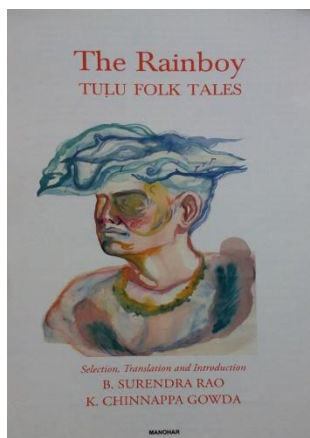


DURING RESIDENCY

When I received Anusha's invitation for the HGAC-MAHE residency, I felt a surge of excitement. I viewed it as a valuable opportunity to explore a new culture, delve into unique stories, and gain insights into the psychology of people through their writing. I was eager to understand the dynamics of their surroundings. However, I realized that one of my challenges was my limited knowledge of the region prior to this experience. The only references I had were a few essays by A.K. Ramanujan about Tulu land and some films.

Upon discussing this with Anusha, she was incredibly supportive, guiding me to immerse myself in the local culture. She recommended several plays like **NAGAMANDALA BY GIRISH KARNAD** and books like the book **RAINBOY WRITTEN BY CHINAPPA GOWDA AND SURENDRA RAO**. This book served as my entry point into Tulu regional folklore literature. Initially, I thought it would simply cover Tulu folk tales, but my perspective changed after reading it. The authors elaborate on the origins of Tulu regional tales and provide an engaging preface filled with references to Tulu writers, archives, and folklore literature. They discuss folklore dances, performances, poems, aspects and explain how these regional stories contribute to shaping Tulu culture, such as the Yakshagana/Siri epic. The authors also include references to Tulu sayings and explore various themes throughout the book. This provided me with different perspectives on the Tulu culture, Tulu sayings, and folklore. These resources have deepened my understanding of regional folk stories and their origins, enriching my experience during the residency.

The primary objective of my residency project is to explore the connection between Tulu folktales and the behavioural patterns of the natural world. Specifically, I aim to investigate how folk narratives and proverbs from Tulu literature reflect and illuminate human behaviour using metaphors derived from the actions of surrounding plants and animals. Through storytelling, the community conveys an understanding of their place within the natural order, fostering respect and stewardship for the environment. During the residency program, I hope to uncover the layers of meaning embedded in these regional tales and examine their relevance to contemporary human behaviours and social dynamics.



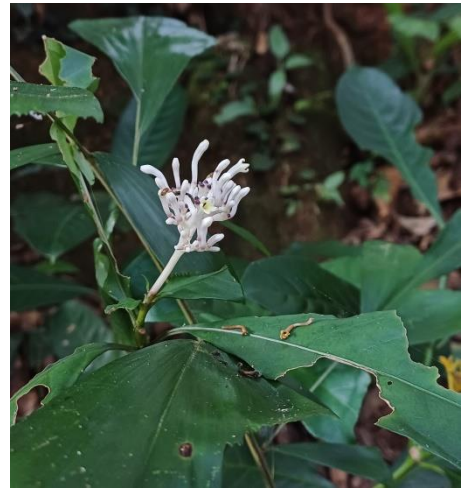
Before coming here, I had only heard about the richness of the Western Ghats. The small part of the Western Ghats I was familiar with and visited is in Maharashtra. Upon arriving in Manipal, Udupi, I realized there is no doubt why the beautiful natural surroundings deeply influence Tulu folk tales and folklore culture. The first thing that took my attention was flora,



The large range of small flowers that grow up in this region. Although they may appear small and unremarkable, they possess their own stories about the land.

Cleome rutidosperma is native to West African. The leaves of *c.rutidosperma* are edible and are eaten as a food in African particularly by pregnant or breast feeding women. In India :

Fringed Spider Flower • Bengali: নীল হুরহুরে Nil Hurhure • Marathi: निली तळिवण Nili tilwan



My first institutional visit was to the MAP (Manipal Museum Of Anatomy & Pathology)Museum in Manipal, Udupi. While my primary interest lies in the psychology and scientific studies of living organisms, I found the MAP Museum to be an enlightening experience. Its collection effectively illustrates humanity's on-going quest to understand both our environment and the intricate systems within ourselves. This profound passion for research and learning is clearly contagious, inspiring each new generation to delve deeper. When I look at the collection of all parasites, I see small, trivial things that are almost invisible to the eye. These parasites try to, or have been successful in, surviving in a body that has a "human brain".

Collaborating and meeting with individuals who are familiar with the region and its local community during my residency was incredibly enriching. Throughout my time there, I encountered people with extensive experience and knowledge about the land's narrative, which I had not previously accessed due to language barriers and my unfamiliarity with the area. The discussions about folklore, culture, and the landscape allowed me to exchange ideas and perspectives, significantly informing my creative process.

JAYADITYA VIITAL and RHEA MENON, PhD students from the Manipal Center for Humanities, took me with them on a field trip to Mattu Beach. I remember we shared our thoughts about our individual working processes. As a visual art practitioner, it was fascinating to learn about the writer's process. While waking, JAYADITYA told stories about Naga Temples and their importance in this region, the story of Sita's Birth from Ramayana

but the story's perspective from TULUVAS angle. Also explain about his PHD research about BASROOR villages and so many things.....



JAYADITYA SHOWS THE TEMPLE OF BOBBARYA AND EXPLAINS THE STORY OF BOBBARYA, THE GOD OF THE SEAS, WHO IS WORSHIPPED BY THE FISHING COMMUNITY. LATER, I WAS ABLE TO FIND ADDITIONAL REFERENCES ABOUT BOBBARYA IN A BHUTA KOLA WORSHIP BOOK AND JOURNALS AT THE RRC CENTER.



DUE TO RHEA MENON, I ENCOUNTERED THE "LAZALU" PLANT AGAIN AFTER A LONG TIME. JAYAADITYA INFORMED ME THAT ITS TULU NAME IS "NACHIKE MULLU," WHICH MEANS "SHY THORN."



MATTU BEACHE

Afterward, we took a field trip to Arbi Waterfall and Sita Nadi, where I discovered a greater diversity of wildflower insects and became more familiar with the water bodies in this region. These field trips helped me gain a better understanding of the diverse landscape, ranging from mountains to hills to the sea.



****THE RED-TAILED PENNANT DRAGONFLY AT ARBI WATERFALL****

ON THE SAME DAY, JAYADIYA TOLD ME THAT ANOTHER SPECIES OF DRAGONFLIES, THE GLOBE SKIMMER DRAGONFLY MIGRATES FROM THE UDUPI COAST, CROSSES THE INDIAN OCEAN, AND REACHES THE EAST AFRICAN COAST. LATER, I READ ABOUT HOW THESE DRAGONFLIES RIDE ON HIGH-ALTITUDE SEASONAL WINDS TO MAKE THIS OCEAN CROSSING.

ALSO, REMEMBER THAT TULU TALE NAMES 'DRAGONFLY AND THE STORM' AND 'THE DRAGONFLY AND THE LOST SOUL.' IN MOST OF THE TULU TALES, DRAGONFLIES ARE USED AS METAPHORS FOR GUIDES WHO HELP THOSE WHO ARE LOST.

Manipal Lake, also known as Manapalla Lake, The Lake was formed due to the removal of clay soil by tile factories, which created a depression that filled with rainwater.



THIS PARTICULAR LAKE IS HOME TO MANY DIFFERENT SPECIES, INCLUDING WATER SNAKES, FROGS, AND VARIOUS TYPES OF BIRDS. I WAS ABLE TO SPOT WATER SNAKES, DUCKS, BLACK-HEADED IBISES, EGRETS, SANDPIPERS, ASIAN OPENBILLS, HERONS, AND MORE; AMONG THEM, I FOUND A LAPWING BIRD, WHICH WAS FAMILIAR BECAUSE IT IS FOUND IN MY SURROUNDING AREA. THE PAIR HAD MADE THEIR NEST ON THE GROUND. I WAS ALWAYS DRAWN TO THEIR CALLS, WHICH HAD ANNOYED ME DURING LOCKDOWN, ESPECIALLY AT NIGHT. HOWEVER, WHILE OBSERVING THEM, I REALIZED THAT THEIR VOCALIZATIONS SERVED AS A POWERFUL TOOL TO PROTECT THEIR UNBORN AND NEWLY HATCHED CHICKS SINCE THEIR NEST WAS ON THE GROUND. IN THIS CONTEXT, TULU WRITER SUNITHA SHETTY USES THE LAPWING'S VOICE AS A METAPHOR IN HER POEM "GOING TO FETCH SALT." SHE CONVEYS A MESSAGE ABOUT MISUNDERSTANDING,

ILLUSTRATING HOW THE LAPWING'S CALLS CAN SOUND LIKE CRIES. I found this poem reference in the Book RAINBOY and later found full poem in RRC centre , MGM College , udupi.

Initially, my work process starts as a reaction to an event or situation that captures my attention. At that point, I start investigating my subject from multiple perspectives which helps me to gain a complete and unified understanding of the situation. I then look into historical and contextual references, metaphors found in ancient proverbs, poetry, also into the psychology around the event, as well as the tensions between the individual and the collective that occur. Ultimately, all this information converges into an image with layers of symbols and metaphors. This residency has fundamentally changed and challenged my entire creative process. Initially, I began by exploring metaphors, symbols, and other elements from literature. However, my current challenge is to contextualize these Tulu tales and literary metaphors or symbols within universal situations. I'm now focused on identifying the universal aspects of these stories.

When I read the stories of The Two Birds (Two Pigeons): The story unfolds a tragic misunderstanding between two pigeons, cleverly using the culinary phenomenon where mushrooms split in half when cooked as a metaphorical device. The narrative highlights themes of miscommunication and the sometimes catastrophic results of assumptions. It serves as a powerful reminder of how easily misunderstandings can escalate, transforming innocent situations into deeply impactful moments. The daily challenges regarding food quantity raise questions in cooks' minds about whether it is sufficient. I find it interesting how the writer uses the concept of quantity to convey topics like misunderstanding and being misunderstood.

That's how I started investigating about this story. Later, **ANUSHA** helped me introduce **PRAVEEN SHETTY**, a well-known writer from Manipal, Udupi. He shared the context of mushrooms in Tulu regional folklore. He explained that this story is about "PAREL LAAMB", 'LAAMB' which in the native Tulu language means "Mushroom." The term "PAREL," on the other hand, is more complex to translate; it loosely means "a Pearl." This mushroom is only available for three days a year and fades quickly. It blooms at the end of the monsoon season. Later, while my research in the RRC CENTER I found a similar reference in the book "Ladle in a Golden Bowl.", In which **SUNEETHA SHETTYS** wrote a POEM GOING TO FETCH SALT.. she wrote one line "WITH THE FIRST THUNDERSTORM THE RAIN GODS FROM THE HIGH SHOWER BRIGHT WHITE PEARLS ON EARTH" surely the Tuluvas know about this belief!

In the rainbow book, I learned about **THE REGIONAL RESOURCE CENTER FOR FOLK PERFORMING ARTS AT M.G.M COLLEGE IN UDUPI**, which houses a collection and classification of Tulu folk tales comprising 2,000 stories. This discovery motivated me to visit the library at the RRC center.

During my visit, I had access to many books, and I explored the DEPARTMENT OF FOLK PERFORMING ARTS' archive, known as the "SIRI SAMPADA ARCHIVES." This archive contains audio records and manuscripts mentioned in THE RAINBOY BOOK, although unfortunately, most of the materials are available only in the Tulu language. They also have a collection of books that are not available online, including "ORAL TALES OF INDIA" BY STITH THOMPSON AND JONAS BAIYS, "INDIAN ANIMAL TALES" AND "ESSAYS IN FOLKLORIST" BY ALAN DUNDES. I also discovered several intriguing dissertations and journals that explore detailed studies of regional epics and folk performances.

While there, I read the book "LADLE IN A GOLDEN BOWL" BY SURENDRA RAO and discovered two similar stories about "The Two Birds."

1. Bird hasily kills its young for eating shrivelled-up flower/fruit, which gain came to life swelling after rain

2. Hoopoe makes wife cook mushrooms, which are diminished in size and weight from cooking, hoopoe Thinking she has either eaten or conceal some of them, kills wife .

During my previous visits to various libraries, I focused on different subjects, but I had never been to a library primarily dedicated to the study of folklore or folk culture. My visit to the RRC Centre offered me a new perspective and impressed upon me the importance of studying folklore. Due to time constraints, I couldn't delve deeply into all the available books, but I plan to return in the future. I want to learn about and translate the manuscripts of Tulu folk tales, as well as explore the perspectives of folklorists on Indian folk cultural narratives.

I want to thank the whole RRC library staff for helping me with books, suggesting books in a short time, and making them accessible to me. Also want to thank DR. B. JADADEESH SHETTY, administrative officer in RRC the centre who allowed me and supported me throughout my visit to the library and also helped to see all those archives manuscripts. And gratitude to PRAVEEN SHETTY, who encouraged my visit to the library, and ANUSHA RAVISHANKAR for all their help in gaining access to the library.





In my visual creative process, I decided to explore the concept of shrinking mushrooms from the **BAGGA PAKSHI** tale. I want to focus on the act of shrinking mushrooms during cooking—a seemingly simple action that can have significant implications, often due to misunderstandings. Additionally, I aim to use the BAGGA PAKSHI tale to illustrate how the human mind is capable of solving complex problems but can sometimes struggle to grasp straightforward or obvious concepts in our surroundings. This tendency to complicate matters through our own actions and decisions often leads us to overlook the simplicity of certain situations, affecting not only ourselves but also those around us.

ANUSHA AND I ARE EXPLORING THE PROCESS OF SHRINKING MASHROOM TOGETHER IN HER HOUSE





My visual creation process continues, and I hope to find a new direction or universal aspect of TWO BIRD TALE to conclude my research on this topic.

As my month at the Udupi , Research Art Residency came to a close, I felt a deep sense of gratitude and fulfilment. The residency not only enriched my creative practice but also deepened my connection to the cultural roots of this beautiful region. The experience has left an indelible mark on my art, and I plan to continue exploring the intersection of folk traditions of tulunadu and contemporary expression in future projects."

I WOULD LIKE TO EXPRESS MY GRATITUDE TOWARDS

HEBBER GALLERY AND ART CENTER , MANIPAL ,UDUPI

MANIPAL CENTER OF HUMANITY

ANUSHA RAVISHANKAR – CURTOR / PHD SCHOLAR AT HEBBAR GALLERY AND ART CENTER,
MANIPAL CENTER FOR HUMANITIES

B. SURENDRA RAO AND K. CHINNAPPA GOWDA - AUTHOR OF THE BOOK RAINBOY TULU
FOLK TALES

GAYATRI PRABHU- DIRECTOR OF CENTER FOR HUMANITIES, MANIPAL

JAYADITYA VITTAL –PHD SCHOLAR AT CENTER FOR HUMANITIES, MANIPAL

RHEA MENON –PHD SCHOLAR AT CENTER FOR HUMANITIES, MANIPAL

NIKHIL GOVIND – PROFESSOR AT THE CENTER FOR HUMANITIES, MANIPAL

PRAVEEN SHETTY- ASSISTANT PROFESSOR IN THE DEPARTMENT OF HUMANITIES AND
MANGEMENT, AT MIT , MAHE , MANIPAL

DR. B. JAGADEESH SHETTY. ADMINSTRATIV OFFICER, AT RRC CENTER AND FOLK
PERFORMING ART, AT MGM COLLEGE , UDUPI

REGION RESOURCES CENTER FOR FOLK PERFORMING ARTS. SIRI SAMPADA ARCHIVES. AT
MGM COLLEGE, UDUPI.

LIBRARY OF REGIONAL RESOURCE CENTER FOR FOLK PERFORMING ARTS.AND RASHTRAKAVI
GOVINDA PAI SAMSHODHANA KENDRA, UDUPI

THE WHOLE RRC LIBRARY STAFF OF THE REGION RESOURCES CENTER FOR FOLK
PERFORMING ARTS. SIRI SAMPADA ARCHIVES. AT MGM COLLEGE ,UDUPI.

THE WHOLE LIBRARY STAFF OF THE MANIPAL CENTER FOR HUMANITIES, MANIPAL, UDUPI

OFFICE STAFF OF THE MANIPAL CENTER FOR HUMANITIES, MANIPAL, UDUPI

TO ALL TULU FOLKS