



HUL

(The Santhal Revolution)

An animated short film

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M.Des, Animation Design 2021-2023

IDC School of Design
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IIT Bombay

Approval Sheet

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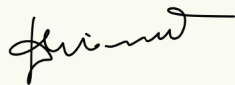
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Declaration

I declare that this project report submission contains my own ideas and work, and if any pre-existing idea or work has been included, the original author(s) and sources have been adequately cited and referenced. I also declare that I have adhered to all the principles of academic

honesty and integrity and have not misinterpreted, fabricated or falsified any idea, data, or fact source in my submission.

I understand that any violation of the above will be cause for disciplinary action by the institute and may evoke penal action from the sources.

A handwritten signature in black ink, appearing to be 'Pj' with a stylized flourish.

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Acknowledgement

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Introduction

https://miro.com/app/board/uXjVPxj1cvQ=

In an era defined by the Santhal Revolution, Bhairu, a tribal warrior, joins forces with the legendary fighters Sidhu and Kanhu Murmu. Fueled by a desire for justice, Bhairu seeks revenge against the oppressive zamindar who enslaved and exploited their community. This gripping film tells the tale of Bhairu's relentless journey, intertwining courage, resilience, and the enduring spirit of the tribal people.

— In the heartland of Jharkhand, India, amidst the rugged landscapes and dense forests, unfolds a tale of resilience, courage, and the relentless pursuit of justice. It is a story that harkens back to the year 1855, a time when the Zamindari system held a firm grip on the lives of the indigenous tribal communities.

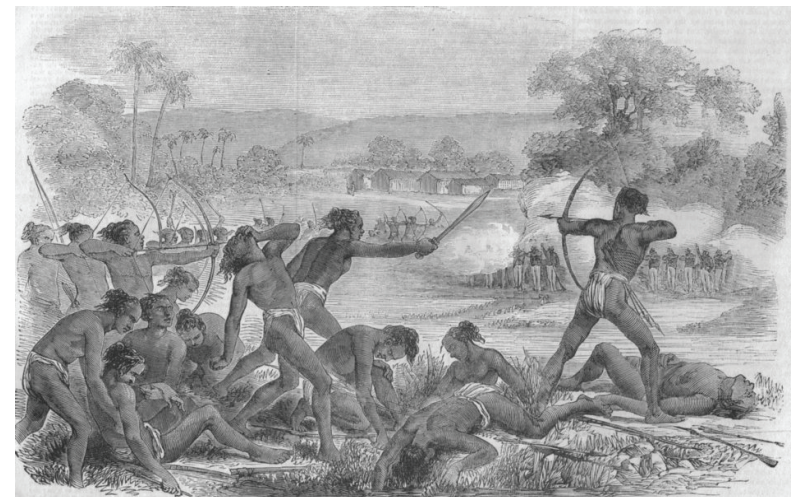
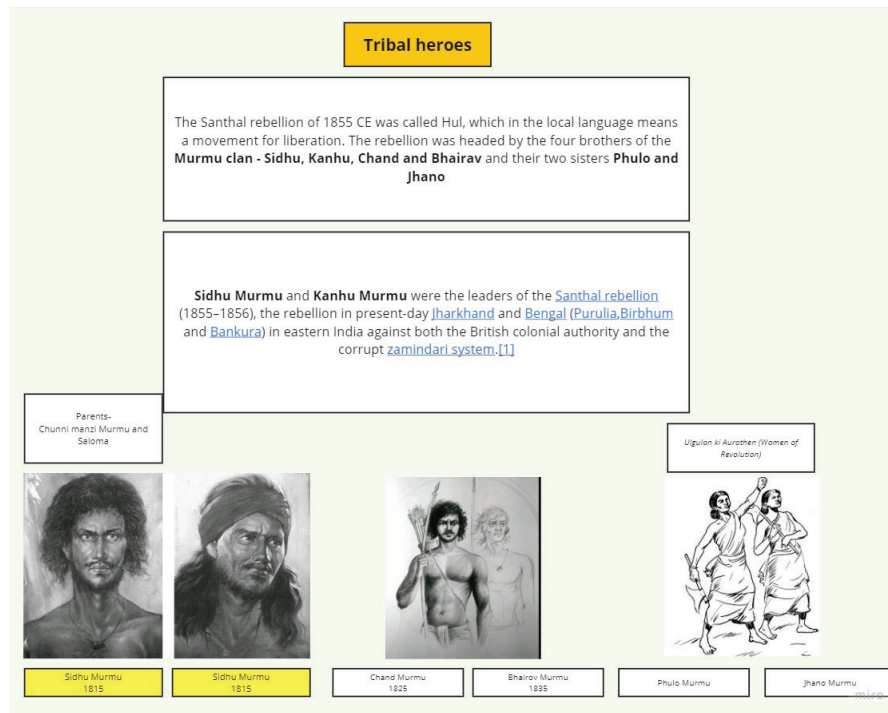
Bhairu, born and raised in a vibrant tribal village, was cherished by his parents and adored by his community. His upbringing instilled in him a deep reverence for nature and a profound sense of harmony with his surroundings. However, the tranquility of his existence was shattered when tragedy struck his family, leaving him orphaned and fueling an unyielding fire within his soul. At the tender age of ten, he was forced to confront the unbearable pain of losing his beloved parents. This devastating loss etched a deep scar upon his innocent soul, casting him into a world of sorrow and unquenchable rage.

Driven by a burning desire for justice, Bhairu transformed from a gentle soul to a valiant warrior. Fueled by memories of his parents'

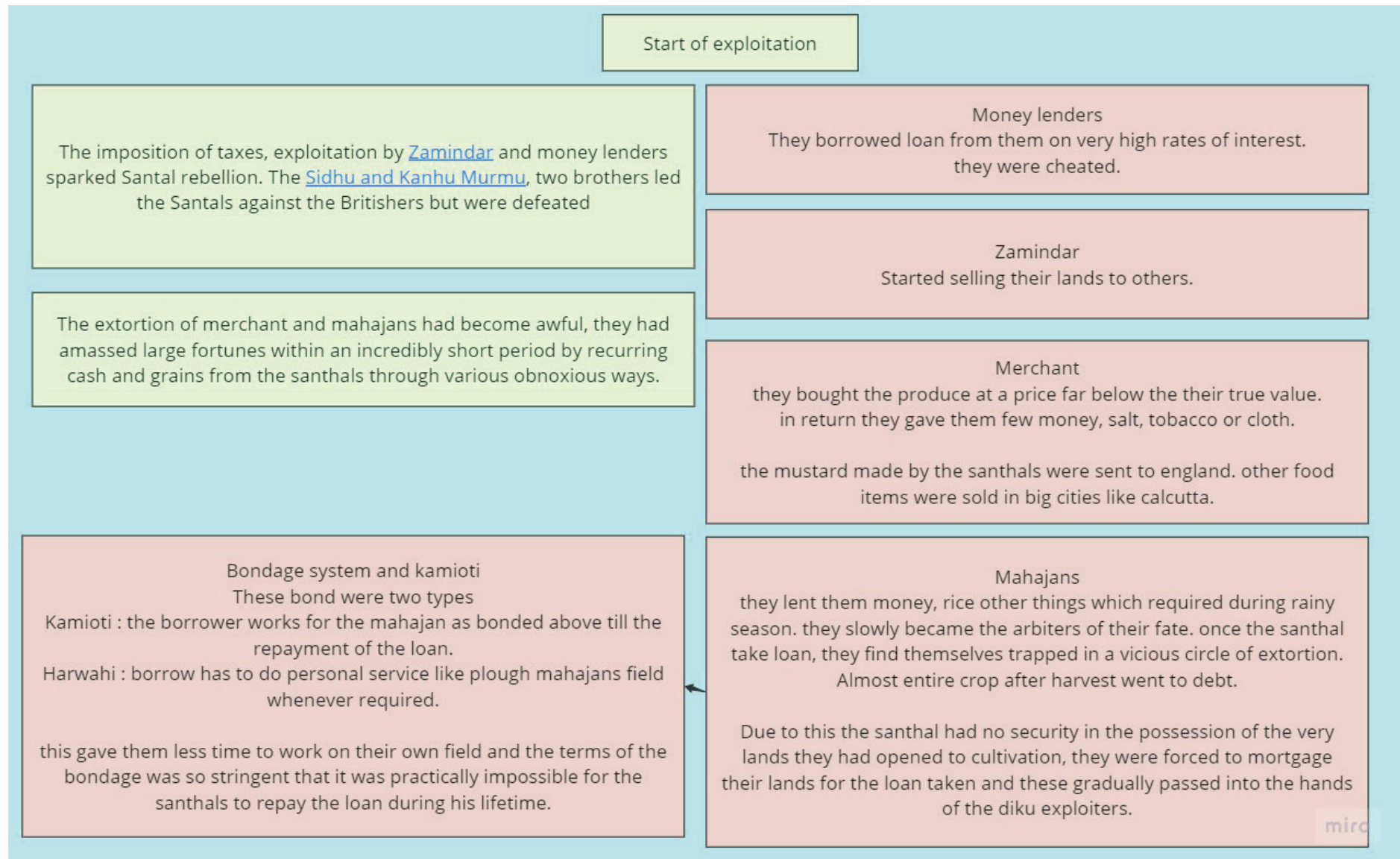
untimely demise and the anguish inflicted upon his tribal brethren, he embarked on a treacherous journey of revenge. The Zamindars, powerful landlords who exploited and oppressed the tribal communities, would soon bear witness to the wrath of this resolute young warrior.

Research

Once the topic was decided, I commenced my research by collecting data from the internet and delving into the history of the tribal revolts led by Sidhu and Kanhu Murmu. I began studying their family tree, which gradually led me to explore the causes of the war and its aftermath.



The cause



Secondary Data Collection

Tribal heroes / Sonthal rebellion or the Santhal Hool

The Santhal rebellion (1855–1856), was the native rebellion in present-day Jharkhand in eastern India against both the British colonial authority and the corrupt upper caste zamindari system.

One liner: this film is about the first war fought against the zamindari system in 1855 by the indigenous tribe.

The Santhal tribe history -The Santhals were a nomadic tribe. From the 1780s onward they poured into the Rajmahal hill range which was already occupied by the Malto (Paharia) tribe. The British initially encouraged them to clear forests and settle as farmers and cattle grazers. But the British also encouraged extortionist money lenders and petty traders with a free pass entry to the area.

The moot point was the British needed money to pour into their coffers as land revenue. So, they thought money lenders would enhance the financial viability of the tribals. That was where the tribes began to feel the pinch. The moneylenders and British lackeys started to grab the agricultural expanses of the tribals. The land of tax defaulters was auctioned off and thus landlordism flourished. The court system functioning in far away Bhagalpur gave no relief. Corruption among the police and the lower-grade staff of the administration grew at great speed.

That was when Sido, the eldest in the Murmu family at Bognadih near Barhait, Jharkhand, claimed a vision from his God who allegedly told him that freedom from exploitation was possible only through the mass uprising. Soon the Murmu brothers sent emissaries with sal (*Shorea robusta*) branches as means of communication. The message

spread like wildfire. A day was fixed to gather at Panchkatia. The mammoth crowd was incensed by Sido's visionary address. The Officer in charge of the Diggih police outpost appeared on the scene and ordered dispersal. Soon he had to pay by getting beheaded on the spot. His blood incentivized the crowd which shouted 'delabon' (let us go!)

On 30 June 1855, two Santal rebel leaders, Sidhu Murmu and Kanhu Murmu (related as brothers) along with Chand and Bairab, mobilized about 10,000 Santals and declared a rebellion against British colonists. The Santals initially gained some success but soon the British found a new way to tackle these rebels. Instead, they forced them to come out of the forest. In a conclusive battle that followed, the British, equipped with modern firearms and war elephants, stationed themselves at the foot of the hill. The British officer ordered his troops to fire without loading bullets when the battle began. The Santals, who did not suspect this trap set by the British war strategy, were charged with full potential. This step proved to be disastrous for them. As soon as they neared the foot of the hill, the British army attacked with full power and this time they were using bullets. Although the revolution was suppressed, it marked a great change in colonial rule and policy. The day is still celebrated among the Santal community.

30th june 1855

10,000 santhals met at Bhagnadihi where thakur's order were announced to them.

It was declared that the time had come for the santhals to rise as one and break the yolk of the foreign oppression.

7th july 1855

The mahajan bribed a daroga(Mahesh lal dutt) to apprehend sidhu and kanhu in a false charge of dacoity. This was after he heard the assemblage of santhals in panchkhetia. After some altercation took place the two brother killed the daroga and his men. the rebellion broke out in full fury. this also helped in spreading the insurrection.

Santhals reached pakur 8th july and kept the place in a state of seize for three days and nights..

After plundering burhait bazar which was full of mahajans they went in diff. direction fully equipped. looted and killed a number of their worst oppressor.

Soon after they killed pratap narayan the daroga of thana kurthusrea in the godda subdivision.

Kanhu also killed khan sahib a naib sazawal of revenue.

When the news outbreak reached DF brown the commissioner of bhagalpur. he sent a body of troops chiefly of hill rangers under the command of Major F burrough. on 11th july.

16th july the troops were defeated by the armed santhals and the insurgent loudly proclaimed that "the company's rule is at an end and the regime of their subha had commenced.

Non santhal participants
Bhuiyan and pahari tribes and the artisan group such as lohars, kumhars, telis, Gwalas, Nairs, Doms etc

miro

A detachment of 400 men of the 7th native infantry advanced from brehampore on 11th july under Too good(the megistrate of murshidabad)

15h july 1855, in an encounter with the bristish troops at mahespur the insurgent sustained a signal defeat. sidhu and kanhu and bhairav were wounded, though not mortally and about 200 santhals were killed.

they pursued the insurgents into the hills, again defeated them at raghunathpur, burned bhagnadihi and on 24th july they took possession of barhait. 200 men fell upon 500 insurgents near pakur on the banks of tari river and routed them completely killing great number without any loss of life form there own side.

toward the end of july
Troops available had been mobilized from minapore and culcutta.

6th august A.C bidwell commissioner of nadia division was appointed a "special commissioner" for the suppression of the rebellion.
A proclamation issued by him on 7th august , inviting the rebels to surrender on terms, was rejected and treated with contempt by santhals.

by the second week of august the insurgent were cleared on the north of bhagalpur and werw driven to south.
some of the parts were restored but 30,000 men still existed armed.
they were hard to drive them out due to rain.

19th august 1855

sidhu was surrendered by the treachery of tulhi manjhi, bhana manjhi and majea manjhi and few others. Bhagna and majea brought sidhu tied in cords to major shuckburgh's camp at gutirai from where he was taken to bhagalpur.

After the trial he was hanged at barhait in the presence of a vast assembly of santhals

tek narain the informer was rewarded handsomely

The rebel later caught the traitor and cut him to pieces

Domain daroga killed him by a slow process of crippling. domain was a daroga of kanhu's fauj

he was later beheaded by bhagna's son in law(another collaborator).

miro

Hazaribagh

40th regiment was sent for suppressing the santhals and the hill and jungles were combed to trace them. to prevent them from the outside world they sealed the borders. large numbers of santhals were arrested and imprisoned. santhal houses were burnt to strike terror in their mind. the raja of ramgarh and his jagirdars helped the british to suppress.

Martial law

10th nov. 1855, as the cold weather began the military operation became easier. the law was proclaimed in the effected areas of bhagalpur, murshidabad and birbhum district.

6th december
12 prisoner were sent to general llyod from the magistrate of zila birbhum
1.Kanhu
2.Chand roy manjhi
3. bhairav manjhi
4.kanhoo manjhi
5.durga manjhi
6.mata manjhi
7.nemay manjhi
8.rumansta manjhi
9.sinha manjhi
10.haridas manjhi
11. morahee manjhi
12. muttah manjhi

by the first week of jan 1856 most of the leaders were captured.
in feb. kanhu was taken to prisoner near upper banda north east of jamtara by the sardar ghatwal of kunjra. he and his three brothers were sentenced to death and hanged.

3rd january 1856 the Martial law was suspended. by now the santhals had lost heart and were badly in need of food.so the renewal of the insurrection soon died away.

with this began the most brutal suppression.

14000 forces

local zamindar ghatwals and police provided **insurgency force**.
The indigo planters also threw their resources on the side of the government.
the nawab of the murshidabad **supplied a train of elephants** at his personal expense.

Santhal villages were raided, burned the rajmahal hill were drenched with blood out of 50k santhals 25k were killed and the insurrection was finally suppressed .

miro

the new waves of migration took place because there was nothing left for them..no cattle
no land.
they went to places like northern bengal across the ganges

new efficient systems were introduced after the revolt which were for the santhals.
false weight and measure were heavily punished
santhals were now able to sell goods without being cheated.

slavery also ceased.
under the act of 1843 that of slave fled, or refused to work the master had no effectual
resource at the law against him

many santhals were reduced to becoming day labourer for the indigo planters.

After the rebellion
act 37 of 22 december 1855.
it formed the territory for the santhals in and around the domin-i-koh into a separate
non-regulation district called santhal parganas. it was placed under the control of
district control of the commissioner of bhagalpur subsequently.
however after the complaints of indigo planters and zamindars this act was nullified and
the district was shrunk into a smaller area under the act 10 of 1857. the new district
created from the santhal areas of bhagalpur and birbhum district , was divided into 4
parts
-dumka, deoghar goddha and rajmahal. and placed under a deputy commissioner and
four assistant commissioner with civil and criminal jurisdiction.

miro

Police rules 1856 which recognized the head man system and gave police powers to village officials.
this policy was drafted by ashley eden the first deputy commissioner of the district.
they were known as yule's rule named after george yule.

he limited the interest to 25%
and took various steps to protect the santhals from the clutch of money landers and zamindar.

the core of the yule's rule was that the village manjhi was vested with police power to be exercised in his own
village assisted by the village choudidars.
santhals were given a large degree of autonomous rights of self determination.

The main impact of the non-regulation system was the establishment was direct communication between the
people and their rules. the three chief principles were:-
1.no intermediary between santhals and the assistant commissioner.
2.verbal complaints without writter or presence of amla.
3.all the criminals proceeding were to be carried out with the help of villagers themselves who were to bring in the
accused with the witness to the court.

Conclusion

Government as well as public had been taken by surprise by the rebellion and while it lasted all kinds of drastic
measures were suggested for crushing the rebellion of the santhals. but after the suppression of the rebellion,
milder counsel prevailed. A special enquiry was made and it was realized that the santhals had genuine
grievances and steps were taken to remedy them. the system of new regulations worked well under the first
deputy commissioner george yule. but the situation began to change after his departure. thus the great santhal
insurrection had greater importance in the history of jharkhand.

miro

Dissemination of the message

A msg was spread all over the region that people were coming to kill all dikus(outsiders) bullock skins and flute should be hung up at the end of the village streets to indicate that santhals lived there or they two would be killed.

The spark finally came when two brothers sidhu and kanhu, who proclaimed that they had received a divine message from the marang buru.
Urging them to led the rebellion.
Marang buru the great spirit of santhals had appeared and spoken and a thrill of awe passed through the race as rumour spread.

It is said that a bit of paper fell on sidhu's hand and suddenly the god appeared before him.
he was like a white man though dressed in native style on each hand he had ten fingers he held a white book with 20pages on it set of 4batch which he presented to the brothers and left thereafter.
second bit of paper fell on sidhu's head then came two men each had 6fingers on each hand. hinted them to purport of the thakur's (god) order and they left.

they were later found to be an English version of St. John's Gospel

The appearance of marang buru

Marang buru had appeared not once but seven times and each time in diff. form.

1. A form of a cloud descending from the skies.
2. A tongue of fire.
3. a hooded figure.
4. A shadow in the full sunlight where no earthly shadow fell.
5. as a mountain suddenly rising out of earth.
6. As a sall tree springing up where no trees grew.
7. As a whiteman clothed like a santhal with but a cloth about his coin.

word spread to all manjhis of domin-i-koh, bearing a branch of sal tree. which was a signal to the people to gather together

miro

Marang buru appear infront of sidhu in 7 form



Articles-

https://en.wikipedia.org/wiki/Sidhu_and_Kanhu_Murmu#cite_note-sm2-6

<http://adivasiresurgence.com/2017/02/22/phulo-murmu-and-jha-no-murmu-the-adivasi/>

<https://amritmahotsav.nic.in/unsung-heroes.htm>

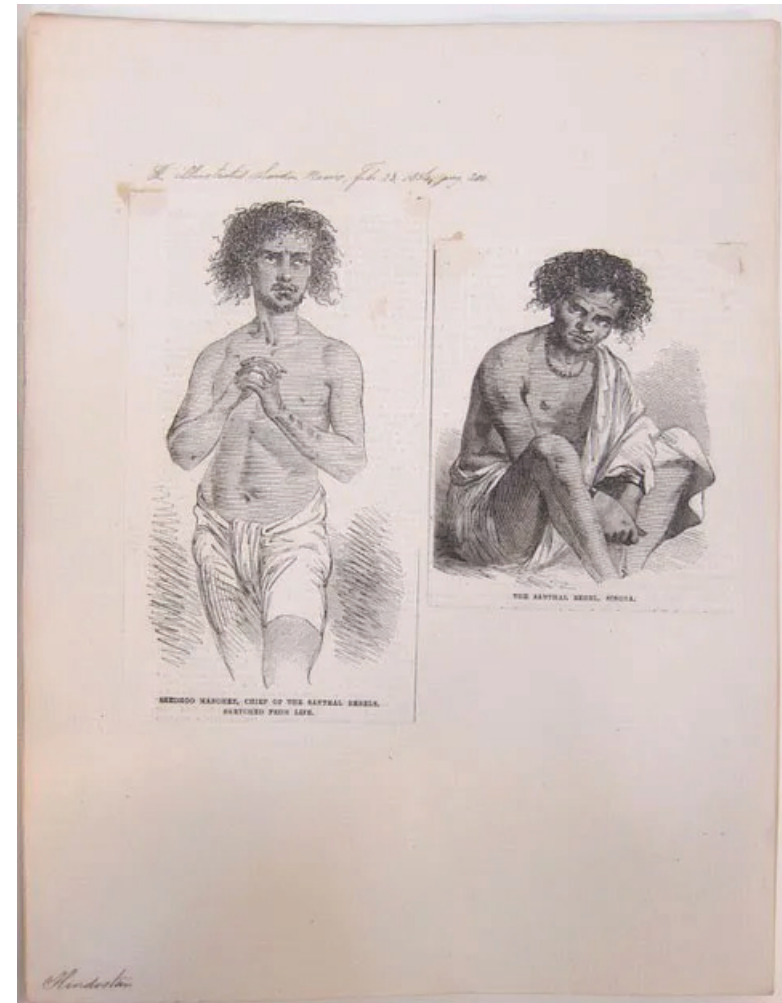
<https://testbook.com/question-answer/with-which-revolt-names-of-sidhu-and-kanhu-are-ass--607552f4d3d46f35f68bc975>

<https://www.rt.com/news/456421-british-colonial-rule-india-atrocities/>

<https://www.agefotostock.com/age/en/details-photo/military-and-mutiny-the-45th-regiment-native-infantry-burning-a-santhal-village-and-recovering-plunder-india/DPA-JSA-151665>

<https://www.khm.uio.no/english/collections/santal/society-and-culture/> about the santhal society and culture.

Research papers- <https://www.jetir.org/papers/JETIR1905N84.pdf>



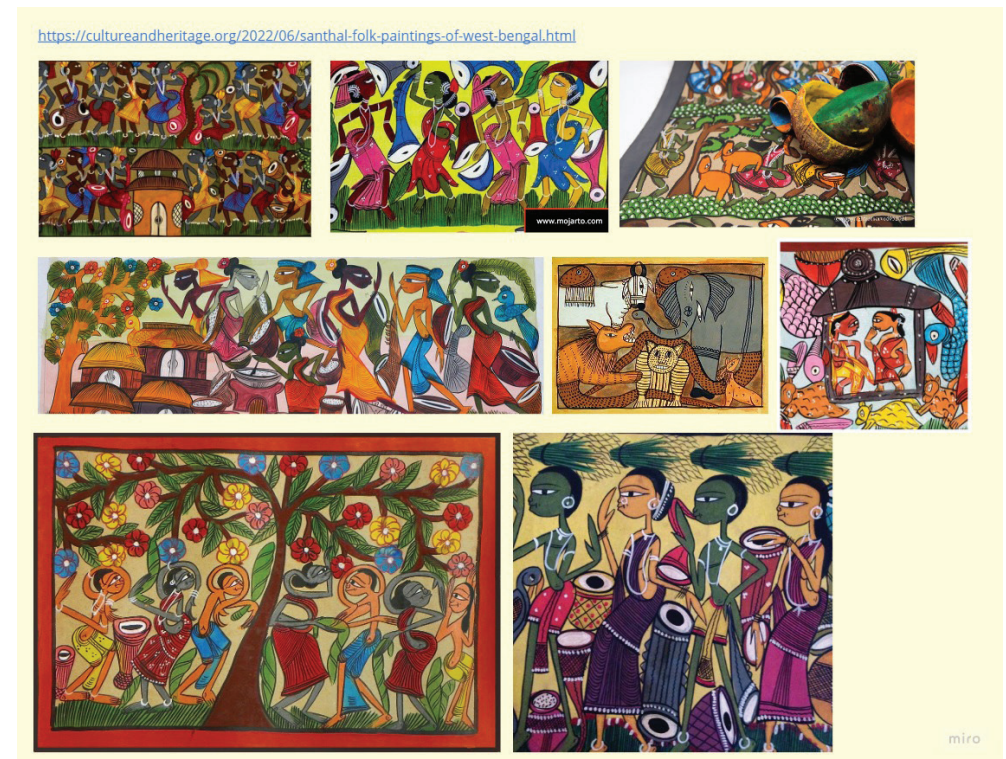
Initial concept art and exploration

Initially, I chose to incorporate the folk painting style in this film, as it has deep roots in old stories, making it a meaningful choice. Subsequently, I began my journey of studying and researching the folk paintings created by the Santhal community in the past. I was fascinated by how these simple shapes depicted their way of life and the materials they employed to craft their paint and canvas. It amazed me how each stroke and every element portrayed their rich lifestyle, beliefs, and cultural heritage.

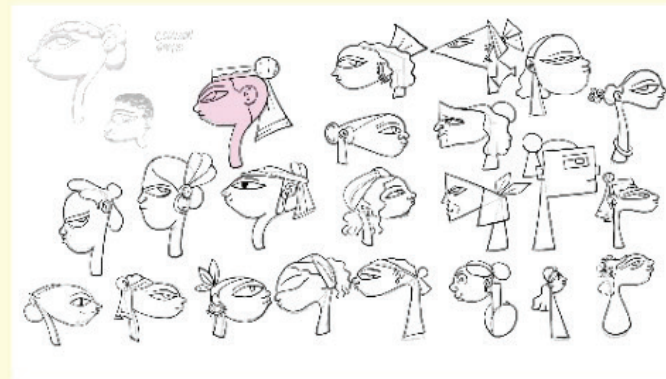
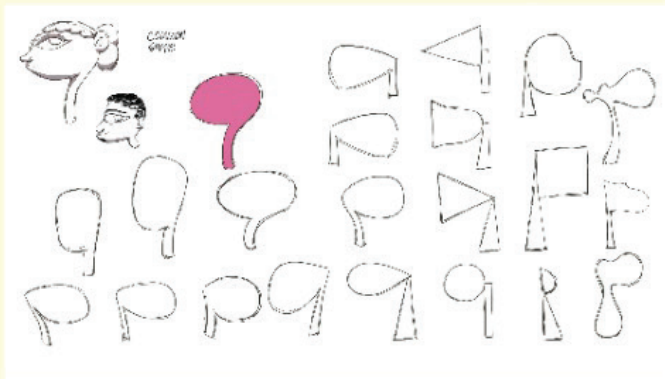
The process of researching and understanding the materials they used to create these captivating artworks added to my excitement. I was thrilled by the prospect of authentically portraying the Santhal community's artistic expression, ensuring the film honored their traditions.

Collecting these references became a thrilling adventure, and with each discovery, I felt a deeper connection to their history. It was an enriching experience that fueled my passion for this project.

My dedication to this endeavor is unwavering, as I believe that by embracing the old folk painting style, the film will not only be visually stunning but also serve as a tribute to the beauty and significance of these traditional art forms, preserving their cultural legacy for generations to come.



Exploration Art



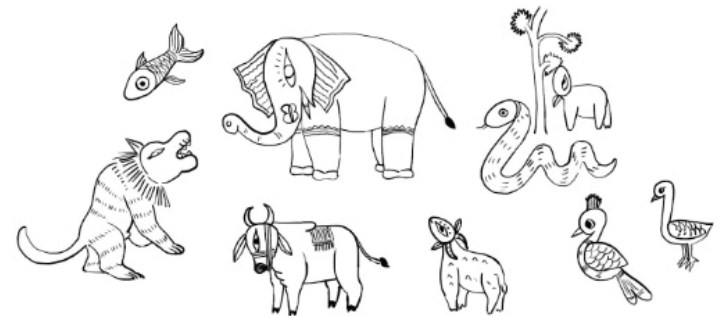
I began studying the various shapes used in the folk paintings and focused on understanding how they depicted faces. I put effort into experimenting with different techniques to bring more variation and depth to the facial features. Incorporating flat and vibrant colors in the paintings, along with adding a textured paper effect, yielded similar results to the traditional style.

By exploring and applying these artistic elements, I could recreate the essence and charm of the old folk painting style while infusing my own creative touch. The combination of vibrant colors and the textured paper effect added a unique visual appeal to the artwork, capturing the spirit of the Santhal community's traditional paintings in a fresh and captivating way.

This process of experimentation allowed me to celebrate their heritage while also giving the artwork a modern twist that would resonate with contemporary audiences. I believe this fusion of traditional and contemporary elements will create a visually engaging experience for the viewers, immersing them in the cultural richness of the Santhal community's artistic expressions.

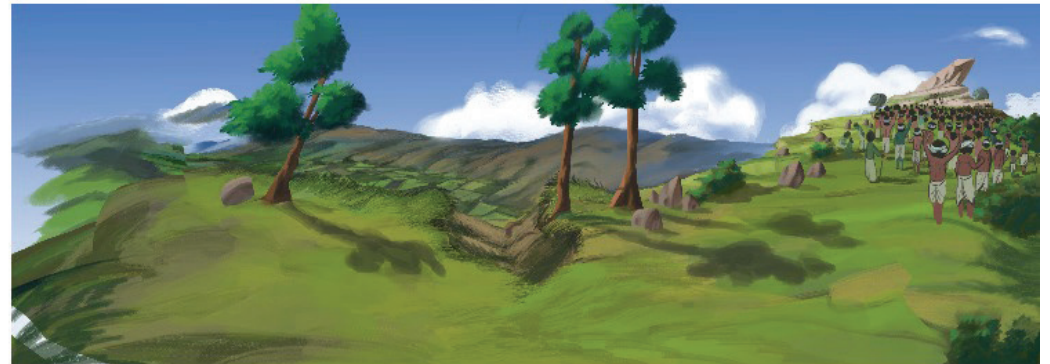


I have created an extensive library of characters and animals, all rendered in the traditional folk painting style. Each piece in the collection captures the essence of the Santhal community's artistry, with its intricate shapes, and distinctive paper texture.





While I immersed myself in the traditional folk art style for the film, I also explored different artistic approaches to expand my options. This allowed me to blend various styles and create a visually engaging and versatile film that pays tribute to the beauty of diverse artistic expressions.



Stories

Story 1

Story about Bairu

Bairu in his childhood, he is exploring the village and animals

He goes to deliver the tiffin to his dad who is working in the fields

They both come back home together.

The next day Bairu once again gets the tiffin for his dad and goes to the field

He sees his father in distress, the crops were destroyed by the wild animal

The exact day Zamindar comes to the village to collect taxes.

Bairu's father gives whatever he has but the zamindar is not happy.

He demands more.

Zamindar tells him if he could send his wife to his place to work, maybe he could think about clearing out half of his debt and then he holds his wife's hand.

Bairu's father gets furious and goes to attack Zamindar, little Bairu also joins

But Zamindar was protected by the guards.

Bairu gets knocked out.

Bairu was lying on the floor he could faintly see.

The fight was still going on till the guard decided to shoot.

With a loud BANG!

Bairu wakes up from his dream.

He is with the Santhal rebels (present day)

But now

This is not just the fight for his family,

This is a problem for every family in the community.

This fight is to fight the problem,

Zamindars!

Feedback

1. Incomplete, this is just the setup. Conflict and conclusion are missing.
2. Show bigger issues through this film. (Ref. Raju and I)
3. Story about revenge.
4. Tiffin delivery could be removed and straight to the part where the zamindars are at their home with the guards.

After extensive research on the history of the tribe and their struggle, I penned a story, but it didn't quite capture the essence of the original narrative. Seeking guidance, I discussed my work with Guide Prof. Sumant Rao sir and Prof. Aditi Chitre ma'am, and their invaluable feedback inspired me to rewrite the story with greater accuracy and emotional depth.

The revised version reflects a more profound understanding of the tribe's journey, intertwining their heritage and emotions into a compelling narrative. With their guidance, I crafted a story that now resonates authentically with the heart of the Santhal community, creating a moving and evocative tale that pays homage to their fight and heritage.

Final Story

In 1855, at Domin-o-Koh, formerly Sahebganj in present-day Jharkhand, a gathering of tribal communities took place. The leaders, Sidhu and Kanhu Murmu invited all the tribes who had been exploited and cheated to join their force. Bhairu, our main character, attended with the intention of exterminating the Zamindari system.

As Sidhu and Kanhu delivered motivating speeches, urging people to prepare for the impending war, individuals climbed to the top of the hill to retrieve their bows, symbolizing their allegiance to the cause. Amidst this, Bhairu overheard conversations about the delays and corruption within the government, which had caused their pleas for help to arrive too late. The war had already begun.

That night, while planning the attack, the tribal community was ambushed by the British army, acting on the orders of the zamindar. The zamindar had been informed by a spy within the tribal community. Despite being unprepared, Bhairu mentally prepared himself and joined the war. A female spy informed him of the zamindar's location, and Bhairu, along with other tribal people, set out to confront him.

Upon reaching the mahal where the zamindar was hiding, Bhairu recognized him as the same person who had killed his parents. Consumed by rage, Bhairu lunged at the zamindar with his sword.

At that moment, he transcended to a dreamy place, seeing his father working, and he transformed into his child self. Bhairu joyfully embraced his parents in the dream-like vision.

Reality snapped back, and Bhairu was shot down, but not before he had fatally wounded the zamindar with his knife. As Bhairu lay dying, a victorious smile adorned his face.

Script

SANTHAL HOOL

EXT. NEAR RAJMAHAL HILLS - MORNING

Hammering of arrows, sharpening to perfection. bows are being carved. The camera shifts focus to Bhairu 16-year-old kid stepping into a group of rebels. the group is lining up to join the leader Sidhu and kanhu who are motivating people to not be scared and get together to form a stronger team to fight against their oppressor.

Bhairu goes closer and listens to the leader. bhairu looks at his mother's necklace and flashback to the day when the zamindar appeared at his home.

EXT. VILLAGE - EVENING

ZAMINDAR

toh hum kya kare agar thik se fhasal nahi hua toh mein bar bar sadhan nahi dene wala, morhi check karo inka soodh kitna baki hai, devendar inki ration ka wazan lo.

MORHI

jolha jolha jolha..haan milgaya.

karz 20 rupiya byaz 33 rupiya sabah

DEVENDAR

ye kya ration ka wazan har mahine kaam horaha hai.

ZAMINDAR

sipahi inka sara saman lelo jo v ghar mein hai.

JOLHA

maaf kariye rajababu agar ap ye sab lejayenge toh hum kya kayenge. hampar daya kijiye rajababu.

Zamindar looking at jolha's wife while jolha begging for more

ZAMINDAR

thik hai, tum ek kaam karo,kyuna tum apni patni ko hamare yaha kaam pe bhejdo , agar do do log kaam karenge toh karz v jaldi pura hojaiga, kyu jolha. thik kaha na.

2.

morhi and Devendra laughing in the background, zamindar proceeds toward jolha's wife, looking at his friends, and laughs, jolha's wife chatoom takes a wood nearby and hits zamindar's face

bhiru 10-year-old takes a stick and rushes to help his mother. morhi catches him and holds him tightly.

MORHI

kaha jarahe ho.

ZAMINDAR

bass bohot hua, iski itni himmat, goli se udado in jungliyo ko.

BHAIRU

nahiiii..!(crying)

2bullets shot at bhairu's parents and they leave after burning their house and taking everything they own.

EXT. NEAR RAJMAHAL HILLS - AFTERNOON

bhairu reaches the top of the hill and gets his pieces of

EXT. NEAR RAJMAHAL HILLS - AFTERNOON

bhairu reaches the top of the hill and gets his pieces of equipment (bow and arrow) while he is adjusting his bow, people can be heard talking about the current situation.

RANDOM PEOPLE
nurshingh and kandroo manjhi has sent a complaint to the sarkar regarding the exploitation done by the dikus.

ANOTHER RANDOM PERSON
we have waited enough. It's been over 5 months without any action being taken by them. we can't tolerate this anymore.

ANOTHER RANDOM PERSON
Right!! the non-santhal community like lohars, kumhars, gwalas have also gathered here today to fight with us.

EXT. FOREST NEAR BURHAIT BAZAR - MIDNIGHT

Sidhu and kanhu and his followers have gathered in the forest preparing for the raid.

3.

footsteps sound approach, it's the guards running toward them fully equipped. they were sent by the mahajans to apprehend the leaders.

drums are played and the sudden war begins, bhairu in a distance hears the noise and reaches the battlefield, shooting down one of the guards using his bow. a lady informant comes and tells him the spot where the mahajans were hiding.

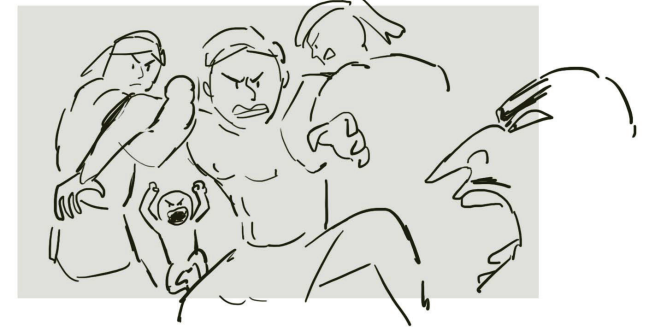
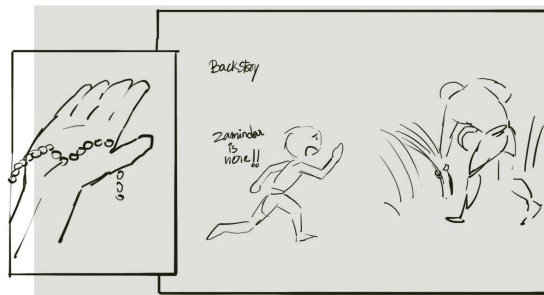
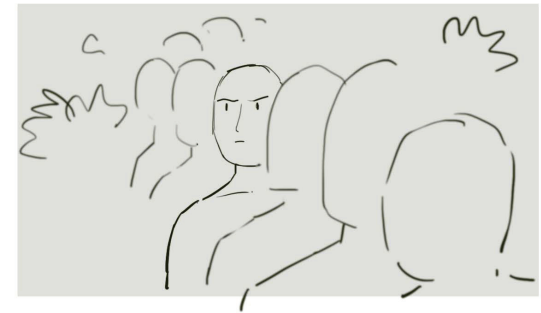
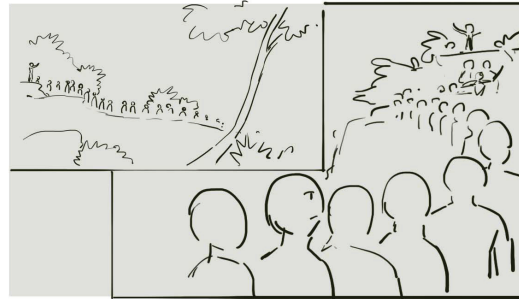
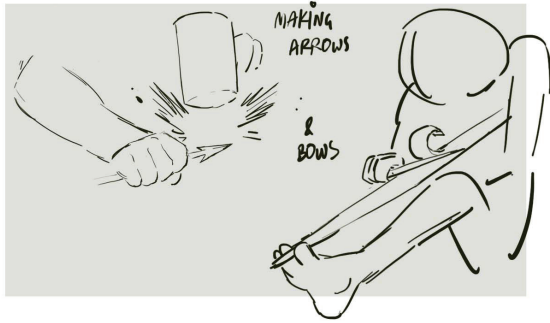
EXT. OUTSIDE BANGLOW OF A MAHAJAN -MIDNIGHT

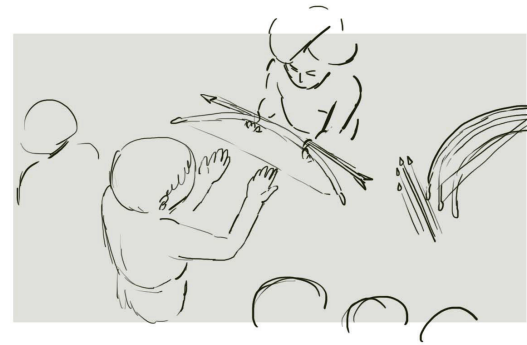
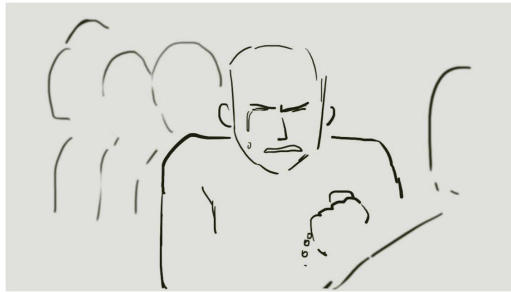
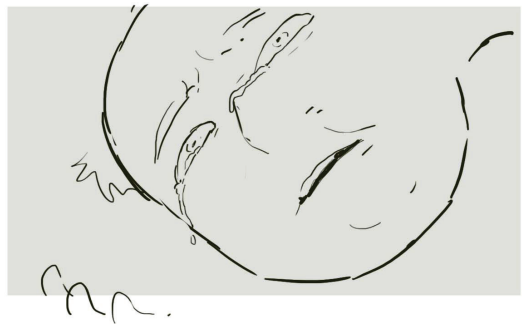
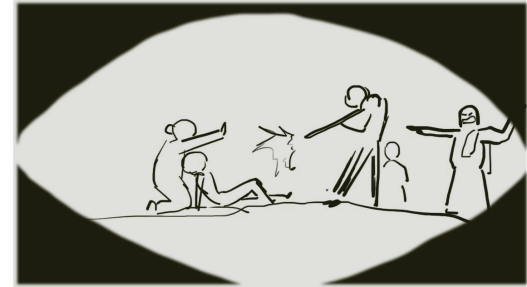
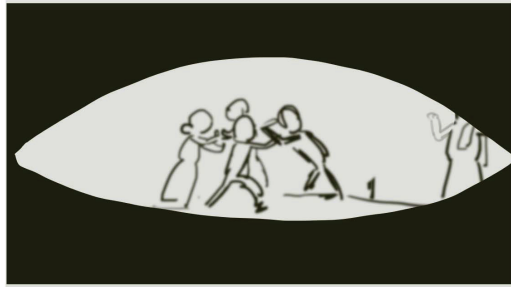
guarded by the guards bhairu and the gang reaches there and charged them bhairu finds the zamindar who killed his parent in that house.

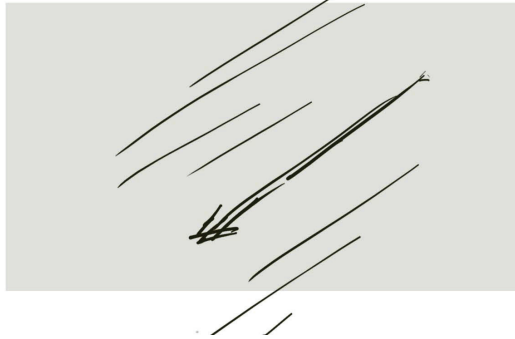
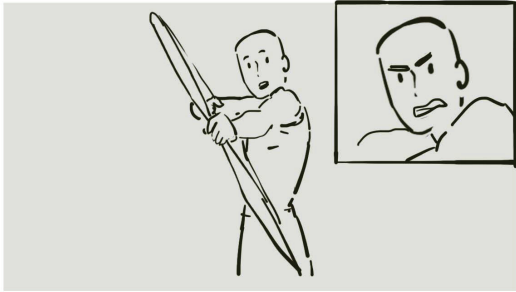
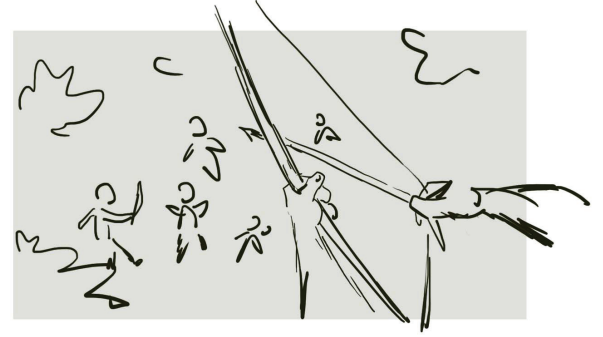
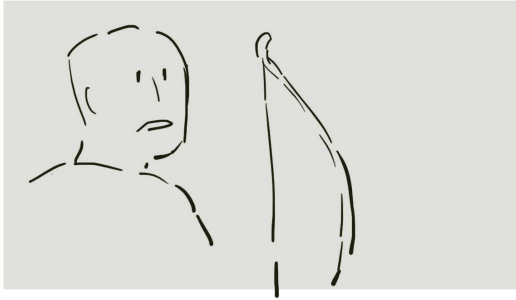
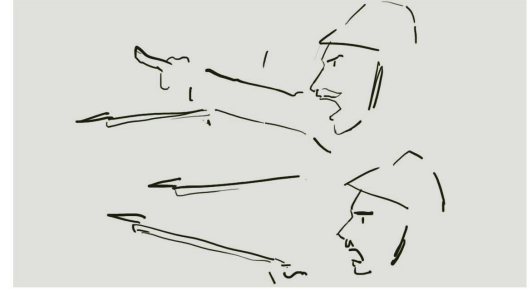
bhiru with full rage charges at him and the scene cut to a dream-like place. bhairu is in an isolated place, he sees his father working in the fields as he goes toward him he transforms into his child self and the little Santhal family has united once again. cut to the present day. bhairu is on the floor bleeding but a smile of victory is on his face. the zamindar is dead. but the other mahajans escaped.

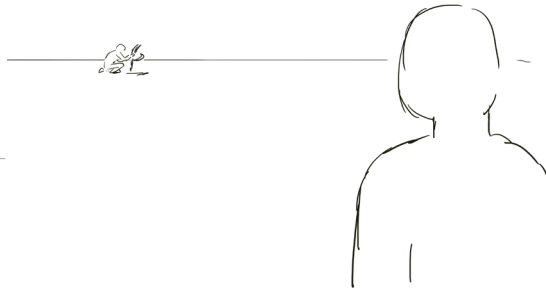
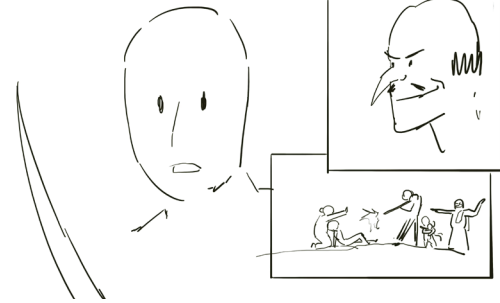
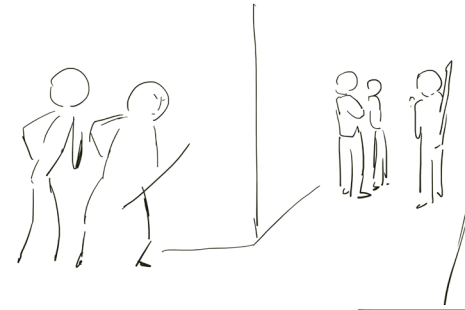
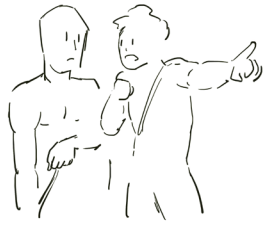
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Storyboard











With the storyboard complete and valuable input from my guide, I felt confident to commence the production of the film. The first step was finalizing the art style, where I carefully chose to honor the traditional folk painting style that had captivated me from the beginning. This decision ensured that the film remained a heartfelt homage to the Santhal community's rich heritage.

Next, I meticulously broke down each shot of the film, planning out the sequence of scenes and visual elements. This shot breakdown allowed me to establish a clear vision for each moment, ensuring that the emotional impact of the story would be conveyed effectively on screen.

The excitement and passion that fueled the research and creation of

the library of characters and animals now came to life as the production began. It was both a challenging and rewarding experience, as every frame and detail contributed to the narrative's authenticity and resonance.

A1

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
1															
2									Animation						
3		Scene	Shot	Description	Duration (in seconds)	Difficulty level	Background no.	Layout	Rough Keyframe	Cleanup of keyframes	In between	Cleanup of Inbetweens	Color	Background color	Comp
4															
5	1	1	1	Shot starts with hammering	1		O1								
6	2	1	2	blacksmith check the shape of the arrow	2		O2								
7	3	2	1	a person sharpening his bow, in the BG we can see our main char.	5		O3								
8	4	3	1	Bhairu takes a deep breath before joining the rebel	3		O4								
9	5	4	1	Crowd going to the top, Sidhu giving a speech	4		O5								
10	6	4	2	bhairu looks at the leader	2		O6								
11	7	4	3	Close up of Sidhu and kanhu	1		O7								
12	8	4	4	Bhairu looks at his mothers necklace	1		O8								
13	9	4	5	Necklace transition to palki of the zamindar	3		O9								
14	10	5	1	zamindar scolding jolha(bhairu's father)	7		10	s5s1							
15	11	5	2	zamindar tells morhi and devendar to check the debt and ration	6		11	s5s2							
16	12	5	3	Morhi checking their debt	7		12		changes(Done)						
17	13	5	4	devendar measuring their ration	4		13								
18	14	5	5	Zamindar tells the sepay to take everything from jolhas home	3		14	s5s1							



Santhal hool Dialogues



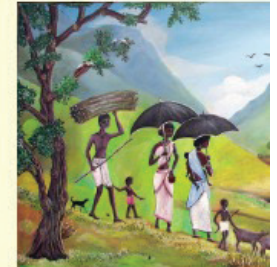
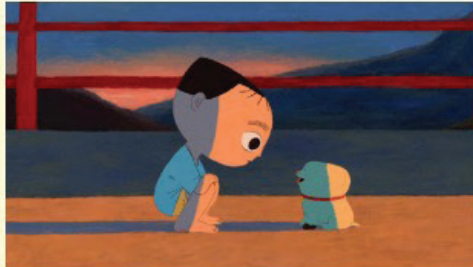
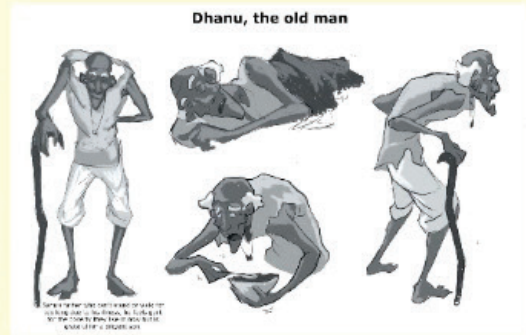
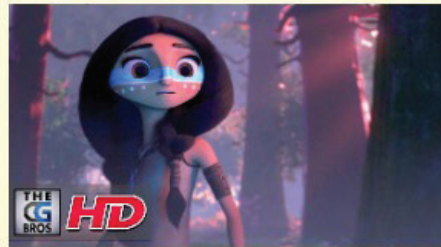
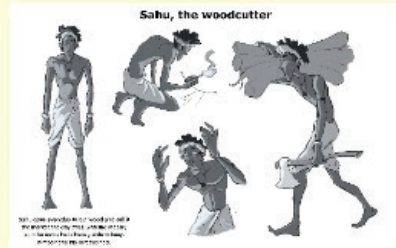
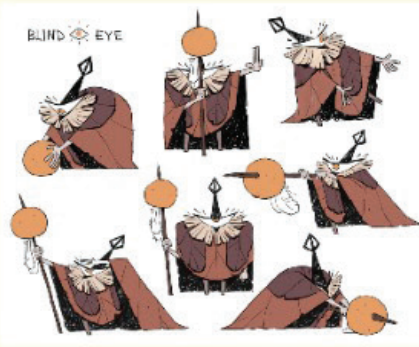
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Undo Redo Print Comment 100% \$ % 0.00 123 Default... - 10 + Bold Italic Text color Background color Merge cells Split cells Wrap text Row height Column width Sort Filter Insert chart Sum

A1:J1 | fx HOOL

	A	B	C	D	E	F	G	H	I	J
1	HOOL A short film by Pankaj Murmu IDC, IIT Bombay									
2										
3										
4		Scene	Shot	Character	Voice actor	Dialogue	Dialogue v2	In Santhali	Rough	Final
5						God gave all humanity one life. We are not a slave to any person No one has the right to put an authority against us. God gave us this soil, land, hills, and river so we could thrive in it. That is why we have a right to this land.				
6		4	1							
7		4	2							
8		4	3	Sidhu Murmu(The leader)	Upen da					
9		4	4							
10		5	1	Jolha		tez barish aur tufaan ne sara fasal ujad diya malik				
11		5	1			toh hum kya kare agar thik se fhasal nahi hua toh mein bar bar sadhan nahi dene wala, morhi jara dekho inka soodh kitna baki hai, devendar inki ration ka wazan lo.	1)Yahi ruk jolha, Sadhan nahi milega agar thikse fasal na mila. 2)mein bar bar sadhan nahi dunga agar fhasal thikse naa mila.			
12		5	2	Zamindar	Rudolf	jolha jolha jolha..haan milgaya. karz 20 rupiya byaz 33 rupiya sabah				
13		5	3	Morhi(money lender)	Amit kullu	ye kya ration ka wazan har mahine kaam horaha hai?	Ye kya ration ka wazan itna kaam?			
14		5	4	Davendar(Merchant)	Rishu Prakash	sipahi inka sara saman lelo jo v ghar mein hai.	Sipahi uthao sara saman iska.			
15		5	5	Zamindar	Rudolf					
16		5	6			maaf kariye rajababu agar ap ye sab lejayenge toh hum kya kayenge. hampar daya kijiye rajababu.				
17		5	7				Daya kijiye malik hum kya khayenge.			
18		5	8	Jolha		thik hai, tum ek kaam karo.kyuna tum apni patni ko hamare yaha kaam pe bhejdo , agar do do log kaam karenge toh karz v jaldi pura hoisga. kuu jolha	Thik hai____ek kaam karo kyuna apni patni ko bhejdo__kaam pe. Do do hath aur laenge toh			

Art Style



I embarked on an exploration of their culture, delving into the daily lives of Santhal tribal men and women. Through my research, I sought to understand their customs, traditions, and the routines that shape their existence. This journey allowed me to immerse myself in the rich tapestry of their daily experiences and gain a deeper appreciation for their way of life.

Society and culture

SAL leaves used for various purposes like plates, communication etc.



Why is sal tree so special?

Sal is believed to be the "House of Tribal Goddess" and is valued as a holy tree. It has religious, medicinal as well as commercial significance and its wood is used in the furniture industry. Sal is generally used to prevent diarrhea and dysentery due to its astringent property.

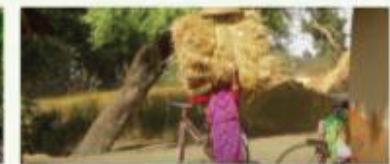


Salvadora

Salvadora is a genus of trees and shrubs. The festival is celebrated on Anousaphone means in the Hindu month of Anousaphone (November). The tree is celebrated in the forest of Salva especially Salva, Buffalo, goats and sheep.



Day in a life of a Santal



miro

Santal Museum



While searching for the perfect art style for my film, I stumbled upon “The Tale of Princess Kaguya,” and its artistry captivated me. The unique art style in the film was so alluring that I couldn’t resist trying it out for myself. Inspired by its beauty, I created a small shot using that style, and it turned out to be a breathtaking beautiful.

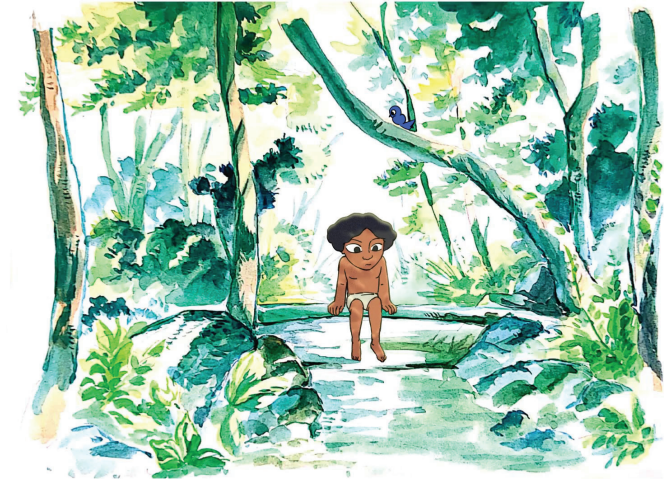
The art style in “The Tale of Princess Kaguya” exudes a charming sketchy quality that immediately drew me in. The hand-drawn elements added a sense of raw and authentic emotion to the shot, making it truly special. The watercolor background, with its delicate and flowing textures, provided a mesmerizing backdrop that perfectly complemented the sketchy characters.

Exploring this art style felt like uncovering a hidden gem, as it resonated with the emotional depth I wanted to convey in my film. It captured the essence of the story and added a unique touch to the visuals, making the shot feel like a beautiful work of art in motion.

This discovery has invigorated my passion for the project even more. I can’t wait to incorporate this art style into the film and see how it enhances the storytelling and emotional impact. It’s a testament to the endless possibilities of animation and the joy of discovering new styles that resonate deeply with one’s artistic sensibilities.



Screenshot from the film “*The Tale of Princess Kaguya*” by Isao takahata.



Shot made by me. you can watch it using this QR code.



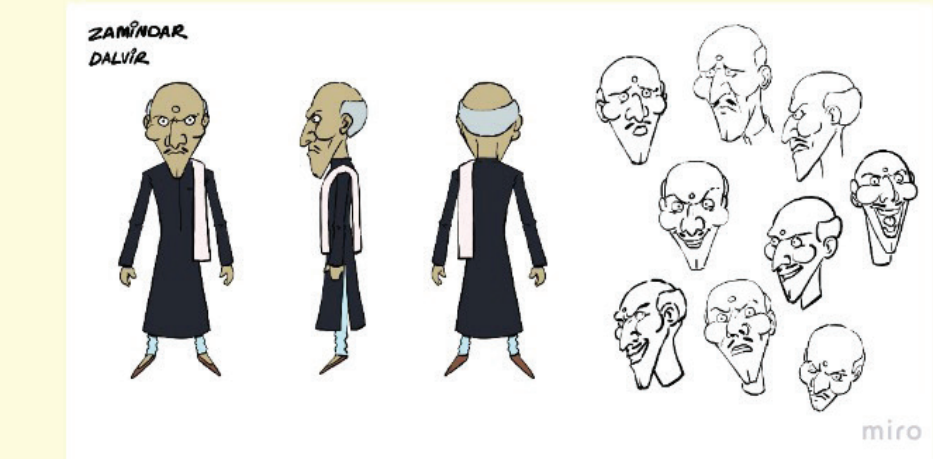
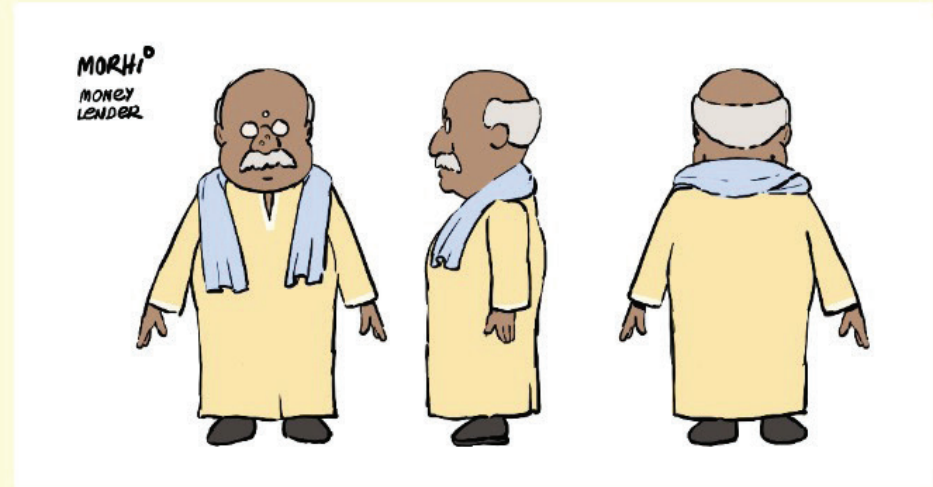
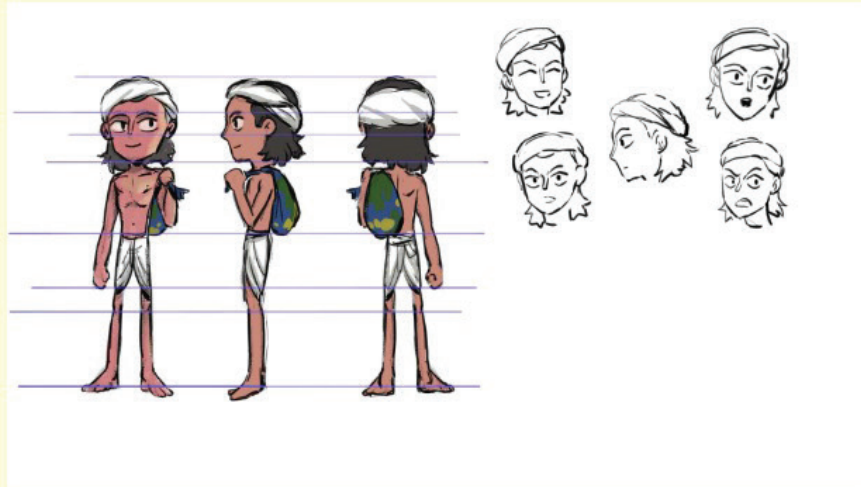
As I proceed to the next stage of production, I encountered a challenge with the folk art style I initially chose. Its flat appearance limits my ability to convey the emotions and dynamic visuals I envision, particularly for action-packed and emotionally charged scenes like the fight sequence. Due to the fixed camera in the folk art style, dynamic poses and varied camera angles become difficult to achieve.

To address this, I decided to revert to a 2D animation style. Here, I have the freedom to explore different angles and actions, allowing me to push my animation skills and bring more life and intensity to the film. By transitioning to 2D animation, I can strike a balance between preserving the essence of the traditional folk art and infusing the film with the dynamic and emotional scenes that I desire.

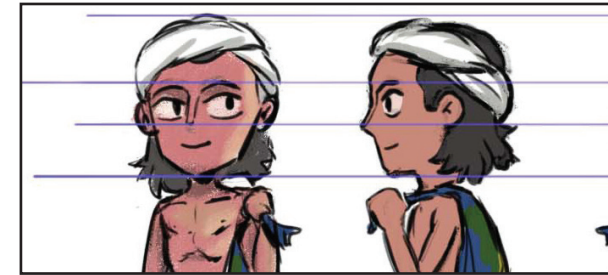
This decision marks an exciting phase in the production, as I embark on a creative journey to craft a visually captivating and emotionally compelling film. Through the flexibility of 2D animation, I aim to convey the depth of the story and deliver a powerful cinematic experience that will resonate with the audience. With newfound enthusiasm, I look forward to exploring the endless possibilities and bringing my vision to life in this new animation style.



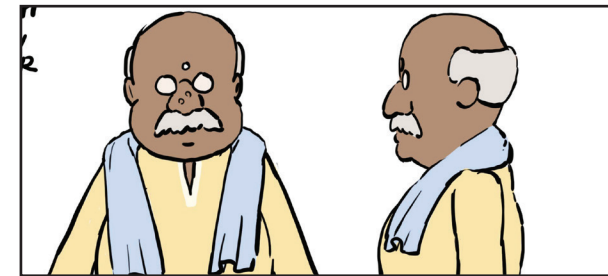
Final Character designs and backgrounds



Bhairu, a brave 15-year-old boy, tragically loses his parents at the hands of cruel landlords. Fueled by grief and a desire for justice, he sets out on a path of revenge to confront and finish the landlords responsible. Along the way, Bhairu faces challenges that test his courage, but his determination remains unwavering. The story explores themes of love, resilience, and the consequences of seeking vengeance.



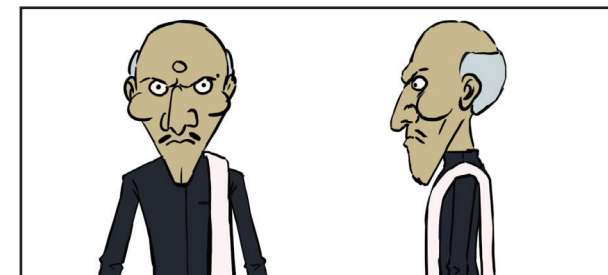
Morhi, a 40-year-old man, holds the responsibility of debt collection, but he abuses his position for corrupt gains. He is one of the most deceitful individuals, manipulating debt records by altering numbers to deceive and defraud people. His actions exploit the vulnerable, causing financial hardship and suffering for those already burdened by debts.



Davendar, a 35-year-old merchant, engages in dishonest practices to deceive people. He manipulates the weighing machine, adding extra weight to tip the scales in his favor. This fraudulent behavior allows him to unfairly charge customers more than what they should be paying for their purchases. His deceitful actions harm the trust of his customers and tarnish the reputation of honest merchants.



Dalvir, the main villain of the film, is a 55-year-old landlord who uses his position of power to exploit innocent villagers. He exhibits an appalling demeanor, showing no regard or respect for anyone around him. His abusive behavior and ruthless actions instill fear and suffering among the villagers, as he takes advantage of their vulnerability for his own gain. Dalvir's callous and heartless nature make him a formidable and detestable antagonist in the story, driving the conflict and creating a powerful contrast with the protagonist's quest for justice.



Initially, I attempted to create the backgrounds traditionally using watercolors. However, due to my limited experience with watercolor painting, the process was time-consuming and challenging. Realizing that I needed a more efficient approach, I decided to combine traditional and digital methods to achieve the desired watercolor effect.





Scanned with OKEN Scanner



Scanned with OKEN Scanner



To begin, I switched to a hybrid approach. I first sketched the background scenes on paper, embracing the fluidity and expressiveness of traditional sketching. Once the sketches were complete, I scanned them into the digital realm, transferring them to Photoshop for further refinement.

In Photoshop, I carefully added colors to the scanned sketches, aiming to evoke the beauty and vibrancy of watercolor paintings. To achieve the watercolor effect, I employed the smudging tool, gently blending the colors to create a soft and organic appearance.

However, I felt that something was missing to truly capture the essence of watercolor art. After experimenting, I discovered a wonderful solution. I overlaid a watercolor texture on top of the artwork, infusing it with the distinct characteristics of traditional watercolor painting. This final touch brought a remarkable sense of authenticity and depth to the backgrounds, elevating them to a level that truly resonated with the overall artistic vision of the film.

By blending the beauty of traditional sketching with the versatility of digital tools and adding the essence of watercolor through texture, I was able to create breathtaking backgrounds that perfectly complemented the characters and the story. This combination of techniques allowed me to strike a balance between efficiency and artistry, resulting in backgrounds that

exuded a captivating and artistic charm.

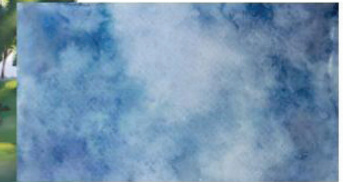
Pencil Sketch



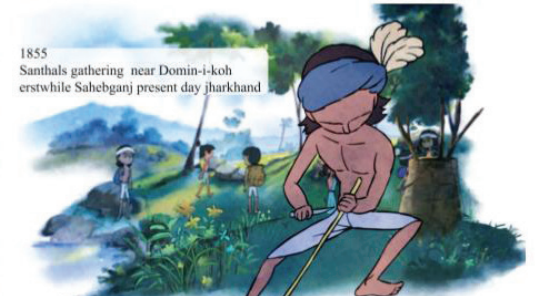
Colored in Ps



Watercolor Texture



Blend mode to overlay



Final Output

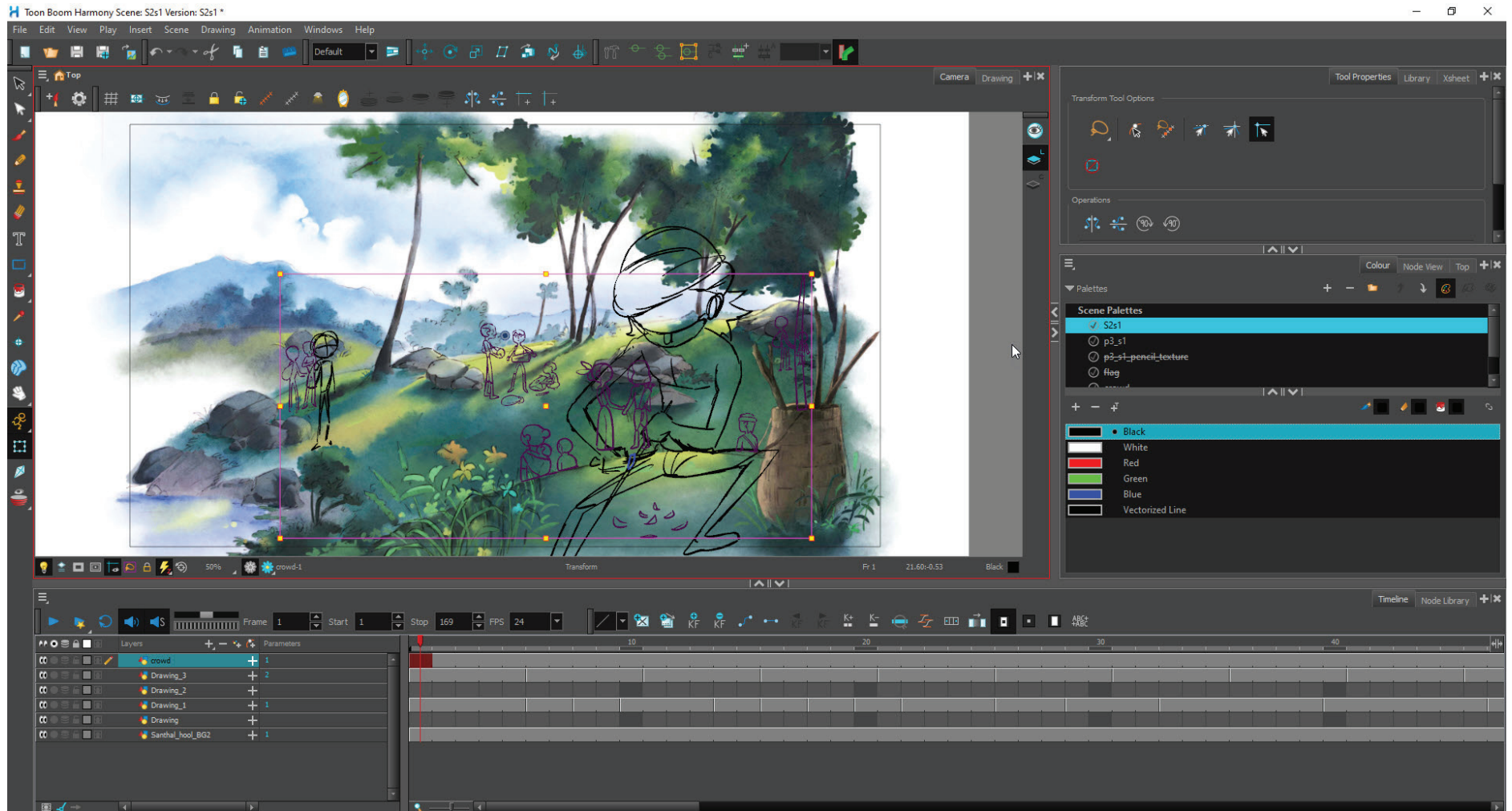




Once the backgrounds were finalized, I began animating the easier shots, following the shot breakdown sheet I had prepared. For the animation process, I opted to use Toon Boom Harmony, a software renowned for its animation capabilities.

To streamline the workflow, Toon Boom Harmony allowed me to directly import the backgrounds into the software. Additionally, its camera feature proved invaluable for adding dynamic movements like panning, focusing in, and zooming out, enhancing the visual appeal of the shots.

Production process



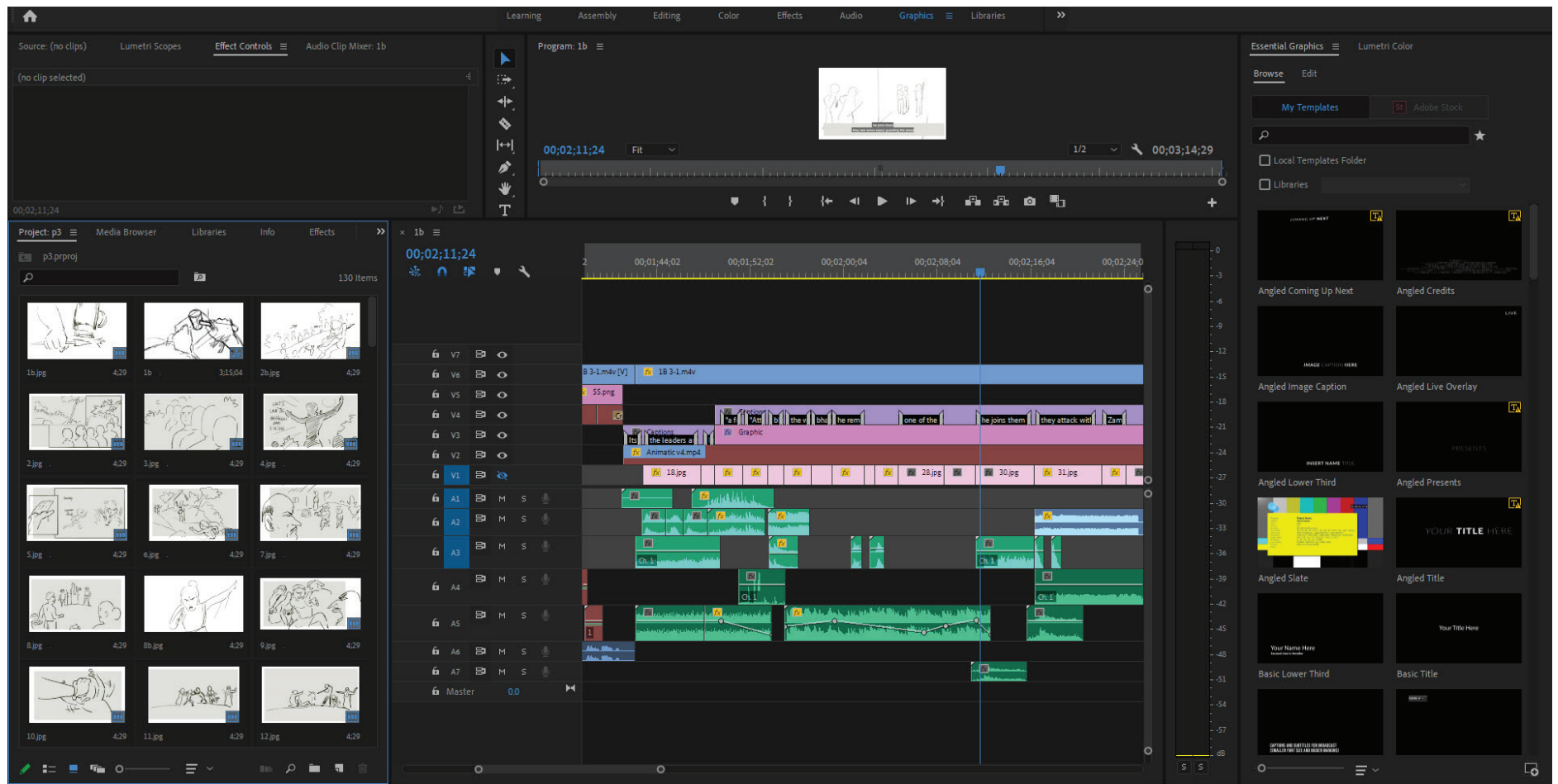


To bring all the elements together and compose the entire shot, I turned to After Effects. This powerful software enabled me to achieve a seamless blend of animation and special effects. For instance, the turbulence option in After Effects proved useful for creating realistic smoke and fire effects, elevating the intensity and drama of certain scenes.

By combining the strengths of Toon Boom Harmony for animation and After Effects for composition and special effects, I could breathe life into the shots, infusing them with movement, emotion,

and visual impact. This combination of software provided me with the versatility and tools necessary to create a dynamic and visually captivating film.

As I progressed through the animation process, I could witness the shots coming to life, reflecting the creative vision I had for the film. The use of Toon Boom Harmony and After Effects proved to be a winning combination, empowering me to craft scenes that were both artistically engaging and technically proficient.



To compile all the rendered shots together, along with the sound design, I utilized Premiere Pro. This powerful video editing software allowed me to bring all the elements of the film into a cohesive and synchronized final product.

The Voice Actors



Rudolf Lezlie
Soren
*Dalvir-
The Zamindar*



Tanol Hembrom
Tribal Rebel 1



Upen Soren
*Sidhu Murmu
The Tribal leader*



Biplob Soren
Tribal Rebel 2



Rishu
*Davender the
Merchant*



Rajesh Kisku
Tribal Rebel 3

Collecting the voice acting for the film was a collaborative and heartfelt process. To ensure authenticity and accuracy in the Santhali tribal language, I reached out to my friends from Bengal and Jharkhand, who were familiar with the language. Their connection to the culture and language added a genuine touch to the voice performances.

Utilizing the convenience of modern technology, my friends and family recorded their lines at home using their phones. They then sent the recordings to me via WhatsApp, allowing for easy communication and collaboration regardless of geographical distances.

Throughout the process, open communication was key. If any changes or adjustments were needed in the voice performances, I would provide feedback to my friends, and they graciously accommodated the revisions. Their dedication and commitment to the project were inspiring, as they contributed their voices and emotions to bring the characters to life.



Special thanks to Mr. Babul Mardi for the beautiful flute music that added a pleasant and emotional touch to the film.



Recording with Anagha the kid who played child bhairu.



Manish Khare
Morhi



Abhishek Murmu
Bhairu

Special thanks to Manish Murmu and Manjoy Hansda for their invaluable contributions to the film. Manish's assistance with the history of the Santhal rebel and Manjoy's help with the script were instrumental in bringing depth and authenticity to the project. I am incredibly grateful for their efforts and dedication, which have enriched the film and made it truly remarkable.



Manish Murmu



Manjoy Hansda

Conclusion

In conclusion, choosing this topic for my film has been a truly rewarding and enlightening experience. Through the process of researching and creating, I have gained a profound understanding of my tribe and their history. This journey has sparked a deep sense of empathy and connection to my community.

The newfound knowledge and passion have ignited a desire to create more films that showcase the beauty and richness of my tribe's culture. I aim to use filmmaking as a powerful tool to shed light on the lesser-known aspects of my community, giving them the exposure they deserve. It is my mission to spread awareness and share the name of my tribe with the world.

Through my films, I hope to inspire others to appreciate the diversity and heritage of different communities. By sharing these stories, I strive to foster understanding, compassion, and respect among people from all walks of life. I am committed to using the medium of film as a means to celebrate the uniqueness of cultures and bring forth a deeper appreciation for the richness that lies within each community.

With determination and passion, I look forward to embarking on this cinematic journey, as I believe that art has the power to unite and transform perceptions. I am grateful for the opportunity to share the beauty of my tribe through the medium of film and contribute to a more connected and inclusive world.

Challenges faced

Making this movie presented various challenges, particularly in expressing the story through folk art. At first, I struggled to translate the narrative into this unique art style. However, I soon realized that animating in folk art requires a different approach, and embracing its distinctiveness can lead to captivating results. In the future, I look forward to exploring and mastering this aspect further.

Another hurdle was crafting a compelling story. Writing my own story was a new experience for me, and I had much to learn. However, I embraced the challenge, and the process became an incredible learning opportunity. The journey of creating a meaningful and engaging narrative has enriched my storytelling skills.

Working with animation software and techniques also posed its challenges. Understanding the intricacies of the software and finding the right techniques took time and effort. However, as I persisted and explored, everything gradually fell into place. Overcoming these technical obstacles brought me immense satisfaction, and I found joy in the process of making this film.

In the end, the challenges I encountered in making this movie became stepping stones for growth and discovery. Embracing the uniqueness of folk art, crafting an original story, and mastering animation techniques have all shaped me as an artist and filmmaker. Despite the hurdles, I had fun and found fulfillment in working on this project. As

I look ahead, I eagerly anticipate future projects where I can explore folk art animation more deeply and continue to expand my creative horizons.

Scan this QR code to watch the film.

(The film is currently in its final stages of production, and there may be a few more changes before its completion. In the meantime, I hope you enjoy this version of the film.)



Thank you.

