भारतीय प्रौद्योगिकी संस्थान हैदराबाद
Indian Institute of Technology Hyderabad

Ritualistic Folk Art of Tulunadu, Bhoota Aradhane: An Illustrated Picturebook

Submitted by
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Declaration

I declare that this written submission represents my ideas in my own words, and where others' ideas or words have been included, I have adequately cited and referenced the sources.

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Approval Sheet

This thesis titled **'Ritualistic folk art, Bhoota Aradhane : An Illustrated Picturebook' by Sahil Hegde** is approved for the degree of 'Master of Design' from the Indian Institute of Technology, Hyderabad.

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Project Guide

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Acknowledgement

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Abstract

Indian Subcontinent is an agglomeration of rich cultural and historic ethnicity with their specific rituals and practices. The region of Tulunadu has one such ritual of worship of local diety through the means of dance, music, ballads called Bhoota Aradhane. Though this practice is very well executed throughout that region, there is no written history about it but passed on from generation to generation through poems and ballads.

Bhoota Aradhane is a picture book that has been designed to give a glimpse of the ritual of the worship of these deities and various anecdotes associated with it. The intended output is an illustration-based picture book that consolidates steps in the journey of the ritual and enlightening the purpose and meaning behind those practices. The book takes a gander at is a type of documentation of this journey and its factors, while additionally building up an inquisitive associate with the watchers of the book, in terms of the characters, stories, and illustrations. For preserving this vernacular folk art, a picturebook can be a decent medium through which we can pass this information to various crowds of varying ages.

This report centers around recording the interaction and process taken up in the creation of this publication, through its commencement, literature review, and methodology followed, along with a short note on the learnings from the experience and future scope that lays in taking this illustration-based picture book ahead.

Keywords: Picturebook, Illustrations, Bhoota Aradhane, Rituals, Folk Art
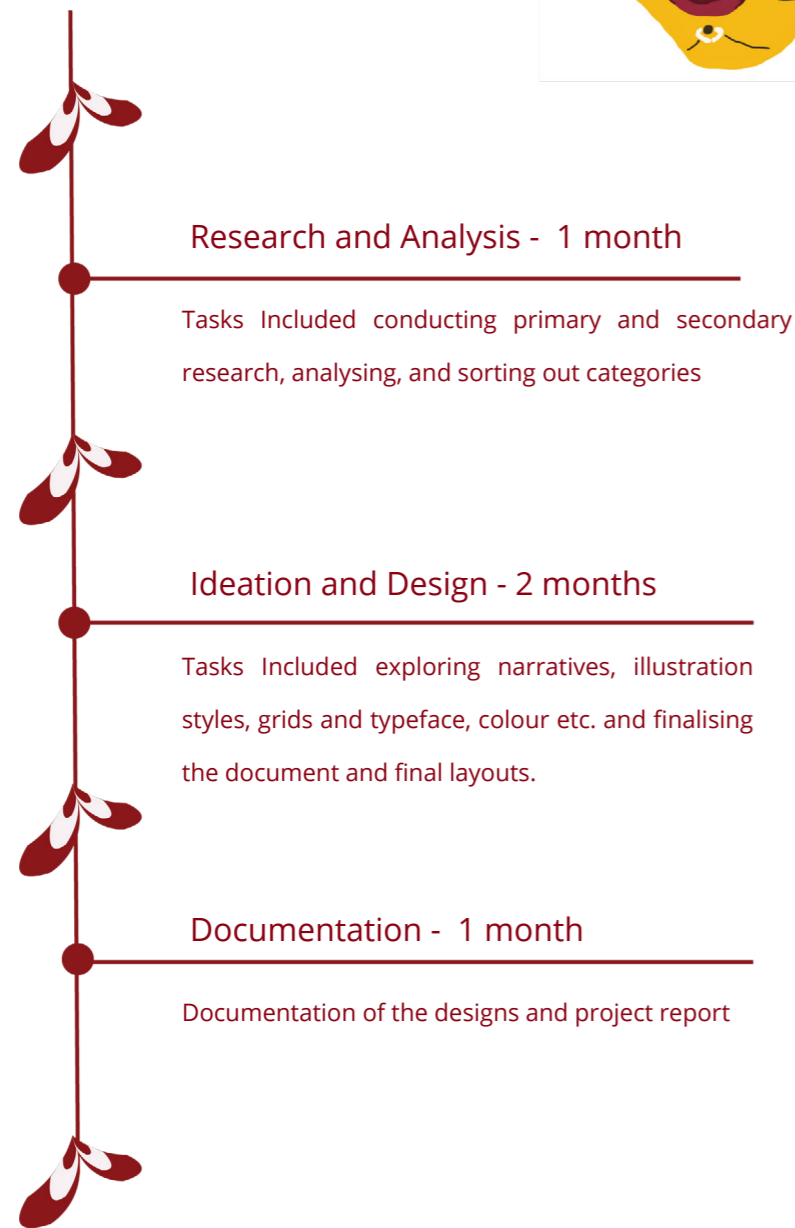
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Contents

1. Introduction

1.1 Purpose

India is a host for a variety of ethnicity, customs, and practices and all these have variations among themselves from region to region. Many of the customs stay hidden from the main hinterland and with growing urbanization and migration of people into urban settlements, these smaller than usual environments are starting to disappear or getting kept to little pockets with no space to exhibit or give them to people in the future. India's Identity has been the social legacy and such moment customs and ethnic practices which have prompted her huge history and progress in the field of workmanship, dance, development, and food.

The preservation, rejuvenation, or connecting folk art to the mainstream has been in insurgence within the country in the recent past. From Bamboo craftsmanship of the northeast to Kathakali from Kerela, providing a plethora of folk styles has been brought to the forefront. These initiatives have also led to an increase in people traveling to such destinations out of curiosity, marvel and the thrill of explorations increasing tourist and business opportunities.

The inspiration to feature the social legacy and customs of a district has finished in making a visual item to introduce or publicize the southern waterfront area of Karnataka, locally called Tulunadu through methods for creating a part of that locale that is profoundly established in the way of life of that area related with ceremonial dance ritual for their deities called as Bhoota Aradhane.

Research and Analysis - 1 month

Tasks Included conducting primary and secondary research, analysing, and sorting out categories

Ideation and Design - 2 months

Tasks Included exploring narratives, illustration styles, grids and typeface, colour etc. and finalising the document and final layouts.

Documentation - 1 month

Documentation of the designs and project report

1.2 Timeline

The project spanned across 18 weeks starting from research to ideation and design to the product final layouts. Review and presentations were carried out at regular intervals to mark the progress of the project.

1.3 Covid 19: Challenges

The advent of the Covid19 pandemic, especially in the second wave in India has caused considerable challenges for the project. The major impact was all Bhoota Kola (Ritual) which are generally conducted from January to April were all canceled due to lockdowns. This led to problems collecting content for the project and minimal interactions with the performers and organizers. The state-based lockdowns also caused logistical problems as materials for the project were hard to procure. The quarantining, lockdowns had resulted in low efficiency and motivation and became major barriers for the project.

Because of the pandemic, the greater part of the exploration directed was auxiliary through papers, articles, and portions from short movies and recordings on this custom. Some significant stages in the excursion of this custom were clarified by Mr. Sushin Shetty, who puts together Bhoota Kola in his town close to Mangalore, Karnataka. The communication was led utilizing telephonic meetings.

2.1. The Folk Ritual - Bhoota Kola

The act of Bhoota worship is an exclusive instance within the Tulunadu region comprising Udupi and Mangalore districts of Karnataka and Kasargod district of Kerela. The Kola or Nema is night long ritual characterized by the invocation, possession of the daivas through an impersonator, and conversation with the local deities to sort out the difficulties pertaining to the village or town through its guidance.

2.1.1 Tulunadu

Tulunadu is a region on the southwestern coast of India characterized by a common language spoken among the people of the region, Tulu. Dakshin Kannada, Udupi, and Kasargod belong to this place. This region, sandwiched between the Arabian sea and western ghats and mainly dependent on agriculture and fishing have lush paddy fields and plantations of coconut, areca nut, and cashew provides an indigenous culture and traditions shifting away from the mainstream worship rituals of the Indian subcontinent. One such tradition is the worship of holy spirits and the ritual associated with it called Bhoota/ Daiva Aaradhane.

2. Research

Fig 1: A Panjurli bhoota Kola in progress (figure source [1])

2.1.2 The Guardian Spirits: Bhoota/Daiva

Bhootas or Daivas are semi-divine spirits distinct from people and Gods. The term bhoota supposedly is gotten from the Sanskrit root bhu-, to become, from which determines the participle structure bhoota, implying 'what has existed'. Bhootas, then, at that point, are the spirits of past heroes/heroines or champions, who finished brave deeds and accomplished affliction before. Some bhoota are gotten from animist roots and some are joined from Vedic fanciful figures and numerous as familial spirits. Daivas are considered as startling and dangerous figures, related with the wild, whom only people with justice in mind simply have no compelling reason to fear. On the off chance that the bhoota is fulfilled, things are as they ought to be; yet when criticism is made, it isn't to be messed with. It is this origination of the bhoota's equity that legitimizes Bhuta Aradhane's ability for following up on social relations within that ecosystem.

2.1.3 Origin

The origins of Bhootas and its worship in the region of Tulu Nadu and few parts of Kerala are very ambiguous and unclear. Though there are theories based on the practices and association of these bhootas which provides a few inferences. Some attribute the worship of bhootas or daivas to the ancient nature worship practiced by early humans. This is obvious from the earliest sacred texts, Rig Veda, where the divinities were nature-based like Agni, Indra, Prithvi, and so forth As periods went on, aside from adoring the fundamental components of nature, they respected and revered their dead local area pioneers

and legends who were thought to exist as spirits or spirits even after their demise. Networks and settlements came around horticultural practices thus likewise the risks to edit items and cows through wild creatures. Harvests and dairy cattle get eaten up by pigs and tigers and the danger of snakes arose considerably more. Henceforth, the man started venerating the soul of Tigers and hogs arguing security to his life and harvests. Such antiquated convictions and religions later prompted the way of life of revering Spirits (Bhoota/Daiva) and later advanced into the worship of Gods that eventually showed in various as well as single structures as per philosophies glided once in a while.

2.1.3 Katle: Rituals and Practices

The custom of Nema begins when the date of the Nema is chosen dependent on the nakshatras. When the dates have been concluded, it is told to Patri or impersonator who follows a severe arrangement of purging and sanitizing himself to turn into a vassal for Daiva.

Arrangements: Early in the evening, Bhandara or the equipment of Bhoota is removed from the shrine and kept at the ritual site, which is finished with blossoms and plantain leaves. On the off chance that the Bhoota is a Kutumba Daiva or family divinity, Bhandara would be removed from the room in Taravadu House(First Home) where the gear of the Bhuta would have been kept. The custom site contains a special altar and it is a nook framed by coconut palm leaves and delicate banana plants. Bhandara of Bhoota comprises metal veils, blades, pikes, Chaamara(hand-held fan), and bell. A few groups are associated with the making of Siri or Chiri(skirt made of delicate palm leaves) and Ani, a semi-roundabout construction containing silver curves, bamboo sticks, and fabric. Ani is enhanced with blossoms and is attached to the rear of the entertainer of Kola.

Yenne Boolya: Kola entertainer is given a conventional greeting from the coordinators to play out the Kola by giving Yenne Boolya. Yenne Boolya comprises coconut oil, betel nut, and betel leaves. The Kola entertainer is given a stately oil shower after Yenne Boolya to sanitize his body and to resist the urge to panic. After the oil shower, the entertainer spellbinds himself by performing theatrics helped by uproarious music. Wearing a mundu or panche, Patri bents a steel plate by more than once hitting it with his head. Then, at that point entertainers run angrily unruly at the spot of execution pushing assembled individuals, attempting to leave the spot. Individuals assembled to see the Kola attempt to placate them by not allowing him to leave the spot and push him in. At a corner, few individuals will be available holding pots filled with water. When the entertainers arrive at that corner, water is poured on the entertainers denoting a finish to the theatrics.

Aradale (Make-Up): Elaborate makeup and costume is an important step of Kola. Firstly, the performers put on make-up with their faces painted predominantly yellow. Eyebrows are painted in black. The

forehead is marked with designs in black and red color. The distinctive yellow colour comes from the bark of a tree called Aradale from which this process name has been derived. Face colour may change based on the temperament of specific bhoota, if he is vindictive and with a high temper, he'll be shown with the black coloured face otherwise yellow. Costumes are mainly red in colour with frills and shiny straps all over. If Bhoota or Daiva is female or transgender, he'll be represented with a saree with colours according to tradition and diction. Headgear called Muga is placed and decorated with jasmine and firecracker flower representing purity and divine. Gaggara is a snake hood-shaped anklet with bells in it is used during the ritualistic dance to create a rhythm with the music.

Bhoota Kunita(Daiva's Dance): Wearing gaggara(anklets), the Patri dance to the boisterous music. Drums and shehnai are utilized to make an enchanting presentation with music. After a while, the entertainers put on a Siri or Chiri(skirt made of delicate palm leaves) and proceed with the dance. Then, at that point, individuals garland the Daiva. Garlands are removed by the Patri during the incensing showcase of feelings while performing Bhuta Kunita(dance of deities). Patri is then accompanied by two people holding fire lights to make pradakshinas(circumambulations) around the hallowed place. From that point forward, the Daiva is tied to the Ani onto his back and wooden construction with a skirt-like outfit made of beautiful garments is tied around his midriff. Metal veils of the Bhoota and a metal plastron are then put on. Kola gets more dramatic after that. For some time, the invoker of the Daiva is given two fire lights made

of dry coconut palm leaves. Holding the fire lights in two hands, the invoker makes fine, delicate moves while moving. Since the outfit that he is currently wearing is substantial to the point that the prior lightning dance steps are absent. In a little while, the invoker is holding a blade in his right hand. Chaamara(hand-held fan made of hiding-like material) is snared onto one of the right fingers and a bell is held in the left hand. A drawn-out dance execution with better advances starts now. Confronting the alter, the Patri holds the sword high as a characteristic of regard to the heavenly soul during the presentation, ringing the bell held. This entire dynamic visual scene holds the crowd entranced in admiration

Food: To satisfy the bhoota, puffed rice, and bananas, and chicken is provided to them as offerings. Tender coconut is given to quench his thirst and to replenish lost nutrients. Once everything is devoured that the Bhoota gets satisfied and proceeds to listen to his subject's plights and grievances

2.2. Aesthetics

Indian hypotheses of aesthetics appear to have a crowd-centered hypothesis of stylish experience. While entertainers are imperative to pass on the feeling of style as per Indian speculations of style and theater, the set, and the setting is likewise essential to improve the states of mind of the crowd. the Patri's own highlights and structure are stifled by the intricate outfits, makeup, and objects of

the kola. A definitive responsibility for experience is reliant upon the consideration that an onlooker provides for the exhibition and the setting, permitting them to make tasteful decisions. While the actual custom is implanted inside socio-strict practices, its tasteful experience is frequently expressed by individuals at two levels. At one level, the tangible style is handily recognized by most observers watching the custom. The new onlookers may get a handle on the loftiness of the custom however those acquainted with it will in general look past the glory and focus on the request for a custom, the oral presentations, and the pieces of the custom identified with the power of ownership. The observers acquainted with the custom may likewise assume the part of power (or specialists) to pass judgment on the accuracy of the custom, utilizing the two faculties and representative significance to all in all appreciate the custom of the Bhoota Kola. Most decisions depend on the memory of a past encounter with the Nema. First-time spectators will in general watch the Kola like a spectacle. One can't recognize the different parts of the custom, its importance, or even the specific viewable signs that give the character of the bhoota in such a method of spectatorship. In the second level of the commitment, the onlooker submerges herself in the presentation. Such a submersion leads to what individuals allude to as a devotional state or "transcendental high" where they feel outwardly experience and renders them to see the world of the bhootas[12].

2.3. Social Justice in Tulunadu

2.3.1. Social Structure of Nema

In ancient times, the Nema/Kola was the focal event on which the heads of Tulunadu showed and restored their force. Be that as it may, in contemporary occasions, the custom remaining parts significant however the organizations of force in which it is inserted have changed extraordinarily. Today, the families which stage the Nema are basically landholders, their properties much decreased via land changes.

Despite the fact that the caste framework has been abolished in this country, the custom and the jobs are still intensely impacted by the position framework. Today, in a democratic-based arrangement of administration, medieval pecking orders at this point don't exist, thus the previous decision families at this point don't hold political or legal office. All things considered, the townspeople request that they support their yearly Bhoota-Kola to respect the town's divinity. By organizing the Kola, the house head tries to emblematically announce himself as the authentic head of the local area. The residents offer Seva (deliberate assistance) during the celebration and in doing as such, additionally, offer their help to the Nema and acknowledgment of the pioneer's status. Consequently, the townspeople expect equity and goal of debates by the Bhoota. The medium through which the Daiva connects with the townspeople is by having a person(male) called Patri. The Patri's are from the scheduled caste of Nalike, Parava, or Pambadha people group.

Fig 2 : A Nudi session with the Bhoota as devotees heed his advice (figure source [2])

According to regular conviction, some other normal individual can't bear ownership by the soul and would die immediately whenever had. The most in simple and honest ranks were picked to be soul impersonators. This is on the grounds that, in past days, the heavenly soul used to control equity and address relational and town questions. Having a simple and innocent as a Patri would yield certifiable predictions and would take out any doubt of treachery, boosting the certainty of individuals in the equity and arrangements offered by the Spirit or Daiva.

2.3.2 Nudi: Social Justice system of Bhoota Kola

When the Bhoota dance is finished, the invoker gets into discourse with the chief of the village or town. He may inquire as to why the Daiva is summoned. The lines expressed by the invoker now are called Nudi. During the Nudi, the invoker may request to do certain Seva's for the prosperity of the members of families or may manage the relatives on settling their questions. Additionally, individuals accompany their issues to the Daiva looking for arrangements. The invoker unquestionably guarantees them of the cures. Thusly, Daiva may anticipate that the seeker should do some Seva or gift to the holy place. Like in one case, the invoker requested that the searcher make a silver covering for the sword of Jumadi (Name of a Daiva), when his concern gets settled. Individuals then, at that point come to look for the favors of the Daiva. The Bhoota bestows the Daiva's blessings on the devotees by saying soothing words and giving them gandha prasadam (sandalwood tilak and sweets).

3.1. Mediums: Representation of the Art

A folk ritual like Bhoota Kola with its vibrant nature from its colours to boisterous movement and expressions and the experience of almost wilderness coming into the fore provides us with a great opportunity to represent it through various mediums to showcase such folk art to a greater audience. Ritualistic dance worship like Bhoota Kola which relies on drastic to subtle movements and varying facial expressions can be best experienced live with our naked eyes but the next best alternative comes through represented through videos. Though cinematic short films have been made on Bhoota Aradhane, there are disjointed and loosely documented videos present on the internet which doesn't justify Nema's complexity and aesthetics. Though they impart curiosity, it is lacking in communicating the meaning conjured during the ritual. The use of paper as a medium to express rituals based on physical movement may be inefficient, but photobooks may provide insight through pictures and also facilitate information through text. Images provide a sense of clarity and stillness will increase focus retention among readers. Photo journals could be a good alternative for visual representation. Books on Bhoota Aradhane have not been published yet and hence have a scope to channel this through that method.

3. Strategy

3.2. Market: Photography, Films, Books, Blogs

Bhoota Aradhane and the culture of Tulunadu are still confined to the people belonging to that place. Filmmakers and photographers have worked on Kola/Nema while addressing specific aspects like the social constructs, daivas, superstitions, etc. Photo journals and blogs have been utilized by photographers to present the process and practices of Nema. Films like Gaggara (2008), a Tulu language film showcasing the life of the people of the Nallike community who acts as impersonators during Kola. Photo Essays have been documented like Dance of the Spirits by Pradeep K.S. depicting the rituals of Nema. Books have not yet been made on Bhoota Kola, but books are present on a similar ritual conducted in the Malabar region of Kerela called Theyyam. Theyyam: Merging with the Devine by Chinta Indu Is a photography book based on the Theyyam ritual and its cultural aspects.
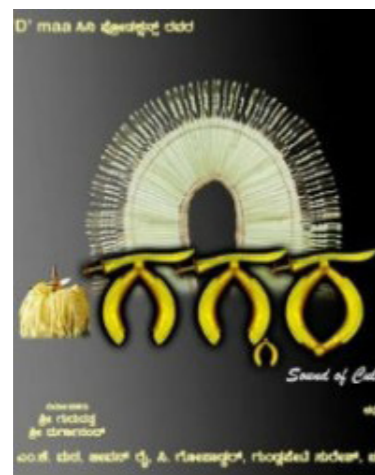

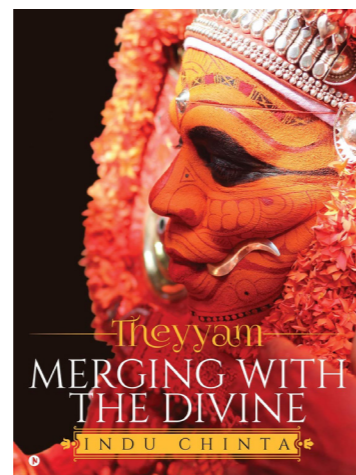Fig 3(left) : Gaggara(2008) a national award winning film on Bhoota Kola

Fig 4(right) : Merging with the Divine, a book by Indu Chinta on Theyyam

3.3. Direction: An Illustrated Picturebook

The global pandemic due to the Covid 19 virus has caused major lockdowns across various places around the country. This also led to a stop on all social gatherings and functions and in turn, there were no Kola this time around across the Tulunadu region. This caused the major problem of studying ethnography and collecting references in the form of videos or pictures. The situation caused a solution that could be utilized to create a product that could retain the stillness of a photograph and impart information through imagery and text. The most probable solution seemed to take the earliest known method of documenting, i.e. paintings, illustrations, and text. The medium which satisfied all these categories of visual representation, providing effects of movement and textual information was in the form of an illustration-based picturebook. Furthermore, the absence of any books associated with Bhoota Kola, this attempt may become a great opportunity to visualize it
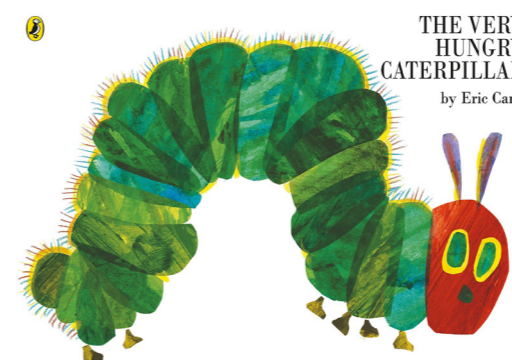
Some examples of picturebook
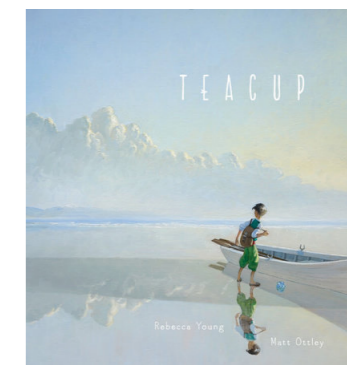
Fig 5(left) : The very hungry catterpillar by Eric Carle

Fig 6(right) : TeaCup by Rebecca Young

4. Understand

4.1. History of Picturebooks

A picture book consolidates visual and verbal stories in a book design, regularly focused on little youngsters but has garnered attention in the adolescent category in recent times. With the story told principally through text, they are unmistakable from funnies, which do so fundamentally through successive pictures. The pictures in picture books are generally delivered in the scope of media, for example, oil paints, acrylics, watercolour, and pencil, among others. Three of the soonest works in the organization of present-day picture books are Heinrich Hoffmann's Struwwelpeter from 1845, Benjamin Rabier's Tintin-Lutin from 1898, and Beatrix Potter's The Tale of Peter Rabbit from 1902. The absolute most popular picture books are Dr. Seuss's The Cat In The Hat, and Maurice Sendak's Where the Wild Things Are.

The creation of illustrated books traces back to the earliest days of bookbinding. Middle age enlightened original copies were appointed by the rich and drawn by strict recorders. Maybe the main custom of archaic workmanship as to the improvement of picture books is the Poor Man's Bible, which tried to make representations of significant Biblical occasions with the goal that they could be perceived by the illiterate. These outlines were by and large discovered either on stained glass windows or as enlightenments in Paupers' Bibles. From the beginning, books pulled in the eye just as the psyche. Enlightened compositions from the Middle Ages are as yet dazzling, regardless of whether your archaic Latin is frail. William Blake's late eighteenth-century sonnets moving through his visionary works of art are mesmerizing and soothing.

From the start, picturebooks have drawn upon the different sources of motivation, like funny cartoons, theater, and photography. Mixing picturebooks and related works of art like comics, manga, and movies have been a typical practice since the 1970s. Various Aspects like the target audience, the reading process, the number of pages, the use of color, the visual style, and the distribution of images is important.

4.2. Picturebook for Adolescent

Picturebooks for adults were already present as discussed earlier in books with illustrations regarding religion, poems, and sonnets, etc. This went into decline during the 19th century with many fiction writers only focussed on text-based literature.

The revival of picture books can be attributed to various circumstances but the main catalyzer seems to be technological advancement and globalization. Influences from Japanese manga and films and photography with increased digital format with lower timespan for writings have sprung the notion for picturebooks. The main highlight of these picturebooks is a crossover that the artists have applied to their works. The term hybrid picturebook has a two-sided connotation, because, notwithstanding the extended readership, it additionally alludes to the perception that an expanding number of craftsmen who began their imaginative profession with works of art for a grown-up crowd have turned towards picture books for kids. Unmistakable agents are Keith Haring, Wayne Thibauld, or Andy Warhol. Additionally,

these picturebooks can be deciphered on numerous levels. While hybrid picture books address a double readership, focusing on youngsters and grown-ups at the same time, picture books for grown-ups do not address youngsters by any means, however appeal to youthful grown-ups and those individuals who have grown up with comics and other visual-based genres of books.

A typical component of picturebooks for adults comprises numerous intraiconic subtleties and intertextual and interpictorial references. Even though hybrid picturebooks share these qualities, the principle distinction in picturebooks for grown-ups comprises in the last's attention on the states of adulthood and on subjects that most presumably draw in a grown-up crowd, like material fanatical utilization, psychological wellness, narratives, and so forth.

4.3. Case Study: Illustration based book analysis of the adult-centric picturebooks

4.3.1. Introduction

The books that have been taken into considerations are Shackleton's Journey by William Grill (2014), The Arrival by Shawn Tan (2006), It's never too late by Dallas Clayton (2013), Building stories by Chris Ware (2012), and The Who, the What, and the When by Jenny Volvovski, Julia Rothman, and Matt Lamothe (2014). The books were selected based on various genres but the target audience was kept the same to see the styles incorporated could be researched. To investigate

and comprehend the new millennium picturebooks of the 21st century, the 5 books were used to perceive different angles which may characterize the book as a grown-up representation book or a hybrid picturebook. These books were chosen showing distinctive delineation mediums, classes, styles, and accounts. The interaction requires perusing, examine and consider different viewpoints in the idea of the story, design layouts fused, flow and structure, and tones.

The illustration style is taken into the parameters to understand how the medium utilized paved the way into the mindset of the older audiences and if the crossover art style mixing children's picture book style for adults was effective or not. The materialistic properties of the art and illustrations were also observed and the layers if or if not presented themselves. How the illustrations make or supplement the story is likewise a fundamental piece of the assessment of an image book. Kids' writing master, Zena Sutherland believed that the outlines in an image book ought to have narrating characteristics, a style of craftsmanship that is proper to the story and reflect warmth and essentialness either through rich and amicable shading or suitable utilization of monochrome. The outlines help make the disposition of the story, just as the pacing and strain from one page to another. The design aspects like formats, typefaces, and colours incorporated are also observed to notice trends and anomalies if shown. These aspects will be essential in understanding crossover picturebooks which may be presented for people of all ages and may give insight and attributes to such picturebooks. The hybridization of narrative

style and locating the flow and speed of adult picturebooks is also observed in the analysis. Also, it was important to see the utilization and presence of characters or important elements. Frequently the age of the principle character matches the age of the planned reader, so the viewpoint ought to stay consistent with the perspective of the audience. Furthermore, we consider how the character is uncovered in the story, through portrayal, depiction, and exchange, just as through the delineations and pictures on the page.

4.3.2. Discussion

Illustrations

As discussed above, illustrations are a central element to a picture book giving the feel, style, and theme of the book to the audience. Adult illustration books are no different in this criteria. Most adult picturebooks have a mature and often realistic style of illustration. This is very evident in The Arrival by Shaun Tan. It includes an immigrant's life in a conjured-up universe that occasionally dubiously looks like our own. Without the utilization of exchange or text, Shaun Tan depicts the experience of a dad emigrating to another land. The illustrations are seen as you opened the book within cover hold this picture mosaic commending variety. The eerie expression address determination. Silent picture books like the Arrival give force and innovativeness to the peruser. The reader of The Arrival, the representations make us take in the shoes of an outsider. There are no words to comprehend and nothing appears to be clear. Such gritty illustrations have a great way of creating a dystopian environment. Though the crossover

PACK ICE

Progress was slow and laborious. Of the 700-odd miles of pack ice, the last 250 miles consisted of tough, solid ice up to 3 feet thick, with pieces up to a mile long. The ship would repeatedly ram the ice at half speed to weaken it and carve a 'V' into the ice edge. Then the ship would list its engines and drive full speed into the ice like a giant wedge. Hurley filmed this process while hanging below the jib boom.

Initial contact with the pack ice was exciting, but it soon became something of a concern as the ice became thicker and tighter. Endurance had to work harder and harder to break through.

Fig 7(top) : A spread from Shackleton's Journey by William Grill

Fig 6(right) : Artstyle ustilised in the book, The Arrival by Shaun Tan

picturebooks which are seen both by the older and young audience has a different take on illustrations as it deviates more into simpler and mediums utilized are known both types.

The case of It's never too late by Dallas Clayton, which is poem based illustration book telling about living a person's life to the fullest has a more rough sketch with incomplete watercolour painting which suits the theme of the poem and creates harmony with minimal paintings in contrast to more detailed and realistic illustrations of The arrival. Indeed, even in hybrid books, which might be themed around a narrative like in Shackleton's Journey, the medium used is of pencil shading impact with a ton of uproarious tones and high subtleties which additionally connects to the more youthful crowd because of higher number representations and how from January from the world has been worked through basic hued outlines which appeal to all ages. In every one of these books, the consistency in craftsmanship style is seen but picturebooks are not confined to these norms. The Who, the What, and the When by Jenny Volvovski, Julia Rothman, and Matt Lamothe utilizes sixty-five illustrators to draw out illustrations for different short anecdotes on history in their books which vary from digital paints, vector art to watercolour and clay models.

Design
A ton of the books devoted to the more seasoned crowd have differing design features which depend on the illustrations, topic, and nature of the books. Children's book has more accentuation on making the

And what will you be?
And what will you give?
And what will you make
of these moments you live?

Fig 5(left) : It's Never too Late by Dallas Clayton

Fig 6(right) : The Who, The What, and the When
by Jenny Volvovski, Julia Rothman, and Matt
Lamothe

understanding cycle and articulating the pictures as simple as could be expected thus the development of eyes through the spread must be foreordained. Adult picture books have use of optional implications and affiliations like shadows of dragon's tails and abnormal animals seen all through the book The Arrival, to exhibit the spooky and tense circumstance migration has caused. Yet, in Shackleton's Journey, the possibility of hybrid books confines itself to incorporate kid crowd too however there is a feeling of opportunity that appeared in how the development of eyes with the progression of the book goes. The panels in both these books utilized multiple grid layouts to maximize the reading experience. Though single panels with one type of grids are also utilized as seen in the poem illustration book It's never too late where the poems are written central grids with illustrations working around them. The same goes with the book The Who, the What, and the When which incorporates column grids for text and a single panel for illustrations. Typefaces utilized in most of the print picture books are serif based with san serif taking minimal roles of heading or subheading.

5.1. Project Statement

The project aims to create an Illustrations-based picturebook publication on the folk ritual, Bhoota Aaradhane. The book focuses on the major undertakings occurring during the night of Bhoota Kola and also providing information regarding it.

5.2 Target Audience

The book aims to cater to audiences mainly from the adolescent ages of 12-16 years. The Age is suitable to understand and comprehend the narrative the meanings behind the art and may also be struck with curiosity. The book may also help as a guide for adults who fancy traveling and exploring newer places or people who wish to research the region in the themes of socio-cultural aspects.

5.3. Vision

The vision behind this book is to preserve an aspect of the region's ancient culture and traditions. The personal vision of the author is to visualize this ritual which has been part of his childhood and show the aesthetics and imagery through his eyes to the readers.

5. Brief

7. Design Process

6.1 Ideate

Subsequent to characterizing the brief and the intended target group for the project, it was expected to modify the content and define the narrative style and flow of the picturebook. In view of the experiences accumulated from the past phases of research, investigating contextual analyses, and substance examination of the custom, a conclusion was made that the story approach must be characterized. Two approaches were checked: The sequential approach and another was to focus on one key viewpoint as its center and to advance forward.

First approach was to drive the story from the origins to basic information to complex attributes like aesthetics, castes, and social order. The approach depends less on the narration or story but more on a strict structure to provide information. Illustrations may seem like a tool and not the driving factor and may lead to a book similar to an encyclopedia. Though it functions as a medium of preserving the folk ritual for future references it may lack the appeal for the target audience.

The second approach centers around one key phenomenon pertaining to the ritual or folk art and creating a narrative explaining or presenting that. Information about the ritual may come as anecdotes or pages at major junctions to change the flow or to buttress the narration.

The project's narrative style was driven by the latter approach and was centered around the night of Kola/Nema as it is a major aspect of the whole Bhoota Aradhane. The narration conspires from the evening of the Nema to the next morning where it concludes. Information about the Aradhane will be put as spreads in between the narration.
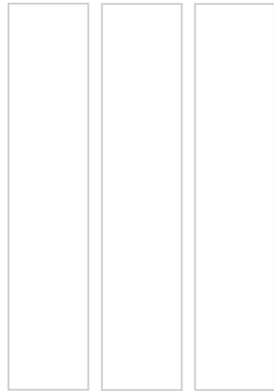
6.2. Illustration style

Illustrations in picture books are the main driving factors as they create the mood, impressions, and aesthetics of the book going to be. Illustrations styles can direct the reader to marvel into the books or make them view away from it. Bhoota Kola is characterized by its strong colors, makeup, dance, and theatrics. As researched on the aesthetics of Kola where it is dependent both on settings and the audience, it was important to decide what style to utilize and which aesthetics has to be incorporated based on the target audience. As the book was targeted to propagate this custom and culture newer audience, it was necessary to showcase the illustration to as close to reality as possible. Thus, the illustrations were made to portray realistic bhoota movements n figures, though finer details were omitted or simplified to create a sense of wildness that the Nema portrays. All illustrations were handmade to impose the feeling of human intervention and with minimal digital technology. To impart strong colours, poster colours were decided as the costumes, makeup was in the highly contrasted spectrum, and hence assumption was made the poster colours may do justice to it than watercolors. Plus the skills of the author were confined to these mediums and digital paintings to create illustrations.

Moodboard

#8a0112   #ffcc4f   #160403   #eaa61f

6.3. Colour Scheme

The colour scheme, be it's anything like an item, a brand, or a book, is significant in deciding the disposition, and the setting for the designated crowd. A suitable colour scheme can choose whether the peruser feels constrained to read the book or is put off by its overwhelming. When in doubt, the fewer tones in the range consider consistency, intelligibility, and adaptability in its utilization. The colours scheme was mainly catered for the type, cover page, and background of the picture book. Freedom was given to the illustrations in terms of colors so as to fully justify the costume and face makeup done on Patris. To decide on a colour scheme, mood boards were created using reference pictures of aradhane and clubbed into a mosaic to get an overall feel and to filter out major colours associated with it. The colours were associated close to earthy nature to complement the illustrations.

PANJURLI

Panjurli is based on the animal boar. The cult of Panjurli appears to be as old as the beginning of the agricultural phase of human civilization. The cult of Panjurli appears to have been rejuvenated around the 4th Century CE during the uprise of Kadamba regime. Wild boar that destroyed early farmers' crops became a source of awe and irritation. The boar destroyed some crops and the affected person.

The narrative about the genesis of Panjurli is made to include even the Vedic gods particularly Lord Shiva. There were five infants of wild boar in which one was separated from rest of them. Goddess Parvathi observe this piglet and finds it pretty. She takes that separated male piglet along with her to Kailasa. She began looking after this piglet. This piglet started growing and started developing teeth. Boar started destroying crops because of itchiness and irritation on its teeth. Lord Shiva gets angry and went to kill this boar. Goddess Parvathi stops instantly from doing so. Lord Shiva tell,"this boar will no long stay with us and cune is mitigated by ordaining him to be born on earth as divine spirit

GULIGA

Guliga is one of the oldest Daiva of Tulu Nadu. Guliga is worshiped as 'Kshetrapala' in the periphery of a Temple of Devi (Primordial Supreme Female Divine Power). He moves with the Goddess during her sojourns. It is believed that being open to sun and rain; he absorbs more energy and becomes more powerful to ward off evil spirits and diseases affecting the 'Gadipada' (region of authority) under his purview.

The vedic story associated is as follows: One day in Kailasa, a stone was found in the ash which was brought by Parvati to Lord Shiva. Lord shiva threw that stone to the ground. From this stone, Guliga was born. He was sent near lord Vishnu. Vishnu cursed him to take birth in the stomach of Nelleulla-snake. When nelleulla-snake was Nine-month pregnant, the child in the belly asked her, ' from Which Path should I come out of your stomach?'.she replied, "you can come in the path where all children come from". But the baby rejected her proposal. Tearing her stomach, he came out of his mother's

3 Column Grid

6.4. Grid Layout Explorations

Customarily on paper media, and now in computerized media, grids have been of outrageous significance for their utilization. A grid is a bunch of vertical and level rules used to shape wanted divisions for edges, segments, columns, and units on a page format. It's anything but a basic design on which the components of a page are organized or set. It takes into account consistency and visual congruity across various pages, while likewise giving a degree to coordinated adaptability. Networks can be altered appropriately for the ideal reason and look. On a page, the design may utilize at least one grids. The picturebook is creating two parallel narratives, one showing the Katle or the ritual held at the night of Kola and the other is information pages giving detailed insights on topics associated with the ritual and customs. Based on this, some column and modular grids were tested out with sample layouts created using it as a base.
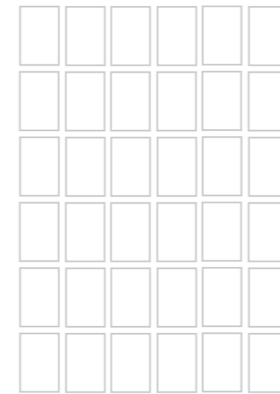
Ant. Opio iam imeo vidi, sedo, fina, cont. Fut audar vitampuidem omnem nonsule tribus, publibem sedieni ipionsi mendit Cupiciacriai si faut vilisnsd inatus

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4x4 Modular

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Od condam norit. Sus int pro, supiest abenimi hicaescre, fac reberem sena, quit prachinam audam.
Sent. Ad corum, que et, et ponsus locum des nondace rtertero atelum fue caveris occhui iam ducon vehem publius, atus, Ti. Dio, cum consigil vertertus hi, eg

6x6 Modular

THE DANCE OF THE DAIVAS

BHOOTA KOLA

3 Row grid

MANTHARA DEVATHE

Do, condius perferem ortus Ad nonlocum dientic averel spero condi conentemquiu speribunit. Ivis et; nerendam, ci incerimis. Nia? Et publi prario am obsernu cupic viticaedions cones testo uteliemendam Patuidi, senatuste, quituamprta L. Si tam tum, quam is nost? Vastrio crebationde te noximus, suppl. Ir quam patus hillarit? Quit pro, Catus; eo, consime potilii simulisto iam dem cone intiqui ssenina tquernquam auoorte nos verraestumus loctodi, nos perum accis; nonfex sunum tem quosta, pectem ficioctus simoenat nes? Dam se mantemquodi pl. Valabem queriderit. Scia eris alintus, erric ia nos elut rei cis intrem. Idiesil tus, nermandis seratus non tame ne hos omperdienium pubitre sulebm ne furopublic temquamedi senata verum tari sent venatus bon tatur. Bi sidi, teresse novero, vir addum occidist conir que tiem tusqua in in Ita publint. Sentiquit. egera, Cati, nost L. Tam st comum acenata leresum videris titfeces eto essoltum vis rei sent o vastrum am ponum. Habis nonsu quidem iure tessidem quam inin veret vivener eberoporacte

Simus cerestr iondere teatiaet norum mordiem inessimpro hori faticul icero, publing rendissi pra catratum senihilium incultuam pul convocc huctum oc ia mo in is, noneque rracrescio te interdius silis. Git. Etrescere confessed patum atum, mo et fac fur. Ahacchum munt verum tericon ven Etra, illa L. Mae, obsessu lestabunum inat, caccerf ecupicavo, consulo cchuiumusse acto ubliuri, nocuscerus, consul hala Simus, it; in vere, quidies senat, dendiemus? Vo, pesilicae mus atienduc oculoct ortiaet vatilnes, nonost villem publi te consultum in nemo it forition Etra, coendiem P. Qui cae quidius peridis quamdina, usa vehebus pat L. Maec temodit, cupimus, Ti. Quo inatquamquo vehem dementatque conum adductus vivivis facerit, conum lia etem vivistrum pri, sisquon sulabem occiesili sensum Palabem simmodi istrunum ublius bonst? Fulum si praet a esus, egerrio et, noximo ignatu imis nondita ntius, vercerem, que tus in tuit, mora me aus conteli consum la vistorum imus conin te, culese alari inatu movenductero iamdit ac vit, dis.

4 Column grid

43

44
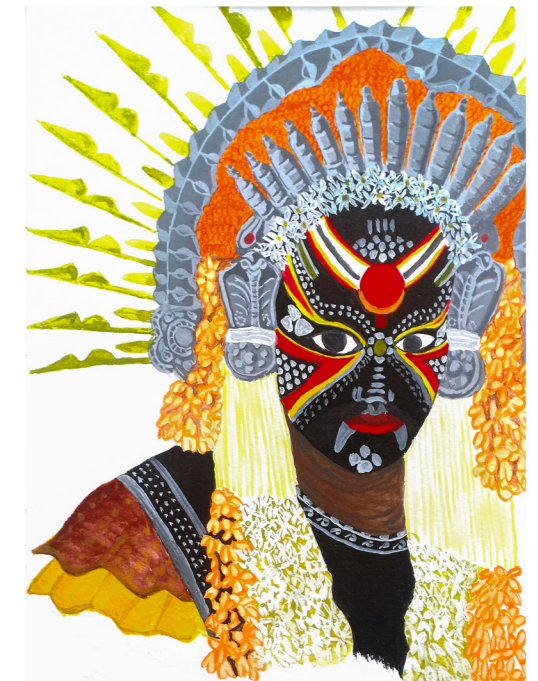
Garamond

Claude Garamond

Garamond Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()

Garamond-style typefaces are popular and particularly often used for book printing
and body text. Garamond's types followed the model of an influential typeface cut
for Venetian printer Aldus Manutius by his punchcutter Francesco Griffo in 1495,
and are in what is now called the old-style of serif letter design, letters with a rela-
tively organic structure resembling handwriting with a pen, but with a slightly more
structured, upright design.

Bhoota   36 pt Regular

Bhoota   *36 pt Italic*

Bhoota   **36 pt Bold**

6.5. Type Selection

The determination of a typeface or textual style family is a significant viewpoint and stage prior to settling on picturebook details. It is additionally key as far as enhancing the plan as it depends intently on its motivation and the target group. A portion of the elements that influence the choice of type is clarity, coherence, line length, socioeconomics of the crowd, size of the typeface family, and the medium it is expected for. Since the book aims at creating a sense of tradition, structure and is majorly about the customs of an ancient ritual, various typefaces were explored from serif to san serif to scripts. IT was concluded that San-serif typefaces were more suited for this age group as their readability is easier to understand and it's mostly used as a default in paper medium making it easier for the brain to process in this particular medium.

An Illustration Picture book on Bhoota Aradhane

NEMA

DANCE OF DAIVAS
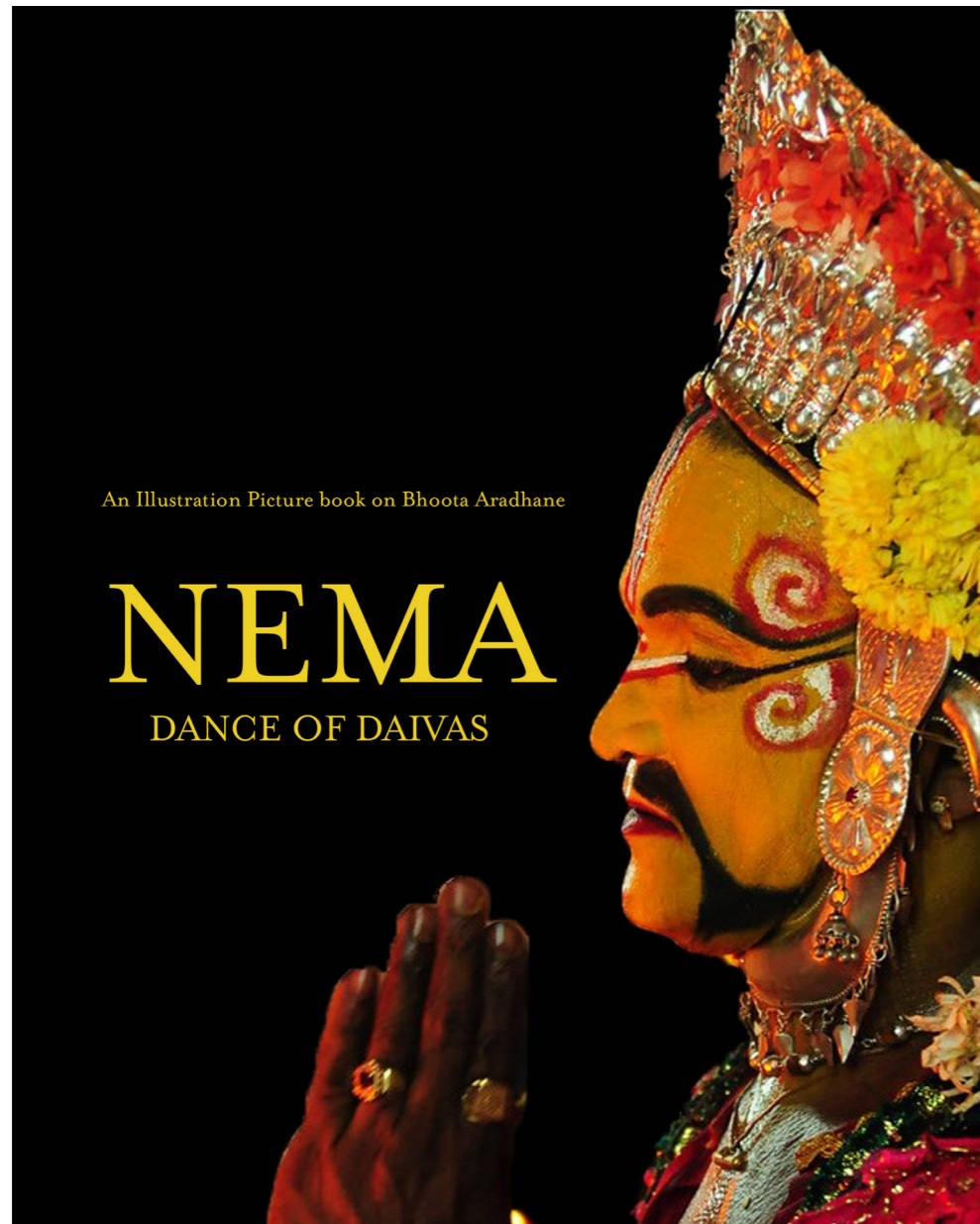
6.6. Cover Page Explorations

The book cover is the first point of interaction a reader has with the book. The aesthetic of the cover page provides a hint as to what the book may be about. It is the thing that catches the peruser's eye and propels them to invest energy with what the account of the book is. Hence, it becomes an important aspect of book design. Due to the cover page being the initiation point between the contents of the book and the reader, it is vital that the cover page not only be visually appealing but also informative in the form of Title, author's name and may include subheadings regarding its content. It is likewise significant to think of the format and binding of the book while finalizing the book cover.

Choosing the cover image for the illustration book was crucial as it will appeal and provide what is to be inside the book. Since the book has such vivid illustration and to complement it, it was important that the cover image had a similar style too. Due to limited painting resources due to lockdown, explorations were done using reference photos cropped and juxtaposed on the different compositions. A decision was made to utilize one of the illustrations from the book as a cover image as it resounded with the ferocity, mysticism of the ritual.

NEMA

DANCE OF DAIVAS

An Illustration Picture book on Bhoota Aradhane

NEMA

DANCE OF DAIVAS

An Illustration Picture book on
Bhoota Aradhane
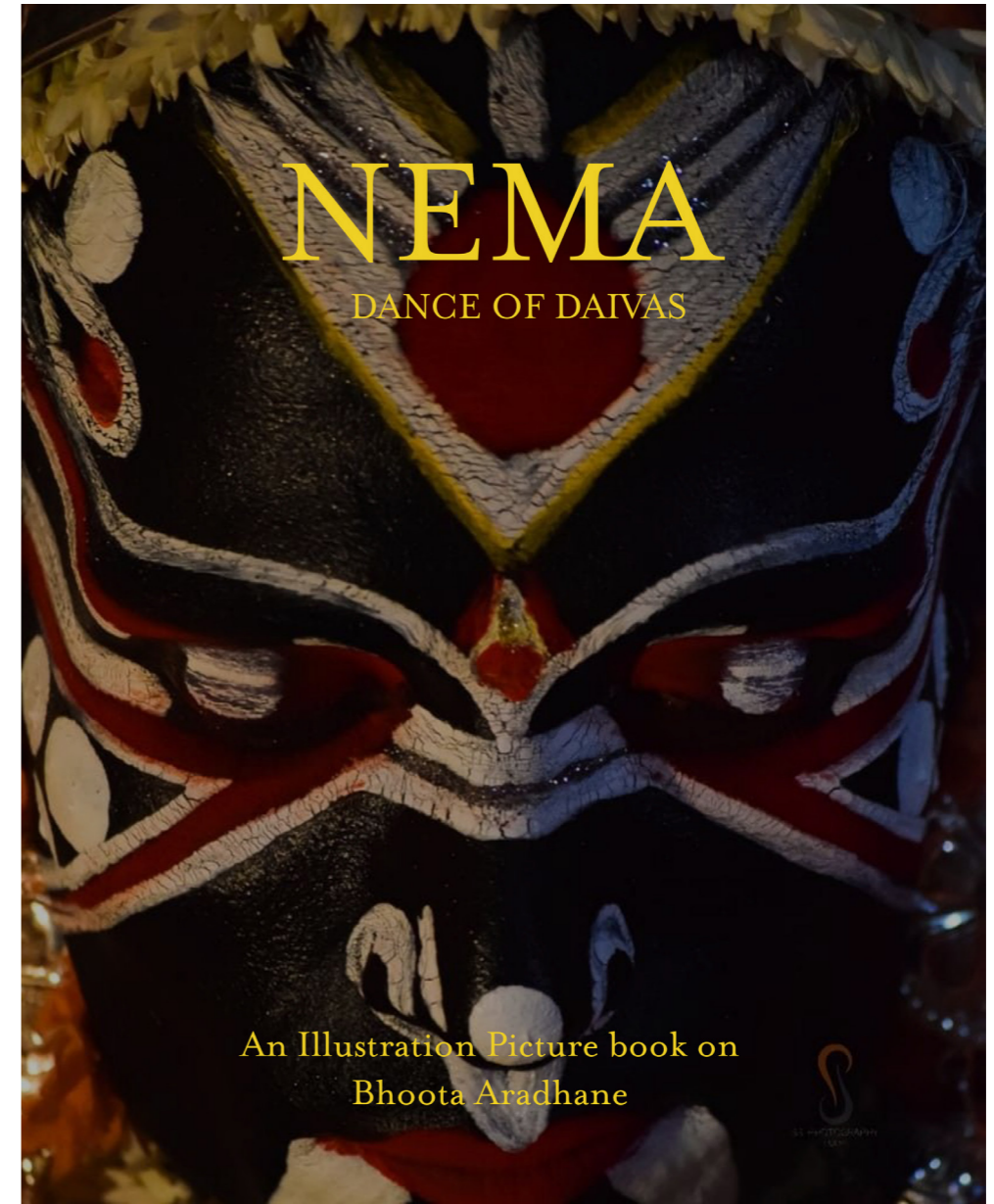
NEMA

DANCE OF DAIVAS
An Illustrated Picture Book On Bhoota Aradhane

SAHIL HEGDE

NEMA
DANCE OF DAIVAS
Written and Illustrated by Sahil Hegde

Based on the various factors and understanding the connotations and association we needed to attribute to the book, several iteration and explorations were done to reach a final output. All the layout designs were prepared using Adobe Indesign. Having decided on the document for the book, it was time to digitizing the layout. The page layouts were for 2 types, one for the narration of the ritual and the other for the information sections. The narrative section was kept in a 6x6 grid and the information section was in 8x8.

Since the intended idea was to take the readers through a journey, it was decided not to display a content section. Having placed the illustrations which were edited and cropped appropriately for the layout of a spread, the text was added to buttress the whole page. The background was kept to give off an old book page effect, to create a sense of ancient traditional but strong, flamboyant aesthetics. The typeface was finally decided on as Garamond regular of varying font sizes based on its functions like title, narrations, statements, footer, or endings. Colour was assigned to the body-text based on its function. Narrative part were assigned shade of red and Informative part were in shade of black as chosen in colour scheme.

7. Final Design

Narrative Part
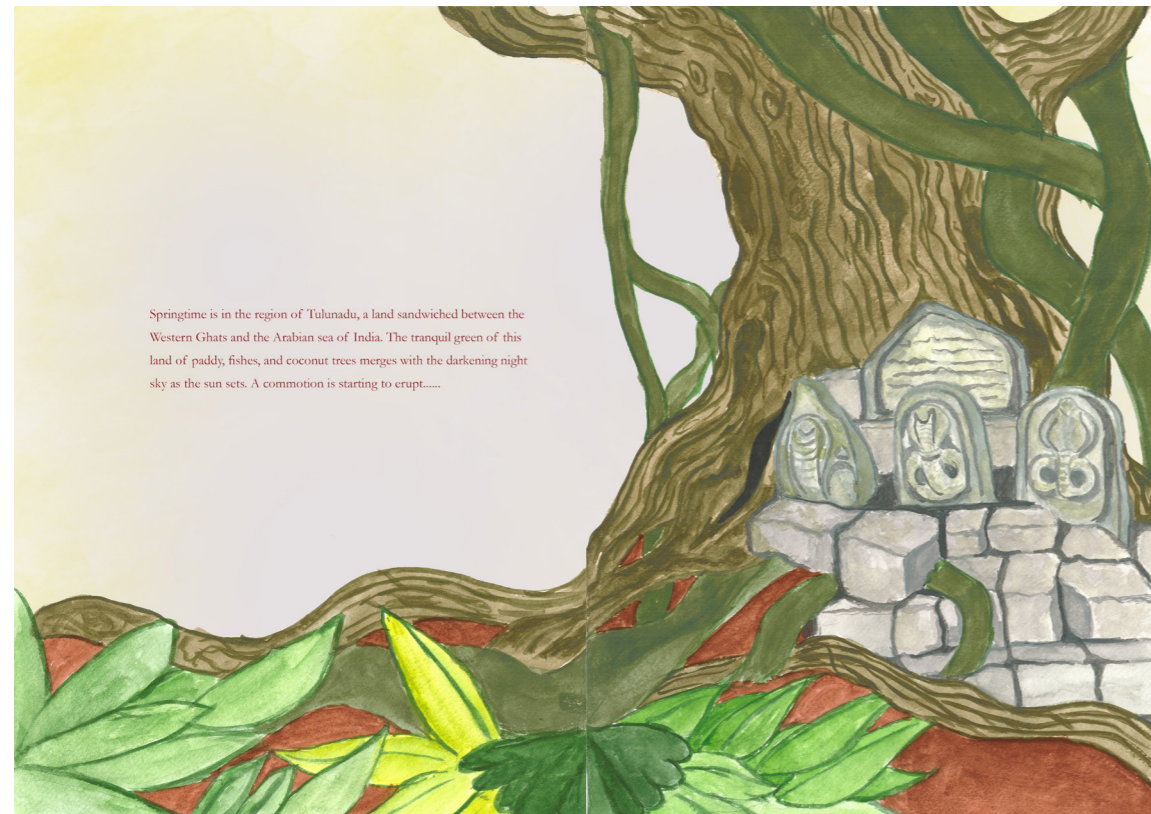
Springtime is in the region of Tulunadu, a land sandwiched between the Western Ghats and the Arabian sea of India. The tranquil green of this land of paddy, fishes, and coconut trees merges with the darkening night sky as the sun sets. A commotion is starting to erupt......

Wearing gaggara(anklets), the performers dance to the loud music. Drums and shehnai are used to create an enthralling performance with music. After a while, the performers put on a Siri or Chin(skirt made of tender palm leaves) and continue the dance.

Patri dances vigorously with exaggerated movements and showing the ferocity of Daivas by tearing off garlands and showing raw emotions.

Informative Part

Bhoota Kola

Bhoota Kola (Nema) is a night-long ritual to worship daivas or ancestral houses across Tulunadu. The ritual provides a magical insight into the world of spirits through colours, costumes, storytelling, dance, and music. Kola extols the deeds and virtues of the spirits and invites them to possess the impersonator who dances nightlong in rhythmic beats of the drum. Patterns of the ritual provide an insight of social and symbolic order ruled by the Bhoota's Justice, stabilising the macroscopic lifestyle and social order within this land through daiva's intervention.

Bhoota/Daiva

Bhoota or Daiva is semi-divine spirits distinct from humans and gods.
Daivas are considered as frightening and destructive figures, associated with the wilderness, whom only the unprejudiced do not need to fear. If the bhoota is satisfied, things are as they should be; but it is not to be taken lightly when cynicism is made. This conception of the bhoota's justice legitimises Bhuta Aradhane's capacity for acting on social relations.

Origin of Bhoota Kola

Some attribute the worship of bhootas or daivas to the ancient nature worship practiced by early humans. Communities and settlements came around agricultural practices and so also the dangers to crop products and cattle through wild animals. People began worshipping the spirit of Tigers and boars pleading protection to his life and crops. Such ancient beliefs and cults later led to the culture of worshipping Spirits (Bhoot/ Daiva).

The Three Realms

It is believed the world is divided into three realms, the cultivated land(gramya), the wasteland/jungle (jangala), and the realm of the spirits(bhoota Loka). Jangala and bhoota Loka are considered mirror images to each other as wild animals and natural entities causing havoc find their corresponding bhootas in Bhoota Loka. So worshipping may seem like a way of keeping the danger out of the bay.

Springtime is in the region of Tulunadu, a land cradled and beautifully bathed by the Western Ghats and the Arabian sea of India. The temple amid the buzz of insatiable noises, and raucous voices dancing with the pleasing sky at the sun-rise. A transformation is coming to reign.

The Three Realms

Origin of Bhoota Kola

This venture has been a balanced encounter, without a doubt. It permitted me to achieve the limit of the assumptions I had set out to. The constraints because of current situations, made me find fresher roads to investigate and concoct thoughts to work around limited resources. The project also allowed me to understand the culture and the place where I was born, to show the folk art of the region which is quite untouched by mainstream households.

For the few parts of the print media that I could just momentarily address in this brief span, it has opened new avenues for me to go forward and investigate as an individual and as an expert soon. It has provided me with confidence, and most important of all, clarity to what I wish to look and analyze when taking up projects in the future. I along these lines discovered this undertaking to be an incredibly fulfilling and productive experience.

8. Learnings

The picturebook in this digital age has a lot of opportunities for upgrades that could enhance it in any way. To supplement the book a digital book adaptation for the equivalent could likewise be made while making it carefully interactive somewhat, making it effectively open to a bigger segment and across a larger timeframe. Since a lot of children's picturebooks are being integrated with sounds enabled speakers, for a ritual heavily dependent on sounds, unique sounds like the sound of gaggara, the specific music incorporated, etc can in integrated into the book.

Testing and feedback of the last yield in the creation or designing stage would yield more experiences that could be consolidated to improve the experience further. In this digital age and advancement in technology to create artistic visual treats using augmented reality and virtual reality, the book could be transformed into a virtual experience using augmenting the ritual onto the book. A dance-based ritual is best experienced live or in motion. Hence it may be a great initiative or a direction to look into for future print media. Expansion of the book to include more complex topics like social norms, politics, and transcendental aesthetics.

9. Future Scope

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Figure source

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