes. Rama and Krishna are painted light blue and their consorts are yellow or pink, while demons and other evil characters are deep green or blue. Mainly the stories of Hindu epic Ramayana like Ravana-Badha, Sita- Harana, Bali-Badha, Rama- Banabasa etc are main subject matter of puppet theatre. Rama and Krishna are painted light blue and their consorts are light yellow or pink. Ravana and other demons, evil characters are painted with deep green or Blue. Actually, all characters are painted according to their particular character.



Craft documentation on Puppets

Elements of puppet theater:

According to Prasanna Medhi, these elements require for a total puppet groups....

ACTOR: A person who interprets a role and performs it in a play.

ANIMATION: Imparting life, interest, spirit, motion, or activity

ARTISTIC DIRECTOR: The person who chooses the material and oversees the theatrical production.

CHOREOGRAPHY: The arrangement of movement in time and space

DIALOGUE: A conversation in a play between two or more characters

ENSEMBLE: A group of complementary parts that contribute to a single effect

GESTURE: A movement of the body, hand, or arm that expresses a specific meaning or emotion

PANTOMIME: Actions or gestures without words

PROPS: Objects used on the stage that help create a sense of place

PUPPETEER: A person who controls and animates puppets

SCALE: A consideration of the size of one object relative to another object

SCENE: A part or section of a play

SCENERY: Painted elements used in the theater to represent a place or environment

SET: The arrangement of scenery and props on the stage.



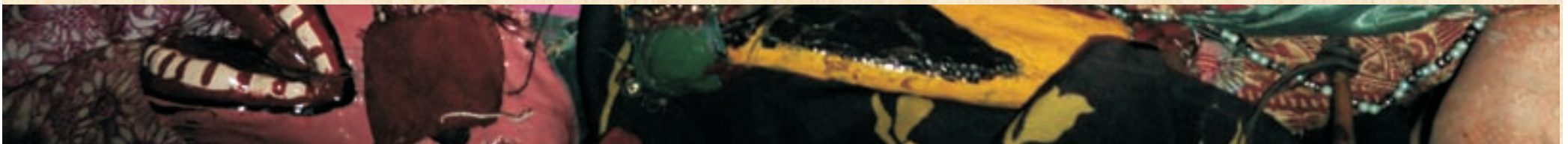
Puppets -performance



Stories and connection of charracters:

Medhi family still performs mythological themes and epic stories. Commonly the same figures serve for more than one role. There are also animal figures of various kinds, and some of them appear as mounts of the gods and goddesses. Stage props like thrones, chariots and boats are used with painted background scenes. Rama and Krishna are painted light blue and their consorts are light yellow or pink, while demons and other evil characters are deep green or blue.

Craft documentation on Puppets



Defference between assamese puppet and other puppets of india:

DEFFERENCE BETWEEN ASSAMESE PUPPET AND OTHER PUPPETS OF INDIA: Assamese puppet (putala) is made from "KUHILA" which is grass. In West Bengal they people are also used KUHILA (SOLA-PITH) only for decorative item, never used as a puppet making material. In Rajasthan, puppets are making of wood and their facial expression and costume are totally defferent. In India, anywhere never used KUHILA as a material of puppet making. Assamese puppets has its own characteristics of facial expression and puppets story also based on only mythological stories like RAMAYANA and MAHABHARATA. Sutradhar style also deferent than other place of India. Sutradhar explains the story and puppeteer also depict the story by using of "PEEPAA" (WHITCHEL).

Craft documentation on Puppets



Deference between Assamese and Rajasthani puppets



Costing and pricing of product/performance:

Medhi family collected their KUHILA for main structure of puppets from Kaapla BILL of Barpeta district. They paid only fifty rupees for per kg of KUHILA to fish man, who collecting it from bill (lake). Colorful cloths are collecting from local market and paid 200-250 per meter. Enamel paints are not too costly, they collect it from Nalbari market and paid 250 for total set of colour like VIOLET,INDIGO,BLUE,GREEN,YELLOW,ORANGE,RED,BLACK,WHITE,BROWN,PINK and SILVER color. They never sells their puppets.

They perform their show in any festival for 1200 RS for public festival and any personal festival like birthday or Laxmi puja, they 2000 RS for per show.

Craft documentation on Puppets



Current Status and Problem:

The art is hardly ever a purely family business. They are at best semi-professional who earn extra cash, now and then, from their performances. It is true that normally the economic status of the puppeteers has been rather low. They are invited to perform on such occasions as village fairs and in festivals and also rarely on occasions like marriage ceremonies. The winter season, when the farmer-artists are free from their agricultural chores, is best time for the puppet shows. No one, not even the oldest veterans intimately connected with the art and craft, have any clear ideas as to the etymology of the term or its possible links with the past. The art is hardly ever a purely family business. They are at best semi-professionals who earn a little extra cash, now and then, from their performances.

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It is quite natural art form like puppet theatre, which again is considered by many to be a minor one, should lose much of its ground in recent times due to the large scale invasion by various 'modern' forms of entertainment and the mass media. But fortunately, contrary to a rather widespread belief among the urban elite, the art of puppetry in Assam has neither died out, nor is it facing the danger of immediate extinction. Although the art is not flourishing as much as in the past, a fairly good number of puppet show troupes are at the moment engaged in the art.



Scientific Aspect and Modernization:

The government of Assam has established a puppetry division under Directorate of Cultural Affairs, Assam for propagation, preservation and development of this art form in the year 1987, along with a puppet section at Srimanta Sankardeva Kalakashetra, Guwahati. They started with organizing, training, holding festivals and seminars by inviting experts and taking keen interest in the popularization of this art form..

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Assam government also thinking about child education system through puppet. According to Cultural Affairs, Assam, Puppet is the best medium for enhancing new generation to reflect their original cultural atmosphere. But this art form that was once a popular entertainment medium in rural Assam has lost its charm with the advantage of the new media.

Analysis:

SWOT:

STRENGTH: This is the special puppets all over India, basically its expression and materially. As a material, it never damaged by insects, because KUHILA is an anti-insect material. Character is also deferent then other puppets of India by color and ornamentation and performance of puppets are deferent.

WEEKNESS: These puppets are not very famous as like Rajasthani Kaath-putli. Because, this is the last stage, only a few families are working with this craft. These puppets are not strong in commercial value. Because, these family who involved with this art they never given interest in its modernization and marketing. The Assam Govt. also not given important of puppets.

OPPORTUNITY: There is lots of marketing value of these puppets if given proper value. Modern generation also interested to see these puppets because of they never seen these string puppets. If given some modern look with modern stories on these puppets, its became as a famous visual medium for new generation like 3D animation and movies.

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In school education also may be benefited with this glorious art. If this art being use in properly then became a very famous medium for public communication .e.g. add through puppets...

THREATS: It is an old medium of communication, new media like television, animation movies are main threats for this craft. If Govt give not any interest for puppets and puppet's artist, one day it's totally became end. Limited materials are threats for this art.



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PEST

POLITICAL ISSUES: This craft is very famous in lower Assam region. There is no political issue because this craft never go through mediator.

ECONOMICAL: This craft is a seasonal based craft. The months of October to January, this puppet show happens. They earn a few of money through this puppet show and these money use for buying new raw material like cloths ,threads and colour.Medhi family never depends on money through the show and selling purpose.

SOCIAL ISSUES:

The story telling nature of puppet shows with a major benefit of this approach being subsequent versatility. Puppeteering has had a long history in many cultures being a form of community entertainment, a source of income and an animated form of historical documentation passed on to the viewers and

The tangible nature of this form of performance allows for improvement in delivery of education both for the recipient and for the performer without relying on literacy or extensive economical outlay. This is of priority as the target audience are socially impoverished, geographically disadvantaged.

TECHNOLOGY: This kind of string puppet not requires highly developed technology, because it is made totally by hand and other raw material also available. This craft only depends on manual skill.

Design intervention:

From these range of puppets, there are many possibilities to make different product. This material like KUHILA can be used as a cork of medicine bottle, and can be used as a jewelry material for its light weight. Also used as a decorative item also. If these puppet gives modern look then it's also can be used as like a 3D animation and it happens very interesting for children. This crafts can be sale in market and can given modern look as like superman, Indian other heroes like Shaktiman and also are as cricket hero Sachin Tendulkar also which can help as its marketing.

Craftsman can use new material like fiberglass instead of using KUHILA because it has low weight and low cost. Moulding process also help for manufacturing these puppets as a vast range. Some robot kind toys can be made using of this characters and mythological stories. The art of puppetry can play an important role in the field of formal and non formal education. This art can be applied in early childhood education for storytelling and nursery rhymes, as a therapy for shy children,

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as a tool to communicate science and environment education, for skill development especially in art and craft. The approach largely is to 'teach' the child rather than use puppetry as a means by which the child expresses and learns.



Jewelry and Decorative Items

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When the latter happens, learning becomes effective and meaningful. Environmental concepts, different types of wildlife, their role may be enacted through dramatization using animal, bird, lizard, frog, turtle, tree, ant and butterfly puppets. Events happening in life process like birth, regeneration, growth, death, degeneration, etc., can be described with puppets. Scientific concepts such as the rain cycle, water cycle, photosynthesis can be explained using different puppets. Further, specific concepts like ecosystem and the life forms, interdependence, endangered, endemic and extinct flora and fauna, need for conservation, role of students in preservation can be comprehended through simple puppets.



Importance Of Craft In Present Context:

This craft even more important if viewed from the present scenario. The downside of globalization has been that we have become dependent on goods that were not designed for us or by us.

The relevance of this craft also lies in fact that even if handicraft is one of the most decentralized and unorganized sector in our country. It still earns India's largest chunk of foreign exchange after information technology. Moreover art and craft are an important link in the social cultural fabric of india.By performing their functions in making these crafts, they provide a very important service to the society, this craft is which weaves our diverse cultural and traditional heritage of India.

Thus these crafts should be preserved and nurtured to prevent our social and cultural traditions from falling apart and retain our identity as Indians and citizens of this country.

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Future Development:

These crafts have survived centuries of our country and they still have not only survived but flourished, but it has remained decentralized and unrecognized, even if it earns a major chunk of our foreign exchange after information technology.

This craft is generally home based industry which requires minimum expenditure, infrastructure or training to be set up. In addition to this it uses existing skills and locally available materials. All this can be perfectly fitted into a sustainable system and design. Everything from the raw materials to the finished product can be designed in a system so as to eco-friendly as well as socially and culturally acceptable.

Experience and Learning:

The puppets have a broad social base and cast a wide net. They have great absorbing capacity and keep incorporating new thematic and textual material drawn from social life, customs and beliefs. They also present an authentic portrait of the society at different periods of its history. This makes them an important social document as well as a cultural text. This craft is generally home based industry which requires minimum expenditure, infrastructure. In addition to this it uses existing skills and locally available materials.

The experience during this study can best be described as an eye-opener. Being a student of NID gives a feeling of isolation and hard work and the pain of the people who are working in this crafts hardly seems to be an issues.

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During the course, I have seen lots of things which realize me to observe this craft and help them people who working with that craft. As a TOY and GAME DESIGN student, I learnt an important and very delicate part of craft which give me a deferent perspective from other to see my toy and can also give interest to develop my own character in game design which I actually learnt from "PUTALA-NAATCH". Their hard working and concentration on puppet making gives me a huge perspective and patience to develop my designing sense.

Conclusion:

The following conclusions were deduced:

1. The craft had potential to adopt various other parts of our country and other uses rather than just puppets and decorative items.
2. The craft is not getting any help it sustaining itself and almost on the verge of extinction.
3. It has the potential of not only survival but also go beyond so as to become a sustainable design.
4. The general people are unaware of the state of this craft or the people who make them.
5. The craftsman are complete unaware of any government policies on craft.

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*Puppets, puppets on a string,
You can do so many things,
On my hand or my finger.
Talk and dance in the theater,
Puppets, puppets, you are fun,
Put on a show for everyone.*





