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PUTHALIKA PATRIKA

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Values and Entertainment

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Traditional puppeteer
Madhavapattnam, Andhra Pradesh



PUTHALIKA PATRIKA

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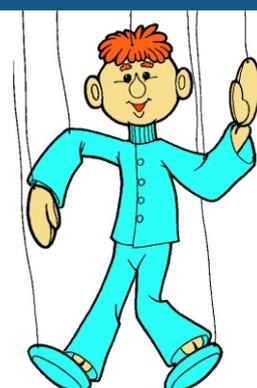
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Editorial Column

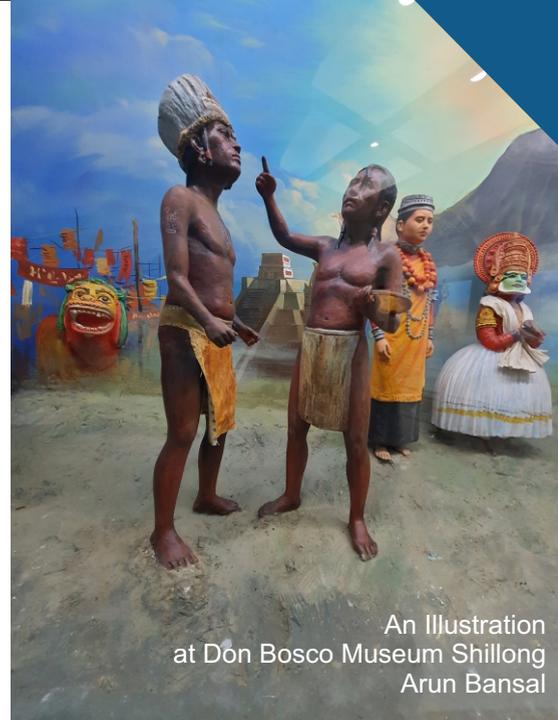
Padmini Rangarajan

I am perplexed between 'celebration and entertainment'. I grew up amidst traditional customs and values on one side and strict practice and observation of philosophy within my family. All that I encountered during my childhood was collective celebrations and not mere entertainment. Every ritual from child birth to death, festival, national holidays, supporting in distress, during calamities, and unforeseen situations called and involved collective participation making it joyful celebration. Every celebration was a learning lesson of values, tradition, culture, gender, sharing and caring, respecting, and more so connecting to the roots of sanathan dharma. So was with folk arts and folk lore tradition, one could see the Haridasas performing, Vedic discourses arranged, dance forms of storytelling. Musical storytelling, Folk theatre performances - Kummi, kollattam, kargam, puli vesham, Theru Koothu, Vedhi Bhagavatham, Burra Katha, Padayani, theyyam, tappedtta gillu, dollu kunitha, Beesu

Kamsale, Tholubom mlatta, Doddatta-Sannatta, Rama Leela, Rasa

-Lila, Bhangra, and so on. However, today I get to see more entertainment seekers. Everything is looked from product, saleable and customer's satisfaction point of view not from values point of view not from community participation, not from live and nurture, not from promoting and preserving.

"People of our time are losing the power of celebration. Instead of celebrating we seek to be amused or entertained. Celebration is an active state, an act of expressing reverence or appreciation. To be entertained is a passive state—it is to receive pleasure afforded by an amusing act or a spectacle... Celebration is a confrontation, giving attention to the transcendent meaning of one's actions. Source: The Wisdom of Heschel" — Abraham Joshua Heschel



An Illustration at Don Bosco Museum Shillong
Arun Bansal

Ritu Vaish

Artist of the Month

Storyteller and Language trainer

Ritu Vaish has done her graduation with M.Sc. (Hons.) and post-graduation an M.Phil from BITS, Pilani. She also has a B.Ed. degree from Indira Gandhi Open University. Ritu started her teaching career as a Teaching Assistant at BITS, Pilani, and then continued teaching at Amity International School, Noida for over six years.



The year 2010 was the beginning of her solopreneur journey when she founded "Ritu's Nest" (www.rituvaish.com) which offers a range of programs for pre-primary schools.

Ritu specializes in English skill development courses (Listening, Speaking, Reading, and Writing) for school children across all age groups. She engages children in English skill development by introducing them to reading with intonations. Throughout her courses, she helps students to develop critical thinking skills by answering questions based on Bloom's Taxonomy. Children then move on with creative writing tasks based on the many techniques developed by Ritu, helping even nonwriters to become proficient in writing. The reading and speaking skills are incorporated into her teachings too. All her students have perform exceptionally well. Her online classes have students not just from different parts of India but also from other countries -



Ritu Vaish

Artist of the Month

Storyteller and Language trainer

Malaysia, Dubai, Bahrain, etc.

Ritu has over 12 years of experience in conducting workshops, camps, and specialized training programs for school teachers in storytelling and communication. These range from thematic workshops, book reviews, growth mindset, Young leadership program to her own version of the business development program Shark Tank. The Shark Tank program equipped the participants to enhance critical thinking through problem-solving. Inbuilt were lessons that helped participants to read with proper intonation and speak with voice modulation along

with augmenting their presentation skills. The participants came up with products that would help save water, effort, and day-to-day practical problems. Some of the products were: bouncy footwear to help short people reach higher cabinets, a cabinet



Ritu Vaish

Artist of the Month

Storyteller and Language trainer

design to keep T-shirts in order, an app to help the elderly locate their remotes, their glasses, etc. It was indeed a very engaging workshop.



Ritu has developed a Reading Challenge Program for British Council in Hyderabad. The reading challenge was a great initiative to help children develop reading habits. And the mentors weekly conducted workshops for children to help improve their LSRW(listening, speaking, reading, and writing) skills. Ritu also conducted the writing kills workshop and storytelling workshops at British Council.

She has been a Speaker at Brainfeed Ed Talk: New Wave of English Teaching (Coimbatore) which gave a new perspective on teaching English that is student-centered and engaging at the same time.

Ritu is an active member and an avid contributor to the Early Childhood Association (ECA), Telangana chapter. At the ECA platform, she has conducted workshops for teachers of Telangana and Pune chapter on, 'Stories as a pedagogical tool. At the ECA platform, she is an active attendee in ECA Workshops and continuously keeps enhancing her skills through MOOC courses.

During the pandemic, when the schools moved from brick and mortar schools to virtual schools, Ritu conducted teacher's training for teachers to make their teaching effective even in a virtual model.

She strongly believes in the power of stories and uses them as a pedagogical tool. She



Ritu Vaish

Artist of the Month

Storyteller and Language trainer

incorporates all aspects of child development i.e. physical and motor, language, cognitive, sensorial, socio-personal and emotional, and creative and aesthetic for the



holistic development of children.

Ritu is a podcaster as well. She started her own weekly story podcast in December of 2020. Her podcast, "Story Prism", is a story podcast, with a wide range of stories – "Alphabet Escapades" stories help kindergarten students recapitulate letter sounds, stories from "Near and Far" provide children get new perspectives from around the world in a very interesting way, and her original stories that are inspired by the little things in life – a backyard squirrel, a carnival, a drawing of a penguin, a bird in her garden, and other such inspirations from the daily life.

Ritu's original stories get published in the Young World, Hindu, periodically.

She is an active member of FEAST (Federation of Asian Storytellers). She was one of the producers for their Story Wok podcast. Ritu was also a storyteller during the Feast Fest 2021.

Ritu was recently invited to tell stories by Amar Chitra Katha to be a part of Bharat Bhagya Vidhata celebrations at Red Fort, New Delhi (March 2022)

Shreya

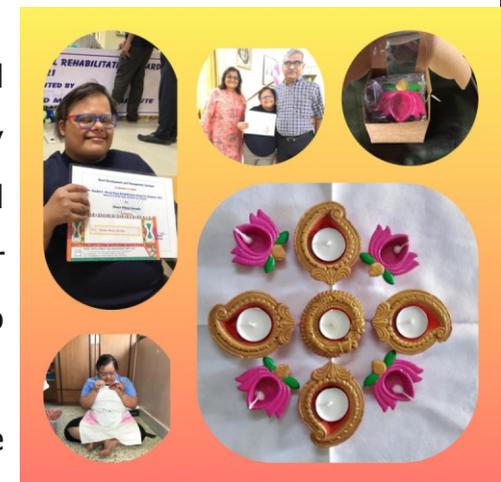
Angel of the Month

Our first born Shreya and we embarked on a journey with her that has been very special indeed. We were challenged with many odds and we felt we were on a roller coaster ride with the few highs and many lows. Acceptance Awareness and Abundance of love was the prescription we were recommended. In this quest to give meaning to the life of our special needs daughter, we came across many experts who guided us and explained us what her syndrome was Down syndrome trisomy 21.

Her mongloid features made her look different but we had pledged not to pity her and we did not welcome any sympathy either. To treat her as an equal human being and focus on her being independent was all that was on our mind. We left no stone unturned to assist her to cope up with her delayed milestones and cognitive deficits.

Medical, therapeutic and educational interventions have given a strong foundation. She surely is a responsible, caring, confident and affectionate young adult who is pure at heart. She studied in a special school, SPJ Sadhana School, Mumbai, the finest of all sorts. Her vocational training in the visual arts and crafts identified her talents as a budding artist. The rigorous skill training and holistic intervention has qualified Shreya to graduate from SPJ Sadhana School with a certificate of skill training awarded by the chief guest, the former president of India APJ Abdul Kalam.

This event made us feel that our entire endeavour have been fruitful for our precious and most loved child. A dream comes true when Shreya was recruited in a shelter workshop, Om Creations Trust, Mumbai. The precision in her work, punctuality and independence earned her appraisals of a meticulous and skilled employee. Her first



Shreya

Angel of the Month

salary pay check was well received where every family member, friends and many associates realised that children with special needs can also be productive members of society. She is an earning member too.

With her artistic abilities we started a small business entrepreneurship during the lockdown. It kept her engaged and productive. The products made by her were bought by people not for charity but in appreciation of her efforts, the aesthetic sense and value for money. She

continues her activities while at home making and innovating new products.

Shreya had to prove her worth by putting her labour of love in all that she did. Today she makes us proud with an award from Rural Development and Management Institute, Ahmedabad.

She has been awarded the Nandini P Devatia Rural rehabilitation award for the disabled 2021. She earned of a cash prize. All our fears of the unknown, apprehensions and unpleasantness are no longer a greater part of our feelings. Trusting Gods ways and unfolding each milestone with a positive attitude makes us realize that we as parents were chosen by God to care for his special angel. Today everything makes perfect sense as we say We have laughed at the confusions, smiled through our tears and kept reminding our self that everything happens for a reason. Shreya is a favorite of many and a darling to most. She is beautiful. She is a Joy. And so It's a beautiful world, special indeed with our special angel.

Juhi ki kali meri laadali

Naazo ki pali meri laadali

O aas kiran jug jug tu jie

Nanhi si pari meri laadli

Written by Sunita and Manoj Garodia, Parents of Shreya



Indian Puppetry

Padmini Rangarajan



The Ramayana-The Ramkatha usually recited to tell the glorious story of Sri Rama. The Ramkatha has been influential in South and Southeast Asia for more than 2500 years. I find it profound and quite amazing to cite the languages in which Ramkatha has been preserved until today-Annami, Bali, Bangla, Cambodian, Chinese, Gujarati, Javai, Kannada, Kashmiri, Khitani, Laosi, Malaysian, Marathi, Odia. Prakrit, Sanskrit, Santhali. Simhala, Tamil, Telugu, Thai, Tibetan, Kavi.....the list gets added.

Ramayana has been retold innumerable times both in the past and the present. Every time one listens to it, questions tend to arise: Why Ramayana or Ramakatha?

What makes it a timeless myth even in the 21st Century? Is its relevance, importance? If this is an epic or a poem or so called saga that does not make everyone happy including the main hero character? Interestingly, we do have a wing of experts, great learners and scholars objecting this epic form every angle.

What makes the Ramayana so popular among the mass, despite all its flaws and gaps? Even today there are many scholars and writers involved in scripting the

Indian Puppetry

Padmini Rangarajan



Ramayana as they view the story from a distinctly different viewpoint.

There is no doubt that the story of Rama has been a part of our lives for a long time and will continue to be so. But very few have realized that the story has many variations as there are different versions of the main text.

In this paragraph, I would like to cite Professor AA Manavalan. As a distinguished scholar of comparative literature, Professor AA Manavalan has painstakingly compiled an exhaustive and analytical study of the Raman story in 48 languages including folklore in his book "Ramayana: A comparative Study of Ramkathas". In Professor

Revisiting Ramayana and its versions

Indian Puppetry

Padmini Rangarajan

Manavalan's view, it is the rendering of the host language that could have a great impact on the popular imagination of the people than the original language.

There is no doubt that the Ramayana-Itihaasa is one of the oldest texts in the world, but it is also a thesis that defines societal norms and determines guidelines



for one's behavior towards the family and social contacts.

Now, let's move on to tribal and folk narratives of the Ramayana. Among the tribes of Bhils, Mundas, Santhals, Gonds, Sauras, Korkus, Rabhas, Bodo-kacharis, Khasis, Mizos, Meiteis and so on, one can witness a variety of Ramayan versions.

They have retained the structural and thematic version of the text; however the communities have weaved their own narratives and sub-narratives into the texts. "Living Ramayanas: Exploring the Plurality of the Epic in Wayanad and the World" by Azeez Tharuvana is the tribal oral tradition of the Ramayana in Wayanad, Kerala. The author illustrates how human societies redesign narratives to express and assert their unique identities and moral and social codes. He further stressed that the Ramayana is not only a religious text, but the very symbol of plurality, full of interesting differences.

Yet in another Malayalam tribal version of Ramayana story depicts Hanuman sitting at Rama's feet so that when Rama sneezes Hanuman wish him a long life (as tradition cites)-and the sneeze shows Rama himself is subject to human bodily needs as well. This further confirms that Hanuman is older to Rama and the blessings bestowed by older ones to the younger ones. According to Northeast narratives, Sita is known as a

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fine weaver and hill tribal women specialize in weaving. Some accolades of Ravana's character or supporter appear in puppet shows among tribes. Ravana cannot be slain since he is immortal. According to tradition, Rama only killed the Chaya (shadow) of Ravana, not the genuine demon king.

Rama legend has also inspired Mizo tribal legends in the North East. The Ramayana is performed in Manipur in a variety of styles, including Wari-leeba (traditional story-telling), Pena-sakpa (ballad singing), Khongjom parva (narrative singing accompanied by Dholak), and Jatra –Folk thetare.

The Gonad tribes of Madhya Pradesh have their own Ramayana, which they also depict in a popular painting technique that is distinct from Gonds in that it transfers the entire Ramayana onto the canvas.

Rama's brother Lakshman is portrayed as the primary character in many tribal and other folk story narratives. He is a jati, a calm, quiet, and smart young man with no aggressive characteristics, and hence the story's most strong character. Lakshman undertakes a fire ordeal to prove his chastity, according to a legend among the Baiga tribe of Central India. Sita is the Kali's avtar, who destroys Ravana and other demons



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in numerous tribal and traditional tales. The entire tribal group of Kerala's Mankali tribal dancers portrays the event of Sita being attracted by Mareecha the golden deer. As a matter of fact, the puppet play displays three curses being hurled at Rama for killing Ravana for committing Brahma Hatya (Killing a Brahmin), Bhakthatya (A devotee and killing of Sambuk, Ravana) and Chayatya Hatya (killing of an artist) through the puppet play. Ravana, rather than Rama, was revered in many tribal traditions. Ravana's puppet does not have to be manipulated, and Ravana's puppet is either complex or beautiful. His satwa (good) character is puppeteered and must resemble a hero.

Rama is a Boddhisattva among the Tai-phake people of the North East. The generic name for one of the most remarkable tribal dance forms utilised for Ramayana in Odisha is Chau, which has three separate styles: Mayurbhanj Chau in Odisha, Purulia Chau in Bengal, and Seraikela Chau in Jharkhand. Purulia and Seraikela Chau Chau dances are famed for their ornate masks, and many dance troupes still play the entire Ramayana in 28-hour stints today.

Rama turned into an ideal son, brother, husband, king. He turned into an ideal husband until fortune twisted the tale in another way. But became Ram the simplest perfect person within the whole Ramayana? Was Sita's sacrifice an injustice act of Rama? Lakshman who left his spouse to accompany his brother in exile-did he now no longer fail his duty of a husband to his spouse Urmila who waited patiently for him

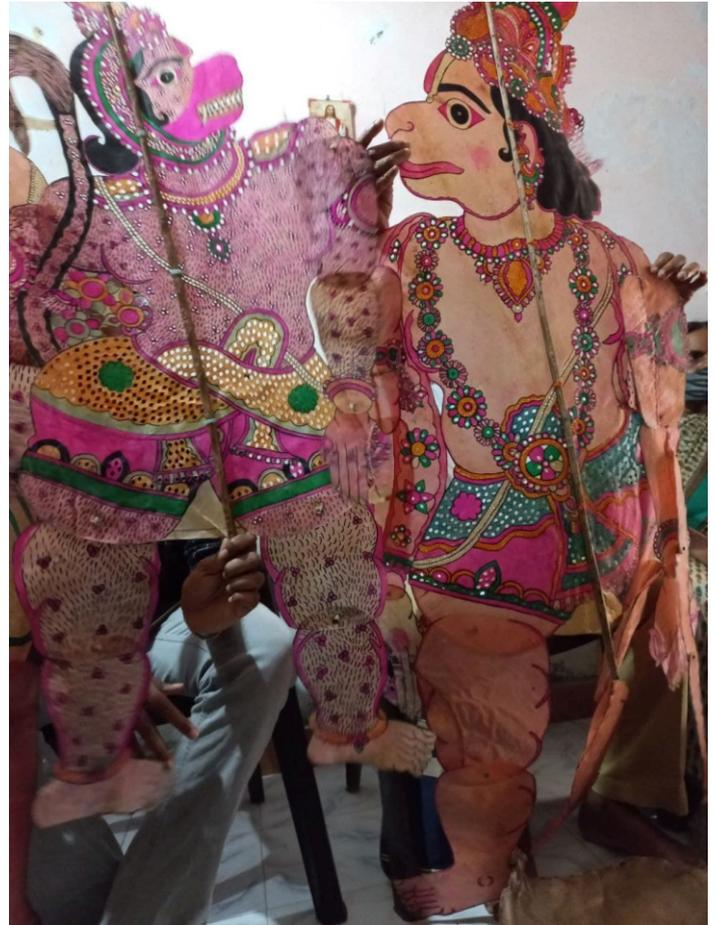
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for 14 years? and Bharat who ought to be by no means thrilled within about the crown he got.

Again from scholars point of view, more so King Ravana who turned into an epitome of getting to know and won The mastery of as a number of the 64 (Arts) conventional arts called the Chausath Kalas or Chathusashti Kalas, and 14 (Forms of Science and Techniques) shaped an critical foundation withinside the improvement of a refined person in lots of elements of historic India. He is the most hated and Villain of the whole story. Don't these characters deserve to be look at from a fresh perspective and not just as less significant characters in the story of Ramayana?



Well, coming to the variety point of see, there might be the conceivable outcomes that one seems to see is that of interpretation and transliteration of unique content essentially and from one dialect to another. The moment conceivable outcomes as the account writings engendering were in verbal frame basically-the impact of the time period and travel, social relevant of the territorial, run the show of the state and ruler of the state, storyteller and the introduction, flexibility and so on.

All these influences and the impacts on the story fashion at first and afterward on the accounts as well. Thirdly, the transmission of information from one era to another with blunder default taken into thought not fundamentally it is transmitted to the

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quick beneficiary but the heir from the moment or sub- department of the department of the ancestry. For instance- 'A' the main narrator-transforms to 'B' the quick beneficiary. The ineptitude of 'B' is the confinement and captures 80 rate of the most account. While, the 'C' and 'D' who fundamentally amplifies support-grasps 85 to 90 rate of the story and takes over... and this error default is ever obvious within the transmission of the information in each progressive era. And this mistake default is ever obvious within the transmission of the information in every progressive generation...or can be other way like Sage Sukhacharya was epitome of information and he standard exceeded expectations Sage

Vedavyasa. There was the time when he was loved and tended to as 'Great Sukhacharya's father Vedavyasa'. However it is an error in default... This holds good even today. The most excellent case can be seen in Mahabharata- Drona the guru prepared Arjuna so well and he was renowned as the finest Archer of his time within the world knowing the incompetency of Aswathama his own child and allowed him the boon of mortality.

So is 'Ravana' encompasses a awesome popularity and regard among the countries and regions like Sri Lanka, Tamil Nadu, Indonesia, Malaysia and so on. So, the Ramayana adaptation is bound to have described or composed in an unexpected way in these districts. There seem to be the plausibility of the epic that Valmiki to begin with created has changed over space and time to reflect the social awareness of a differing cross-section of humankind.

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Before I mention the various textual versions available, I would like to mention about "Hanumannatakam"- There is narrative that goes that the first Ramkatha was written by Sri Hanuman much before Sage Valmiki's version. The greatest of Ramayana Author and narrator Sage Valmiki was a Kirat tribal who attained the wisdom of Sainthood and became a great learned scholar in Sanskrit and known as "Adi kavi" . Adbhuta Ramayana: Adbhuta Ramayana of 27 Cantos composed in Sanskrit is a pioneer works o Sage Valmiki. However, it is of the opinion of the research scholars that its language and compositions and credits belonging to a later poet.

Revisiting Ramayana and its versions

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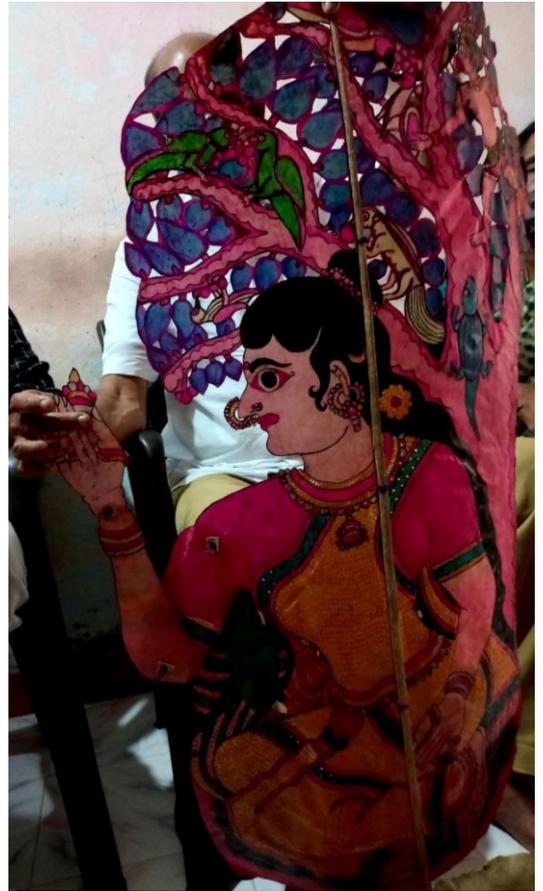
Sanskrit Versions

Adhyatma Ramayana, Vasistha Ramayana also known as Yoga Vasistha, Laghu Yoga Vasishtha, Agastya Ramayana, Adbhuta Ramayana; The Ramayana story is also recounted within other Sanskrit texts, including: the Mahabharata description in the Ramokhyana Parva of the Vana Parva; Bhagavata Purana contains a concise account of Rama's story in its ninth skandha brief versions also appear in the Vishnu Purana as well as in the Agni Purana. Janaki Haran by Kumar Das.

Regional Versions

Some noteworthy examples of these additional renderings of the Ramayana tale include:

The "Ramacharitamanasa" written by Goswami Tulsidas in the 16th century is the Ramayana version popular in North India. Jammu and Kashmir: The Kashmiri "Ramavatara Charita" was written in 19th century. Gujarat: The Tulsi-Krita Ramayana is a Gujarati adaptation of Tulsidas' Ramayana in 17th century by the poet Premanand Swami. Maharashtra: The Marathi "Bhavartha Ramayana" written by Eknath in the 16th century. There is also reference of a Ramayana being translated into old Marathi during the 12th or 13th century. Assam: The Assamese "Katha Ramayana" or "Kotha Ramayana" in 15th century by Madhava Kandali. Ruipadakatenapadi Ramayana in Oriya Bengal: The Bengali "Krittivasi Ramayan" written by poet Krittibas in 15th century. Orissa – The Oriya Dandi Ramayana or Jagamohan Ramayana was adapted by Balaram Das in the 16th century. Andhra Pradesh: The "Sri Ranganatha Ramayanamu" was adapted by Buddha Reddy and is the Telugu version of the



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Ramayana. The "Molla Ramayanamu" was adapted by poetess Molla.

Karnataka: The Kannada versions of the Ramayana – the "Kumudendu Ramayana" (a Jain version), written in 13th century and the "Kumara-Valmiki Torave Ramayana," written in the 16th century. There is another version titled "Ramachandra Charita Purana" written by Nagachandra during the 13th century. Two prose works by Nanadalike Lakshminarayana ('Muddanna') entitled Adbhuta Ramayana (1895) and Ramaswamedham (1898). Helevankatte Giriyamma is from from Ranebennur of Dharwar district. She lived around early 18th Century and disciple of Sri Sumateendra Theertharu, Sri Gopala Dasar and Sri Satyabodha Theertharu. Helavanakatte Giriyamma has her Ankitha nama as "Helavanakatte Ranga". One of her versatile works is Chitrapata Ramanayana written by her from feminist point of view.

Tamil Nadu: The Tamil "Kambaramayanam", a popular version, written by poet Kamban in the 12th century. Kerala: The Malayalam language "Adhyatma Ramayanam Kilipattu" written by Thunchaththu Ezhuthachan in the 16th century. Goa: Ramayanu written by Krishnadasa Shama in 15th century in Kardalipura, Goa in Konkani, manuscripts found in Portugal. Urdu : An Urdu language version is called the "Pothi Ramayana" and was written in 17th century.

Other versions

Champu Ramayan, Anand Rayaman, Mantra Ramayan, Girdhar Ramayan, Shree Ramayan Mangeri, Shree Rang Nath Ramayan, Bhaskar Ramayan, Gobind Ramayan written by Guru Gobind Singh and Radhey Shyam Ramayan

Versions outside India

The following are among the versions of the Ramayana that have emerged outside India:

The Nepali language "Bhanubhakta Ramayan" written by Bhanubhakta Acharya in the 19th century. The Nepal Bhasa "Siddhi Ramayan" written by Mahakavi Siddhidas



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Mahaju Amatyana in the 20th century during Nepal Bhasa renaissance era and the Khas language (later called "Nepali") version of Bhanubhaktako Ramayan by Bhanubhakta Acharya marked the first epic written in the language. In Tibet, the Ramayan is found in several manuscripts from Dunhuang. Few others that can be listed here are: Amazing Ramayana, Ramkere Combodia., Maleraj Kathav in Sinhalese, Poetry of Kirs-puns-pa in Tibetan, Hikayat Seriram Malay, Yama Zataw and Ramavathu-Burmese, Ramkarti-Raiamkere-Kampuchea Khmer, Tayrano Yesuyori's Hobutsushu-Japanese. Laos-Phra Lka PhraLam or Friak-Fralam-Ramjatak, Ramkein in Thailand language, Khotani Ramayana Turkistan, Java, Indonesia – Kakawin Ramayana, Jeevak Jataka Mongolian Language, Christian Ramayana in Persian Language, Sheikh Saad or Saadi-Christ's 'Dasatne Ram and Sita', Rajah Magandiri and Mahaladia Laban

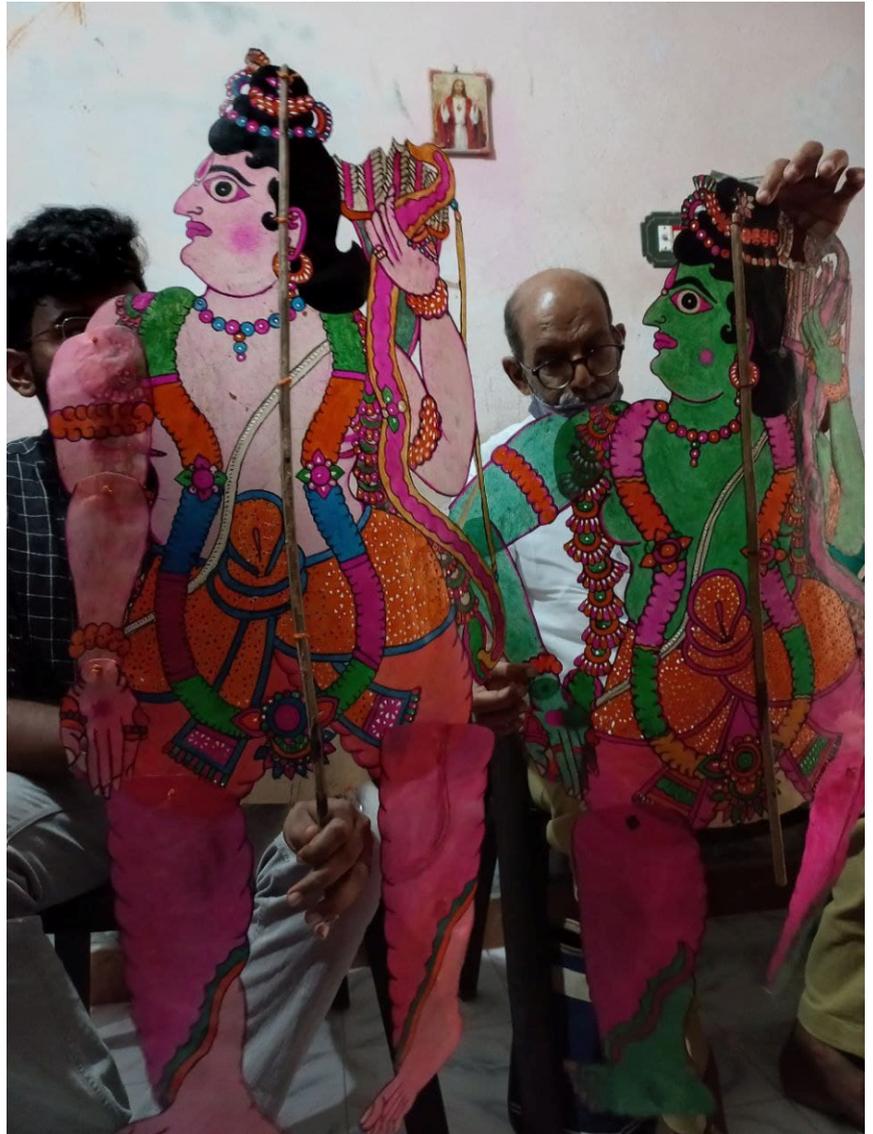
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in Maranav Language of Philippines, and Dashrath Kathanam in China..the research is on.

Interestingly, the poets, wordsmith or the litterateurs who based their work based on the original texts of the Ramayana with a different look and embellishments. New versions quite popular are: 'Sita' A tale of Ancient Love by Bhanumathi Narasimhan, Asura –Tale of the Vanquished The story of Ravana and his People by Anand Neelakantan, Ram Chandra Series by Amish Tripathi, 'Urmila' The Forgotten Priincess by Smriti



Dewan, Sita : an illustrated Retelling of Ramayana by Devdutt Pattanaik, 'Lankas' Proncess by Kavita Kane, The Forest of Enchantments by Chitra Banerjee Divakaruni, Mandoadari: Queen of Lanka by Manini J Anandani, Sitayana by Amit Majmudar, In the Footsteps of Rama: Travels with the Ramayana by Viktany Pande and Neelesh Kulkarni, and Actor and writer Ashutosh Rana's book on "Ramarajya' based on the Ramayana. The search and research continues.....

Photo Credits Shri Shubha Rao
Traditional puppeteer
Madhavapattnam, Andhra Pradesh

Puppets of Milan

World Puppetry

Valerio Sebastian Saccà

The origin of the puppet, from what I have been able to study, comes from the rite, the man who represents himself. As in Durkheim's theory of the Totem, the energy that the crowd releases during shamanic rites must be attributed to some external element, be it a fetish or a totem, an element capable of communicating between two worlds, that of the living and that of the dead. I believe that the puppet as a religious fetish can be attributed to Africa. Obviously it is a marionettes, a stick with a head, horsehair, and perhaps a hint of limbs. Egyptians, Greeks and Romans used small string puppets but it is not clear their use, many argue for ritual theater, others as toys for children. After the fall of the Roman Empire, the late Middle Ages arrived, a period of obscurantism, where every pagan element was violently forbidden. In this historical period there are almost no traces except the use of puppets, during the Sacred Representations. In the staging of the Martyrs, a theatrical



Puppets of Milan

World Puppetry

Valerio Sebastian Saccà

genre where the story of a saint and the tortures he had suffered at the hands of the pagans were staged in the churchyard. In this theater at the moment of the scourging, removal of tongue, breast, eyes, etc., ingenious stage systems were created that allowed the actor (always male even in female roles) to be exchanged with a puppet identical in every detail.

The situation of the puppet theater in Milan at this moment is very particular. We are faced with the glorious family of art Colla, puppeteers in Milan for almost two centuries, historically guests of the Gerolamo theater in Piazza Beccaria. The Colla family split into two different companies 50 years ago.



Having said that, in all of Milan the puppet theater does not have a great current situation, the traditional glove puppet had disappeared before my arrival and all the companies that there are (about 4/5) are small and related to experimentation but with scarce results. There is a celebration of street theater in the "poor" sense with solutions that really struggle to compete with the rest of Europe.

With my company I Burattini Aldrichi, the goal is to raise the situation of the Milanese puppet theater and promote it all over the world, to ferry the tradition to leave a rich and solid tradition in Milan. Regarding the Italian tradition, I want to clarify some points. There are 4 traditional languages in Italy, Glove puppets, string puppets, puppets and guarattelle, each of these is linked to an area of the territory. In the Lombard territory the tradition is linked to marionettes and glove puppets. As for the glove puppet as we know it, we will have to wait until 1500 and the birth of Pulcinella,

World Puppetry

Valerio Sebastian Saccà



a primordial theater that is found throughout Italy, from north to south, before it becomes a typical theater of Naples.

I started this job 10 years ago, but it's the job I've always wanted to do. I went to speak with the master puppeteer Daniele Cortesi from Bergamo who taught me to sculpt, to paint and to do research. Doing research for a traditional puppeteer is essential because to give soul and voice to an ancient "mask" it is necessary to study, especially in my case, having decided to bring back a character who hasn't been doing anyone for over 50 years.

I collected about 400 documents on Meneghino, a symbol of Milan and Milanese, scripts, photographs, drawings, theater posters, etc. and from there I began to study

Puppets of Milan

World Puppetry

Valerio Sebasthian Saccà

the historical character. Meneghino Pecenna is his name, and is the servant of Sunday, Pecenna means Pettina, which in the Milanese dialect means that he beats bullies. He was born as a literary character in 1695 by Carlo Maria Maggi and became a theatrical character in the early '800 and at the same time he became Marionetta a Filo and a Puppet a Glove. Lampugnani was a master puppeteer who used Il Meneghino in his theater during the first half of the nineteenth century, followed by other puppeteers. My company is a soloist, I sculpt, paint the backdrops, write the shows and act.



Author:

Valerio Sebasthian Saccà

Puppet Company- Compagnia Burattini Aldrighi (my company)

Social media Links

Ig - @lacasadimeneghino

Fb - Valerio Sebasthian Aldrighi

Learning through Entertainment

Jeet Saikia

(2nd Semester student in the Department of Journalism and Mass Communication, GU)

Puppetry is an art form that has been fascinating for both children and adults of all climes of centuries. Puppetry is a folk media platform used to disseminate information as a part of entertainment by many over the years. It is a very powerful tool of communication; a communicator can communicate all kinds of information through it. Puppetry as a tool of education is also very significant and it has played a very important role in educating the public about various social issues and social evils. Puppetry as a tool of entertainment connects us back to the days when there was no radio or television, as medium puppetry is connected with the sentiments of our elderly.

Many suggest the roots of puppetry can be traced back to the Indus Valley Civilization as different kinds of terracotta puppets were found there but still, there is no concrete proof to justify this claim. The origin of puppetry in India cannot be dated as it is related to multiple mythological stories. In India, puppetry narratives are mostly done using mythological stories from the epics *Mahabharata* and *Ramayana*.

In Assam, *Putola Nach* an ancient traditional folk theatrical performance is very popular and performed all over the state and country. *Putola Nach* is one of the oldest forms of puppetry to be found around



the globe. The prevalence of this form of art is still very popular and much appreciated by the people in the state. *Putola Nach* is performed during festivals as a part of entertainment and education, to make the people aware of various issues. *Putola Nach* is widely celebrated in the lower part of Assam, more specifically in the *Nalbari* and *Barpeta* districts.

Learning through Entertainment

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I consider myself very fortunate as I got the opportunity to learn puppetry as part of our practicals in the course of Journalism and Mass Communication offered by Gauhati University. It was during the entire process of learning that I could actually understand the beauty of the art form, and the simplicity of the medium. Making puppets, the storyline, and handling the puppets done in a matter of a few weeks is one of the greatest experiences and team building exercises done by me and my batch-mates. Only after making and learning about puppets one can truly appreciate and understand the art of it. Though the process of making puppets was tiresome at first, as the puppets started to take up the shape it gave us a sense of achievement and joy.

Our batch was divided into two groups to develop the storylines, both the groups came up with very relevant issues like Water Conservation and the Literation of Garbage in Picnic Spots. As Covid 19 protocols were in effect during that time

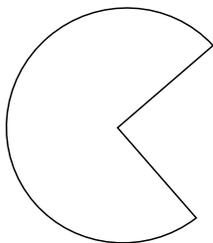
in Assam, we couldn't perform in-front of a live audience. We shot two puppet shows on both the issues and it was a fun experience for us but at the same time, it was very challenging as well as we hardly knew anything about puppet handling.

Puppetry as folk media has potential as people can relate to it, they can understand what the puppet is communicating. They learn by getting entertained, without the realization of the viewer puppetry can create a greater impact on their minds. Puppetry is an art form that needs to be preserved and that is only possible with the help of the people, the Government.





Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class,

School, Place and State

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: May 23, 2022

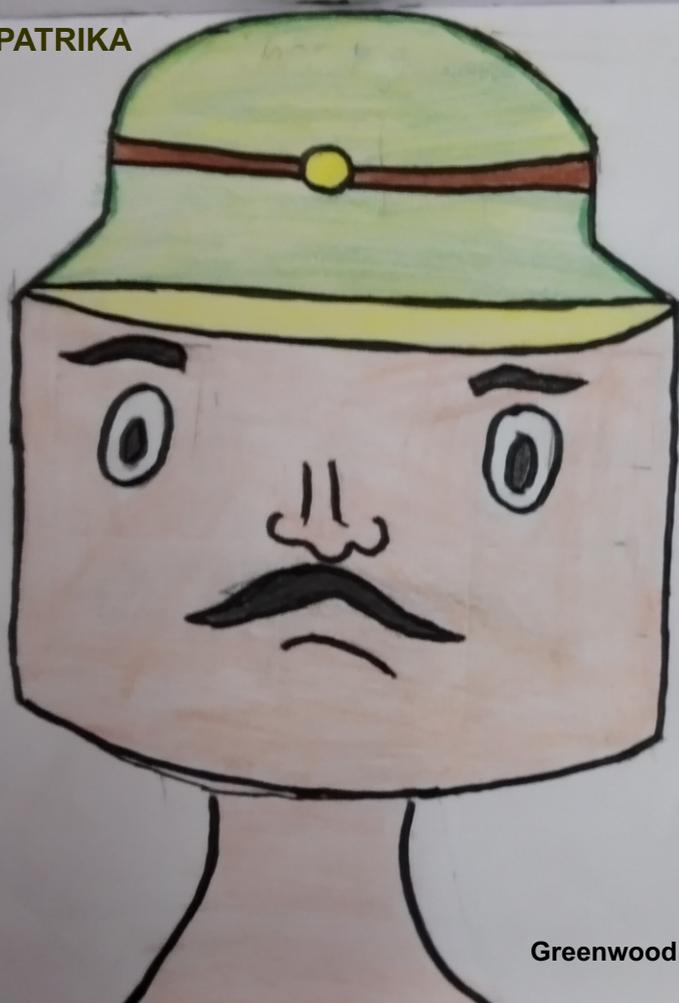




T.Pragnan Maruthi, Age:9, Greenwood High School, warangal, Telangana

Samya Chowdhury, St. Mary's Senior Secondary School, Maligaon, Guwahati



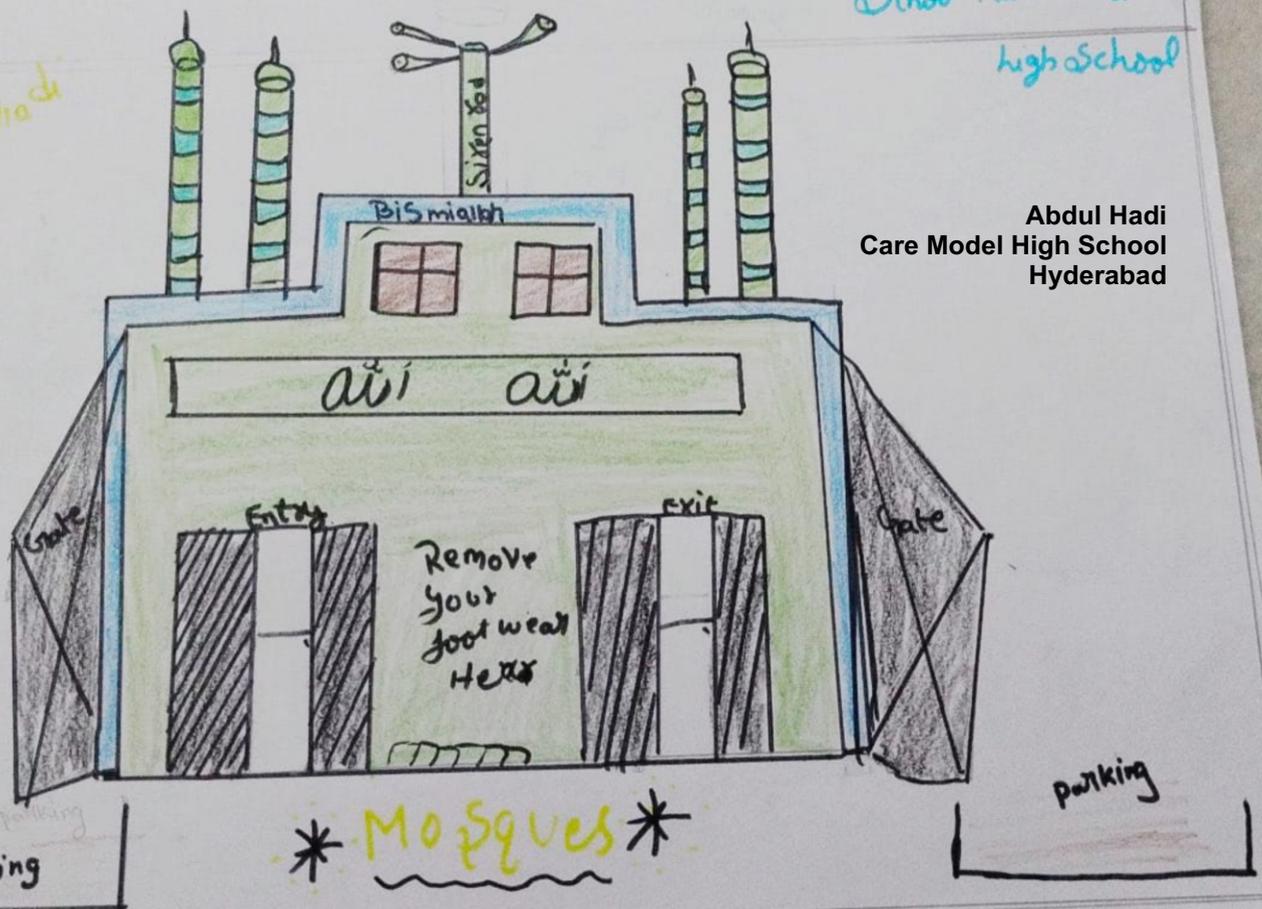


Army

T.Lakshmi sathwika, Age:10,
Greenwood High School, Warangal, Telangana

color
by
Abdul Hadi

School Gate model
high school



Abdul Hadi
Care Model High School
Hyderabad



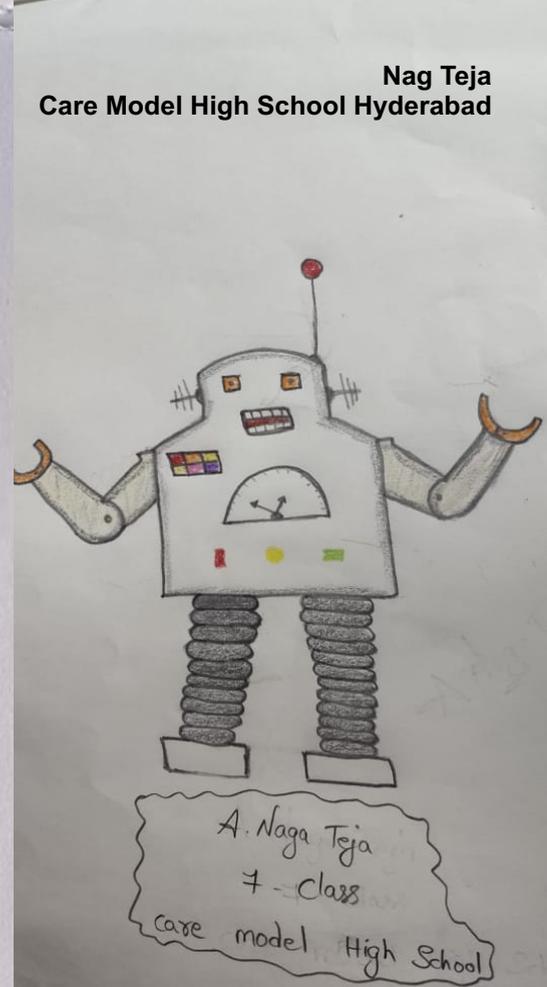
Last Edition's Hint



Eshit Bansal, Age:13, Ankur School,
Panjab University, Chandigarh



C. Shrithik
Age:6, S.R. Digi High School
Telangana



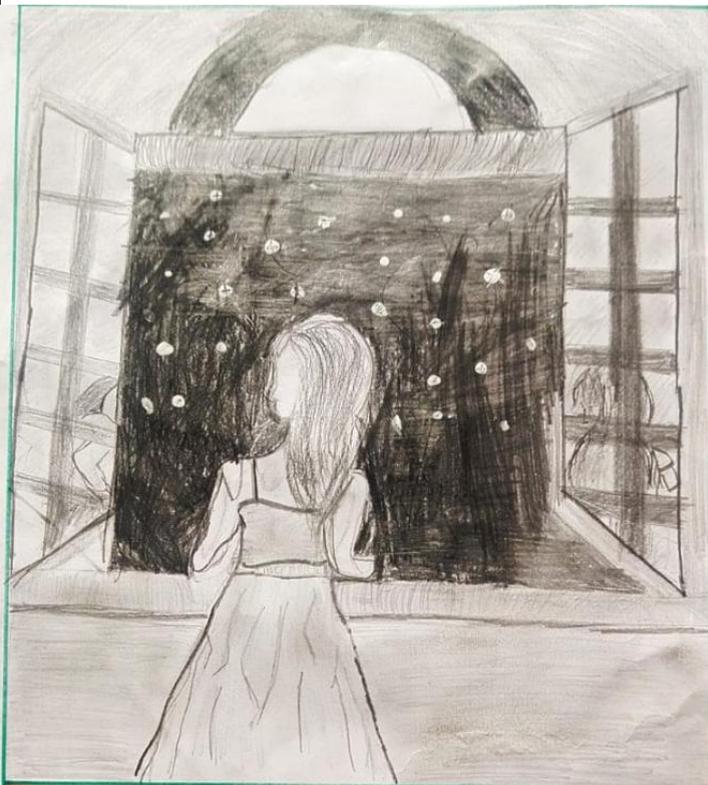
Nag Teja
Care Model High School Hyderabad

A. Naga Teja
7 - class
care model High School





Dishant Bansal, Age:10, Ankur School, Panjab University, Chandigarh



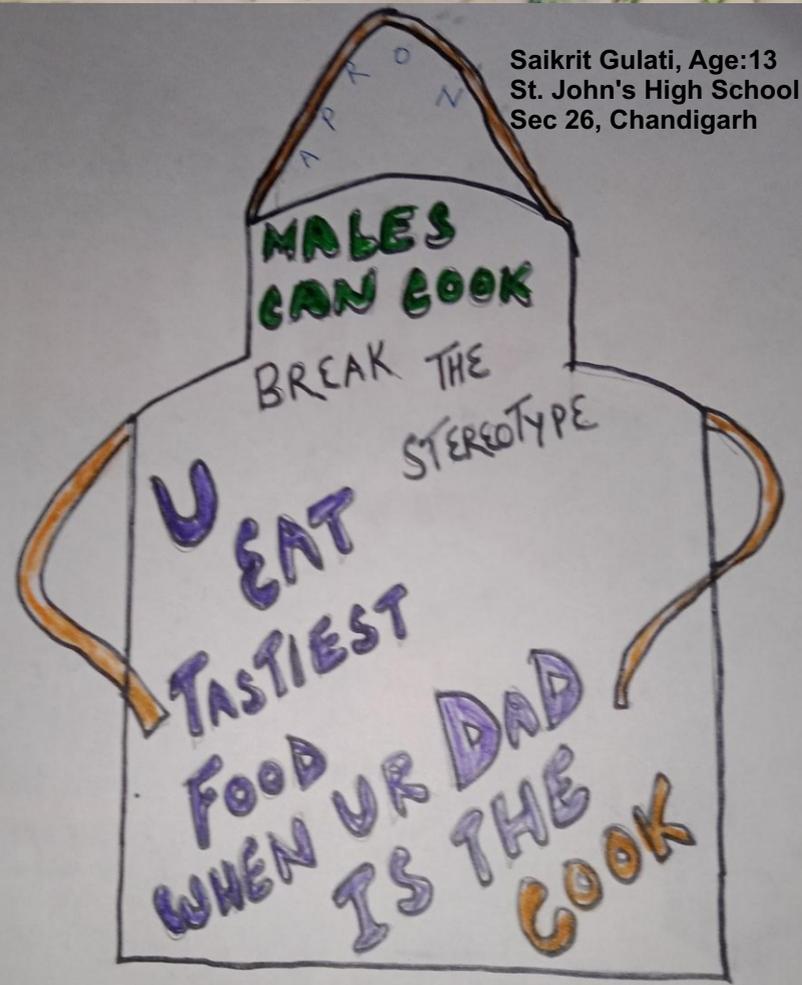
Jaitra B., Age:11
Maridian Uppal Branch
Hydrabad , Telangana



M Sahasra Reddy
Age: 11, Meridian School uppal
Pocharam, Hyderabad, Telangana



Mugil A., Age:5
Shishya BEML Public School
Bangalore, karnataka



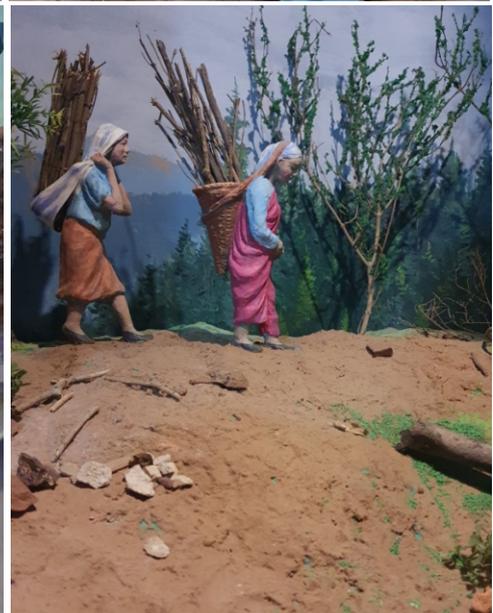
Saikrit Gulati, Age:13
St. John's High School
Sec 26, Chandigarh



Mishty Gupta, Age: 7
Carmel Convent School, Chandigarh

Nature's Lap

Dr. Arun Bansal



Let us take a round of Don Bosco Museum, Shillong and see some illustrations of life of women in northeast

facebook.com/groups/naturalbiodiversity



WASTE TO WEALTH TIPS

Suncatcher Windchimes

Material Required

- Old Cd's
- Cello tape
- Rope
- Beads
- Wool
- Acrylic Colours/ Permanent markers (different colours)
- Old tea cups/ Bells/ Metal Rods
- Any decorative material like mirrors/ buttons/ sequins/ lace/ artificial leaves
- Scissors
- Fevicol/ Quickfix/ Feviquick



**Deeksha Jain, Class – I
Age 6, Delhi Public School
Chandigarh**



Steps:

- 1: Take old CD's. Using cello-tape remove the foil of the Cd's.
- 2: Make any design on the CD and paint it using acrylic colours or permanent markers.
- 3: Let them dry for a day or two.
- 4: Tie the CD with a rope. Use wool, beads etc. to make the danglers and attach them to the CD. The sun catcher is ready. Hang it near the window to let it shine in brilliance.
- 5: Additionally, you can use old cups, bells, metal rods, or any other decorative material you have, tie the painted cd's together and get a sun-catcher wind chimes.

For Subscription please contact at

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