

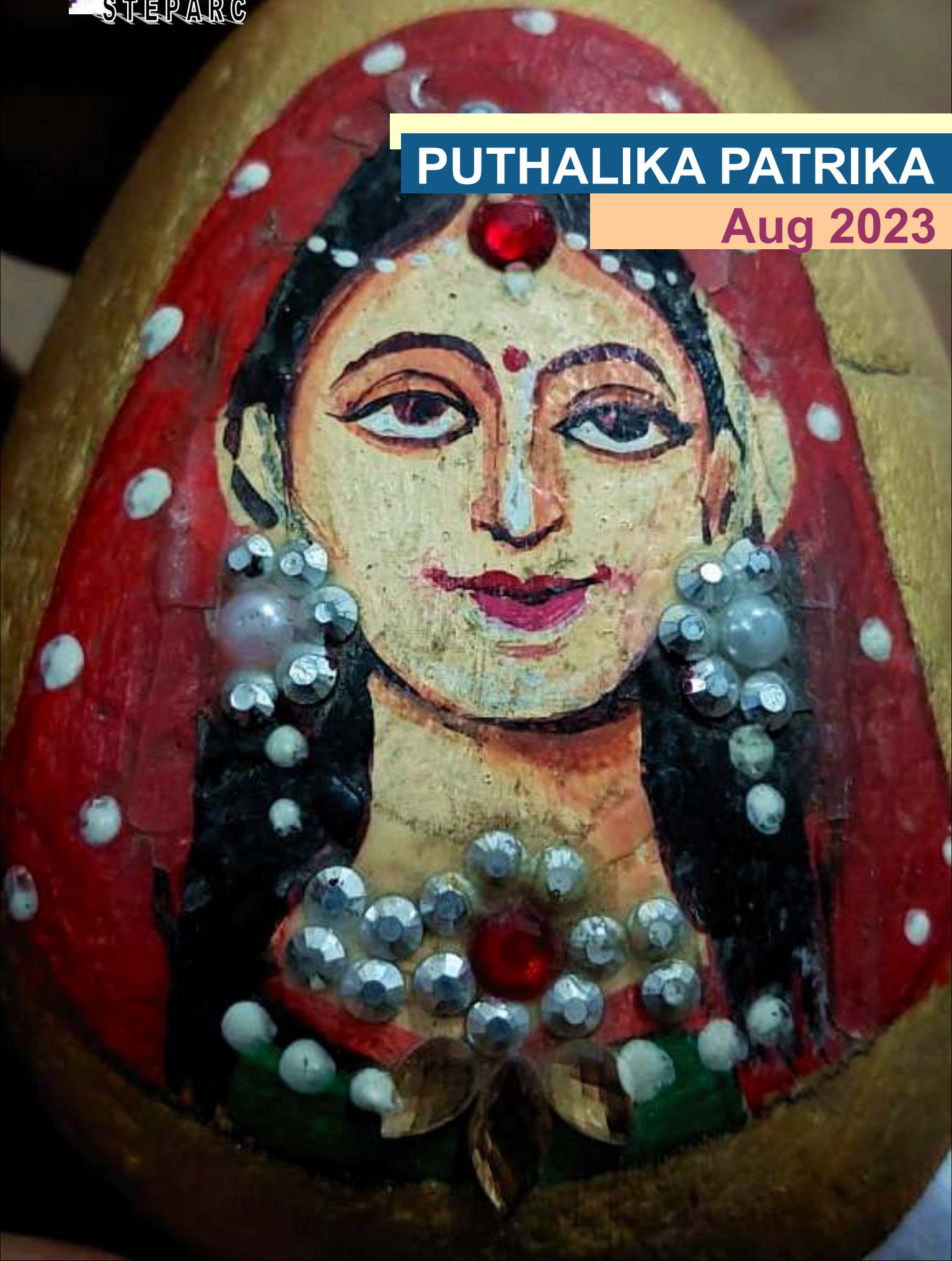


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STEPARC

PUTHALIKA PATRIKA

Aug 2023





PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

During my recent perusal of papers on the topic of depression, I was surprised to discover that the prevalence of this mental health condition has become increasingly apparent among youngsters and young adolescents in contemporary times. The information presented is really surprising and unhealthy. Depression is a prevalent psychological condition observed among individuals of various age groups, encompassing children and adolescents. Depression frequently correlates with substantial impairment in children and adolescents.

Based on the already accessible data, it is evident that the point prevalence of depression and affective disorders varies across different types of investigations. Clinic-based studies indicate a range of 1.2% to 21%, while school-based studies report a range of 3% to 68%. Community studies, on the other hand, reveal a prevalence range of 0.1% to 6.94%. Only one incidence research has been conducted in India, which assessed the incidence rate to be 1.6%.

(Source: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6532377/>).



In recent years, there has been a noticeable increase in the quantity of school-based research focused on investigating the prevalence of depression among school-aged children and adolescents. The characteristics described above can be categorized into various groups, including educational or academic issues, challenges related to familial connections, worries within the family,

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Padmini Rangarajan

Anannya -Honoured by Tamilnadu Brahmana Sangam (Tambraas) for her achievement in the area of literature in a very young age.



economic hardships, and other guilt emerged as a significant clinical miscellaneous factors. In addition to the component contributing to the aforementioned factors, it has been development of depression, alongside observed that there is a higher other factors such as pessimism, prevalence of depression among girls in melancholy, and previous experiences of single-child families. The experience of failure. One of the primary factors

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contributing to the elevated prevalence of depression within the chosen group is the inability to effectively manage academic demands or meet familial expectations, particularly those imposed by parents. This is closely followed by strained familial relationships and economic hardships as additional significant contributors.

Upon considering the various facets at hand, I find myself repeatedly pondering the direction towards which we are progressing. From a society with moderate levels of health to a civilization characterized by chronic unhealthiness?

Have we depleted all the fundamental resources necessary to engage our children in productive and enjoyable learning activities, alleviate stress, nurture their inherent talents, and provide motivation? Not all individuals possess the capacity to achieve the esteemed status of an astronaut; it is imperative to acknowledge the significance of poets, who possess the ability to appreciate the moon's allure and articulate their sentiments via lyrical



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compositions, such as "under the moonlight..."

I experienced a great sense of satisfaction upon receiving communication from Ms. Manjula, the mother of Anannya. Ms. Manjula demonstrated an astute awareness of the physical changes associated with adolescence that were causing Anannya to exhibit withdrawal and reticence. Ms. Manjula, acknowledged her personal skills and directed her focus towards the pursuit of writing. Anannya demonstrates proficiency not only in writing, but also in various other artistic and craft-related endeavours. Anannya, a young individual, has authored two books and has garnered accolades and acknowledgment for her literary contributions. The July 2023 edition of Puthalika Patrika (<http://sphoorthitheatre.com/images/2023/Puthalika%20Patrika%20July%202023.pdf>) showcased the work of emerging author; Miss Anannya Sri Ram is receiving accolades and appreciations from various organizations. Recently, she was



interviewed by NDTV at Chennai for authoring two books.

Thus, the proper nurturing of our children as healthy persons is a paramount obligation shared by parents, teachers, and society as a whole, given their invaluable and cherished nature.

World Puppetry

World Puppetry: Sri Lanka

Dr. Anirudh Srinivasan



Sri Lanka, formerly known as Ceylon until 1972, is a South Asian island republic that has maritime boundaries with India to the northwest and the Maldives to the southwest. Before Great Britain invaded and colonized it at the beginning of the 19th century, it was a sovereign kingdom that gained independence in 1948. Sinhalese, Tamils, Moors, Burghers (Portuguese and Dutch), Malays, and the native Vedda are just a few of the many religions, languages, and ethnic groups that make up Sri Lanka. Sinhalese, Tamils, Moors, Burghers (Portuguese and Dutch), Malays, and the native Vedda are just a few of the many religions, languages, and ethnic groups that make up Sri Lanka.

The precise origins of puppetry, including the specific country and time period, are

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uncertain. However, it is plausible to consider that its origins coincide with the advent of human civilization. Puppetry is recognized and practiced across various linguistic and cultural contexts. The term "Muppet" is used in American English, "pupa" in Latin, "pupee" in French, "poppen" in Dutch, and "puppet" in English. However, its fundamental definition can be seen as a "figurine". Historically, individuals employed these puppets for the sake of animal hunting. These objects were employed as a means of deterring larger fauna that approached their vicinity.

The religious nature of this art form is evident in its early stages. The rationale behind this phenomenon is rooted in the historical context when humanity, prior to comprehending the scientific realm, embraced a multitude of mythological beliefs. These factors were viewed by them as being more powerful than their own capabilities. According to the book "*Rukada Rupana Kalawa*" authored by Mr. *Siri Kumarasinghe*, inscriptions discovered within the ancient graves of Chinese rulers dating back many millennia contain references to puppets.



Chinese rulers dating back many millennia

contain references to puppets.

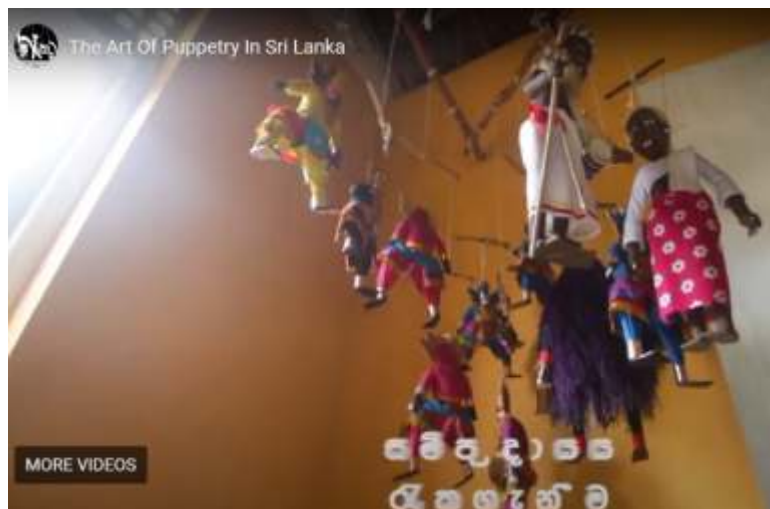
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The art of puppetry has been a longstanding tradition in Sri Lanka, dating back to the 1830s. As such, it holds a significant place in the historical arts of the country. The art of puppetry in Sri Lanka has been formally acknowledged by UNESCO as an intangible cultural heritage item. The availability of substantial evidence substantiating the historical existence of puppetry in Sri Lanka is limited. In the context of Sri Lanka, a puppet refers to a wooden figure. During the initial stages, the art form of "nadagam" encompassed the utilisation of puppetry as a medium for storytelling. The genesis of this artistic expression can be traced back to its close affiliation with the *Ambalangoda* district in Sri Lanka.

Diverse perspectives exist regarding the initial practitioners of puppetry in Ambalangoda. Dr. Jayadeva Thilakasiri's study has identified Surathan, Baalaya, and Podineris Gurunanse as the pioneering puppeteers. The practise of puppetry encompasses various forms and styles. Examples of several types of puppets include "string puppets," "rod



of puppets include "string puppets," "rod

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puppets," "glove puppets," "shadow puppets," "mask puppets," "finger puppets," "black theatre puppets," "micro puppets," "two-dimensional puppets," "mammoth puppets," and "electronic puppets." Among the various forms of puppetry, string puppetry has gained significant popularity in Sri Lanka.

The Pali Chronicle of Sri Lanka refers to post-canonical historical texts composed in the Pali language. These texts primarily focus on the early history of Buddhism, its establishment in Sri Lanka, and the documentation of virtuous actions performed by the early kings of the country. Within these chronicles, there are accounts of mechanical depictions of deities engaging in gestures of reverence and locomotion, as well as descriptions of mechanised horses that moved about and elephants adorned with decorative embellishments. The matter of "shadow players" (camma rupa) who served as undercover spies for the monarchy also

deserves consideration. It can be inferred that the utilization of mechanical figures



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predates the manipulation of puppets. The existence of a leather figure reference provides evidence that shadow theatre was present in the country as early as the 12th century, although it has not persisted to the present day.

The Southern Province of Sri Lanka has given rise to a variety of cultural practices, including traditional oblations; devil dances, healing rituals, as well as the art forms of Kolam and Nadagam. These cultural expressions have played a significant role in the development and emergence of distinctive puppet figures that are inherently associated with Sri Lanka. Interestingly, some evidence points to the State of Rajasthan in Northern India as a possible influence on Sri Lankan puppetry. The indigenous heritage in Sri Lanka involves the integration of puppetry with traditional

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baila, thovil, healing rituals, and folk dance figures, resulting in a unique artistic expression developed by Sri Lankan puppeteers.

Puppets are crafted from Kaduru and Ruk Aththana wood. Contemporary wood carving techniques continue to adhere to traditional practices, employing standardized measurements to produce artistic representations. When applying colour to wooden images, appropriate colours are selected for each character. The Sri Lankan population employs human hair, natural pigments, and Kaduru wood in the construction of the puppets' framework.

The handmade nature of the puppets'

costumes in Sri Lankan puppetry is a distinctive characteristic. An elevated platform is utilized for the execution of the puppet performance, consisting of three distinct sections that are arranged in an angular configuration on both sides.

A typical traditional Sri Lankan string puppet stands at around 140 cm (or 4 feet and 6 inches) tall and weighs anything from 5 to 10 kilogrammes. Various religious and secular stories, such as the Vidura Jathakaya, Kalagola and Dikthala, and Ehelepola Kumarihamy, are retold through the medium of puppetry, and puppeteers reenact various ceremonial dances, such as the 18 Sanni healing rituals. Traditional music and speech are used in each performance to evoke emotions in the audience, such as laughter, fear, sympathy, and mockery.



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Rūkada Nāṭya is a genre of theatre that is typically performed with string puppets. Its purpose has traditionally been to offer rural communities a source of light entertainment and to communicate moral lessons. Families in the Ambalangoda, Balapitiya, and Mirissa areas of Sri Lanka who belong to or are related with the Gamwari lineage are the ones who put on the ritual known as Rukada Natya. This ceremony is held in the southern coastal towns of Ambalangoda, Balapitiya, and Mirissa. The topics are selected from fables, Buddhist tales, ancient literature, historical narratives, trivia, and hilarious incidents from everyday life or nadagam, a sort of "folk opera" that has since become extinct. Puppeteers are responsible for the creation of their own wooden puppets as well as the handwriting of scripts containing songs and monologues that they perform while moving the puppets. The musical

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accompaniment is provided by a small band, and the performances themselves are held as community events. Young people are able to easily comprehend worldviews and basic values that are needed for peaceful communal coexistence when they are brought to life through the medium of puppet drama. The practice is therefore an efficient way of imparting messages that are essential for maintaining cohesiveness among members of the community. The members of the community are able to laugh and have fun together, which contributes to the development of their social relationships. The ancient practice of conducting performances at festive periods in May and June at temple sites, which are traditionally seen as

communal centre in Sri Lankan culture, also plays an important part in contributing to the diffusion of related knowledge. Museums play an equally important role in this regard.

According to Prof Jayadeva Tilakasiri, in his book *The Puppet Theatre of Asia*, mentions that the puppeteers in Sri Lanka are performers with a wide range of skills. They carve the puppets, paint them, and then string them themselves. They sing and

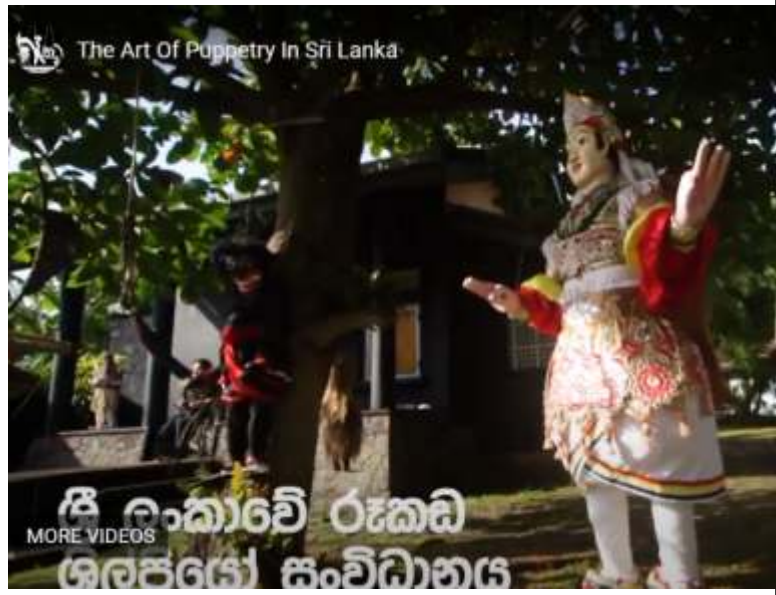


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make their puppets act out on stage using their voices. Performers often dance as well as play a variety of instruments during their shows. However, the public's interest in puppetry is declining. According to Tilakasiri, the golden period of puppetry in Sri Lanka came to an end in the 1970s when other kinds of entertainment came into being such as television and movies. Many people believe that the drop can be attributed to the increased availability of contemporary entertainment in this region. The countryside and other more rural areas became the new strongholds of folk art. They never ventured out of their house. All forms of art that focus on community were impacted as a result. According to Tilakasiri, the exclusive nature of the art contributed to a drop in the popularity of learning how to operate puppets in the 20th century. In Sri Lanka, puppetry has long been a sort of family-based art, and the families who have traditionally been involved in the skill seek to maintain it within their own



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families. Tilakasiri further attributes the collapse of puppetry to the fact that puppeteers have not modified the art form to fit the needs of the modern world, nor have they developed any new puppetry material. Story lines in puppet shows performed in Sri Lanka frequently centre on Buddhism, as this is the dominant religion in the country, or on historical events.



The Traditional Puppet Art Museum, Sri Lanka

Sri Lankan people wanted a place to go to remember their rich cultural history, so they founded the Traditional Puppet Art Museum. The Museum hosts puppet shows, seminars, lectures, and training workshops for this purpose. Each year, the Ministries of Culture, Education, and Tourism collaborate on a number of projects aimed at promoting puppetry in Sri Lanka and beyond. Museum founder and current chair *Sri Sarath Abeygunawardena* is leading the organization in this direction with the assistance of seasoned traditional puppeteers.

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Picture credit-UNESCO Intangible Cultural Heritage

Indian Puppetry

The Genesis and Origin of Puppetry in Indian Folk Culture

Padmini Rangarajan Sphoorthi Theatre STEPARC



Introduction:

Puppetry is regarded as one of the vibrant and prosperous traditional theatrical art forms in India. This dramatisation exhibits a high level of sophistication, offering limitless opportunities for innovation and creativity. Scholars worldwide widely assert and debate the notion that Puppetry finds its origins in many Asian countries, particularly India, which is considered the birthplace and epicentre of this art form. Furthermore, it is believed that Puppetry gradually disseminated to other regions of the Eastern and Western world, traversing vast oceans. In India, a diverse range of puppetry forms can be observed, including Hand-Glove puppets, String puppets (often referred to as Katputalis in Rajasthan), Rod Puppetry, and Shadow puppets,

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sometimes known as leather puppets. This variety of puppetry traditions is a source of national pride. However, there is uncertainty over the chronology of the emergence of different styles of puppetry, namely whether Shadow puppetry or String puppetry came earlier.

The precise origins of puppetry in India remain mostly uncertain. However, there are references to various types of puppets in ancient Indian texts such as the Ramayana, the Mahabharata, and the Buddhist work known as Therigatha. These texts also contain narratives that offer insights into the origins of puppetry. According to Asian Puppets (1976), puppet play refers to integrating an inanimate figure with life through the desire and essence of humans. The act of animating lifeless figures and

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converting puppets into personalities is associated with the Puranas, which depict Lord Shiva as the primary 'Sutradhar' or puppeteer, who skillfully manipulates the puppets for his esteemed consort, Goddess Parvati.

Both the South and North Indian traditional traditions attribute the origins of Puppetry to Lord Shiva and Parvati, who are regarded as the primary Puppeteers from whom this artistic practise arose and was subsequently transmitted to mankind. The genesis of Puppetry in India is associated with several accounts. In the study conducted by Rangarajan (2014), the author discusses the importance of Lord Shiva and Goddess Parvati as the primary figures in diverse folk art forms in India, particularly focusing on the region of South India.

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According to Rangarajan (2014), during a conversation between Parvathi and Parameshwara in Kailasa, followers of Shiva approached seeking his assistance in

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safeguarding them from malevolent spirits. To comply with the entreaties of his followers, Shiva departed from the abode of Kailasa, utilising the celestial vehicle known as Vahana Nandi. When Parvathi found herself alone, she expressed her dissatisfaction to Lord Shiva. In an effort to elicit joy, Shiva crafted a collection of dolls and instructed them to amuse Parvati and dutifully adhere to her commands until his eventual return.

Upon receiving the command from Lord Shiva, all the dolls dutifully commenced their performance. After observing them for a period of time, Parvathi began contemplating Lord Shiva. Meanwhile, all the dolls were engaged in play in close proximity to her. The individual became agitated and exclaimed to the dolls, "Could you please refrain from making noise for a period of time?" In compliance with her directive, all of the dolls remained silent. After a period of time, Parvathi came to the realisation of her error and proceeded to request the dolls to engage in a performance.



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However, the dolls exhibited no discernible movement. Despite her request, they remained motionless. Subsequently, Lord Shiva returned to the abode of Kailasa and inquired about the performance involving the doll. Parvathi recounted the entirety of the narrative and beseeched Lord Shiva to implore them to engage in play. Lord Shiva responded by stating that the dolls exhibit a high level of obedience, dutifully adhering to the commands of their respective masters or mistresses. Nevertheless, the primary objective of their occupation is to provide amusement rather than to generate trouble. Nevertheless, it remains possible to engage them in playing and performing



on your behalf.' In this context, Lord Shiva proceeded to fasten threads known as "Sutra" and instructed Parvathi to control them. Therefore, she assumed the role of the 'Sutradari'. This is how the genesis of the term 'Sutradhar' and the concept of puppets came about. However, an alternative folk narrative featuring subtle variations recounts that upon Shiva's return and subsequent discovery of the dolls remaining in a state of silence, he declared that henceforth they would be devoid of the ability to engage in autonomous speech, singing, dancing, or entertainment. Parvati experienced remorse for her absurd behaviour and pleaded with Lord Shiva for forgiveness, imploring him to restore vitality to the dolls. Lord Shiva provided assurance that these figurines would be revived and engage in vocal and kinetic performances solely through the agency of a manipulator, rather than through autonomous action. Consequently, the practice of attaching 'Sutra-strings' to the dolls and employing a 'Sutradhar-manipulator' came into being.

Sadhu Vaswani International School, Kompally, Hyderabad

Dr. Arun Bansal, Social Substance

The term "**Kshama**" originates from the Sanskrit language and carries the meaning of "forgiveness." The concept of "forgiveness," a highly esteemed virtue advocated by Guru Dada J.P. Vaswani, is an essential component in achieving personal well-being and inner peace. Global Forgiveness Day is observed on a yearly basis on August 2nd, coinciding with the commemoration of the birth anniversary of revered Dadaji, the esteemed founder of Sadhu Vaswani International School.



The contemporary era is characterized by a state of calmness that aligns with the observance of the annual celebration of Global Forgiveness Day. The interschool competition held this year revolved around the concept of forgiveness and encompassed a range of competitions tailored for kids across all grade levels. The Principal, Ms. G. Arpitha, extended a warm welcome to the participating schools and introduced various competitions that took place on the school campus. These



Dr. Arun Bansal, Social Substance



competitions included G20 Glamour Fancy dress, Rhyme and Rhythm, Storytelling with Finger Puppets, passionate, 3D Mask making, Elocution-opulent Oratory, Sur Sangam-Group singing, Ash of Diamonds,-Pencil Sketching, Puppet Show-Puppet Pioneers, Soliloquy-Eloquent Expression, and Bottle Art. The judges for the Storytelling with Finger Puppets and Puppet Show- Puppet Pioneers event were Ms. Padmini Rangarajan from Sphoorthi Theatre -STEPARC and Ms. Kshamata Mandappu from Katha N Kraft. The central focus of the talk revolved around the concept of "Kshama," which can be seen as the virtue of forgiveness.

Sadhu Vaswani International School, Kompally, Hyderabad

Dr. Arun Bansal, Social Substance

SADHU VASWANI INTERNATIONAL SCHOOL
KOMPALLY, HYDERABAD

The Moment of Calm
A Global Forgiveness Moment

'KSHAMA' - INTER SCHOOL COMPETITION

Dear Ma'am,

THANK YOU...

for sparing your valuable time and gracing our Inter School Competition.
It was a pleasure to have you with us.

Regards,
Ms. G. Arpitha
Principal - SVIS

*"Forgiveness is not about justice. Justice seeks to punish. Forgiveness seeks reconciliation."
- Dada J.P. Vaswani*



The observation of the participants' originality and distinctive presentation style was undoubtedly a pleasurable experience. The utilization of puppets in classrooms and their incorporation into storytelling activities among students and schools is a source of encouragement. This practice contributes to the development of several skills, including confidence, language proficiency, time management, presentation abilities, and effective communication, among the student population. Additionally, it fosters a positive learning environment.



'Chilaka Kinnera- A Parrot Puppet Kninnera'

Padmini Rangarajan Sphoorthi Theatre-STEPARC



I had the pleasure of meeting and engaging in an extensive conversation with Dr. Dasari Ranga, who has conducted doctoral research on the topic of "Telangana Folk Music and Instruments" at the Sphoorthi Theatre Studio. The talk commenced with a broad examination of the folk art traditions in India, encompassing an exploration of both commonalities and differences across many regions. Subsequently, our attention became focused on the **Chilaka Kinnera**, a folk musical instrument. I found the presence of a Parrot puppet on a folk instrument to be really intriguing, as it was previously unfamiliar to me. The Chenchu tribe, also known as the Chenchus or Chenchulu, who were a part of the Nallamalla forest, used to play the instrument

'Chilaka Kinnera- A Parrot Puppet Kinnera'

Padmini Rangarajan Sphoorthi Theatre-STEPARC



while singing and narrating ballads or stories of heroes around the 4th century AD, at the very least as early as the 12th century, members of the Dakkali tribe living in the Mahbubnagar district of Telangana (in the region close to the Nallamalla forest) were responsible for its performance. The Dakkalis are a sub-caste of the Madiga caste and were formerly believed to be outcasts. There are various distinct chord configurations available for the **Kinnera**, including seven, nine, 12 or 13 chords. The ones with a bigger size have three resonators, while the ones with a smaller size only have two of them. Organic materials are used in the construction of the instrument, just like the Saraswati veena. It has a bottle gourd neck that is made of bamboo, and the resonators are sun-dried bottle gourds that have been hollowed out. Honey wax is utilized for the binding, and frets are made from the scales of pangolins. In the past, the strings were made from materials such as women's hair, horse-tail hair, and even animal nerves; however, these materials have now been replaced with thin metal strings. The songs that are sung to accompany the music are typically ballads that are based on historical events, the lives of local heroes, and occasionally songs from the

'Chilaka Kinnera- A Parrot Puppet Kninnera'

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Dr. Dasari Ranga and Padmashri Darsham Mogalaiah

Jambu Puranam. There are around forty Puranas written in Telugu. These Puranas are distinct from the Sanskrit Puranas in that the content of the Telugu Puranas is geared specifically at a particular society. The ballads frequently incorporate simple and brief monologues that are frequently used for dramatic effect. The singer adapts their mannerisms, including their body language, facial expressions, and tone of voice, to match the emotional state of the song.

Prior to delving into the subject matter, it is important to have a comprehensive understanding of the instrument itself, including its construction and the social group associated with its utilization during performances.

Twelve Steps Kinnera Musical Instrument:

The states of Telangana and Andhra Pradesh in India are home to a significant number of caste groups that are economically and socially reliant on others. The Madiga caste is classified as one of the fifty-nine Scheduled Castes. Madiga Masti, Dakkali, and Madiga Chindu are considered dependent sub castes within the Telugu

'Chilaka Kinnera- A Parrot Puppet Kinnera'

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community, referred to as "upa kulalu." The musical instrument known as the Melta Kinnera, characterized by its steps and frets, is utilized by the performers Masti and Dakkali. In the regions of Telangana and Andhra Pradesh, several heroic narratives are conveyed through the medium of musical instruments by the local inhabitants. While the presence of these two prominent classes of performing artists is acknowledged, it is evident that their artistic traditions are gradually diminishing. During the course of field research, Dr. Dasari Ranga discovered the existence of the Dakkali Balayya Brothers, who were noted for their recitation of epic narratives. Notably, Kathala Ramulu (Dakkali) played a significant role in popularising the **Melta Kinnera** instrument. **Dakkali Ranganna, Guruvayya, Madiga Mashti Darshnam Mogulaiah**, through their performances on the twelve-step Kinnera, recounts tales of heroism. The inclusion of steps is contingent upon the level of proficiency in playing the instruments. Certain performances involve a sequence of five, seven, or nine

'Chilaka Kinnera- A Parrot Puppet Kninnera'

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steps. It is advised against attempting to engage in the execution of twelve-step programmes.

Nevertheless, the family of Darshanam Mogulaiah achieved the construction of a Kinnera musical instrument consisting of twelve steps, accompanied by a dancing Parrot puppet. Originally, the musical instrument was played with a range of nine to eleven steps or frets. However, Mogulaiah introduced the twelfth step, so making a significant contribution to the instrument's historical development.

Madigas are found in all districts of the erstwhile Andhra Pradesh as well as the contemporary Telangana State. However, their impact continues to be experienced in Palamuru district, which is also referred to as Mahaboobnagar district in the state of Telangana. When artists are unable to sustain themselves financially through their artistic endeavours, they sometimes resort to becoming migratory labourers. In addition to Hyderabad, individuals have relocated to states such as Maharashtra,

'Chilaka Kinnera- A Parrot Puppet Kinnera'

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Madhya Pradesh, and other adjacent states.

Padmashree Darshanam Mogulaiah

In 2009-10, Dr. Dasari Ranga, a research scholar from Osmania University, Hyderabad, encountered Shri Darshanam Mogulaiah, a poor -singer residing in Lingala Mandal, Acchampeta, Mahaboobnagar District. During his fieldwork study on the Kinnera musical instrument of Telangana State, Dr. Ranga observed Mr. Mogulaiah playing the Chilaka Kinnera- Parrot Puppet Kinnera Instrument. Padmashri Darshanam Mogulaiah, sings Telangana Veera Gathas- Panduga Sayanna, Meeyasaab, Onga Pakiraiah songs known as "Veera Paatulu", livelihood songs, and other folksongs related to women folk-Women's greatness, her struggle, about the

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festivals, about glass bangles known as "Gajula Paata" and instantly he creates songs on who ever demands at the weekly village market. With love affection whatever they give he accepts as token of love and appreciation. He sings while playing Kinnera. Every day, he is up early morning and is ready with his Kinnera and on foot walks miles together to Village Sandy market known as "Santha".

It is said that Darshanam Mogulaiah's ancestors played this instrument at the court of the Wanaparthy king approximately 400 years ago. When traced the family tree, it is Darshanam Kasim, Darshanam Venkataramu, Darshanam Mogulan, Darshanam Ramaiah, darshanam Ellaiah and Darshanam Mogulaiah. Darshanam Mogulaiah, a member of the Dakkali tribe and an accomplished musician, plays a kinnera with 12 chords. He was awarded the Padma Sree in 2022, which is the fourth highest civilian award in India, and Ugadi Puraskaram in 2015, which is the state's highest honour, as well as the. Even a chapter dedicated to him may be found in the books used in social studies classes. Pochayya, a member of the Dakkali tribe who was born and raised in the Mahabubnagar area and who was awarded a prize by the University of Hyderabad in 2015, was also recognized for his achievements. **Dr. Dasari Ranga** is an

'Chilaka Kinnera- A Parrot Puppet Kinnera'

Padmini Rangarajan Sphoorthi Theatre-STEPARC



independent research scholar, writer, folk singer, playwright, director, and producer of documentary films related to folk arts. He has devoted his life to the study of Telugu folk art and was instrumental in obtaining the proper recognition from the state government for folk artists such as Darshanam Mogalaih and other Kinnera artists.

What is the special about Chilaka Kinnera?

During the course of his fieldwork, Dr. Dasari Ranga researched all aspects of this musical instrument. Based on his findings, he came to the conclusion that "this Kinnera musical instrument is very different and unique." During the course of my interactions with artists, I became aware of the performance of "***Bommala Kinnera***" which was given by Gadikopula Mudiraju Massana from Peddakothapalli in the Mahabobnagar District. I went to Peddakothapalli with the assistance of a school teacher named Sri Maddileti, where I met his son as well as his grandchildren. Twenty-five years ago, at the time of his passing. After some investigation, we learned that his favourite place to perform was at the Sandy village market. Mudirajau Massanna made a living as a coolie at the RTC bus station. In his spare time, he played kinnera and manipulated two puppets named ***Paduga Sayanna*** and ***Thupalaiya***.

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He would manipulate the puppets and also play Kinnera musical instruments while narrating the epic account of Telangana Robinhood Panduga Sayanana saga. This was quite unique and never heard sort. Darshanam Mogaiah was trained by Mudiraju Massanna. The unfortunate passing of Mudiraju Massana led to a deterioration in the quality of this art. The Chilaka-A Parrot puppet show then continued with Mogaiah after that. The chilaka that operates is constructed out of a very light wood called poliki. The first song is called Ramulori Pata, and it is a dedication to Badrachalam Rama and Sita. Additionally, a significant number of folk songs are sung directly by the maker of the Kinnera, which is a very distinctive practice. To put it again, not all people who play the Kinnera are also competent in the art of creating the instrument. Despite this, it is still entertaining to see the parrot dance while the Kinnera is being played and tunes are being generated” ... says Dr Dasari Ranga.

Making of Kinnera Musical Instrument

The aforementioned artifact is crafted utilizing a fragile type of bamboo called **Bongu**

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in Telugu and **Biduru** in Kananda, which is carefully obtained from female plants because to their unique attributes that differs from those of the male plants. Female bamboo shoots exhibit both flexibility and hardness. The collection of bamboo shoots takes place within the Lingala forest zone, specifically in close proximity to the settlements of Avusalikunta. The material is subsequently trimmed to a length of three feet and four inches. Additionally, the boom stick is subjected to a cleaning process, followed by the drilling of two holes at each end. Subsequently, a pair of pegs is put into the aforementioned apertures. The aforementioned pegs are utilized for the purpose of securing the string. In addition, the foundation of the artifact has three drums of different dimensions, bearing a resemblance to elongated bottle gourds commonly referred to as Sorakayas or Anam Kaya. The gourds are meticulously sourced from remote communities, where a thorough investigation is carried out to guarantee the acquisition of gourds that possess the suitable size and variety. Afterward, the inside flesh and seeds of the gourd are taken and thoroughly dried

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prior to attaching it to the bamboo pole using a binding wire. The dried gourds are arranged in a uniform pattern, with a consistent spacing of two inches between each gourd. The largest circle gourd is situated at the central location. In the process of constructing stairs or frets, it is customary to gather the horns of deceased bulls and cows. The horns are vertically divided and subsequently chopped into one-inch lengths and widths. They are then thoroughly polished with "**sanam**" to achieve a smooth texture. This is called "**burkas**". The horns of deceased bulls are collected and expertly crafted into a curved form that is well-suited for the construction of stairs or frets.

Subsequently, a mixture of bee wax and finely powdered fragments of earthen pots is used as an adhesive agent to affix it onto the uppermost section of the bamboo stick base. The clay powder serves as a protective barrier to prevent the wax from undergoing the process of melting. In order to enhance the visual appearance and tactile quality of the wax, a process is employed wherein white silk is burned to produce ash, which is subsequently blended with the wax. The aforementioned wax compound is utilised in the construction of steps or frets through its application onto

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the burkas, serving both functional and ornamental purposes. The completion of all twelve phases does not occur within a single day. The procedure exhibits an experimental nature, wherein the initial four steps are constructed followed by the subsequent construction of the fifth step, which is situated four inches away. Each step is separated by a space of two inches. It is known as **Chiliku Mettu**. Another intriguing aspect is that a song is dedicated to and sung at each stage of construction. Once the fifth step is constructed, the ceremonial performance of the 'Rankula' song ensues, followed by the subsequent rituals known as Deva Mettu, Vishnu Mettu, Nadimi Mettu, and Ishwar Chiluku Mettu. These rituals involve the recitation of songs that pertain to the deities Shiva and Vishnu. The individuals hold a strong conviction that the addition of steps or frets should only occur subsequent to the sequential placement of one step at a time, accompanied by the act of singing a song and tuning it. The completion of the Kinnera instrument building is contingent upon the inclusion of this particular component. All stages possess equal magnitudes. Performing musical compositions such as "Pilloi.. Pilloi Vastakusundu". The phrase "Karanga Putna Pedu tha Koosundu" is a statement in a particular language or dialect. The steps

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are meticulously created by puncturing microscopic apertures using a specialized bur. The string is threaded and tightly twisted through the holes of the "Buddimanta Pulla," also referred to as the Wisdom grass holder. The string is manipulated by a wisdom grass string roller, which functions as a regulatory mechanism for this instrument. Kinnera is equipped with three strings, with one string specifically designated for traversing the steps or the fret. The remaining two strings are sometimes referred to as male and female strings. In the context of stringed instruments, it is observed that a string, when in contact with the steps or frets, produces a resonant sound that is characterized by its harshness. This phenomenon

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can be attributed to the support provided by the male string on the opposite side. The Bukku string is sourced from the Bukkolu community with the intention of facilitating repairs or attachments. The thipiri kaya is situated beneath this. On one end, there is a puppet like a dancing Parrot, while on the other end, there are decorative peacock feathers. The string of the Kinnera instrument is adorned with a diverse array of pearl chains, which are utilized for the purpose of tuning. The bass drum is covered with vivid colours and embellished with a picture of a hamsa, which symbolises a swan. Mogulaiah has gained the skill of building the Kinnera instrument through a process of intergenerational transfer from his predecessors, who possessed a high level of proficiency in this particular art form. The Mogulaiah's predecessors utilized Kinnera instruments throughout their musical presentations, characterized by a constrained range of 7-9 steps or frets. Nevertheless, Mogulaiah further developed this customary practice by incorporating a system of twelve levels or frets, so demonstrating reverence for his forebears. The Kinnera, a musical instrument, was constructed by Mola Ramaiah, the grandfather of the person. At the outset, he constructed the Kinnera by utilising a bamboo rod and a desiccated coconut husk. Due to the

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displeasing sound, the individual sought a spherical object that was ideal for their purpose. Subsequently, they fashioned one using a long gourd, as many string instruments such as the Veena, Sitar, and Tambura are traditionally constructed using dried gourds such as bottle gourds, pumpkins, or ash gourds. Consequently, due to the unavailability of a suitable gourd, he subsequently expanded the range of the instrument by integrating a thorough series of nine phases. As per the earlier statement made by Yellaiah, the son of Mogalaiah, he reports a further advancement of two increments. Mogalaiah, at the age of around 18, sought information from his father regarding the upper limit of steps that can be executed on the Kinnera, a musical instrument. In reply, his father asserted that a total of twelve steps are regarded as the definitive threshold. According to popular belief, the attainment of divine power is said to occur when an artist adeptly performs a series of twelve steps on the Kinnera, an instrument held in high regard as the



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deity Goddess Yellamma. This transformative process is said to elevate the instrument into a manifestation of "Shakthi." As a result, it is commonly asserted that the artist experiences sleep deprivation as a consequence of



the intensified spiritual energy emitted by the Kinnera. The parrot puppet, commonly referred to as "***The Chilaka- a parrot***" was meticulously carved and expertly crafted by the Darshanam Ramaiah, who coincidentally is the user's grandfather. Significantly, this mini marionette has endured the trials of time and has now attained the remarkable milestone of 150 years.

Playing technique of Chilka Kinnera:

The left hand is positioned with three fingers extended, while the right hand is positioned with two fingers extended, both in close proximity to the chest, alongside the Kinnera. The musical piece is performed by utilising the middle finger of the left hand to strike two chords, while the feminine chord is played with the index finger.

Towards the concluding session, Dr. Dasari Ranga expresses gratitude towards his research supervisor, Prof Tangeda Krishan Rao, who currently serves as the Vice-Chancellor of Potti Srimalu Telugu University, located in Hyderabad, Telangana. Additionally, Dr. K.V Ramanachary, a retired IAS officer and advisor to the Government of Telangana State, and Dr. Mamidi Harikrishna, the Director of Ravindra Bharathi in Hyderabad, along with his fellow research scholars, have provided valuable assistance during his fieldwork studies. In addition, he founded the Telangana All Arts Research Association (TAARA) in 2016. Dr. Dasari played a crucial role in securing pension benefits for 12 Kinnera artists, as he firmly thinks that research endeavours should contribute to the accessibility of potential resources.



Art in School Education

Ms. Puneet Madan

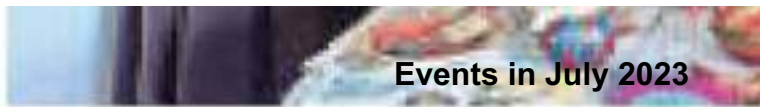


Lippan Art style



Events of the Month

Mentor: Subhasis Neogi



Events in July 2023



स्कूल के बच्चे थाली सजावाट में हिस्सा लेते हुए।

(परमजीत)

स्कूलों में रही रक्षा बंधन की धूम



पी.एन.ए. थिएटर ग्रुप ने आर्थिक रूप से कमजोर बच्चों के साथ रक्षा बंधन पर्व मनाया। खास बात यह थी कि वेस्ट मटीरियल का इस्तेमाल करते हुए राखी बनाई।

निर्बन्ध और लक्ष्मी गार्गी से

Events of the Month

Mentor: Subhasis Neogi

Independence Day Special



LET'S CELEBRATE
INDEPENDENCE DAY
The Grand Patriotic Event

“KADAM KADAM BADHAYE JA”
Written by Ram Singh Thakur
A Playlet
Directed by : Subhasis, Asst. Directors Rita, Sonu, Khushi



Chief Guest
Smt Aaru Vashisht (DPO)
Women and Child Department
Panchkula

AUGUST 15
11:00 AM - 12:00 NOON | Ashiana Children Home
Sector 16 Panchkula

FOR MORE INFO
Call Us : 0172-280041, 947281034
Email Id: ashnapp@gmail.com



A fun drawing session with the kids

Social Substance Events of the Month



social substance



Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH
SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

Storytelling and Puppet making

Storytelling and Puppet making through Natural, Renewable and bio-degradable sources such as (Woollen..... Crochet)

Material Needed:

1. Ice-cream sticks - 10 no.
2. Two colour papers
3. Waste card (agarbathi box or soap box)
4. Black sketch
5. Fevicol and scissors
6. Waste beads
7. Lace and decorative material.
8. Drawing book or sketch book
9. pencil and eraser

Ms. Kusuma KR

Asst. Teacher from Govt school Mangaluru Karnataka

Sunday, Sep 3, 2023 11 AM

Mrs. Neelam Bansal, Library Incharge
Dr Neeza Singh, Librarian

Google Meet Session
meet.google.com/vgy-asht-rxx



FB LIVE at

facebook.com/groups/socialsubstance
facebook.com/cslchd

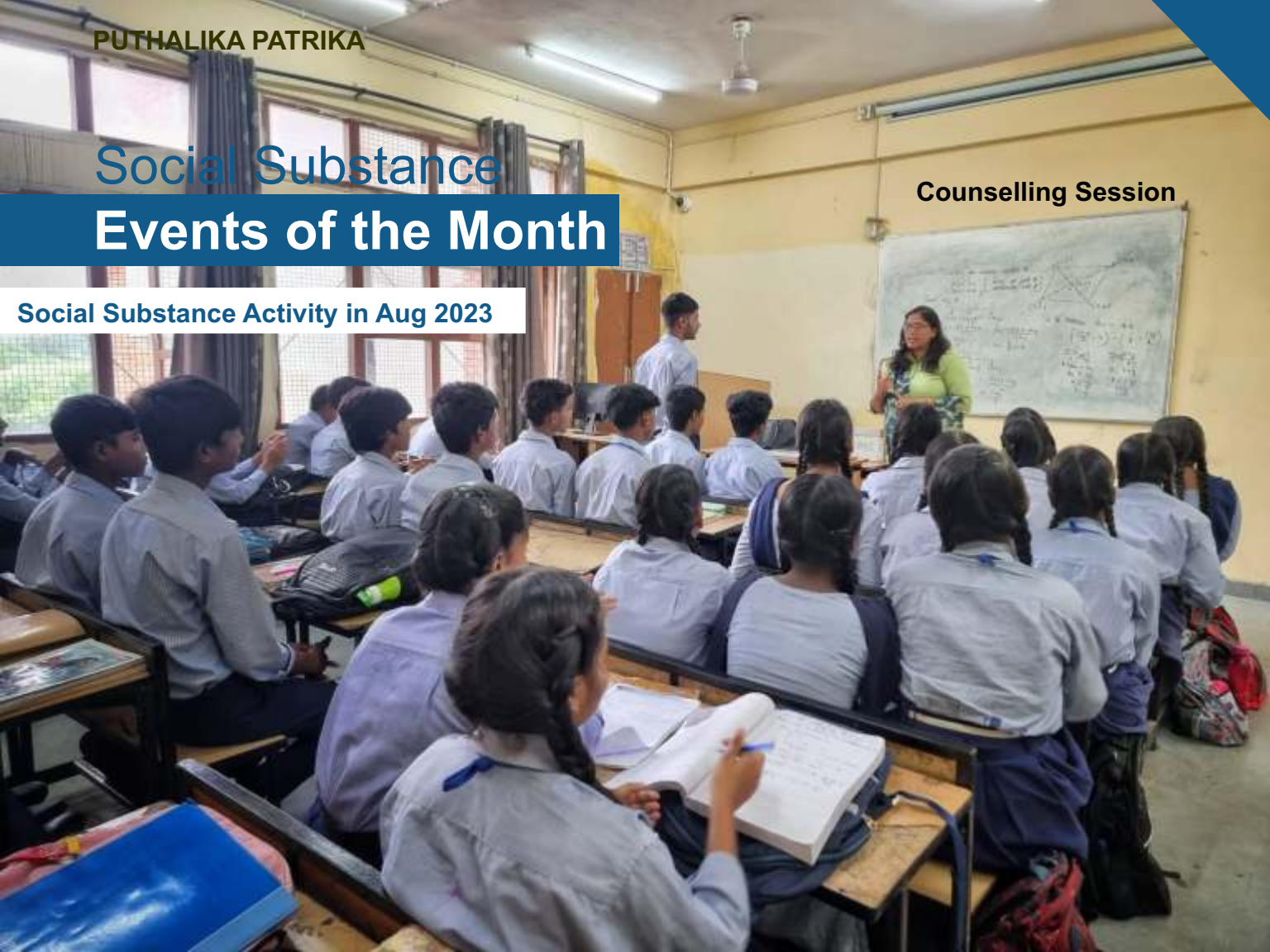
Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance

Social Substance Events of the Month

Counselling Session

Social Substance Activity in Aug 2023

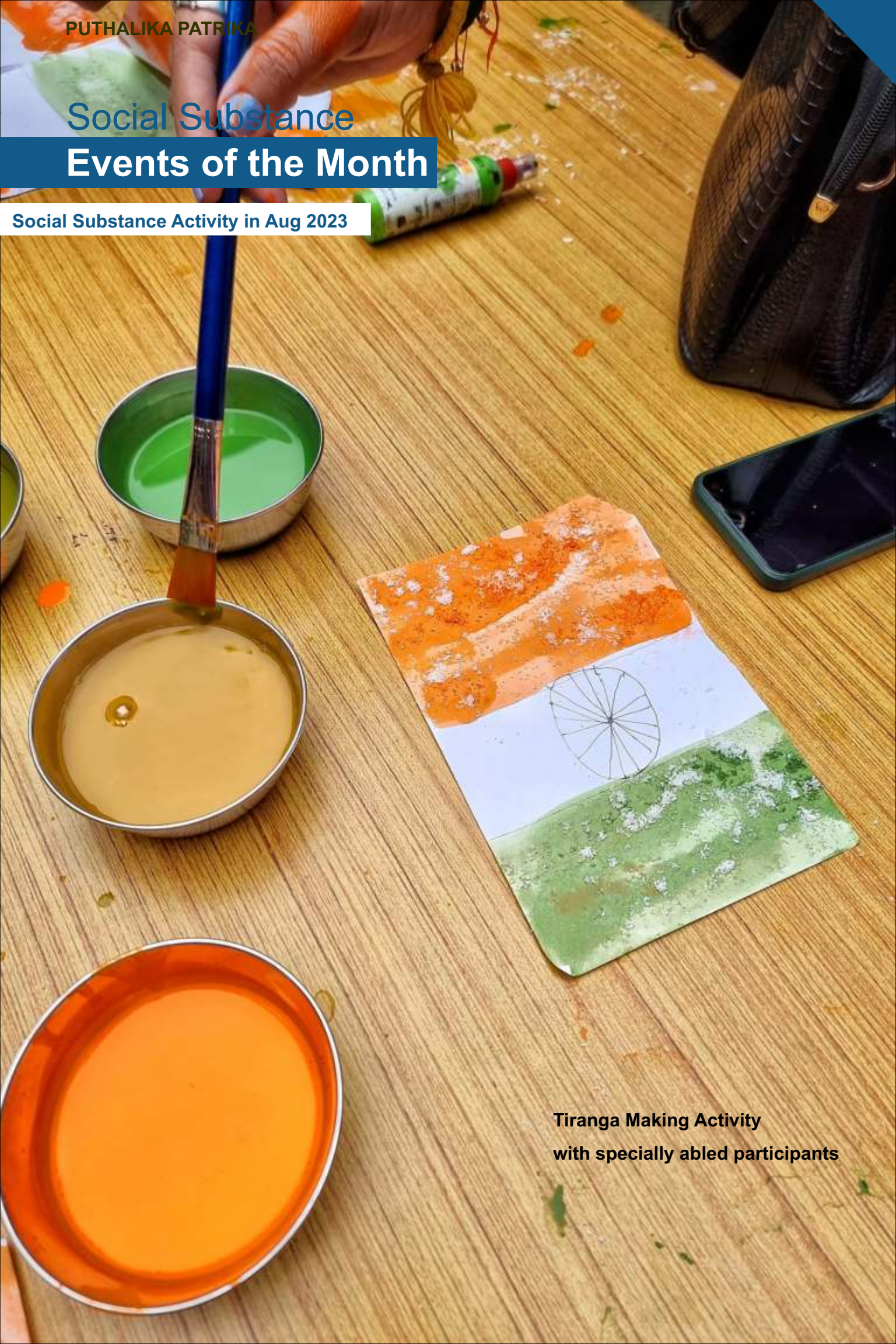


Remedial Classes



Social Substance Events of the Month

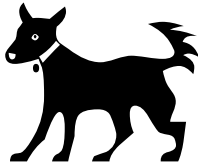
Social Substance Activity in Aug 2023



**Tiranga Making Activity
with specially abled participants**



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: Sep 22, 2023



JAI

HIND



सुच्छ
भारत

SAFAI HAMARA
DHARAM HAI



HARD



CLEAN INDIA

WORK



SAFAI HAMARA
DHARAM

स्व सय्य
भारत



KEEP
INDIA
CLEAN

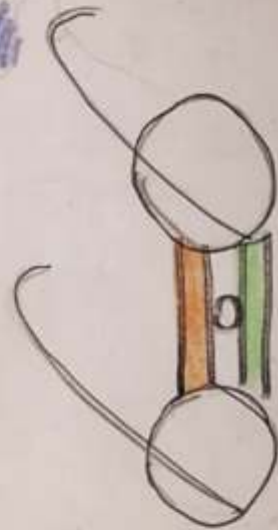
30R K



HARD



JAI
HIND



CLEAN INDIA

1st July
2023

Creative Corner Clue Submission

Vaibhav Raji's High School
2nd/1st St. Raji's High School
Hyderabad
TSP



Akshit ND

Mother: Aparajita Bharadwaj

Age : 11 2012 Nov 26

Class : V-A

School: Qxford Grammar
School, Hyderabad,
Telengana, India

A PENCIL



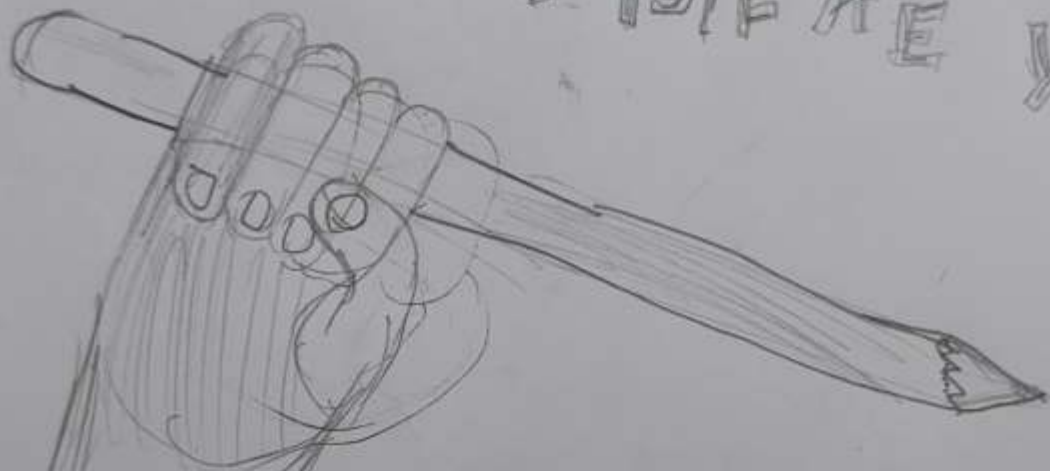
CAN

CHANGE

YOUR

MIND

A PENCIL
CAN MAKE YOU



SUCCESSFUL

Abhiraj N. DAV
Maths Aparajita
Age: 12 CLASS D, E
OXFORD GRAMMAR SCHOOL
HYDERABAD, TELANGANA

5/2/23

Creative Corner CLUE



Design
your
future!



Atharva Deshmukh 7F
Oxford Grammar School (CBSE)

H.NO - 4-2-504 Durga Nivas
Badichowdi Sultan Bazar,
Hyderabad - 500095

5th September 2019

School: Oxford Grammar
High School

Creatively Drawing



By K. Boshini
from 8th B
(CBSE)

Address: 701, OLD
MLA QUARTERS,
HYDERGUDA,
HYDERABAD

Education is
the key to
Success

05.09.2023
Tuesday

Rights
for
Education



LALITA MAITRI
VIII 'B'
OXFORD GRAMMAR HIGH
SCHOOL
6-1-486/4, Khairatabad
Hyderabad, Telangana.

6-9-2023
wednesday

Creative Corner Club

Nature is the



purest portal to
inner-peace

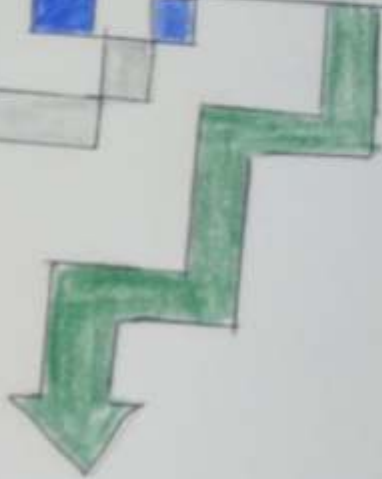
L. marshitha
8th B
Oxford
Grammar School CBSE
Flat no: 102 Kanchi
Apartments, Tilaknagar
Near Kallakurthi, Hyderabad

5-9-23
Tuesday

Creative Corner Clue

CHOICE IS

YOUNG



Stop Child

Labour

A. Omkari
8th B

Calicut Grammar School (SSC)
1-8-488 B Side Balaji
Temple Chikadpally - 20
Hyd.

Dhanush

8 'B' Oxford Grammar School SSC



P. Gowri 7F (CBSE)



✓



x



Child Labour!



STOP

Gowri Perumahanti
Oxford Grammar School, 7 'F' CBSE

Hansika
8 'B' Oxford Grammar School SSC



STAY HOME

STAY HOME

Date: 07/9/23
Address: 1-9-129/17/B Sai gir...

Oxford Grammar School (SSC)

By Hanshika

Name: Hanshika Class: 8B

Done by Rikshith
8B SSC
FLAT NO - 424
MALAKPET
GOVT. QUARTERS
HYDERABAD

Don't be dull!
Dull makes You
ALONE!



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Rita Isaac

Weekend Canvas



Manpreet Kaur

Pencil Art



Manpreet Kaur

Pencil Art



Preeti Bhatia

Art of Leaves



WASTE TO WEALTH TIPS

Aaiyansh
Class 4, Vivek High School Chandigarh



Materials needed:

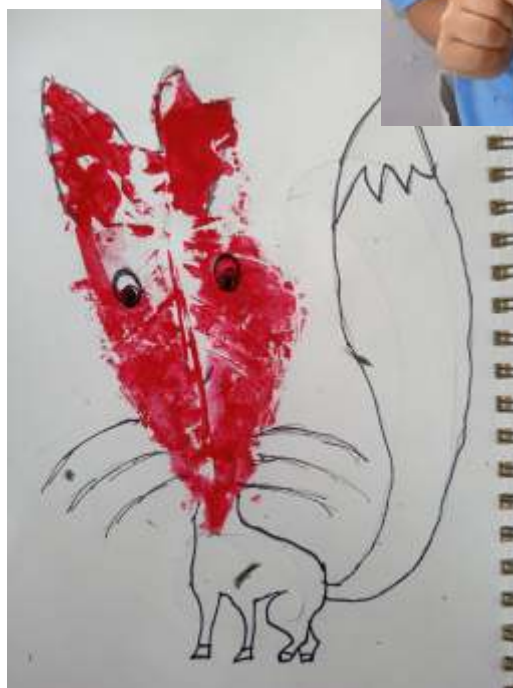
Art Sheet, a fallen leaf, sketch Pen, paint, brush

Step 1: Paint the leaf's backside

Step 2: Take the impression of the leaf like RUBBER STAMP.
Press the leaf with a book or any plain surfaced flat object

Step 3: Draw few lines to convert this into a character. You can draw whiskers, tail, horn, hair, legs, hands etc.

Step 4: anything can be created if u visualize



FOX

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