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# PUTHALIKA PATRIKA

Apr 2023

set 4

*Work of Raskim from Indonesia*



## PUTHALIKA PATRIKA

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## Editorial Column

**Padmini Rangarajan**

Children learn by watching others and doing what they do. If a young child or toddler observes an adult absorbed in phone use, they will likely mimic that activity. They'll start asking to play around with your phone in an effort to learn how it works. It's hardly a point of pride for a parent to admit that their kid can navigate a smart phone with ease, switching between apps and movies with relative ease. It's a serious problem when kids can't stop playing mobile phone video games or watching mobile phone video clips. Keep one's kid away from electronics by having her play board games or helping parents around the house. Inspire kids to develop interests like music, playing an instrument, reading, and art and so on. There is a wide variety of approaches that a parent or parents can use. However, in order to attract the interest of a young child in any activity at all, whether it be the performing arts, the visual arts, or even sports, the parents themselves need to be interested in the activity, know the intricacies of the art,

and have a big heart to appreciate it. To appreciate any kind of art form requires an investment of time and a personal commitment to that art form. There are individuals who have had a great blooming career in information technology, corporate industries, or from professional occupations who are going back to school



# Editorial Column

**Padmini Rangarajan**

to learn something that can not only give meaning to one's own life but also give mental ability to stay healthy.

As a kind of traditional art, puppetry was formerly renowned for its ability to amuse the villagers, particularly the younger generations, by means of its

sights, gestures, and command of the art of storytelling. The material of traditional puppet theatre in India typically consists of retold tales that have been modified from Puranas literature as well as regional narratives and folklore. In the past, puppetry was crucial in assisting pupils in developing both their mental and physical capabilities. The aesthetic delights that come from visualizing the puppet shows connect us to the more profound feelings that we experience. Traditional troupes are either slowing down or coming to a standstill, while young mothers and professionals are embracing the art form to either entertain or educate their children or to do storytelling.

Puppetry, whether in its classic or contemporary form, has a charm to captivate with entertainment, which is why applied puppetry, therapeutic puppetry, and puppet storytelling are currently receiving greater attention.



# Our Happy Readers

Thanks to Prof. (Retd.) SantoshSharma Ji



## Article of the Month

# Janani-The Young Author of "Magic of Twins"

Janani Devanathan

### My journey as an author

"Magic of the Twins" is my first book, and I am a 7th grader named Janani.

I'd been thinking about penning a novel for some time, as I'd always enjoyed both reading and telling tales. My mum gave me a lot of fantastic support as I worked on this plan.

My classmates were the ones who first inspired me to put pen to paper and try my hand at a novel. My friends and I had been discussing my short stories when they wondered why I didn't try my hand at a novel.

### ***Inspiration –***

As you can probably guess from the title "Magic of the twins", the main characters of this book are in fact twin sisters. I got the idea of using twin sisters for my story from my best friends in my apartment who are twin sisters. I also know a friend at school who has a twin sister.

This book is complete fantasy. I thought of a plot by using my imagination and wondering what kind of story could have twin sisters as it's protagonists. For all of my stories, I usually just have to think and use my imagination.

### ***An opportunity -***

While I had already started writing my book, an opportunity presented itself at my school. My school had started an event where any student of middle grade could write and publish a novel at a particular website.

The website's name is Bribooks. I typed and finished my book in this website and published it. The book can still be bought on Bribooks if one goes to the website.

### ***The process –***

The actual process of writing a book proved a lot harder than originally predicted. Authors around the world make it look so easy but it is in fact not at all easy. For



## Article of the Month

# Janani-The Young Author of "Magic of Twins"

### Janani Devanathan

writing a book, we have to think of the characters, their names and personalities, the plot, the sequence of the story, the title etc.

My own book is about twenty chapters long. It took me months to complete it.

### **Cover page –**

I did not need to find someone who could design a cover page for my book since the website itself provided the cover pages.

It was quite a relief as I wasn't very sure where I could find an illustrator.

### **The title –**

The title of my book, "Magic of the twins" was not originally the title I decided upon. The title kept changing as I couldn't find one which would actually fit my book.

It was after I completed the book that I finally decided upon this title.

### **People who supported me-**

I probably would not have been able to complete my book if not for all of the people who supported me.

As I mentioned earlier, my mother was a big help in this endeavour. She was a vital part of this journey.

The teachers of my school were also a great help with all of their encouragement.

Many of my friends also supported me during my time writing my book.

I am grateful to every one of these people and I hope to make them proud.

### **Conclusion –**

This journey of writing my book has been an invaluable experience. I plan to write a lot more books in the future which I hope will bring a smile to the faces of the readers.



## World Puppetry

### Wayang Kulit and Wayang Golek of Indonesia

Dr. Arun Bansal



Wayang is a generic term for several different types of Indonesian theatre. Wayang figures can be found in a wide variety of formats, from image scrolls to shadow puppets and rod puppets to masked figures and even life-size puppets. Wayang is the primary phrase for describing traditional puppet shows in most contexts. The second word describes the kind of puppet used; for example, beber refers to scroll paintings, golek to three-dimensional rod puppets, kulit to puppets made of animal skins, and wong to human puppets. A third term in the phrase may designate the presentation of a story cycle, such as the Hindu epics the Ramayana and the Mahabharata (purwa), the Islamic sagas of the Qur'an (menak, meaning "aristocratic"), or the East Javanese prince Panji, the grasscutter-turned-prince Damar Wulan, or the wali (saints). In Bali, this style is known as wayang kulit





## World Puppetry

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parwa, whereas in Central Java it is known as wayang kulit purwa.

The "Dhalang" known as the puppeteer, keeps the audience captivated throughout performances of *Wayang Kulit*, an Indonesian style of shadow puppetry, by expertly enacting compelling narratives. The puppets are handcrafted from buffalo hide and precisely fashioned so that each individual character may be distinguished by his or her unique attire and colour scheme. The puppets' leather bodies are handcrafted and painted with elaborate patterns. The rods used to pose the statues are carved from buffalo horn.

The dhalang uses skillful hand movement and narrative to convey tales of kings, princesses, monsters, and knights. Electric bulbs or other sources of light are

## World Puppetry

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employed in modern performances instead of cotton sheets and oil lamps, which were traditionally used to create the play of light. Numerous stories are based on actual events from the Hindu classics Ramayana and Mahabharata.

Wayang kulit is a form of traditional Indonesian theatre that mixes religious symbolism with comedic storytelling, remarkable musicality (from the gamelan and the singers), profound philosophical teachings, biting political satire, and ribald humour. Everything in this art form is in the hands of the dhalang, making it one of the most comprehensive. Indeed, a talented dhalang is a well-known celebrity who can draw crowds of 6,000 or 7,000 people to his or her performances.

Wayang golek uses three-dimensional wooden rod puppets in its performances. The northern coast of Java and the Sunda highlands of West Java are where you will find the greatest concentrations of its fans. The two most common forms of wayang golek are: Northern coast dalang (puppet masters) use a



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style called wayang (golek) cepak. Puppets dressed in traditional Javanese attire are used to act out stories from Javanese and Islamic literature, such as those of Prince Panji and his never-ending quest to find his true love, of grasscutter Damar Wulan and his rise from menial labour to marry the queen and vanquish her bitter foe, and of Amir Hamzah, the uncle of Muhammad, and his vanquishing of those who attack his Islamic kingdom. For the past 150 years, the people of West Java's mountainous regions have favoured wayang golek purwa. Stories from the Mahabharata and the Ramayana are presented here by dancing puppets.



## World Puppetry

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Wayang theatre has been used by Indonesians for over a thousand years as a means of discussing life's complexities. Epic tales that shrunk the universe to a microscopic scale have been depicted in the vibrant puppet traditions of South and Southeast Asia. The puppeteer's lamp changed into the sun, illuminating the numerous species that make up the world in all their majesty or wickedness. The puppeteer -dhalang challenges himself and the audience to comprehend the forces, visible and invisible, that shape the cosmos by employing the small world to symbolize the vast one.

The puppet master chants: The dhalang dances the puppets in the modern introductory song of the rod puppet theatre -wayang golek of Sunda (West Java).

*The puppets are danced by the dalang.*

*Nobody knows who is controlling the puppets as they dance.*

*The Lord, the unseen force, is concealed behind the curtain.*

Puppetry is Indonesia's most popular form of live entertainment, and even conventional stage productions include elements of puppetry into their storytelling and staging. Wayang is fundamental to Indonesian culture because it embodies the values and beliefs that shape the daily lives of Indonesians. Modern political scholars

## World Puppetry

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have looked into the world of puppetry to better understand the shifting social dynamics of Indonesia. In order to better understand the country's social structure and cultural values, anthropologists have delved deep into the puppetry of Indonesia. Puppeteers in Indonesia are referred to as "information officers" by the government, and they are tasked with spreading the word about government initiatives.

In Indonesia, puppet plays are often employed as part of a religious event, which has led to a high level of respect for the art form as a formal tradition. Some of these puppet forms (such as the beber puppet/wayang and the kulit puppet/wayang) are used to teach Indonesians about Islam. The Indonesian Art Institute in Yogyakarta offers a programme for aspiring puppet masters. Anyone can be the director, the critic, or the Script writer.

In 2003, UNESCO recognized Wayang Kulit as a Masterpiece of the Oral and Intangible Heritage of Humanity.

The Unima Internationale Congress and Council Festival will take place in Bali from April 24–30, 2023, under the auspices of Unima Indonesia. Another surprise message came from Raskim, an Indonesian puppeteer who performs traditional wayang kulit puppet shows, asking Puthalika Patrika to promote the sale of his puppets. The news of the master puppeteer Ki Akhmadi's passing last month was tragic. Ki Akhmadi belonged to the fifth generation of puppeteers who used the traditional Indramayu Wyang Golek, which has been passed down from one generation to the next. As he has no descendants to carry on performing and preserving this art form, it is now in jeopardy, and his followers like Raskim and others are attempting to do the same.



## World Puppetry

### Wayang Kulit and Wayang Golek of Indonesia

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All pics of the articles are work of Raskim

#### **Raskim**

*"I am Raskim from Indonesia, we are artisans and perform traditional arts from the city of Indramayu/Cirebon. I want to offer and sell various types of wayang to you. I hope you can help buy our wayang. Wayang Golek Short-cropped/Menak Cirebon. Contact me at: +6287727990604 whatsapp OR Facebook and Messengere: Sahdim Jaka Baru"*



March 21-23, 2023

Puppet Festival at Bharatiya Lok Kala Mandal, Udaipur Rajasthan

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



Celebrations of puppetry are actualizations of creativity and imagination that have been given form and substance via the medium of festivals. Puppeteers, artists, educators, and art enthusiasts are able to exchange their creative ideas with one another, new connections are forged, and new friendships are formed that continue after the event has concluded as well. The festival is a place that provides the opportunity for one to grow their abilities in puppetry as well as go through a personal transformation all within the same setting. Throughout the course of the festival, a significant role is going to be allotted to the art form of puppetry, which has its roots in a long-ago era but which has developed along with the times without straying too far from its traditional roots. An overpowering sense of merriment for those who take

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part in a puppet festival, regardless of whether it is a regional, national, or international event: at such a festival, all of the professional puppet theatre groups congregate in one location to perform and present research papers, conduct workshops, share and exchange socio-cultural aspects of the town or city that is hosting the festival, or come together under the umbrella of a common theme.

In addition, it is a festival for any puppeteer or theatrical performer who uses puppetry as a means for artistic expression, regardless of whether they do it professionally or not. The festival is open to both adults and children of any age, so bring the whole family! The duration of the festival, which can range anywhere from one day to two weeks and feature a wide variety of plays for both children and adults,



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including both time-honored classics and brand-new, cutting-edge experimental productions, is largely determined by the puppet group that is in charge of organizing the event. The festival can feature a wide variety of plays for both children and adults, including both time-honored classics and brand-new, cutting-edge experimental productions. The plays are performed in a number of different locations, including but not limited to theatres, auditoriums, amphitheatres, streets, schools, and libraries, as well as in the public squares and streets of a town or city.

One such Puppet Festival was organized by Bharatiya Lok Kala Mandal-The Folk Art Institute, Udaipur, Rajasthan from March 21-13, 2023.

### **About Bharatiya Lok Kala Mandal-The Folk Art Institute, Udaipur**

In 1952, Padma Sri Devilal Samar laid the groundwork for what would later become



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known as the Bharatiya Lok Kala Mandal–The Folk Art Institute. The primary purpose of this institute is to do research on the folk art, culture, songs, and festivals of India, notably of regions such as Rajasthan, Gujarat, Madhya Pradesh, and others, as well as to resuscitate folk culture that is on the verge of extinction. The institute features a puppet unit that instructs children, teachers, and other artists in the art of puppetry, which results in very entertaining performances for onlookers. A troupe of twenty people performing puppet shows and a variety of Indian folk dances while on tour both within India and outside the country. As a result of its performances, the institute has been awarded a variety of honours on both the national and international levels.

### Govind Puppet Research and Training Centre:

Through ongoing research, experimentation, and staged performances, the centre strives to maintain the integrity of traditional puppetry. Additionally, the centre



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provides classes in both educational and professional puppetry for participants of all ages.

### **The Folk Art Museum:**

Traditional costumes, jewellery, miniature paintings, and many other art objects are shown in it to give a comprehensive sense of the folk heritage of India. The Folk Art Museum is the result of numerous objects and artifacts acquired by the institution over the last sixty years.

### **Puppet Show:**

One can catch a peek of the Rajasthani Katputli string puppet show at the Bharatiya Lok Kala Mandal as well as other cultural locations in Udaipur. This presentation is one of a kind in its own right. Once more, the institute has played Ramayan with 108



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puppets depicting the story of Rama at Ayodhya on the occasion of the inauguration of the Sri Ram Mandir of Ayodhya. This took place on the occasion of the inaugural of the Sri Ram Mandir of Ayodhya. "Mughul Darbar", "Sangathan Main Bal" which literally translates to "Unity is strength," "The Circus", "Tabla, Sarangi and Nartaki", "Kabuliwala", "Swami Vivekananda", and "Kali Bai" -a Puppet play based on the Bhil Tribal girl, and many more puppet plays that are well scripted and designed under the noble ship of the Director Dr. Laique Hussein.

For this year three Puppet troupes or teams participated at Udaipur-One Rangaputli Puppeteers from Bengaluru Karnataka, Sphoorthi Theatre for Educational Puppetry, Art and Craft-STEPARC Hyderabad, Telangana State and Bharatiya Lok Kala Mandal, Udaipur Host team.

Under the direction of Sri M. R. Srinivasa Rao, Rangaputli Puppeteers presented a full-length Rod-String Puppet performance titled "Swami Vivekananda" in Kannada. "31 Dosas" is a Rod and Shadow Puppet play produced by Sphoorthi Theatre STEPARC under the direction of Ms. Padmini Rangarajan in collaboration with the students of Oxford Grammar School in Himayathnagar, Hyderabad. The performance is based on a regional folk narrative and situational humour tale in Hindi. Under the direction of Dr. Laique Hussain, the Bharatiya Lok Kala Mandal successfully presented "Kali Bai," a well-known historical story about a girl from the Bhil tribe who fought out against the British. "Kali Bai" puppet play was played in Hindi.



## Nadoja Shri Belagallu Veeranna Shradhanjali

**Padmini Rangarajan, Sphoorthi Theatre -STEPARC**

Puppet art is a very ancient folk art. Art that responds to current events is alive. Even today, leather puppetry is one of the traditional arts visible to the present generation. Today it is impossible for the original folk artist to live by believing in the traditional arts. Art can be preserved and enhanced only by artists and art patrons. However, it is a matter of great concern that although artists are alive these days, only art is disappearing. Shri Nadoja Belagallu Veeranna, the crown jewel of the Shillekyat community people, gave leather puppetry a whole new dimension. Veteran puppeteer and theatrical artist Belgal Veeranna is credited with bringing the art form of leather puppetry to a wider audience in India and beyond.



Mr. Belagallu Veeranna has updated, experimented with, and reanimated the puppetry tradition. As the saying goes, "Leather puppet means Veeranna, Veeranna means leather puppet," therefore it is fitting that he is credited with popularising the art form. Dr. Ky N. Kada's "Belagallu Veeranna" is a portrait of Veeranna's artistic existence. The artistic pursuits of Dr. Veeranna were made available to the public.

On July 6, 1936, Veeranna was born in the village of Belagallu, Bellary Taluk, Bellary District, Karnataka. His late father, Hanumanthappa, played violin and acted in female main roles in Bayalayata theatre. Ganji Hanumanthappa's paternal grandfather was a celebrated astrologer, Ramayana Pandit, and performer. When Belagallu Veeranna was seven or eight years old, his father introduced him to the folk theatre tradition. His mother died when he was ten. As a result, he participated in a wide variety of folk art forms, including bayalata, bhajana, music, singing, and bit parts. The late Joladarash Doddara Gowadaru and the late Sidugina mole Chandra swamy ji, impressed by Veeranna's adaptable singing voice, engaged him for their theatre group. He did not complete his official education. His mentor and teacher, Y.M.

## Nadoja Shri Belagallu Veeranna Shradhanjali

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Chandraiah Swamy, gave him lessons. His guru had him join his theatre troupe. He wed Mahalingamma in 1959, and for the next nearly twenty years, he ran his own drama troupe and played.

This iconic performer was a pleasure to meet in 2018 at Rangayana in Mysore. The "Mahatma Gandhi -Bapu" shadow play was a truly a miraculous experience for me. His children and other relatives collaborated to create a magical shadow

performance. I enjoyed talking to him for a little while after the show. Then he told me about the famous shadow puppeteer from Karnataka named Gombe Rama, who went by the names Kilekyata, Katubukyata, and silekyata. He was a talented actor who could adapt to any setting. That was where he really shined. The open court of the temple, the common ground, or the great man's mansion would all work fine for him to set up the stage. The stage would be raised by him and other members of his family



## Nadoja Shri Belagallu Veeranna Shradhanjali

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on the squad so that spectators could see it more easily. Karnataka's Lepakshi and Vijayanagar-style flat-silhouette puppets were a big inspiration for him, and there is



## Nadoja Shri Belagallu Veeranna Shradhanjali

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shadow puppeteer family near Bellur Kote Raman Koppalu Homabiah's son Ramaiah who is performing now”.

The transformation of a Bayalata performer into a Shadow puppeteer is fascinating to know. In 1980, Veeranna was questioned by the late Shri Vijay Sasanoor Director of Department of Kannada and Culture, Bengaluru. Shri Sasanoor had been curious about a folk theatre performance from Veeranna's home area of Bellary. Veerana claimed on the spot that he is a performer in the Bayalata but he knows nothing about shadow puppetry despite the fact that many people in his community engage in it. The Director then requested that he get in touch with the members of his community and to design a show and to put up a Shadow Puppet play at Ravindra Kala Kshetra.

*“My elder sister's husband Hullappa was a versatile shadow puppet player. Along with him, I scripted “Panchavati” shadow puppet play. I also named our shadow play*



## Nadoja Shri Belagallu Veeranna Shradhanjali

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troupe as "Sri Rama Anjaneya Togalu Gombe Mela"-shares Veeranna. That event marked the beginning of his career as a shadow puppeteer. As his interest in performing with shadow puppets grew, Smt. Kamala Devi Chattopadhyay provided him with financial support, which helped him pursue his dream. According to Mahalingamma, wife of Veeranna, *"The Shadow Puppet Play performance and support from cultural departments has in fact given more meaning to our lives."*

Karnataka's proud researcher Dr. M.M. Kalaburagi's guidance, Gadagin Tonta Dr. Siddalinga Mahaswamiji blessings Shri Belagallu Veeranna's "Pravadi Sri Basaveshwara" shadow puppet show was very well received and acclaimed in the state of Karnataka. The 'Mahatma Gandhi – Babu', 'Bharata Swatantra Sangrama - Freedom movement', 'Kittur Rani Chennamma', 'Sakshrata Adolan'. 'Sri Ramayana Dharshana', 'Lankadahana', 'Mahabharata-Maha Kavya', 'Family Planning', 'Women

## Nadoja Shri Belagallu Veeranna Shradhanjali

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and Child care', 'AIDS – HIV', and many more.

The Shadow puppet show performances that made him travel to Switzerland and other European nations. He has performed in more than a thousand different shows. Rashtra Kavi Kuvempu's well-known play Kanina, the Director of the Karnataka Janapada and Yakshagana Academy, the Late Dr. H.L. Nage Gowda, provided Veeranna with all of the support that was available so that he may keep practising the art form. His literary and literary friend was Shri Y. Raghavendra Rao Bellary, and puppet designing artists Shri V.T. Kale Master Sandur always joined him in the creation and authoring of shadow plays. Even though, he has a well-known name, a prominent position, and the respect of society. Belagallu Veeranna's godmother, Belagallu Mahalingamma his wife, was the support system behind all of his success

He has four Sons-Mahesh, Mallikarjuna, Prakasha dn Hanumantha and two

## Nadoja Shri Belagallu Veeranna Shradhanjali

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Daughters-Lakshmi and Lakshmidevi. Many noble laureates and authors have also extended help in storyboard and scripting for shadow play. He had served as the chairman of the Karnataka Yakshagana-Bayalata Academy. Hampi University honoured him with a Nadoja award. He has received several awards and literary scholarships. 1992-Karnataka Natak Academy award, 1992- Karnataka Rajyostava Award, 2000-Karnataka Janapada and Yakshagana Academy Award, 2007 Janapada Shree Award, 2011 Sangeet Natak Academi Award,

He was travelling with one of his sons when he was killed in a car accident on April 2, 2023, which is unbelievably tragic death he met with.

!!! OM SHANTHI!!!



## Shri Siddappa Biradar: Gombe Pattavaiya

Anirudh Srinivasan

### Teaching Science through Puppets

Puppets as 'Dolls' hold a special place in the hearts of children because of the emotional connection they share with them. Therefore, education turns into a useful tool; through the use of puppetry, children are able to successfully learn concepts that are challenging. They provide the children with a high-quality education and a cheerful learning environment by including puppets into their science lectures. The puppets are used to teach the youngsters about art, literature, music, and culture. In addition to that, Siddappa Biradar Asst Teacher at Chibbalageri Government High School Haliyal Taluk, Shirsi Educational District, Uttara Kannada, Karnataka state who teaches Science has engaged himself in a variety of activities by entertaining youngsters through a variety of stories including historical, mythological, social, and fictional tales as well as Ramayana and Mahabharata.

Puppetry is a skill that Siddu Biradar as he is fondly called and referred to teaches exceptionally well. Siddu is a resident of Muddapur in the Nidagundi taluk and the son



## Shri Siddappa Biradar: Gombe Pattavaiya

Anirudh Srinivasan



of Shri Veerabhadrapa and Smt. Yamanavva. He has previously served in Shirsi Taluk Sugavi and Shigehalli Government Senior Primary School. In addition to retellings of the Ramayana and the Mahabharata, Siddu has educated locals about the importance of protecting the environment and conserving natural resources through puppet shows and variety of cultural events that have been staged in the region's rural communities.

His use of puppets in the classroom led to the ultimate transformation of that area into a puppet theatre, which expanded the educational opportunities available at the school. More than 260 dolls that he and his students have created are used in his courses to illustrate scientific concepts. Through the educational initiative

## Shri Siddappa Biradar: Gombe Pattavaiya

Anirudh Srinivasan



programme known as "Nali-Kali" that is run by the state government of Karnataka, he teaches children about the "Nodi-Aadi Kali" philosophy while also playing with them. This demonstrates that children can learn and remember what they have been taught effectively through the use of puppets.

In addition to the main scientific basis, the author uses more than thirty-five other metaphors during the course of the narrative. These metaphors span a wide range of themes, including climate change, the introduction of and efforts to preserve the environment, human health, the introduction of flowers, our society, and the man who gave us the light (Dr. B.R Ambedkar's life journey), and many others. Finger puppets, glove puppets, string puppet, stick puppets; shadow puppets, mask

## Shri Siddappa Biradar: Gombe Pattavaiya

### Anirudh Srinivasan

puppets, and more than 360 puppets are utilized. He includes the children in the process of making puppets by conversing with them, playing with them, teaching them values and ethical sense, the science behind the making of puppets and its control system, and of course educating them in the process. He does this right from puppet sketching to make, designing, painting, script developing, voice overing, and performing it.



Siddu has started his own puppet troupe in the name of "Hongirana Gombeyata Kala Tanda" which is a troupe formed by his passed out students. He has traveled and performed in 23 states of India along with his team. A special performance on the life of Dr. B. R. Ambedkar at Amar Kanataka Vishwa Vidyalaya, Madhya Pradesh which is his favourite one. He along with his team has performed puppetry in famous festivals of the country such as Mysore Dussehra Festival, world famous Hampi Festival, Horanadu Festival, Delhi, Assam, Haryana, Uttar Pradesh, Tamil Nadu, Maharashtra, Kerala, Goa, Andhra Pradesh and Nepal. His puppets have been exhibited for the last 15 years in various festivals like Rashtika Utsava, Kadambo Utsav, Coastal Utsav, Malenada Utsav. He has also performed more than 300 puppet shows on television.

### Why interest in puppetry?

He was interested in art, music and literature since childhood. Received training on Role of Puppets in Education from Centre for Cultural Resource Training-CCRT Hyderabad in 2005 and later from CCRT, New Delhi, he made it a point to use puppets in his classroom. At Primary school, he taught Environmental Studies and General

## Shri Siddappa Biradar: Gombe Pattavaiya

### Anirudh Srinivasan

Science through telling stories using puppets. Other than science subject, he also teaches some selected topics of Social, Kannada, English, Mathematics lessons through puppets. His wife Sujata, children Prajwal, Shreya, and school children



help him, who prepares the puppetry material. He reserves a portion of his salary for making puppets. He makes stick puppets, jointed puppets, sutra puppets (String Puppets) Kaigombe (Glove Puppets) and Mask puppets. And also provide training to those who are interested.

### Literary Accomplishments:

In addition to this, Siddu is an avid reader and writer. In addition to that, he has written scholarly publications in Kannada that have been published in over fifteen different journals. In addition, he is a columnist for the Savijnana newspaper, where he has been contributing articles on literary creation on a monthly basis since 2011. His works "Galiya Gammatu" (Sound of Wind) and "Makkaligagi Gombeyata" (Puppet Plays for Children) were written in Kannada and are both available in the primary libraries located throughout the state of Karnataka. Additionally, he is well-known for his work as a science drama playwright, and many of his students have participated in and performed at events at the district, state, and national levels. At the All Karnataka National Children's Science Conference, he is a well-known Resource Person and speaker. In his role as Project Leader for the Organic Crops Cultivation Initiative, he has been an invaluable asset in the cultivation and care of medicinal, edible, and edible fruit crops in the school garden. In addition to this, he involves youngsters in activities such as unique paper craft and paper rolling craft. He also discusses social realty concerns and tries to introduce social awareness street



## Shri Siddappa Biradar: Gombe Pattavaiya

### Anirudh Srinivasan

plays into the community. As a result, his school was awarded the title of "Green School" at the district level.

### His service in other fields:

- Served as member of Karnataka Child Development Academy of Karnataka Government 2015-18
- Presently serving as member of Karnataka Bayalata Academy. 2019
- Serving as District Resource Person of Shirsi Educational District, CCRT, Central Government Ministry of Culture 2011 till now
- District Assistant Commissioner in India Scouts and Guides-2018-till now
- Working as a guide of Haliyala Taluk of Eco Mitra School-2017-till now
- Every year 100 teachers of the district conduct a 3-day workshop called "The Role of Puppetry in Education" as District Resource Person DRP-2011 Till now



## Shri Siddappa Biradar: Gombe Pattavaiya

### Anirudh Srinivasan

- Participated in preparation of Life Science Curriculum modules of DSERT-2022 under NISTHA App.
- Guest Speaker and Resource person for All India Radio-Akashvani Dharwad and Karwar regions have conducted programs in Dharwad and Karwar centers.



- Served as a panelist in district level and state level talent recruitment.
- Conducted many workshops for science teachers in different states on use of puppets in teaching. His service for the achievement of children includes writing science poems and plays for children.
- Gombeyata at Bangkok organized Kannada Sangha of Bangkok on the occasion of Karnataka Rajyostasav celebration in Thailand in November 2022
- Three Samasodhana texts- He did a fellowship from Karnataka Natak Academy and did a research based work about
  - 1) Birth and development of puppetry of India
  - 2) "Vastra Vinyasadali Vaimidayate" –"Diversity in Costume design" in Bada Badagu Tittu Yakshagana of Shimoga District and Uttar Karanataka District of Karnataka.
  - 3) "Makkala Kalikeyai Natakagal Pathra'-Role of plays in children's learning

## Shri Siddappa Biradar: Gombe Pattavaiya

Anirudh Srinivasan

### Awards and Honors

- Tribute to Sarana Dampathi- to Siddappa and his wife (Ideal Couple Ward) from Chitradurga Muragha Math - 2018
- "Pachchevanshri Award" from Rashtrita Prathisthana Srikrishna Mutt, Udupi 2016
- "Gurushree" Award from Education Department, District Education Department Shirashi Educational District-2020
- India Foundation for Arts –IFA "Kali-Kalisku" Fellowship- 2017-18. For his work "Teaching Science through Puppets".
- State Level "Kannada Garudiga" Award- 2020
- State Level "Jnan Sindhu" Award-2021
- Taluka Level Best Teacher Award-2021
- State level best organizer by Putani Vigyan team-2015
- State level good organizer by science for thought-2016
- Meritorious Award from Vigyan Kendra of Uttara Kannada District-2019
- State Level Chinmaya Gnani Channabasavanna Award-2023 and many more meritorious honors from various organizations are bestowed upon him.



Siddu is constantly expanding his knowledge of the art of puppetry, which he shares not only with his students but also with other people who have an interest in this particular art form.

# PNA Theatre Events of the Month

Events in Apr 2023

Mentor: Subhasis Neogi

## Community Outreach Project Eco-City I, New Chandigarh



# PNA Theatre

## Experiments with Shadows

Mentor: Subhasis Neogi



Saturday Apr 29, 2023 Class IX : MATHS



Nandini Munjal



Let's understand and play with coordinates



Government Model High School, RC2, Dhanas

Remedial Classes For Students of the School

[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)

8360188121

Social Substance

Art and Science: A hand in hand



# Social Substance Events of the Month

Various Events  
Details available at

<https://www.facebook.com/groups/socialsubstance>

## Art Workshop at Elante Mall, Chandigarh

Ms. Daisy



**Wall Painting Art:** NSS State Cell Open Unit Volunteers at Chandigarh



# Social Substance Events of the Month

Poster Making Competition  
and anti-drug rally

NSS State Cell Open Unit Volunteers at Chandigarh

Name - Anvasha Class - 3<sup>rd</sup>B Roll No - 3



Name - Anjali Class - 8<sup>th</sup> Roll No - 11



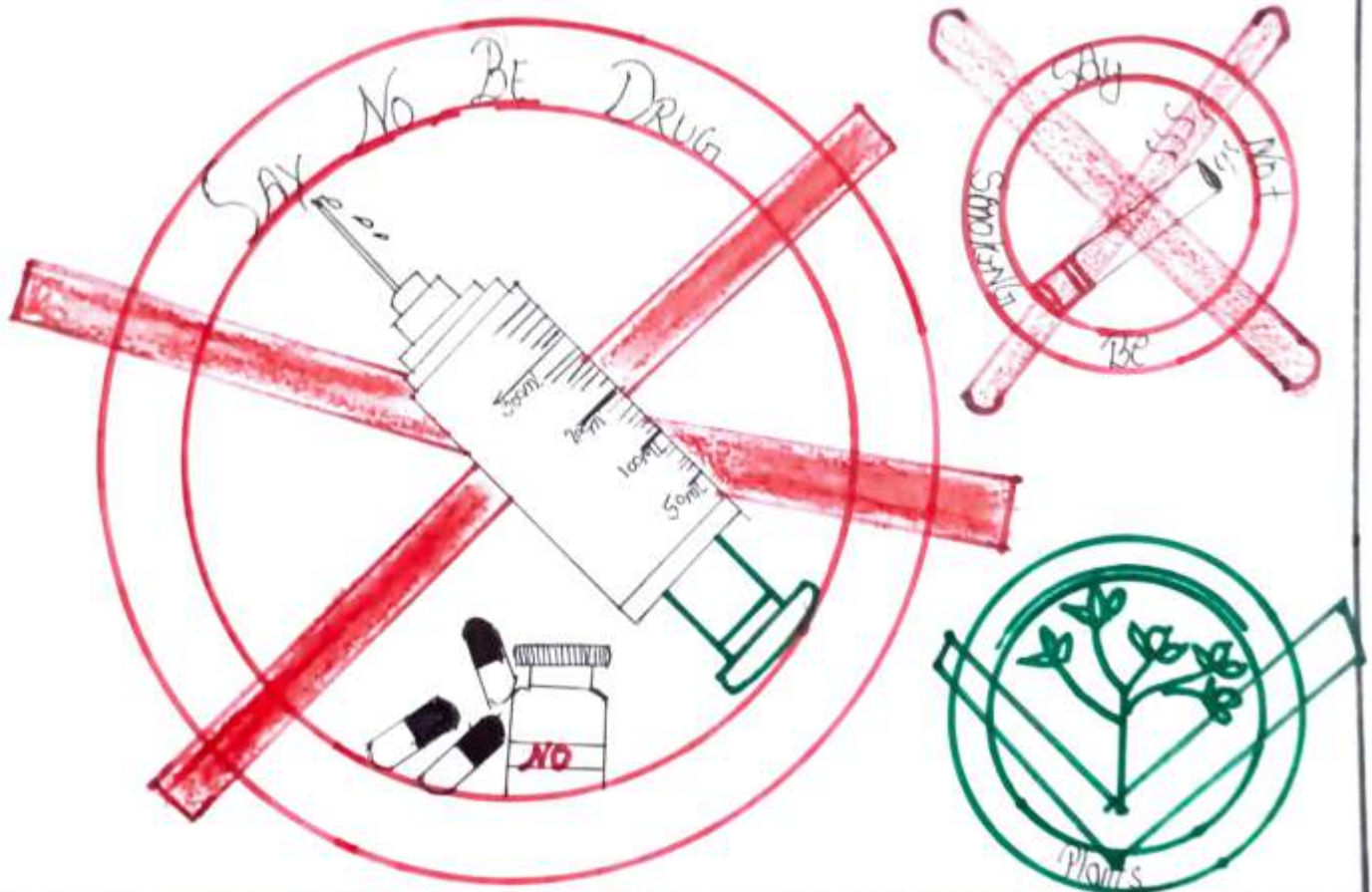
Name - Fubaz Class - 11<sup>th</sup> Roll No - 11



NAME - ABHISHEK

class - 9<sup>th</sup>B

Roll No - 28





# Katkatha Puppet Arts Trust

presents

## PUPPET INCUBATION LAB

*Supported by Goethe-Institut / Max Mueller Bhavan, New Delhi*

Venue: Siddhartha Hall,  
Goethe-Institut / Max Mueller Bhavan, New Delhi

Incubation Lab:  
September 4-17, 2023

Final rehearsals and shows:  
December 4-17, 2023

### Upcoming Events



#### Highlights:

- Two weeks of intense training with professional puppeteers, playwrights, musicians and improvisations.
- An opportunity to pitch a performance idea with the support of a mentor.
- A seed grant of upto Rs 50000 for the creation of new shows.

- The opportunity to premier the final show in Delhi at the Puppet Fringe Festival.
- Mentorship for the entire process.

Note: Previous experience in Puppetry will be given preference.

To apply, write to [katkathapuppet@gmail.com](mailto:katkathapuppet@gmail.com)



    : @katkathapuppetry



## Upcoming Events

# INTERNATIONAL PUPPET THERAPY TRAINING

*THE THERAPEUTIC DIMENSION OF ANIMATED FORMS*

## SUMMER 2023 IN **BARCELONA**

JULY 11th to 15th  
From Tuesday to Saturday  
10:00 to 18:00 hrs



RESEARCH



CREATION



THERAPY

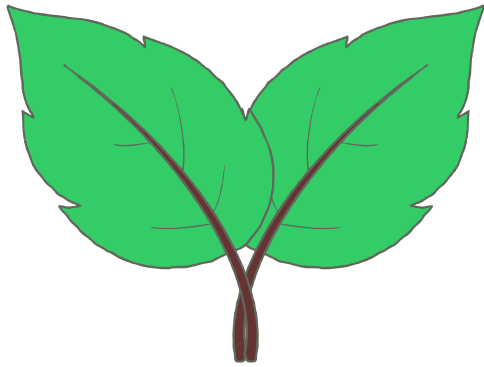


EDUCATION,  
DEVELOPMENT  
& THERAPY COMMISSION  
Education, Development & Therapy  
Education, Desarrollo & Terapia  
#educadetraining #educadetraining

puppettherapybcn@gmail.com  
www.munecoterapia.cl  
@munecoterapia



## 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](mailto:puthalikapatrika@gmail.com)

The best six will be issued e-Certificate

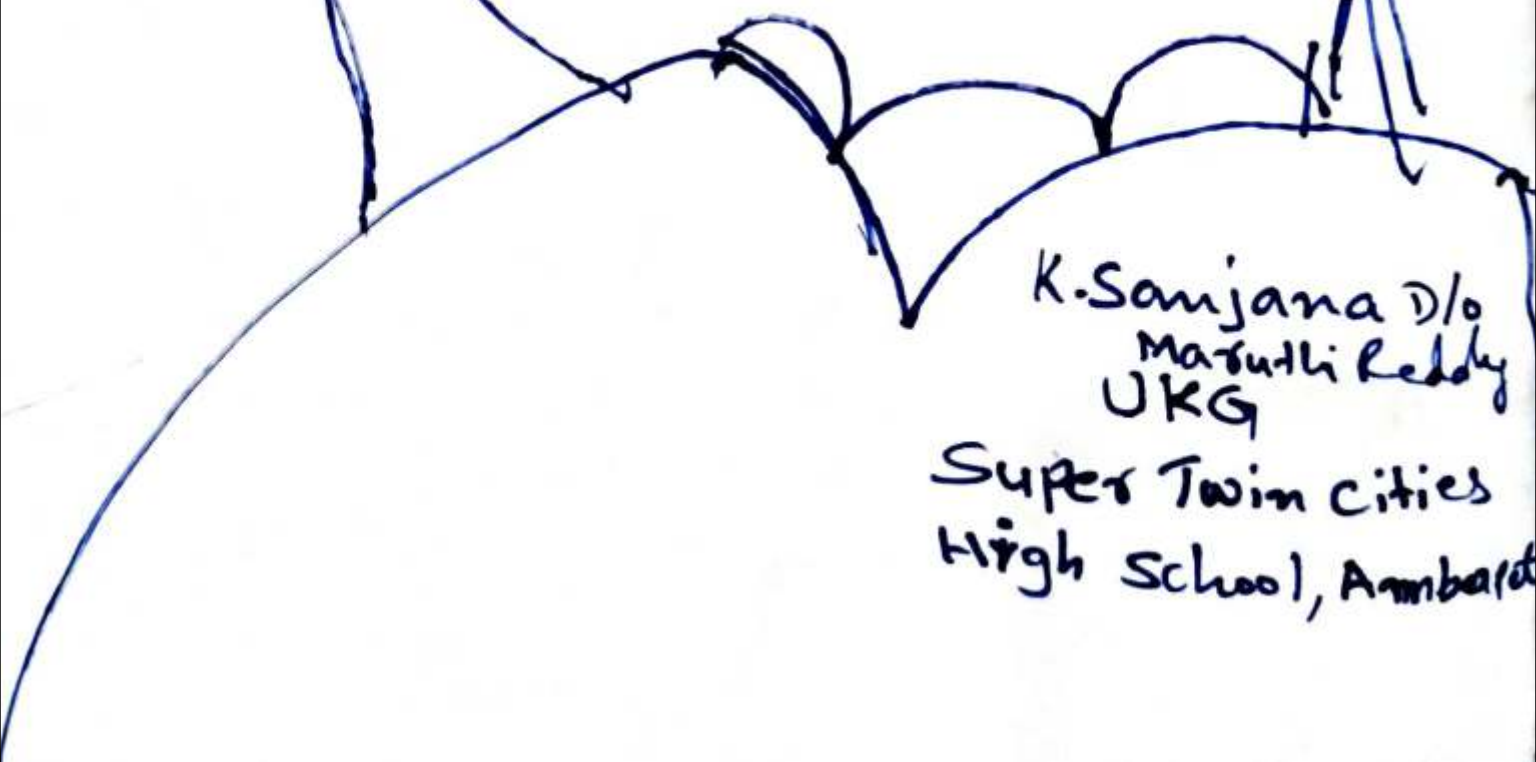
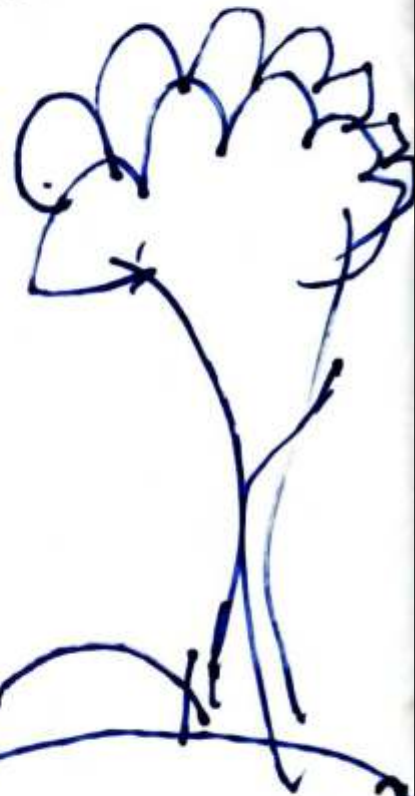
**Final Submission Date: May 22, 2023**







**Eshit Bansal (14)**  
Ankur School, Panjab University  
Chandigarh



K.Sanjana D/o  
Maruthi Reddy  
UKG

Super Twin Cities  
High School, Ambarpet



Name: ch. shritik

class : 1<sup>st</sup> class

School: St. Peter's Central  
Public School.

State : Telangana

Age : 7 years.

# Nature's Lap

Dr. Arun Bansal

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

Life of Small Cabbage White Butterfly





# Cam Art



# Cam Art



## WASTE TO WEALTH TIPS

# Poly Bag Demon & write any Quotes

Step 1: Keep the Poly Bag partially on the Art Sheet & draw a outline with Pencil

Step 2: Draw 1 Big & 1 small fish on the blank space of the Art Sheet with Pencil

& Outline it with Sketchpen

Step 3: Color the Fish with vibrant color & Background

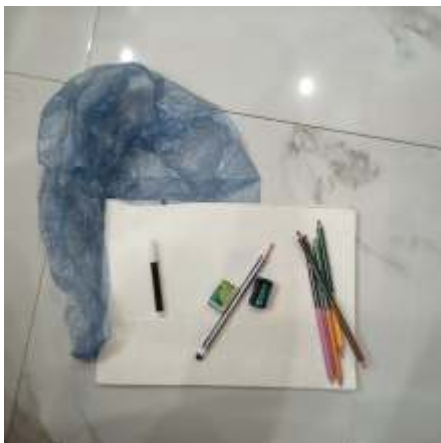
Step 4: Paste the Poly Bag with Glue & draw Teeth of Demon

Step 5: Draw the Eye of ur. Poly Bag Demon & write any Quotes

Now your Artwork is ready



**Sandip Roy,**  
Class 5, Vill Panwa Kobichandra  
High School, Panwar,  
Dist. Bakura, W. Bengal



For Subscription please contact at

[puthalikapatrika@gmail.com](mailto: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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