

**THE GEOGRAPHICAL INDICATION OF GOODS
(REGISTRATION & PROTECTION) ACT, 1999**

**To be filled in triplicate along with the statement of
Case accompanied by five additional representation
of the geographical indication**

FORM GI-1

A	Application for Registration of a geographical indication in Part A of the Register Section 11(1), Rule 23 (2) Fee: Rs.5000 (see entry No: 1A of the First Schedule)	Received Rs. 5000 in Cash by Cheque/D.D. No. 40 on 31.8.06 vide entry no. 0162 in the register of variables 31/8/06 D.D.O.
B	Application for Registration of a geographical indication in Part A of the Register from a convention country Section 11(1), 84 (1), Rule 23 (3) Fee: Rs.5000 (see entry No: 1B of the First Schedule)	

1	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
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a	Name of the Applicant	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.
b	Address	Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.

c	List of Association of persons / producers / organization/ authority	To be filled by DC(H)
d	Type of Goods and Class	Kathputlis of Rajasthan (Nagaur village) falling under Class 28
e	Specification	<p>The male and female puppets bear a strong resemblance to the Rajput miniature paintings of Rajasthan. The style of head dress, the shape of the eye, the beard and moustache style are used to suggest the character of the puppet. The male figures are generally divided into 2 categories: Hindu Rajas and Mughal Nawabs. E.g. a beard parted in the center would connote a Hindu character, whereas a full beard suggests a Muslim character.</p> <p>Then there are women characters, notably dancers. And then there are many animals like horse, camel, elephant, crocodile and snake. The anatomy of the puppets is reduced to a basic minimum but their dynamics matter.</p>
f	Name of the geographical Indication (and particulars)	Kathputlis of Rajasthan (Nagaur District)

g	Description of the Goods.	<p>Marionettes or string puppets in Rajasthan is known as: <i>kathputli</i> (<i>Kath</i>- wood, <i>putli</i>- doll, figure). The <i>kathputli</i> tradition of Rajasthan is an ancient art and its practitioners have entertained, made social commentary, and passed down important information for countless generations. The traditional set of puppets for the Amar Singh Rathore play used to be of 52 characters. But now the puppeteers use only a few characters whose identity they have modified to suit the current needs of the public. E.g. <i>Munnajaan</i> was renamed <i>anarkali</i> and even this was later changed to Helen.</p> <p>So the puppeteers are sharp in sensing the taste and sensibility of the crowd and adapt the show accordingly.</p> <p>Nowadays, the puppeteers make small cheap non-functional puppets, varying from 2" to 2 ft length, and sell them to domestic and foreign tourists, and earn their major part of income form this. In a bid to survive, the puppeteers residing in Jaipur, Jodhpur and Udaipur have begun making small stuffed decorative items like horse, camel, elephant and birds. These are decorated with gold and silver sequins and sold as hangings, key rings, wall decorations, and door hangings.</p>
h	Geographical area of Production and Maps	Nagaur district of Rajasthan.

i	Proof of Origin / historical records	<p>The communities of Puppet makers are originally from the Nagaur district. Nagaur district is spread over an area of 17,718 sq. km. (5.18 per cent of the state).</p> <p>Marionettes or string puppets in Rajasthan are known as: <i>kathputli</i> (<i>Kath</i>- wood, <i>putli</i>- doll, figure). The <i>kathputli</i> tradition of Rajasthan is an ancient art and its practitioners have entertained, made social commentary, and passed down important information for countless generations.</p> <p>The vast majority of the puppeteers are members of a caste of hereditary bards and genealogists known as Bhats, but this community is also closely associated with another group of professional performers called Nats. The title <i>nat</i> literally means performer, and the word is derived from the term <i>natya</i>, or performance. Thus <i>nat</i> refers to a person who performs some type of theater display or <i>natak</i>. These occupational categories, however, are rarely clear-cut, and a great amount of overlap exists between these professions. "Thus though some castes attend exclusively to genealogy, there are others who combine the functions of the genealogist and the musician," acrobat, or puppeteer. According to the Census of India, all Nats and some Bhats are scheduled castes as they are considered to be highly polluted <i>dalits</i> or untouchables. Therefore, these people's social position actually exists outside of the four <i>varnas</i> of the caste system. Because Bhat is a very general term for bard or genealogist, all people who are called Bhats do not form homogenous social unit as the category is divided into numerous subgroups that have different status levels based on the social positioning of their <i>jajmans</i> or patrons. They are the hereditary family bards.</p>
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J	Method of Production	<p>Puppet making is systematically done in seven different steps namely</p> <ul style="list-style-type: none">•Measuring wood for the face of the puppet•Dol Lena, which is shaping with the axe•Nak banana which is chiseling out the nose of the puppet.•Ghisai or smoothening•Rangai is the painting of these puppets.•Padding with cotton (to make the body)•And finally the clothing part. <p>Each of these has been explained in detail in the statement of Case.</p>
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k	Uniqueness	<p>Rajsthani string puppets are perhaps the only example of their kind in the world where a control or cross is not used for manipulation. In other words, all the strings are attached to the puppeteers' fingers directly, which demand a great deal of virtuosity.</p> <p>These puppets are operated with strings. The strings vary from 2 to 8, the larger the puppets, the more the movement and agility of the character. E.g. the <i>Bengali jadugar</i> is manipulated with 8 strings, such that at times the puppets holds it's heads with it's legs, turned upside down, or pulls it's extended head back into position, making the audience laugh.</p> <p>The hands have no joints unlike the other string puppets of India</p>
l	Inspection Body	<p>To be decided by DC(H)</p> <p style="text-align: right;"><u>Annexure-II</u></p>
m	Others	<p>The <i>kathputli</i> hold a religious significance for the Bhat. They believe that it was with the blessings of Mother Goddess that their community began making puppets and so they consider that the <i>kathputli</i> is a manifestation of mother goddess- Bhavani. For instance, while the puppet is carved, it needs to be held between the feet. Now touching anything by feet has a derogatory significance in Indian tradition. So once the entire puppet is made, the Bhat apologise to the puppet, for this act, and worships the puppet with sweets, as the Hindus worship their Gods.</p> <p>The lack of performing opportunities for the puppeteers the pressing need of livelihood and the demand of the tourist and urban market for gift items has driven puppeteers to make and sell non functional puppets. But these ones are not so intricate and cannot be used for performance. They are merely gift items, which can be hung up a wall. In fact now even certain Suthars have also begun carving puppets and selling them.</p>

Along with the Statement of Case in Class (b) Class 24, in respect of "not included in other classes" –

in the name of the Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi who claim to represent the interest and producers of the said goods to which the geographical indication relates and which is in continuous use since

In respect of the said goods.

2. The Application shall include such other particulars called for in rule 32(1) in the Statement of Case.

3. All communications relating to this application may be sent to the following address in India:

(a) Development Commissioner of (Handicrafts), Ministry of Textiles, Government of India, West Block No 7, RK Puram, New Delhi.

Signature:

Name of the signatory in

Block Letters:



Ajai Kumar Mehrotra
Assistant Director (Textiles)
Office of the Development Commissioner (Handicrafts)
Handicrafts Marketing and Service Extension Center
2-Rai ka Bagh, JODHPUR - 342008.