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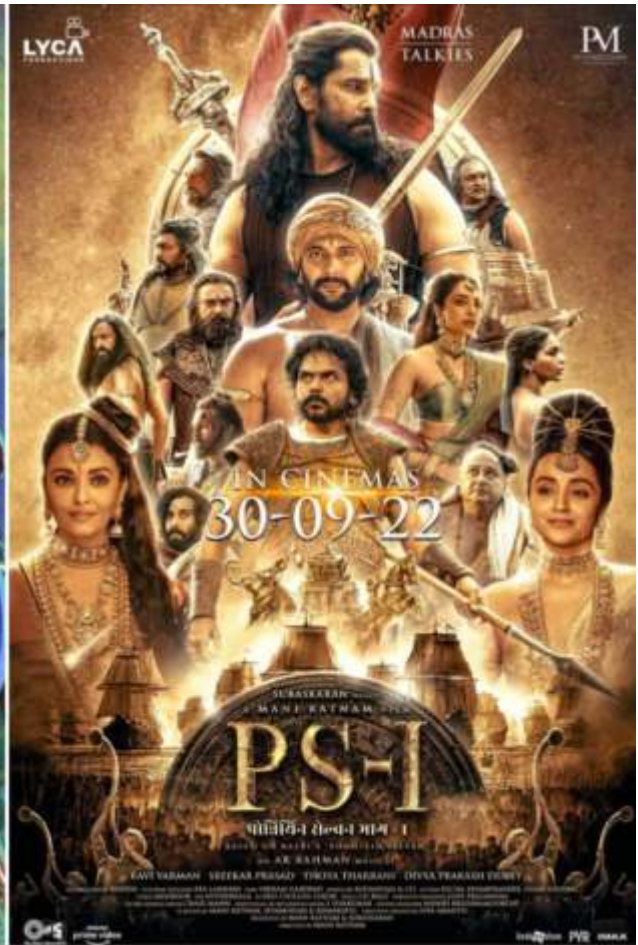
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Editorial Column

Padmini Rangarajan



After watching the Ponniyin Selvan part-1-a historical fiction novel based on true events by Indian author Kalki Krishnamurthy, written in Tamil language which is now in the form of a film by noted film Director Mani Ratnam (Ponniyin Selvan Part 1). The novel is widely regarded as the greatest novel ever written in the history of Tamil literature. The whole of the historical story revolves around the three ruling houses of Tamil India, the Pandyas,

Cheras, and Cholas, fought for supremacy of southern India and Sri Lanka. The original novel describes in depth about the richness of various folk-art, folklore, tales prevailed during the Chola-Pandiyan and Chera Dynasties. Later additions of the Vijaynagaram Kingdom, Marathas, and Muslim invasions in South India, which in a way set the ground for cross-cultural interaction and the development of folk arts. One such folk dance form is

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Padmini Rangarajan

"Poikkal Kuthirai (False legged horse) dance. "Poikkal Kuthurai," a false-legged horse dance that is the pride of Tamil Nadu's Tanjavur district, is one of the intriguing folk arts. We may see this dance style, though, in a few other Indian states, like Karnataka, Telangana, and Maharashtra. This traditional dance has been used to convey tales of mighty kings and rulers and their magnificent victories. By breaking coconuts and other fruits and placing them on a common man's head with a sharp sword. This is performed before ordinary people with a minimum of two or more performers who enact it the war scene. This kind of folk art performance was not just a dance to entertain but a full-fledged enactment that narrated the whole history –oral history.

**Kalaimamani T.A.R Nadi Rao
and N. Kamachi Poikkal Kuthurai Dancers**



World Puppetry

Hong Kong Puppet History



Rod Puppet is a traditional puppet in Hong Kong. Before 1949, the culture and living environment of Hong Kong and Mainland China were basically interoperable. Hong Kong traditional puppets were basically the puppets of Guangdong Province. Puppets and Cantonese opera are of the same origin, and the repertoire,



World Puppetry

Hong Kong Puppet History



music, and songs are also very similar, mainly Cantonese. Theatrical troupe can also act in human and puppet shows at the same time. There are two Rod Puppets styles, short neck and long neck. The short neck is mainly on the east bank of the Pearl River, while the long neck is on the west bank. The Hong Kong tradition of Rod Puppet did not begin to decline until the 1970s and 1980s.

Hong Kong Puppet History

Chaozhou Iron Rod Puppets (潮州鐵枝) are the first non-Cantonese traditional Chinese puppets who came to Hong Kong in 1949. This is a performance of Rod Puppet with horizontal control and Chaozhou (潮州) language. Chaozhou is on the east coast of today's Guangdong Province. The traditional culture is closer to the culture of Fujian Province, rather than a Cantonese-speaking society. Originally, the Chaozhou region traditionally performed shadow puppets, but it was transformed into puppets because of the need for daytime performances. However,



World Puppetry

Hong Kong Puppet History

the music and content are the same as the local shadow puppet traditions, and are closer to the shadow puppets in southern Taiwan and Hunan (湖南) Province. The Chaozhou iron rod puppets are the historical consequence of the three



consecutive years of Hong Kong refugees due to the regime change in Mainland China in 1949, and the traditional puppet culture of Hong Kong has begun to surpass only the Cantonese language.

Many children's theaters in Hong Kong imitate Iron Rod Puppet's control methods for puppets.

Hong Kong Puppet History

In the 1960s, due to the severe economic crisis and famine in Mainland China, there were a large number of legal immigrants and more illegal immigrants. Of course, the two provinces of Guangdong and Fujian, which are adjacent to Hong Kong, accounted for the most. This caused a rapid increase in the number of residents and Hong Kong. The rising labor force has made Hong Kong one of the world's manufacturing centers.

Coming to Hong Kong at the same time as the



World Puppetry

Hong Kong Puppet History



immigrants, including many puppet artists trained by the Chinese mainland government directly managed theatrical troupe, the content of the performance began to be closer to the mainland of China, rather than purely traditional religious ritual puppet activities.

Fujian's String Puppet (提線木偶) and Glove Puppet (布袋木偶) models appeared and took root in Hong Kong. Fujian puppets are basically homologous to Taiwan puppets, and it was not until Taiwan's Japanese rule that they began to develop separately. The puppet show is performed in dialects and has long been welcomed by residents, coupled with the needs of religious ceremonies. After 1949, the local people still survived in a semi-open way. The government accepted the suggestion of Russian puppet master Sergei Obraztsov to set up representative theater troupes in different regions, and use traditional puppets as the basis to join modern stage technology, which has become the so-called traditional Chinese puppets that most people see today, in fact, it is an improved style.

---Author

Simon Wong Puppeteer

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Indian Puppetry

Shadow Puppet Theatre traditions of India

Padmini Rangarajan

The shadow play of leather-puppet play is thought to have begun in India and spread to other nations. In the first century AD, Hindu rulers seized control of Java and ruled there for 1500 years. Javanese culture underwent a Hindu way of living. Over this extensive time span, Malay-Polynesian deities that had counterparts in the Hindu pantheon adopted the matching Hindu titles, and the shadow play figures from that point on represented them wearing the Indian dhoti. Characters from Hindu mythology were added over time, increasing the total number of shadow play figures.

Well, this is the story of Shadow Puppetry traveling to other nations, within India; there are several different kinds of traditional puppetry in India. Eighteen forms of puppetry including a glove, rod, thread, and shadow puppets (some in combination), have been found in various locations of India. In addition to this, there are a number of new groups of puppeteers who combine both traditional and modern style known as contemporary methods of puppetry, although they do not belong to a particular generation.

While referring to scholarly works done in connection with this art form, it was amaze to find the references made in Sanskrit and other languages. A good amount of literature evidences supporting the existence of the art from from time immemorial and making it stands unique even today. Coming back to shadow puppetry of India, the Sanskrit and local literatures are claimed to have references to the Shadow Plays. For instance, it is claimed that references to the Shadow Play can be found in the



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Artha Sastra by Kautilya, the Mahabharata by Vyasa (1500 sloka), and the Naisadha Charitre by Harshavardhana (XVIII, 13). King Nala is said to have invited the Puppet-Players and set up a puppet show in the Hall of Entertainment (Pramoda Bhavana). Rajasekhara, a Kannada poet of 11th century mentions in the fifth Act of his play *Bala Ramayana* that there was a puppet-players, who was playing the puppets of Sita and her maidservant Sindhurika and that Ravana mistook the puppet-Sita to be the real one and touched it only to be disappointed. A box of puppets was given to Kalyanasena by Somaprabha, the daughter of Silparaja, according to Gunadhya's Kathasaritsagara from the 12th century. The Bharatesa Vaibhava of Ratnakaravarni makes note of the presence of puppeteers among the guests at the court of Emperor Bharata. The vacanas of the saranas, who lived in the twelfth century of Karnataka, and the kirtanas of Kanakadasa, who lived in the sixteenth century of Karnataka, both make mention to the Shadow Play. In one of his vacanas, Cennabasava, one of these saranas, alludes to the Shadow Plays or Leather-Puppet Plays. Another sarana from the same galaxy, Kaliketa Bommayya, is supposed to have been a killiketa, or expert shadow-player. The Shadow Theatre enjoyed royal patronage during the reign of Rastrakutas, Kadambas, Calukyas and Hoysalas, especially that of Vijayanagara Emperors.



Indian Puppetry

Shadow Puppet Theatre traditions of India

Padmini Rangarajan

The Ramayana, the Mahabharata, Puranas, Ithihaasas, and local folktales that are told orally form the foundation of traditional puppetry's narratives. The type of performances—dialogue renditions –Prose and Poetical form, musical synchronization,



the design of the puppets, colour, size, shape, and material—as well as the form's aesthetic and its connection to the audience are all influenced by these main textual storylines.

It's commonly believed that the Mahabharata and the Ramayana as sequential writings from one author, produced during a different time. However, the Ramayana is authored by Sage Valmiki refers to Treta yuga and Mahabharata by Sage Vedavyasa denotes to Dwapar Yuga(time). The tales have actually been passed down through a number of centuries and have undergone numerous authors, additions, and revisions and improvisations. These literature' depth and profound richness are diminished by a "monolithic" perspective. Just the Ramayana has more than 300 different versions (as there are researchers/ scholars and authors of present day who are researching on it and coming out with yet another version). Shadow Puppet play serve as visual representations of the epics' oral traditions.



One important medium for conveying these knowledge is through visual performing arts. For instance, in the written versions of the Ramayana, that one mostly hears about one Ravana or the ten-headed king of Lanka, but in the oral tale, we hear about six other Ravana, Shata-Kantha, the hundred-headed Ravana, Mahi-Ravana and Ahi Ravana, the two



Indian Puppetry

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brothers, Chayya Ravana, and Maya Ravana, Even the most well-known Ravana tale, with his ten heads, has a variety of origin legends.

One wonders how the Shadow Play must have originated in India. One can draw some connections between the folk art that came before this theatre and the Shadow Play because to its picturesqueness and colour palette. People in ancient India, for instance, had a custom of having the walls of caves and temples painted, or of having beautiful clothing made and sent to temples, or of having the images of their favourite gods painted on wooden boards. They also had a custom of having a roll of fabric painted or drawn with a sequence of images related to a single theme, which they would then display to the public on appropriate occasions. Similar to this, they had a custom of having a roll of fabric painted or drawn with a sequence of images related to a single theme and displaying it in public on certain occasions. Such a practice can be found in Buddhist, Jain, and Vedic traditions. A French academic named Chilvin Norris claims that the Sanskrit Drama is not older than "Patakatha" or "Patchitrakatha".

Shadow puppetry is a unique art form that is particularly popular in the southern states of Kerala, Karnataka, Tamil Nadu, and Andhra Pradesh, as well as the eastern state of Orissa. The shadow puppet form (Chamrachiye Bahuliye) of Maharashtra in the West of India, now a rarely seen form, can be used to trace the origins of the four Southern states. From coastal Maharashtra, the puppeteers are thought to have travelled to Karnataka, then on to Tamil Nadu. The puppeteers of all four republics still use a similar language called "Arre," an ancient form of Marathi, which makes this obvious.



---To be Continued

Events of the Month

“Navanayikas”

'Lesser Known Virtuous Female characters from Ramayana'
Rangoli representation Navarathri Series 2022

Day 1 - Sarama - Wife of Vibheeshana.

Sarama (pronounced 'sa-ra-ma' and not 'Sharma') was born on the banks of the



Manasarovar Lake. She not only played a pivotal role as Vibheeshana's wife but she had a mind of her own and did what she felt was right. Sarama's character has an integrity that is hard to ignore. During the epic battle when the mighty Ravana was proving to be too powerful, it was Sarama who again helped her husband and the Lord by divulging the secret yagna place where Indrajeet was praying. More than the angle that she helped killing her own nephew, it is important to know that she stood by her virtue that men don't deserve leniency if they end up misbehaving or ill treat or molest women or even act as an accomplice to the act.

Day 2 - "Thirijata" Sita's friend in Lanka

Many who regularly read Sundarakandam know that Thirijata (aka Trijata) was a friendly demoness who was part of the guardian troupe watching over Sita in Ashok Vatika where she was being held captive and that Thirijata was the daughter of

Events of the Month

“Navanayikas”

'Lesser Known Virtuous Female characters from Ramayana' Rangoli representation Navarathri Series 2022

Vibheeshana and Sarama. But one also has to know that there are versions who refer to her as Ravana's sister or adopted sister or agent etc. But we stick on to the versions widely accepted

On numerous occasions, she offers solace to Sita and brings news from the outside world; she also dissuades Sita from committing suicide. After Rama's victory and Ravana's death, Trijata is richly rewarded by Sita and Rama. It is also said that she stood as a witness for Sita's chastity and there were occasions that she was subtly questioned about it whenever she visited Sita in Ayodhya. Sad that women had and have to prove themselves over and over. While some Ramayana adaptations mention her being a devotee of Rama, Southeast Asian versions often depict her as the wife of Rama's vanara general Hanuman, whom she bears a son named Hanuman Tegangga. This information is refuted by Indians as they worship Hanuman as a celebrate bachelor. Trijata is also worshipped as a local goddess in Varanasi and Ujjain. A true friend she was to Sita till the end.

NAVARATHRI
DAY-2
"LESSEK KNOWN
FEMALE CHARACTERS
FROM RAMAYANA"
- "TRIJATA"
SITA'S FRIEND
IN LANKA



Events of the Month

"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'
Rangoli representation Navarathri Series 2022**Day 3 - "Shanta" or "Shantala" - Lord Shri. Ram's elder sister.**

Valmiki Ramayan does not mention Ram's sister, however, in the Mahabharata we learn of King Lompada who adopts the daughter of Dashratha and Kausalya. In later literature, this daughter of Dashratha becomes Ram's elder sister, Shanta. In Telegu folk songs she is described as being furious when Ram abandons Sita following street gossip.

According to the Oriya Ramayan, following adoption, Shanta is given in marriage to Rishyashringa. Following the marriage it is said that a drought that existed in Ayodhya and neighboring kingdoms was addressed as rains come back as though blessing the newly wed couple.

Shanta's unique knowledge of the Vedas and arts and crafts was a plus to the fact that she was very beautiful.

Lord Rama's elder sister, Devi Shanta is worshiped in the Shringa Rishi temple that is situated in Kullu, Himachal. This temple is situated at a distance of 50 kms away from Kullu. An idol of Goddess Shanta is also installed there, in this temple Goddess Shanta and her husband are worshiped together.

Shanta, though being the first born and a Kshatriya princess who was well trained in



Events of the Month

"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'

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Vedas, war craft, and administration, knew that the old traditions existing then will not allow her to take the throne. She also new of her biological father's yearning for a son. Therefore she offered to marry a pious person (Rishyashringa) even if it meant that she had to give up all luxuries.

It was sage Rishyashringa who performed the sacred puthrakameshti yagna resulting in the birth of the 4 sons to king Dashratha.

Day 4 -"Vajramala", wife of Kumbakarna.

Some texts refer to her also as Vajrajwala.

Vajramala was the granddaughter of King Virochana and Daughter of King Bali (yeah the same Mahabali for whom Onam is celebrated). She was the chief wife of Kumbakarna (the others were Karkati and Taditmala). She had 2 sons Kumbha and Nikumbha both of whom were killed in the war with Lord Ram.

She served as a scientist in Ravana's army engaged in discovering new weaponry along with other skilled generals. It is said that Kumbakarna used to wake up 1 day after sleeping for 6 month and then go to sleep for another 6 months. On that one day, he used inspect the weapons crafted by his wife and give suggestions to improve them.

It is said she too shared Kumbakarna's views that Ravana was wrong. But did not dissuade him from getting involved in the war despite knowing that Kumbakarna would be killed for she also knew of her husband's loyalty towards his brother and kingdom.

It is said that after Kumbakarna died, she immolated herself in his funeral pyre and



NAVARATHRI
DAY-4
LESSER KNOWN
FEMALE CHARACTER
FROM RAMAYANA
"VAJRAMALA
KUMBAKARNA'S
WIFE

Events of the Month

"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'

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was also given Moksha by the Lord.

Day 5 - "Rumā" Wife of Sugriva.

Tarā and Rumā were daughters of the Physician Monkey Sushena (the one who asked Hanuman to rush to Dronagiri Hills and fetch four plants: Mruthasanjeevani (restorer of life), Vishalyakarani (remover of arrows), Sandhanakarani (restorer of the skin) and Savarnyakarani (restorer of skin colour))

Tarā was married to Vāli and had a son named Angad.

Rumā and Sugriva fell in love with each other and wanted to marry each other. But Rumā's father did not approve. Hence, Sugriva with the help of Hanuman, abducted Rumā and they married each other. Rumā was taken away from Sugriva by Vāli following the strife of two brothers. Later, the fact of Rumā being withheld by Vāli became the primary justification of Rama's slaying Vāli and helping Sugrīva to become the sovereign of Kishkindha. When accused by Vāli of lowly, treacherous and unexpected assassination from the shades by Lord Rama's arrow, Rama says his assassination was a just punishment for the sin Vāli committed when he robbed Sugriva of Rumā, his wedded spouse, and used her for his own pleasure.



NAVARATHRI
DAY-5
LESSER KNOWN
FEMALE CHARACTERS
FROM RAMAYANA
"RUMA"
WIFE OF
SUGREEVA

Events of the Month

"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'

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Rumā was also a devotee of Lord Vishnu for over several previous births. Her devotion gave her perseverance and also kindness. She did not seek tit-for-tat revenge from her sister Tarā after Vāli was killed and also did not object that Sugriva offered the post of Raj Matā (Mother of crown prince) to Tarā and Angad as the crown prince.

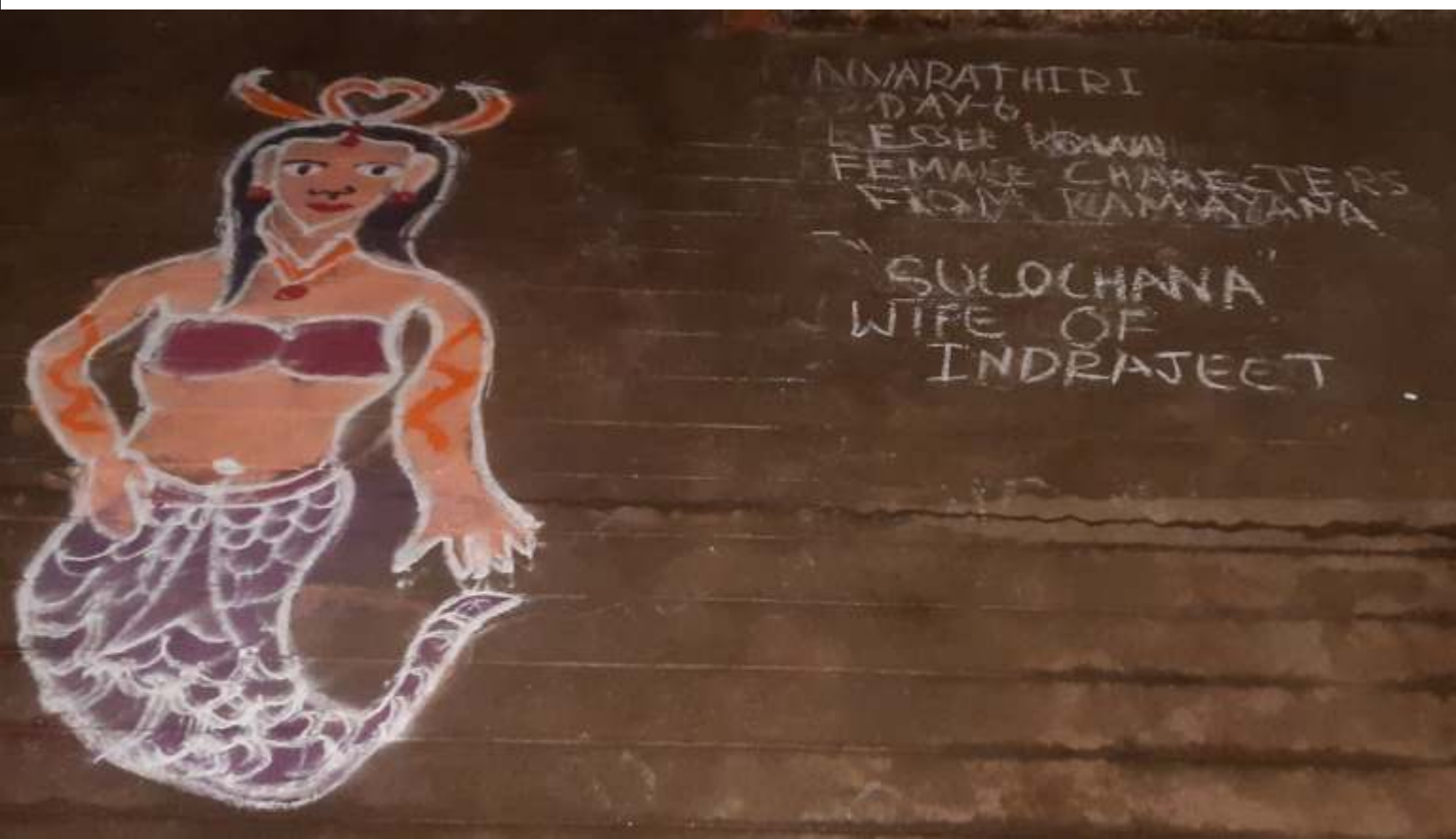
Day 6 - "Sulochana" Wife of Indrajit

Sulochana was daughter of the king of the serpents Sheshanaga and married to Indrajit, the eldest son of Ravana.

Sulochana was a devotee of Lord Vishnu. Unfortunately her father had to give her as a peace offering to Ravana's son. Her life in Lanka was not a bed of roses. She was denied the right to religion and was torn between two emotions - fidelity and devotion.

Sulochana was very brave and exhibited this virtue when her husband, was going to war with Rama and his younger brother Lakshmana, she supported her husband by not crying and never stopped or requested not to go to war.

Though it is neither written in Valmiki Ramayana or Tulasi Ramayana i.e. Sri Ramacharit Manas and a later Ananda Ramayana, some scholars say that after the



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"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'

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death of Indrajit did Sati with her husband's funeral pyre, while doing so she consoled her children saying they will be safe in the hands of Vibhishana, thus predicting the death of Ravana.

Her story has been the base of many films, including Sati Sulochana in Kannada and Telugu. "The Ballad of Sulochana" is a favourite ballad, of Marathi women, sung in most families. Noted Tamil scholar, S. K. Ramarajan wrote a noted epyllion, "Meganadham", the tragedy of Indrajit, known for its characterisation of Indrajit's wife Sulochana.

Day 7-- "Dhanyamalini" Mandodhari's sister.

Dhanyamalini was the daughter of the demon architect Mayasura. She was the sister of Mandodhari (Ravana's wife). At a later point of time, Ravana had lust for his sister in law and finally forced his father in law to marry her to him.

As is she was a pious woman. It was she who interfered when Ravana attempted to kill Sita in a fit of rage. She is considered as one of the gems in ancient mythological characters. Though she disliked Ravana for his cruelty, she remained dutiful and discharged her duties in an excellent manner. But in return she was only abused by Ravana for she adviced him against his atrocities towards women. However it is said that Ravana trembled to face her when her sons Akshyakumaras were killed by Hanuman for he knew this was the consequence that she often warned him about.



NAVARATHRI
DAY-7
LESSER KNOWN
FEMALE CHARACTERS
FROM RAMAYANA
"DHANYAMALINI"
MANDODHARI'S
SISTER

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It is also said that she used to remind Ravana of the curse that her eldest sister Maya had cast on him to keep him away from molesting Sita.

Ravana didn't even spare the elder sister of his wife Mandodari called Maya. Maya's husband Shambhar was king of Vaijyantpur. Ravana tried to woo his wife Maya. During a war Shambhar lost his life. When Maya decided to get Sati, Ravana asked her to come with him. She cursed him and said, "Lust, which has turned you blind, will prove to be the single cause of your fall."

Dhanyamalini's pious nature and good Karma secured a place for her in the Lord's feet after her death.

Day 8 - "Swayamprabha" An Ascetic Woman.

The description of Swayamprabha seems to differ if various Hindu religious texts. The Varahapurana describes her as a creation by Vaishnavi whereas in Kathāsarithsagarā she is described as daughter of Mayasura. Valmiki Ramayan and the Mahabharata call her friend of Hema, Mandodhari's mother.

But uniformly she is referred as a pious, single Ascetic person who meditated on Lord Vishnu in a cave created by Mayasura for her.

The vanarasena (monkey battalion) headed by Hanuman stumbled upon this cave and enjoyed the fruits and water they found there. But they couldn't find the way out. That's when Swayamprabha helped them. She was impressed by Hanuman's sincerity and decided to help him. She not only showed them the way out, but also asked them to proceed to the shores where they would be helped by the vulture king.



Events of the Month

"Navanayikas"

'Lesser Known Virtuous Female characters from Ramayana'

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Swayamprabha's story also figures in Mahabharata and in Skandapurana wherein it is said Garuda offended her by suspecting her devotion and that mere thought made him lose control over his wings. Later Garuda had to apologize to Swayamprabha and meditate to redeem his mistake.

Day 9- "Indumathi" Mother of Dasharatha

Indumati, the princess of Vidarbha, was the mother of Dasharath of Ramayana (father of Lord Rama) and she was immortalized in the epic poem Raghuvamsa of Kalidasa. Indumati was in reality an Apsara named Harini, who was cursed by Rishi Trinabindu for disturbing his penance.

Indumati was the sister of the King Bhoja of Vidarbha. She married Prince Aja of Ayodhya from the Ikshvaku dynasty. In course of time, King Raghu handed over the reins of the kingdom to Aja and went to the forest, as was the custom.

A son was born to Aja and Indumati, and he was named Dasharatha, the father of Rama.

Once, when Dashratha was a year old, Aja took Indumati to a lovely garden. As Indumati was resting, a garland from heaven fell on her and she died. Aja was inconsolable. He broke out into a lament. The same has been described as one of the



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most moving passages in Sanskrit poetry.

Vijayadashami- 10th Day-The Royal Mithila siblings

It is said that the rulers of Mithila kingdom had the title "Janaka". Which means Sita's father wasn't just the one and only Janaka. The King Janaka who is popular as Sita's father and Lord Rama's father-in-law had other names as Seeradhwaaja and Videha too.

Sita and Urmila were children of King Seeradhwaaja while Mandavi and Sruthakirthi were children of his brother King Kushadhwaaja.

- Sita (believed to be reincarnation of Goddess Lakshmi) was married to Lord Rama and had twins - Luv & Kush
- Urmila (believed to be reincarnation of wife of Adishesha) was married to Lakshmana and had twins - Angada & Chandraketu.
- Mandavi (believed to be reincarnation of wife of Sudharshana) was married to Bharata and had twins - Taksha & Pushkala.
- Sruthakirthi (believed to be reincarnation of wife of Panchajanya) was wife of Shatrughna and had twins - Subahu & Shatrupaathi.

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The Science of Art Therapy

Annapoorni



Art is indeed a blessing to humankind. Many people pursue arts as a hobby. The aesthetic nature of arts makes us happy, energized, and rejuvenated. If one is skilled in a particular art, then there is opportunity for a lucrative career indeed! But, how many of you all know about 'Art for healing'? As a novel concept that has emerged recently, therapeutic art has been used for the service for humanity. Art of any kind and every kind (music, dance, theatre, painting, storytelling etc.) has been used in a variety of ways for healing different types of ailments.

Music therapy has been used to treat many mental ailments. For instance, Carnatic music has different **RAGAS**. Each **RAGA** has a unique ascending and descending musical notation that evokes different emotions within the listener. When treating kids with depression, happiness ragas are used. While treating psycho-social disorders like anxiety, soothing ragas are used. Likewise, each raga is deeply discovered for its curative benefit and the results are extremely positive with gradual

The Science of Art Therapy

Annapoorni

improvement in well-being with time.

Storytelling, a beautiful art can help you keep your mental health in good shape. Narrating a sad event into a story helps us relive the memory again and digital recordings of chronological sequence of such events will help you reminisce how many events shaped you and you will in turn find the courage to surmount the battle of the present.

Today, theatre troupes across the globe are focusing on a performance-healing concept called "Hospital Clowning". Actors dress as clowns and visit terminally ill patients at hospitals. They perform small one-act humor plays to entertain the patients. It's proven through medical results that such an artistic theatrical intervention prolongs the life of such patients.

Mandalas, a form of Asian art, has been practiced by many people across the globe. The art consists of concentric circles drawn within a larger square boundary centered on a focal point in the middle of the boundary. Repetitive designs can be drawn within these circles or dots can be dotted within the circles to make a beautiful pattern. Mandalas originated from Buddhism and were done by monks as a form of spiritual offering. That today, many pursue this as a meditative practice and as an evolving



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technique to maintain the internal calmness within.

Dance has been used in physiotherapy extensively. The body postures and hand movements are customized for specific types of physical ailments. An interesting point to note here is that since dance is combined with rhythmic music, patients find it fun and cooperate for a longer period of time unlike a normal session with regular exercises.

Art is natural because it's all around us. We feel the music in the chirping of a bird, the swaying of tree leaves, bark of a dog etc. We revel in the dance of the peacock, enjoy the portrait of the sunset on the canvas of the evening sky, amuse ourselves with the drama of everyday life and hold a beautiful story in our destinies. With global health at stake, this art that has come to mean so much can indeed play an integral part in the physical, mental and emotional well-being of one and all!

"Annapoorani is a storyteller, a carnatic singer, a writer on holistic growth for Life Positive and The Teenager Today, and a sales and marketing manager with a multinational corporation. An engineer and MBA by profession, she has pursued theatre, music, yoga, and writing in numerous capacities and believes these activities have helped to mould her into the multifaceted professional she is today. She loves to blend her knowledge of music, yoga, and fitness into her storytelling, and she believes this blending has a powerful impact on her audience members.

An ardent reader of books of all genres, one can often find Annapoorani engrossed in watching movies or reading stories and other tales of various cultures. Her love for stories is coupled with a penchant for exploring the hidden facets and lessons in stories.

Annapoorani is fluent in Tamil and English. Her story repertoire includes: Mythology (Hindu and other), Animal Fables (Aesops' fables, Panchatantra stories, etc), and adaptations of classic tales. As a storyteller and storytelling workshop leader, Annapoorani can customize sessions for all age groups. Besides, dot mandala is her soulful respite from a hectic work-day".

Upcoming Events

PUPPET THERAPY

6th English version

FEBRUARY TO MAY 2023

NEW ONLINE COURSE

The therapeutic dimension of puppets and animated forms



RESEARCH



CREATION



THERAPY



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
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www.munecoterapia.cl
[@munecoterapia](https://www.instagram.com/munecoterapia)



Puppetry in Classrooms

**Lakhwinder
Singh**

with Paperbag Talking puppet

**Pankaj
Prashar**

with students
holding Masks Stick puppets





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: Nov 23, 2022





Eshit Bansal

Age:13

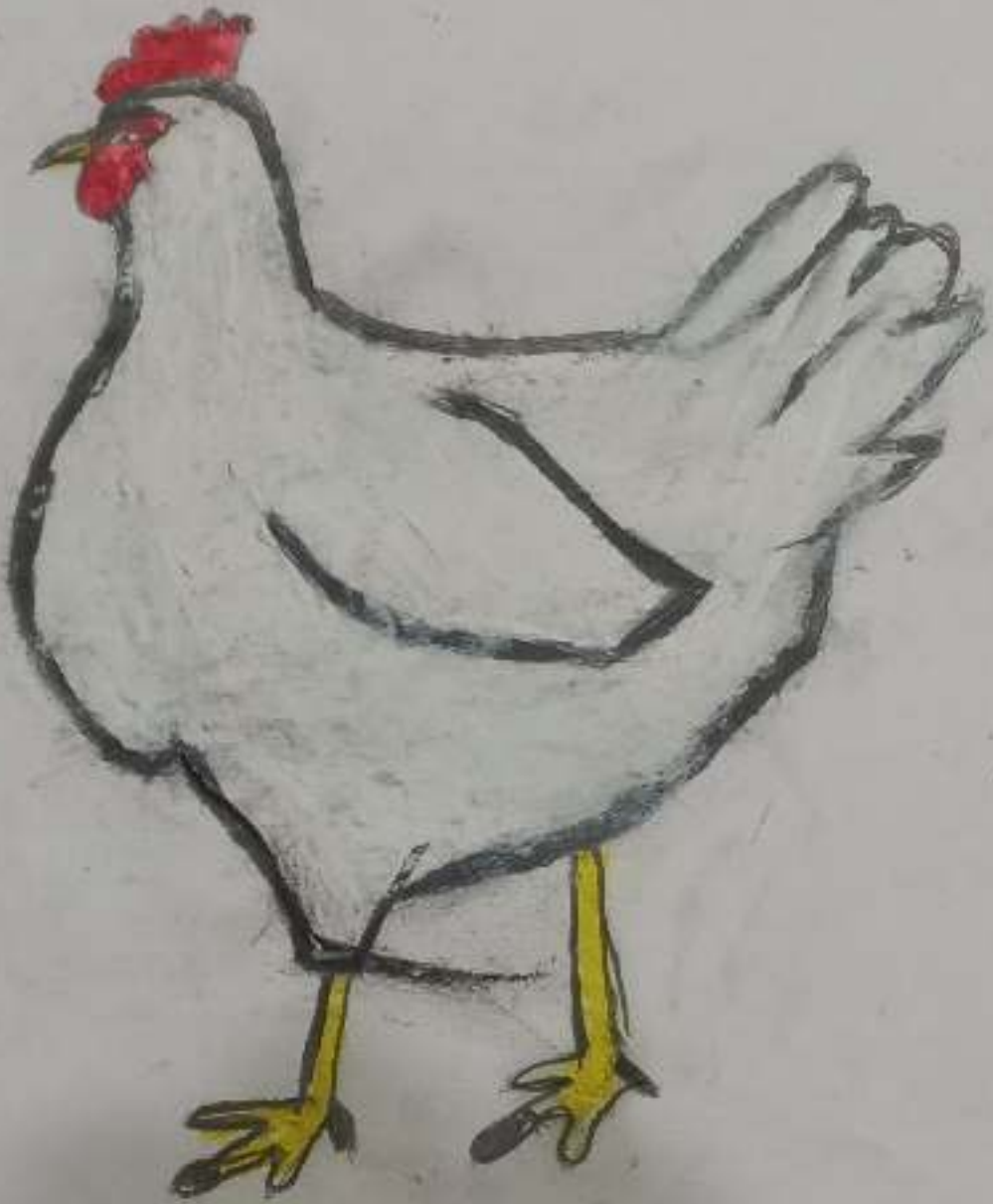
Ankur School, Panjab University, Chandigarh



Dishant Bansal

Age:11

Ankur School, Panjab University, Chandigarh



Anagha
Age: 9.
GD Goenka High School
L. B Nagar, Hyderabad

CREATIVE CORNER



Aiditha Seth
Age-12
BGHS, Hyderabad

Class



Name: Shresta
Shresta
Age: 7 - 7 years
class: 2nd - 2nd class
School: Sri Aurobindi
International
School
Home Address: Plot no. 408
bagh, Srinivasa Towers
Contact # 961859
Address:-
408, Sri S
Tower, 2-
Quadri Bagh
Amberpet
Telangana
- 50

Shresta
Age: 7 years
Sri Aurobindi International School
Hyderabad

Class



Name: Aditi Deshpande
Aditi Deshpande
Age: 9 years - 9 years
class: 4th class - 4th class
School: Slate The School
Slate - The School
Home Address: Srinivasa Towers
Amberpet Telangana HYD
Contact # 7780114879
Address:-
508, Srinivasa Towers
2-1-40, Quadri Bagh
Amberpet, Hyderabad
500 013

Aditi Deshpande
Age: 9 years
Slate -The School, Hyderabad

Handwritten text in Telugu script, including 'మీ పేరు', 'వయస్సు', 'తరగతి', 'మేము', 'మీ పేరు', 'వయస్సు', 'తరగతి', 'మేము'.

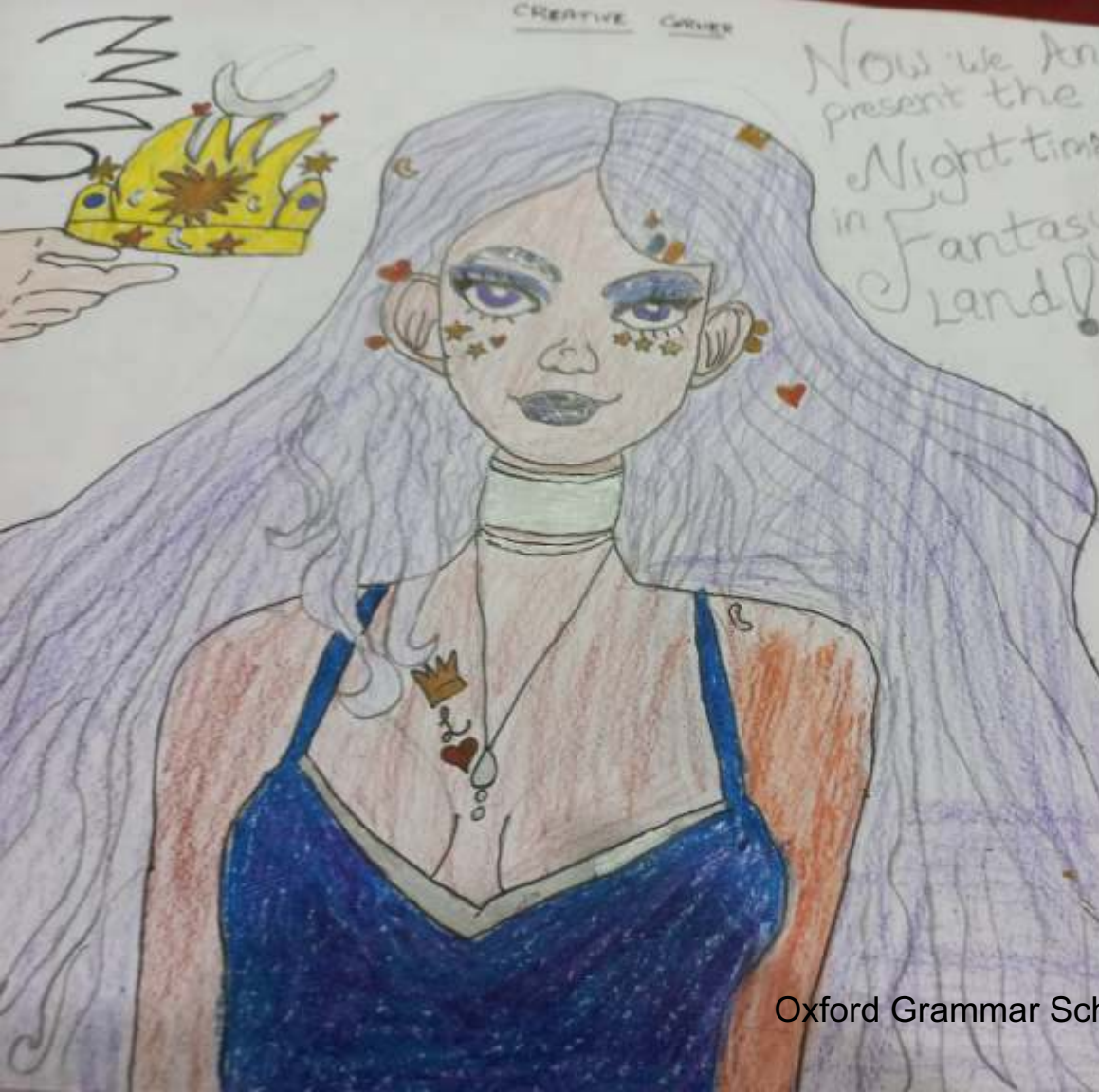


Hansika
Age: 9 years
MTPS, Hyderabad

Now we Announce to present the Queen of Night time in Fantasy Land!

Name: Veda Gayatri
Age: 11
Class: 6

School: Oxford Grammar,
Himayat-nager, Hyderabad
Home Address:
2/3 2-3-48, Sri
- towers, flat no:-2
QUADRI BACH AM
Contact # 9573 52
HYDERABAD



Queen

Lether

Veda Gayatri
Age: 11 years
Oxford Grammar School, Hyderabad



name: Archana
 Age: 8 years
 Class: 2nd class
 School: Angels pre
 Home Address: #104, Sri
 Towers, 2-3-48,
 Durgam Amberpet, HY
 LS 0 0012
 Contact # 7780220

Archana
 Age: 8 years
 Angels Pre School, Hyderabad



name: Shreya Deshpande
 Age: 11 years
 class: 6th
 School: SLATE THE SCHOOL
 # 506,
 Home Address: SRINIVAS
 TOWERS, AMBERPET
 Jeebhanga, HYD-50
 Contact # 778011487

Shreya Deshpande
 Age: 11 years
 Slate- The School, Hyderabad

Clue

CREATIVE CORNER



Vaibhav Raj
Age: 6 years
St.Pauls High School
Hyderguda, Hyderabad



:- Cherupalli, Jhansi .

:- 14 year old .

:- 9th class .

Cherupalli Jhansi

14 years

Amaravathi Grammar High School

Tranaka, Secunderabad



C. Shrithik

Age: 6 years

St. Peter's Central Public School

Warangal, Telangana

Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Gifts' recipients from Puthalika Patrika

Gifts sponsored by Prof. (Retd.) Santosh Sharma, Panjab University



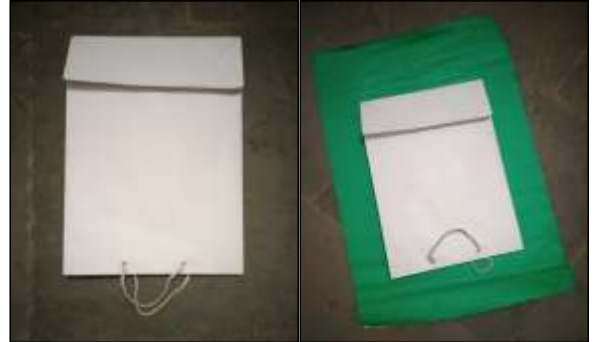
Jaitra-Meridian School, Uppal Hyderabad
Mothe Sahasra Reddy Meridian School Uppal Hyderabad
Abdul Haidi Care Model School Hyderabad
Hardik Tej St Paul's High School Hyderabad
Nag Teja Care Model School Hyderabad

Lakshmi Sattawika Greenwood High School Warangal Telangana
Pragnan Maruthi, Greenwood High School Warangal Telangana

WASTE TO WEALTH TIPS

Giant Mask Puppet

- Step 1: Need a Paper Bag (STRONG & thick)
Size A4 Or A3 according to Kids Head-Size
- Step 2: Cut the Handles from the Paper Bags
- Step 3: Need a FULL SIZE Chart Paper/Ivory Sheet or Color Paper
- Step 4: Draw a face of any cartoon/realistic or Fictional Character PS: Drawing of Face should be Bigger the Paper Bag from 4 sides
- Step 5: Paint the face and cut it
- Step 6: Paste the cut-out of Face on the Paper-Bag
- Step 7: Take help form parents or elder & Mark for EYE-WINDOW for your self. Afterwards Eye-Window should be Cut
PS: Usually Eye-Window should be fit in FACE's mouth party or in Moustache. So, we can camouflage it
- Step 8: Now, your GIANT MASK is ready.
Wear it & Take a long walk in your neighbourhood & I guarantee you, nobody can recognize you... So, Enjoy..



- Nigal
- Agastya
- Araav
- Pranjal
- Samaira
- Samreen
- Raihat

For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate towards traditional arts, visual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

[**puthalikapatrika@gmail.com**](mailto:puthalikapatrika@gmail.com)

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