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PUTHALIKA PATRIKA

June 2023



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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

I never fail to find myself in the middle of a discussion with other individuals about "dying art forms." When I come across artists, storytellers, or puppeteers who leave this world to continue their journey in the external world, there is talk of the art form being obsolete. This is without a doubt accurate. This also compels me to make an effort to protect them to the best of my ability. Here come the questions: "How are we going to go about doing this?" According to one school of thinking, a significant number of India's traditional arts and crafts are disappearing as a direct consequence of the advent of modernization and the progression of technical advancements. These traditionally handcrafted works are in danger of being phased out in favour of industrially produced items. In a sense, I believe that these old crafts are still practiced to some extent in some form; however, I believe that their primary function is that of a decorative component. On the other hand, there are people who are attempting to maintain these art forms in their original forms while also enclosing them within the walls of museums. Well, I'm not here to question which the appropriate practice is or not; however, any attempt made today is definitely a good attempt made to safeguard or archive the art form. Before making any attempts to bring the art form(s) back to life, there are a lot of factors that one needs to think about. Nevertheless, the number of individuals making an attempt is quite low, and the public sector needs to provide more assistance. Let me start with the support extended by the government. The government, through the Ministry of Culture, provides fantastic programmes and financial assistance; nevertheless, the protracted and tedious allocation of government schemes, approach, and dissemination of the assistance is proving to be a barrier to the revitalized treatment of puppetry. All of these things need to be



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made easier with the assistance of families and other close relatives, are digital support and extended at the receiving the full benefit of the honours, appropriate moment without delay in rewards, and financial help that are being order to reach the artists, which would offered, which makes it more difficult to be a miraculous improvement. Even with communicate with other artists. This, too, digital support, we are still moving at a needs to be checked, along with the snail's pace when it comes to providing intervention of an appropriate committee the appropriate support at the of experts who would establish a new appropriate moment is painful. In framework of norms for inclusive measures addition, just a small number of the and prevent the repetition of advantages artists, as well as members of their from becoming a monopoly-like situation.

Unknown to Known: Storytelling

Dr. Anirudh Srinivasan



My mother has a lot of happy childhood memories, but one of the ones that stands out the most is probably the time she spent listening to her paternal grandmother (my great-grandmother) tell a variety of stories. During those years, my mother would spend a lot of time with her grandparents. The majority of the tales she related were tied to the philosophies and mythologies associated with Sri Vaishava. She also presented a few humorous anecdotes that were based on her own personal experiences and that she would very successfully create into a story and narrate. These anecdotes were humorous since they were based on her own personal experiences.

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That was the beginning of her journey of listening to the stories. She seemed to love hearing about other people's life experiences, whether they were happy or sad, difficult or exciting, mundane or exciting, or amusing in nature. I genuinely enjoyed listening to people's life stories. Her preferred raconteurs include fruit and vegetable vendors, a cobbler, flower vendors, maidservants and other domestic workers, milkmen or milkmaids, masons, tailors, elderly women, and others like them. Everyone had a fascinating story to tell about themselves. This assisted her once more in understanding the cultural facets of a variety of religions, as well as caste, class, and creed, among other things. Her grandmother

may have been a practitioner of one of the earliest forms of storytelling, which was typically performed orally and used gestures.

After that, it was spending some time with her father, an exceptional storyteller who is particularly good at creating dramatic effects. On the other hand, her father, who was also my grandfather, was a member of a neo-modern school of storytelling. He would even tell tales based on fairy tales, folktales, fables, and other such things. The more she listened to him, the more she learnt about the literary environment, religion, historical references, and, once more, how to compose a tale and what the rewards are of listening to other people tell stories.

As a puppeteer, she read a lot of stories from various parts of the world. "I call myself a Contemporary storyteller; I widely use to address educational objectives using storytelling as a technique. I like folk stories from different regions the most and their connectivity with the human race"-my mother's words. My mother used to say, and I quote her now: "I like folk stories from different regions the most because of their connectivity with the human race."

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"In my experience, telling stories is the most effective method there is for educating children about specific aspects of society, language, science, natural objects, animals, and nature in general." Stories of 'Sun and Moon,' 'Stories of numbers,' 'Seed germination,' 'caterpillar,' and 'Hippopotamus,'..., heroic person, empowered lady, warrior, etc., oh, there are so many of them. The tales "A Hummingbird in the Forest," "Punyakoti-the Cow," "The Mightiest in the World," and "so on" and "so forth" have captivated me, and she continues to tell them.

One such story is given below:

"One day, a terrible fire broke out in a forest; a large woodland was suddenly engulfed by a raging wildfire. As a result of their fear, all of the animals hurried away from their homes and out of the forest. They had reached the bank of a creek, and when they stopped to watch the fire there, they saw that they had reached a point where they were completely helpless and demoralized. They were all



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lamenting the loss of their respective homes at the time. One tiny hummingbird was the only one of them that didn't believe there was nothing they could do about the fire. Everyone else was certain there was nothing they could do. The specific hummingbird in question made up its mind that it would act. It dove into the water of the stream, captured a few drops of water, and then flew towards the woods, where it tossed those drops onto the flames. The animal then returned to the stream and repeated its previous actions; it continued to do so, returning to the stream again and again and again. The other animals looked on in surprise, and some of them tried to dissuade the hummingbird from putting out the fire by saying things like, "Don't bother, it is too much, you are too little, your wings will burn, your beak is too tiny, it's only a drop, you

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can't put out this fire." And as the animals milled about, laughing at the attempts of the baby bird, the bird took note of how helpless and despondent the other creatures appeared to be. Then, one of the other creatures yelled out and mockingly confronted the hummingbird, asking it, "What do you think you are doing?" And without wasting any time or skipping a beat, the hummingbird turned around and stated, "I am doing what I can."



---Sources: http://www.wangfoundation.net/humming_bird.pdf
 Many people in different parts of the world each have their own unique take on the same story. A sparrow or another little bird takes the place of the hummingbird in the story. There is a difference in the description.

A wonderful tale that speaks to the concerns of the modern world and offers possible responses to those concerns. Policymakers can use it to alleviate problems, social and cultural ambassadors can use it to manage organizations, and managers of organizations can use it to run their businesses. Storytellers who are successful are able to generate magic by recounting a story and entering into the role-playing and scintillating conversation of the characters in the story. Singing songs and rhyming phrases in a rhythmic pattern, moving the body, and dancing. Both in the past tense and the present tense are going to be used. Utilization as well as participation with both the space and the audience.

Storytelling is beneficial in many different ways:

- A trip from the familiar to the unfamiliar, much like going on a picnic.
- This result in mapping, which involves gradually filling in blanks, overcoming obstacles, and ascending a tall mountain.
- A story within a story-The conclusion of one story that leads to the beginning of another story...connectivity
- Questions with their responses, including "Why," "What," "Where," "When," and "How"
- Develops language skills,

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- Language proficiency boosts communication skill,
- Confidence is built through effective communication skills.
- Having confidence is beneficial to new learning, including reading, writing, and expanding one's vocabulary.
- This contributes to the growth of one's imagination as well as their cognitive abilities.
- Cognitive abilities lead to improvements in listening abilities, which in turn lead to improvements in memory and focus.
- This, in turn, sparks an enthusiastic interest in acquiring new skills.
- Reading and writing become second nature as a result of this.
- This paves the way for a deeper comprehension of cultural norms, social values, and traditional beliefs.

This addresses problems that are related to behaviour.

Therefore, in order to be a skilled storyteller and weave a wonderful story, one must first be a good listener and respect the stories that come from one's own area.



World Puppetry

Rafi Peer Theatre Workshop-Pakistan

Ms. Yamina Peerzada



The Rafi Peer Theatre Workshop is a unique cultural organization with a history spanning more than four decades. Launched in Lahore the 1970s, the Rafi Peer Theatre Workshop is a non-governmental body dedicated to the promotion of the performing arts globally.

Since its inception it has grown to encompass the Rafi Peer Cultural Centre (which houses The Museum of Puppetry and an Arts and Crafts Village and a café/meeting space); it has promoted over 78 in house festivals including The World Performing Arts Festival; The International Folk Puppet Festival; The Youth Performing Arts

World Puppetry

Rafi Peer Theatre Workshop-Pakistan

Ms. Yamina Peerzada

Festival; The International Mystic Music Sufi Festival; The International Film Festival and the Saanjh Amritsar Lahore Peace Festival; developed creative educational programs for Pakistani children and now also includes an artist's management company, complete production studio & post production facility for video, animation & music. The company embraces both traditional and modern forms and encourages international cultural exchange and participation.



Peerzada Family

Rafi Peer also focuses on robust outreach programs that include initiatives for awareness development and education. Their relationship with children of Pakistan is of a 30-years personal interaction through creative arts and puppetry which mainly aims is to provide learning through entertainment.

Our expertise comprises of production of live events in the fields of music, puppetry, theatre and mass scale cultural shows, and cultural collaborations on an international scale, to television and film productions for children and adults alike.



Puppet Festival

Since its inception RPTW has worked tirelessly to promote the performing arts in Pakistan

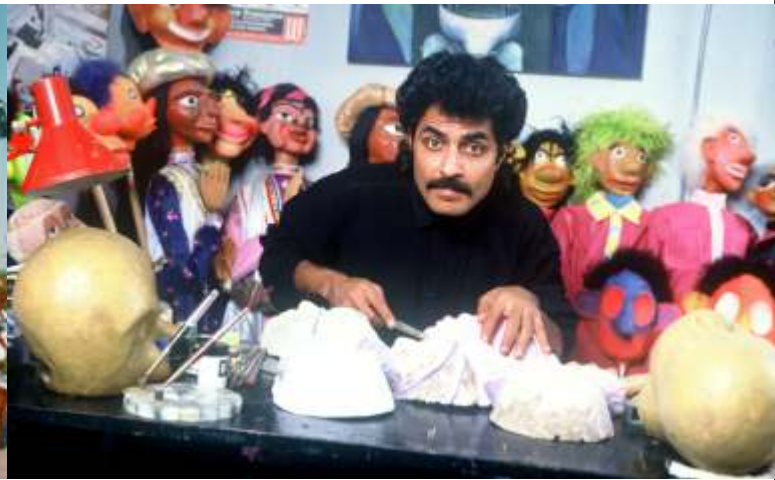


Saadaan and Faizaan
Twin Sons of Rafi Peer who started puppetry

World Puppetry

Rafi Peer Theatre Workshop-Pakistan

Ms. Yamina Peerzada



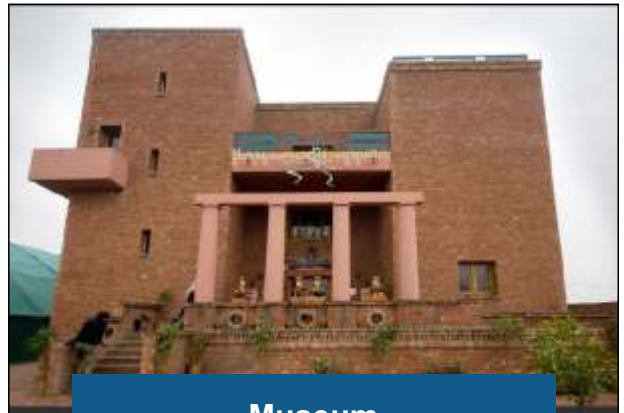
Various photographs from Rafi Peer Theatre

World Puppetry

Rafi Peer Theatre Workshop-Pakistan

Ms. Yamina Peerzada

and to use the power of the arts to touch the hearts and minds of the people of Pakistan and across the world. Over the years we have used to arts to create awareness and positive messaging at both a grass roots and global level.



Museum

Ms. Yamina Perzada- Creative Director

Yamina Peerzada is an Actress, Puppeteer and Puppet Designer from Pakistan. She graduated with a Master's degree in Acting for

Screen from the Royal Central School of Speech and Drama, London. She is one of the only established female puppeteers of Pakistan, having worked in France, Italy, Denmark, India, Turkey, Norway, the United Kingdom and Pakistan. She also manipulated and voiced



Rani, the protagonist puppet character, in 'Sim Sim Hamara', a Rafi Peer Theatre Workshop and Sesame Workshop collaboration.

She is an Artistic Director at Rafi Peer Theatre Workshop since 2012 and a co-founder of The Creative Academy (launched in 2022) which focuses on creative learning through a digital platform. The Creative Academy also launched a digital Puppet Festival in collaboration with PuppetSoup from Wales in 2022 titled "Create Puppetry Festival".

Rafi Peer Theatre Workshop-Pakistan

Ms. Yamina Peerzada



She is also part of the visiting faculty at the National Academy of Performing Arts, Karachi where she teaches Acting for Screen.

She has done five Drama Series aired on PTV Home, ARY Digital, TV One, Aplus and Geo Entertainment in Pakistan. Yamina was awarded Best Actress (TV - Terrestrial) at the Lux Style Awards 2014.

She has conducted and curated many puppet workshops and has been a panellist at festivals such as the South Asian Heritage Month UK, World Performing Art Festivals (Pakistan) and the Women of the World festivals (WOW), in Pakistan, Scotland and London focusing on Body Positivity, Self Worth and Confidence.

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Indeed, introspection on one's life is necessary in order to provide an answer to the question of one's own trip, which has been addressed by a significant number of individuals. Allow me to make a few of quick observations, connections, and brief time spent with a living legend of Indian Puppetry Dr. Dattatreya Aralikkatte, and he lives in Bengaluru, which is located in the state of Karnataka in India. The narrative is told from his point of view and covers topics such as his birth, the culture in which he was brought up, his family, the days of his boyhood, and other aspects of his life. He was born in born 22 February 1953 in the quaint village of Aralikkatte, which is found in the district of Chikkamagalur and is in close proximity to Shringeri. There is a

common belief that the goddess Sharadadevi resides in this region. Others consider it to be a secluded and small village that was formerly employed in the production of beetle nuts and is now engaged in the production of coffee. It is attractively situated at the base of the hill and rests on the banks of a branch river that flows into the Tunga River.

His father, Shri Rama Rao Aralikkatte, was a liberation fighter. Datta's mother, Lalithamma, was from Aralikkatte. Shri Rama Rao, was a devoted disciple of Gandhi



Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

during his lifetime. Due to the fact that he always appeared to be clad in khadi, the common people affectionately referred to him as "Gandhi" as he was a true freedom fighter. Dattatreya, also referred to affectionately as "Datta," is the eldest kid in the family, and he has a number of younger siblings. Aralikkatte was the location of his graduation from primary school. In addition to attending the classes that were held in the school, he was responsible for looking after the cattle. He also had to attend the school. He would make his way through the forest and check to see that the cattle had enough grass to graze at all times. In the forest, he would become friends with peacocks, deer, rabbits, and many birds of all kinds.



The atmosphere in his village is exactly as active as it is everywhere else in Kashmir, if not even livelier. He spent his childhood in this rural community, which may not have had access to many contemporary comforts when he was growing up there, but it is rich in history and culture. Dattatreya ji ended up becoming an artist, most likely as a result of the influence that these settings had on him. After completing his secondary education in Basrikatte, which is situated in close proximity to his village, he moved back from there to Mysore to receive his education at the Maharaja of Mysore's College. Both his Bachelor of Arts

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

and Bachelor of Education degrees came from National College in Shimoga, which he attended in order to complete his education. After that, he relocated to Bangalore, where he completed a master's degree programme in both the arts and teaching. Both of these degrees were achieved at the same time. After that, he made the decision to go on a professional career in teaching because he found that to be the industry in which he found the greatest fulfillment.



It all started when he was a kid, but two of his all-time favourite things are music and literature. He has always enjoyed both of these things. *"My great-grandfather was nominated for a Gnanapeeth Award for his rendition of the song "Bendre," which he used to perform in his own unique way. My teacher at Basrikatte, Ramakrishna Gurudas, was a phenomenally gifted classical vocalist. He was in charge of my studies there"*—recalls Dattatreya ji.

Even though he was unable to learn music on his own due to circumstances that were beyond his control, he nonetheless took great pleasure in listening to it. He considered himself to be a fan of literature despite the fact that he was not a particularly great writer. His upbringing, the way he was reared, may have been the key element that led to him having the opportunity to sample the elixir of art while he was working for the government as a teacher at Bangalore Higher Secondary School, which is located at R.V.Road, Bangalore .

As soon as he settled in Bangalore, he started to familiarize himself with the folk music, theatre, and folk theatre of the region. His name, Dattatreya, has been

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

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updated to include the suffix "Aralikkatte," which identifies him as an artist with All India Radio -AIR. Something that he was unaware of until it occurred to me was that he got the opportunity to act in plays with seasoned theatre professionals from Karnataka such as Parvathavani and B.S. Narayana Rao. This was something that he was not aware of until it happened to me. As a result of Sri. Ranganath Rao's influence, this discontent was eventually eradicated. During the course of their conversation, he extended an invitation to see his puppet show, which was titled "Shri Krishna Parijaatha." The words, the music, and the dancing of the puppets in that show have all worked their way into his heart and will remain there forever. Since that point in time, he has represented to me a figure of inspiration and motivation. Everything from the creation of the puppets themselves to the choreography of their on-



**EPISODE : KUMARA SAMBHAVA
CHARACTER : PARVATHI AND SHIVA IN DISGUISE
STYLE : MUDRIKA TRADITIONAL PUPPETS**

**ADD : DATTA .A.R, PUTHALI, #2 , 8TH MAIN , 8TH CROSS
B.S.R III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA. PH : 91-80-6897538**



**EPISODE : KUMARA SAMBHAVA
CHARACTER : PARVATHI, KUMARA AND SHIVA
STYLE : MUDRIKA TRADITIONAL PUPPETS**

**ADD : DATTA .A.R, PUTHALI, #2 , 8TH MAIN , 8TH CROSS
B.S.R III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA. PH : 91-80-6897538**



**EPISODE : KUMARA SAMBHAVA
CHARACTER : MANMATHA, INDIRA, VISHNU & BRAMHA
STYLE : MUDRIKA TRADITIONAL PUPPETS**

**ADD : DATTA .A.R, PUTHALI, #2 , 8TH MAIN , 8TH CROSS
B.S.R III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA. PH : 91-80-6897538**

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

screen performances was meticulously planned.

His family has a long history of artistic endeavours and he has always been a novice in the field. His teacher and mentor was Sriranga Mahaguru, who was also the originator of the Astanga Yoga vignana Madir tradition. He remained his student until the end of time. Puppetry is an ancient kind of traditional art, and thanks to his guru, he now understands the theory behind it. It can be traced back to the ancient civilization that flourished in the Sindu valley. The "cave temples of Ajanta and Elore" are the clearest illustration of this phenomenon. The contribution to the art of puppetry has been made by the sutradhara, or imagination, in the plays. The 'Sutradhara' is in charge of everything, including the sutra (the Thread), the colour, the decoration, the costume and the ornaments, the music, and WHY; it even decides who speaks and what they wear-the chief controller.



EPISODE : KUMARA SAMBHAVA
CHARACTER : GIRIJA KALYANA
STYLE : MUDRIKA TRADITIONAL PUPPETS

ADD : DATTA .A.R, PUTHALI, 82 , 5TH MAIN , 6TH CROSS
S.S.K III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA, PH : 91-80-6697539



EPISODE : KUMARA SAMBHAVA
CHARACTER : BRAMHA AND TARAKASURA
STYLE : MUDRIKA TRADITIONAL PUPPETS

ADD : DATTA .A.R, PUTHALI, 82 , 5TH MAIN , 6TH CROSS
S.S.K III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA, PH : 91-80-6697539



EPISODE : KUMARA SAMBHAVA
CHARACTER : RAMBHA AND THARAKASURA
STYLE : MUDRIKA TRADITIONAL PUPPETS

ADD : DATTA .A.R, PUTHALI, 82 , 5TH MAIN , 6TH CROSS
S.S.K III STAGE ,NEAR BALAJI KALYAN MANTAPA,
BANGALORE - 560085, INDIA, PH : 91-80-6697539

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Padmini Rangarajan, Sphoorthi Theatre -STEPARC



"It is the sutradhara who introduces the characters of the play and thus acts as a director. In 'chandra prabha purana', Aggaladeva has rightly said 'Bittaradim jaliyatiamano Huva Kanthali Putrika santatiyam'. Here, 'putrika santati' means the group of puppets. In the same way 'Manchadolunindu nripange seve malpe bombegali panchali kegelu patri kegalakkum' thus the puppets are described. The power of puppeto,' is expressed by kanakasada in his verse' 'bombeyanatavanadisida mahabharatada bombeyata". Kumara Vyasa's 'ninna kunekeyalihudu pandavara jeevitavu" very clearly depicts puppetry. Kanakadasa's another krithi " bombadolu pranaviralu kamba sutra gombe yante" clearly depicts the antiquity of puppetry. Ratnakaravarni in his work "Bharatesh vibhava" makes a mention Of puppetry. The

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

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sharanas dating from 1470 to 1521, show the love of people of the vijayanagar towards the puppets. Bommalatapalli in anantapur district of Andhra Pradesh is a living example of puppetry. Vastyayana in one of his works says that one of 64 arts (vidyas) in 'chitramsi prayogam'. Acharyulu, a researcher from Hyderabad ascertains that chitramasi prayoga means puppetry. There is a chapter in yajurveda under the title 'puttaliika prayoga"—says Dattatreya Ji.

"In the art of puppetry, there are five different types. There is string puppetry, rod puppetry, rod-cum-String puppetry as Sutra-Salaki bombe, shadow puppets, and glove puppetry; nevertheless, string-cum-rod puppetry is the sort that interests me the most. The shilpa sutra, which is an old treatise on the carving technique and dance, was used as the basis for the creation of the puppets" --continues Dattatreya ji. Therefore, there is a science behind the art of puppetry. As a result, it acts as a beacon and fosters the development of one's kind power. Due to this, the art form of puppetry is sometimes referred to as Daiva. Since Dattatreya ji always selects to play

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

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events from the Puranas and Ithihaasa because India is known as the "land of Dharma", Again, each and every one of the tales contained within the Puranas and the Up Pranas focuses on a way for resolving issues, which served either as advice or as a kind of manual to look back on. These performances, which are performed with puppets, feature



characters such as Indra, Banashankari, and Vriksharaja. The issue of environmental contamination, which is a problem that has arisen as a result of deforestation, is discussed in this episode of "Indrashapa." The catastrophe that is the actual manifestation of gods is that gods actually live in trees. It is a sin to cut the trees—hence the hymn "*moolatho Brahma Roopaya, Madhayto vishnuropine, Agrato shivaropaya vriksharaajaya te namaha*" (Brahma, the creator of the universe, lives at the root, Vishnu, the operator of the universe, lives in the middle and Shiva, the destroyer, lives at the tip of the tree and 1 prostrate to such a tree). This shloka emphasizes the significance of trees and the devastation that results when forests are cleared for development. This sums up "Indrashaapa" really nicely.

"The Puranas' ideas regarding the trees have proven to be useful to me, and I have been successful in using them. In the episode "sambhavaami yuge yuge," I talked about issues related to population and adulteration. "bhoo bhara hechitanna, oh! Naradanna" is a traditional song that explains the current issue with population. The performances of the stories from the Panchatantra through the medium of puppetry provided me with a wealth of experience. In the episode "Ili maduve," also known as "The wedding of a rat," to name a few, a full account is given concerning the significance of having a small family as well as the issue of food scarcity"—Says Dattreya ji

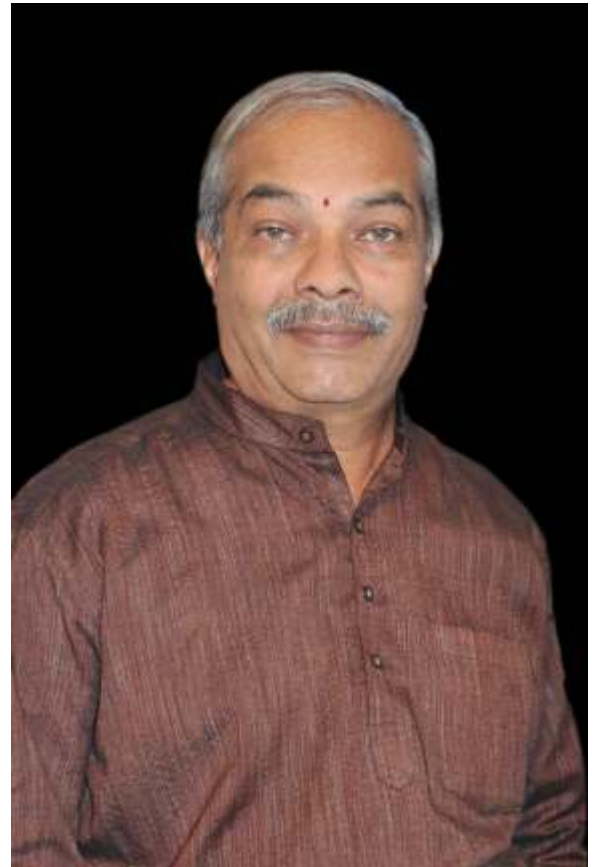
Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Dr. Dattatreya Aralikkatte, also known as the master puppeteer, is a disciple of Shri M.R. Ranganatha Rao who was a renowned Puppeteer of Karnataka. Dr. Dattatreya Aralikkatte is a recipient of the Presidential awards three times, the Sangeet Natak Academi award, and the founder of "Puttali Kalaranga." He has carved out an area of specialization for himself in the world of puppetry representing India. Datta was born in Aralikkatte, which is located close to Shringeri in Chickmagalore District, Karnataka State, India.

Datta was honoured with the Karnataka Jannapada and Yakshagana Academy's Annual Award for 1996. The award is given out once a

year. Additionally, the Directorate of State Educational Research and Training has presented him with an award in recognition of his "Puppetry as an Educational Aid" work. He has been a guest performer at a number of puppet festivals and seminars held in India and other countries. One of the highlights of his career was winning the coveted "Teachers Award" given out by the Centre for Cultural Research and Training in 1996. The World Puppeteer's Encyclopedia features his name among its entries. He was given the Central Sangeet Natak Academy Award for Puppetry in 2016, which is a prestigious accolade. The "Doctorate" title in the field of Traditional Puppetry and Education has been bestowed upon the recipient by the National Virtual University. The prestigious Kempegowda Award was bestowed upon this recipient in 2018. As a token of appreciation for Mr. Datta's work in the field of education as well as puppetry, the government of India presented him with the national award for the year 2004's



Puttali Kalaranga-Dr. Dattatreya Aralikkatte

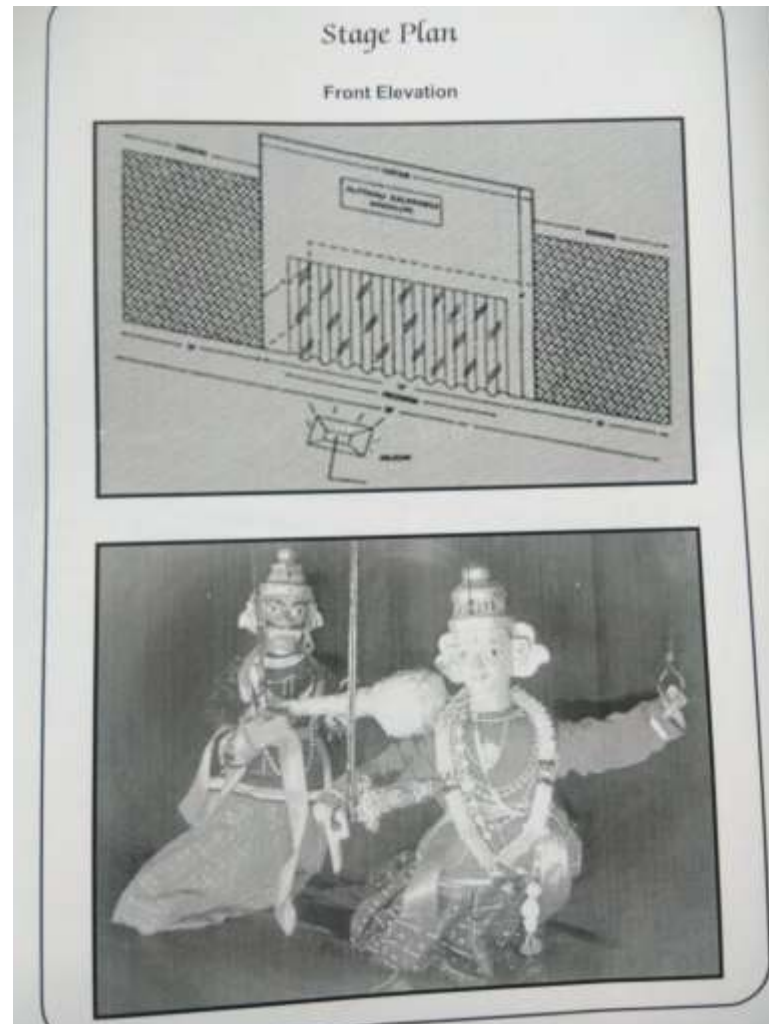
Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Best Teacher. In recognition of Datta's significant contributions to the art of puppetry, the government of India has bestowed upon him the title of "GURU." The Ministry's early ideas about popularizing this art form led to the development of a concept that is now known as "Guru Shishya Parampara." In this system, the guru instructs a group of students (shishya) in the classical art form of puppetry, which is becoming increasingly rare. He was a member for Karnataka Yakshagana Bayalata Academy, Govt. of Karnataka.

At the SAARC puppet festival that was held in Teheran, he represented the countries of SAARC. The reception from the audience was quite positive, and a running commentary was provided in the Persian language throughout the performance. The performance was brought to a close with the song "Bhagyada laksmi baramma" performed by Purandhara dasa. The audience members were left in a state of euphoria, and they danced with the utmost pleasure to the strains of the devotional hymn. They shouted, "You are truly blessed to have been born in INDIA!"

About The Art

Karnataka is a state in southern India that is well-known for the diverse cultural traditions and ancestry it possesses. There is a good chance that Karnataka is the only



Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

state in India in which all three of the primary types of puppets — marionettes, rod puppets, and leather puppets — have been equally popular with the people. The "Temple-based Puppet Theatre" was a popular form of entertainment in the state for hundreds of years, and it is largely responsible for the development of these art forms. "Rod Puppetry" is the area of expertise of the young people that make up the *PUTTALI KALARANGA* theatre group. The puppet theatre uses some of the largest wooden puppets I've ever seen in my life for their shows. Each puppet ranges in height from 3 to 3.2 feet and weighs somewhere around 8 kilogrammes. The puppets are renowned for their beauty as well as the rich ornamentation, various hues, and traditional ornaments that they feature. Because of their gloss, brilliance, and fashion sense, they have created a name for themselves in the world of puppets. The tall and weighty puppets are difficult to manipulate because of their height and size. The puppeteer suspends the marionettes above his head (with the assistance of strings) and then jerks the rods to make the marionettes move. These puppets are sometimes referred to as "String-cum-Rod Puppets" because of their construction method. Puttali Kalaranga is responsible for the development of a distinctive form of puppetry that is now known as the "Mudrika School of Puppetry." Dattatreya Ji's Puppet

Press Reviews

The Kalaranga performance was an attempt at universalisation of character and the theme lead to the creation of aesthetic delight and pleasure. It was a unique show, not quite common these days.

- **The Times of India**, Mumbai

With every manoeuvre by the puppet master the theme and the narration advanced on the single plane of mechanical expediency.

- **The Hindu**, Chennai

Fading puppets are given a dusting. The puppets were colourful and costumes had an old time look. The puppets depicted the story through the jerky movements of hands.

- **Deccan Herald**, Bangalore

The entire sequence was breath-takingly conceptualised and executed.... "Magical Performance".

- **The Pioneer**, New Delhi

The performance was so breathtaking, a real spectacular show which left audiences euphoric.

- **Publicacao diariamente**, Rio-de-Jeniro, Brazil

Any one who watches Mr. Datta's show, surely will to visit India atleast once in their lifetime to explore Indian Culture.

- **Iran Daily**, Teheran City

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Shows, which are of the Mudrika Style of Philosophy, are performed in temples. A "Mudra" is an impression of God, culture, or tradition; the word "Mudrika" comes from that word. The purpose of mudra is to ensure that the philosophy of life, as well as the philosophy of culture and tradition, be passed down to subsequent generations. The gesture known as mudra is meant to represent "the union of God and the soul." The Mudrika Style of Puppet Theatre places a strong emphasis on this Philosophy. Natya Shastra is an ancient text that discusses Indian dance and drama. It was written in Sanskrit. The practise of "Abhinaya" (acting, expression, and movement) is essential in this context. Together, Vaachikabhinaya (also known as facial expression) and Aangikabhinaya (also known as body expression) make up Abhinaya. In puppet shows done in the Mudrika style, the emphasis is placed more heavily on this component. The audience members' thoughts and hearts are left with an enduring impression of Indian culture as a result of this mode of expression. When designing the costumes for the puppets, much consideration was given to include the most important aspects of Indian culture. As a result, Indian dance, music, and literature are all taught extensively throughout the Mudrika School curriculum. The music is derived from Karnatic Classical ragas and talas. Putthali is the name given to the puppets that are used during the performance in the Sanskrit language. The movement of the puppet is



Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

made possible by the careful manipulation of a complex web of strings.

The protagonist of the show, Sutradhara is the one who tells the audience about the plot and the other characters, as well as the ones who execute the rituals both before and after the performance. On occasion, he acts as the story's narrator. Puppet theatre bestowed upon Indian theatre the idea of "Sutradhara," which can be translated as "gift of the gods."



Dr. Dattatreya ji has travelled to various countries along with his team, namely, to South America, Brazil, Israel, U.S.A and others. *"I took great pride in serving as an Indian Cultural Envoy to each of these countries. Why should I bring all of these up at this point? Now that you know that I am from a rural background. Even in my wildest dreams, I could not fathom being in another nation or stepping foot on an aeroplane. These puppets allowed me to go to various countries and gain an understanding of their cultures. But for me, who was born in a village and raised in a rural setting, I was able to fulfil my dream of travelling to different countries and riding in an aeroplane all because of my unquenchable need, which is as ravenous as it is, to learn more about the science and philosophy of puppetry"*-says Dattatreya ji

Traditional marionette performances have been given by Dattatreya ji in the languages of Kannada, Telugu, and Tamil, amongst others. He has taken an active part in both national and international festivals. The shows have received positive reviews from virtually all of the media. Elders gave him praise for his efforts to

Puttali Kalaranga-Dr. Dattatreya Aralikkatte

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

disseminate Indian culture, and they also pushed me to make even greater efforts in this direction. A live puppetry performance is not accessible to everyone. Therefore, his programme has been broadcast on television in Kannada, Telugu, and Tamil in order to raise awareness among the general public about the plight of puppetry as an art form. His efforts were bolstered further when the state Bank of Mysore published wall calendars and table calendars using images from the "Sundara Kaanda" section of the Ramayana epic. As a result, the State Bank of Mysore demonstrated the respect it holds for this significant work of art. In addition, the Iranian government designated one page of their annual calendar specifically for this puppetry.

He receives aid for his theatre from his wife, Ramamani Dattatreya, who has lendvoices to the puppet play. Puttali Kalaranga is a team that consists of Shri Ranganatha Aralikkatte, his younger brother, Shri Ramakrishna artistes, Shri Anand Murthy, Ms. A. Jyostna, Sri. Akshakth, and Sri. Koushik. His sons, Sri. Karthik and Sri Manohar Datta are presently settling down in the city of Houston, Texas extend technical support to Puttali Kalaranga team.



School Puppetry

Dr. Arun Bansal, Social Substance



The power of education to affect positive change in the world is enormous. The knowledge we possess shapes not only how we develop but also how we behave and who we love. The progression of technology has an effect on practically every facet of our life, including the educational system; therefore, there is no exception to this rule. It is fascinating to watch how technology is reshaping the landscape of education, but at the same time, the struggle to preserve the fundamental principles has become significantly more difficult. The arts and the theatre come to our aid in this situation. One such popular, traditional and rich art form of India is Puppetry. In the majority of the world's regions, puppetry has been a key component in the process of spreading knowledge. Students have the opportunity

School Puppetry

Dr. Arun Bansal, Social Substance



to develop their creative ability through the medium of puppetry, which incorporates aspects of all types of art such as literature, painting, sculpture, music, dance, and theatre. The art of puppetry has a long history of being practiced in India as a way to disseminate information about Indian myths and stories because it is both popular and economical.

Here, I would identify four main key points of use of School Puppetry

- 1. Educational Tool:** Puppetry has long been an essential component of the educational system, and it has demonstrated its value as an approach that may successfully serve as an alternative to the conventional mode of instruction, which many youngsters find to be tedious. Since students of younger ages are

School Puppetry

Dr. Arun Bansal, Social Substance

more captivated by images than by written words, animation has been used as a medium of instruction in contemporary educational settings.

- 2. Addressing sensitive topics:** Along with their academic duties, it is the duty of teachers to raise students' understanding of politically and socially charged issues. The education of children on delicate and convoluted subjects such as sexuality, safe touch or good touch-bad touch, child molestation, child abuse, and so on is one of the most difficult responsibilities that instructors are tasked with. Students need to be informed of the complexities of the issues at an early age because this is the most important moment for anyone to begin formulating an opinion.
- 3. Teaching Morality:** As children spend the majority of their time at school, the institution is responsible for providing them with an atmosphere that will foster the development of ethical values towards the environment, waste management, caring for flora and fauna, protecting them, and celebrating the natural world. When it comes to educating kids and imparting important life lessons, the use of puppetry as a vehicle can prove to be invaluable.
- 4. Puppetry for constructive behaviour:** Education is the primary factor responsible for shaping both ethical character and the leadership abilities of individuals. Education has unavoidable benefits that leave an everlasting impact on the persona of an individual, such as the fact that it plays a significant part in instilling ethical behaviour in students and leaves a lasting impression. When it comes to instilling concepts in students that lead to the development of mannerisms and attitudes in them, the role of puppetry in education cannot be downplayed. It is an essential component of the educational process.

Here, is the STEPARC organization which is striving to apply the art form for the betterment of the student. Students, educators, social workers, health educators,

School Puppetry

Dr. Arun Bansal, Social Substance

and numerous organizations and NGOs working in educationally related fields are all benefiting from the training that is being provided by Sphoorthi Theatre for Educational Puppetry, Art and Craft (STEPARC). STEPARC stands for Sphoorthi Theatre for Educational Puppetry, Art and Craft. The objectives of the STEPARC are:

- To promote the use of puppetry as a tool for educational purposes.
- To teach students in the production of glove, shadow, rod, and string puppets as well as other types of puppets;
- To create educational scripts and programmes for the use of puppetry in the classroom to teach curricular topics, as well as to investigate the effects of training for the purpose of assessment.
- To make it possible for educators to learn about the various kinds of traditional puppet theatre found in India and to provide them the chance to engage in conversation with puppeteers from India's rich cultural heritage.



School Puppetry

Dr. Arun Bansal, Social Substance

- To inspire teachers and educators to improvise inexpensive teaching aids and to create creative activities for students, an intrinsic component of classroom teaching

The best part is this art form enables and engages students at every stage. The participants will have the opportunity to improve their communication abilities through the participation in special courses that include painting, dance and mime, creative writing, creative speech, dialogue delivery, and voice modulation. The puppet show's primary focus should be on imparting valuable life lessons to the audience. When it comes to crafting the script for puppet shows, a lot of importance is placed on it. After holding discussion sessions on each participant-created narrative, suitable topics for puppet plays are proposed in accordance with the audience for which the plays are intended, and a few strong stories are chosen from those presented.

For more updates visit www.sphoorthitheatre.com



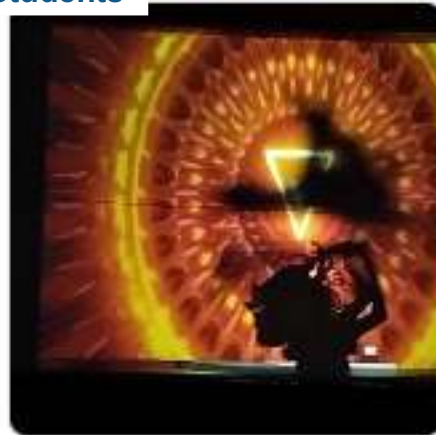
PNA Theatre Events of the Month



Mentor: Subhasis Neogi



PNA theatre's play at Ashi, Haryana with Ananda Students



PUTHALIKA PATRIKA



PNA Theatre

Events of the Month

Mentor: Subhasis Neogi



At Eco-city 1, New Chandigarh



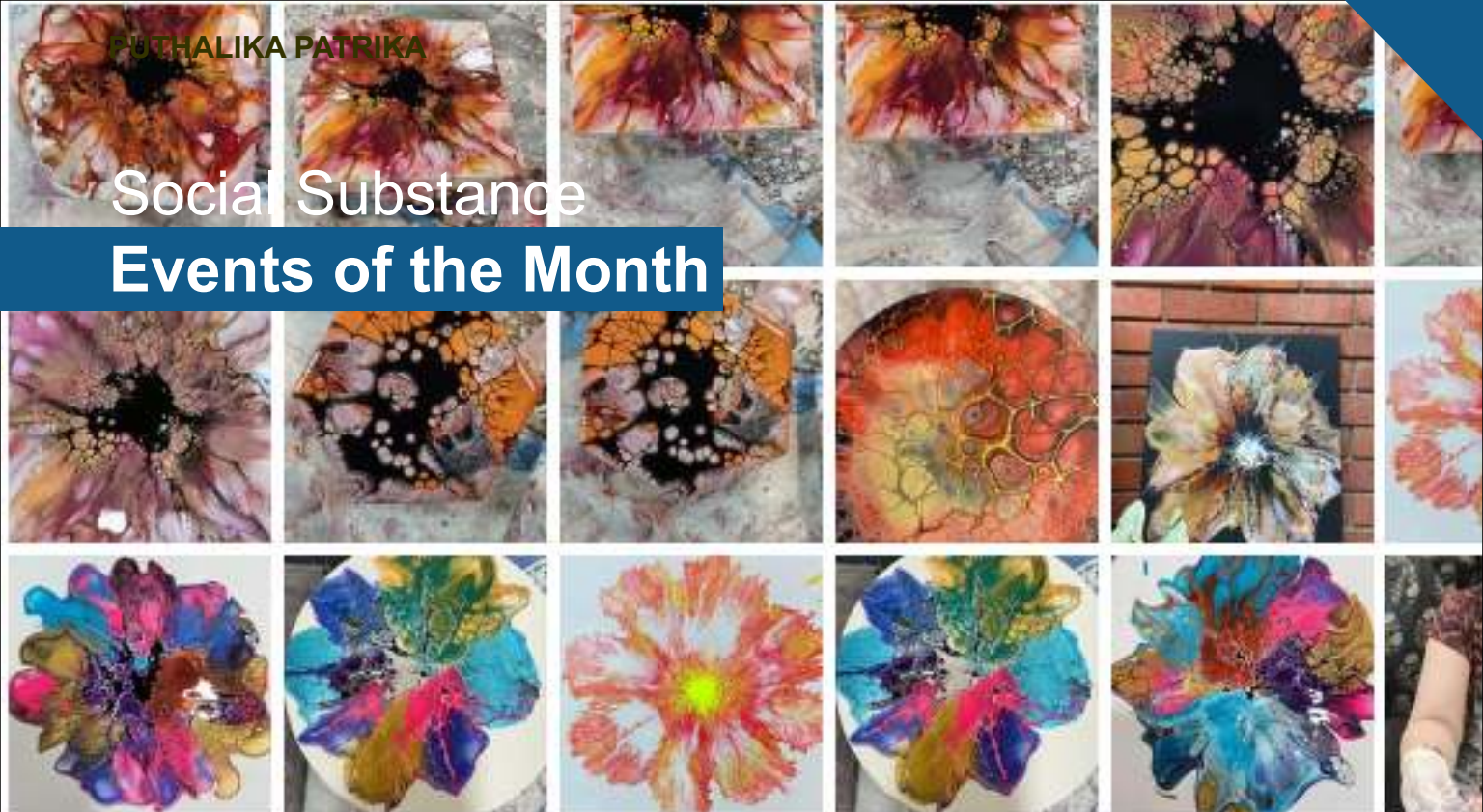
Social Substance Events of the Month



Social Substance Activity in June 2023



Social Substance Events of the Month



Social Substance Activity in June 2023



Social Substance Events of the Month



Social Substance Activity in June 2023

Art of Paper
Sunday, June 4

ENGLISH
English कोलम पोस्टर की FREE CLASSES
Dates - 5 June to 5 July
Class - Online
Level - Basic

Participants in PUTHALIKA PATRIKA
puthalika@punjab.gov.in

Dr. Anj Poochran

Creating Corner

"OUT OF THE BOX" HANDS-ON WORKSHOP
Science, Learning and Making, Learning from Crafting, Sculpture
Date: 17th June 2023

SECTOR 17, CHANDIGARH
SUMMER FEST 2023

Date	Time	Location
18th June	10:00 AM - 12:00 PM	Handmade Market
19th June	10:00 AM - 12:00 PM	Handmade Market
20th June	10:00 AM - 12:00 PM	Handmade Market
21st June	10:00 AM - 12:00 PM	Handmade Market

ACTING & PROP MAKING WORKSHOP
For children

Interactive and Engaging **STORYTELLING** For Children

Summer Camp
Date: 3-5 June 2023

INTERNATIONAL PUPPET THERAPY TRAINING
Date: 3-5 June 2023

Summer Camp
Date: 3-5 June 2023

Art and Science: A Hand in Hand

Coping with Stress

जानू, कीट, कीड़ों को पेट रूप में क्यों खाते हैं?

PUPPETRY

Upcoming Events

International PUPPET THERAPY Training

Summer 2023 in BARCELONA

By Andrea Markovits & Polo Fernández



INTERNATIONAL PUPPET THERAPY TRAINING SUMMER 2023 BARCELONA

A 5-day training in the **center of Barcelona** aims to bring together former diploma students and other professionals interested in the therapeutic power of puppets.

In response to international scenarios of emergencies and learned hopelessness, this training will present and review Muñecoterapia Chile's model of research and intervention with adults in contexts of memory, trauma and transgenerational damage.

It is a training that trains in animation, the silent language (without words) of animated forms (puppets, objects and materials), the cognitive functions of these and integrating elements of art therapy and the dramatic and plastic function of puppet theater as resources to guide group processes from the creation and exploration focused on the person and their potential for repair at the individual and group level.

Upcoming Events

It is based on the importance of the therapist's role in the group in listening and observing the metaphors and group emergents as creative material for the elaboration of new narratives from the process of creation and animation.

The *Muñecoterapia* model presents a guideline with strategies that allow accompanying group problems in the creation of intimate and safe processes, where the personal becomes collective to promote the physicalization of pain and absence in the matter, managing to address new views and resignify the trauma.

Who is it for?

This training **guided in English and Spanish** is aimed at people committed to working directly with groups, puppeteers, therapists, play therapists, art therapists, social workers, psychologists, artists and other professionals or technicians who are linked to the world of therapy, creation, inclusion, social transformation and human rights.

When will it take place?

Between Tuesday, July 11 and Saturday, July 15, 2023, from 10:00 to 18:00 hrs.

Where?

D'Ortigosa 14, 2nd floor, N° 11. Barcelona.

<https://goo.gl/maps/YMESou1Joui7e1ua9>

More information:

puppettherapybcn@gmail.com

www.munecoterapia.cl

<https://www.munecoterapia.cl/portfolio/taller-1/>

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 hours



RESEARCH



CREATION



THERAPY

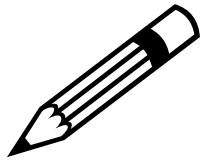


EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
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puppettherapybcn@gmail.com
www.munecoterapia.cl
@munecoterapia



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

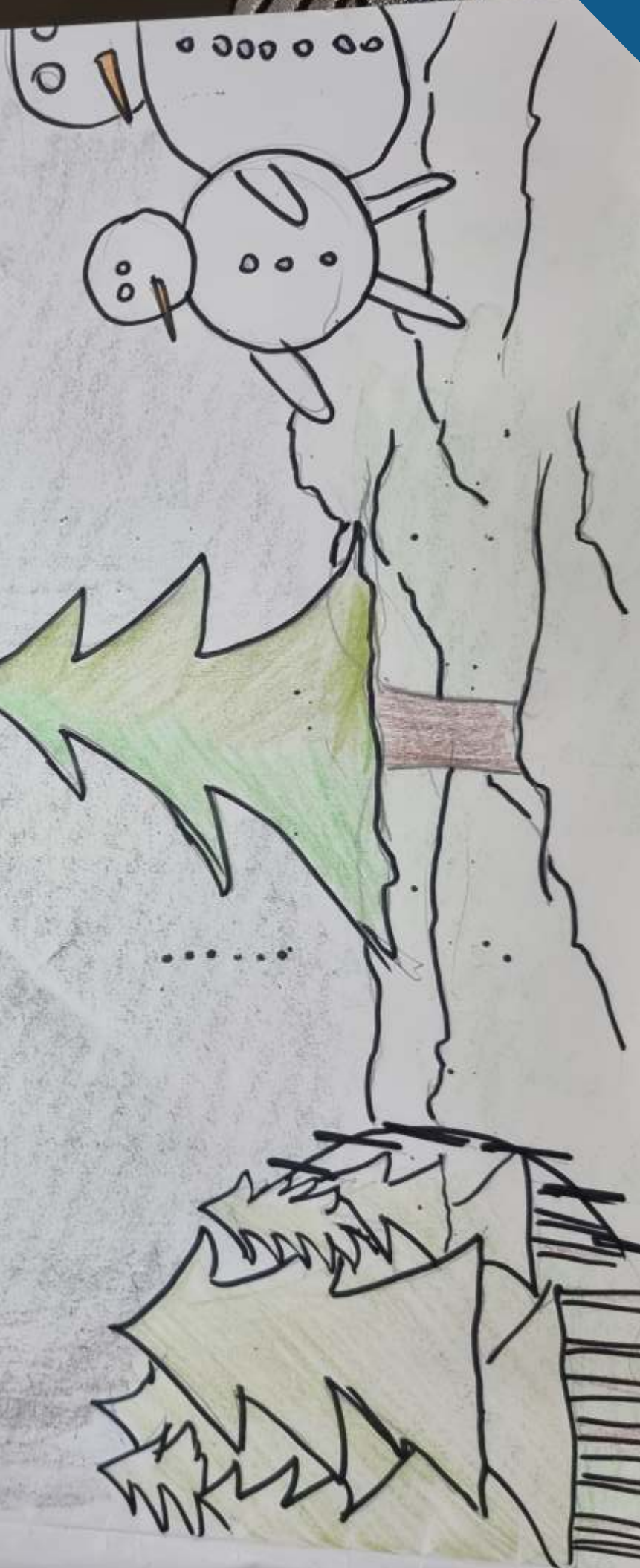
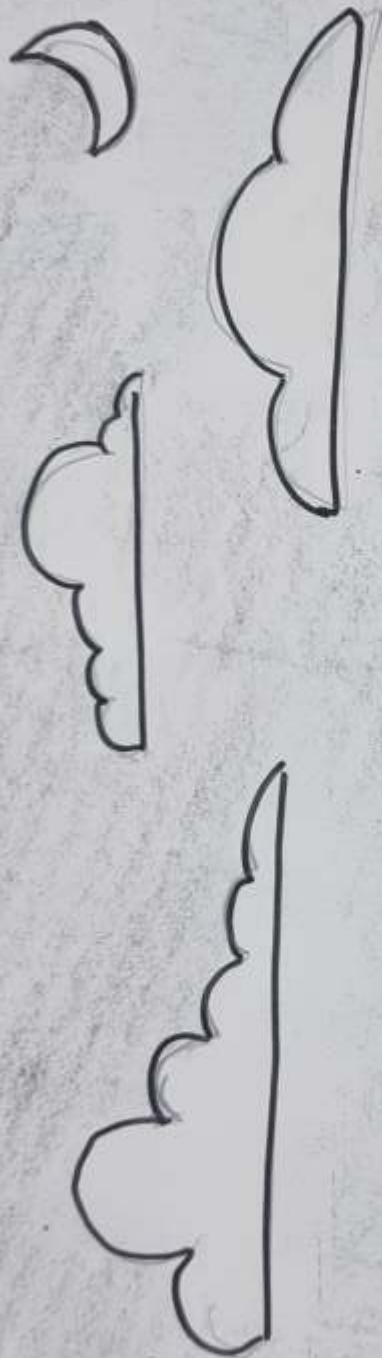
Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

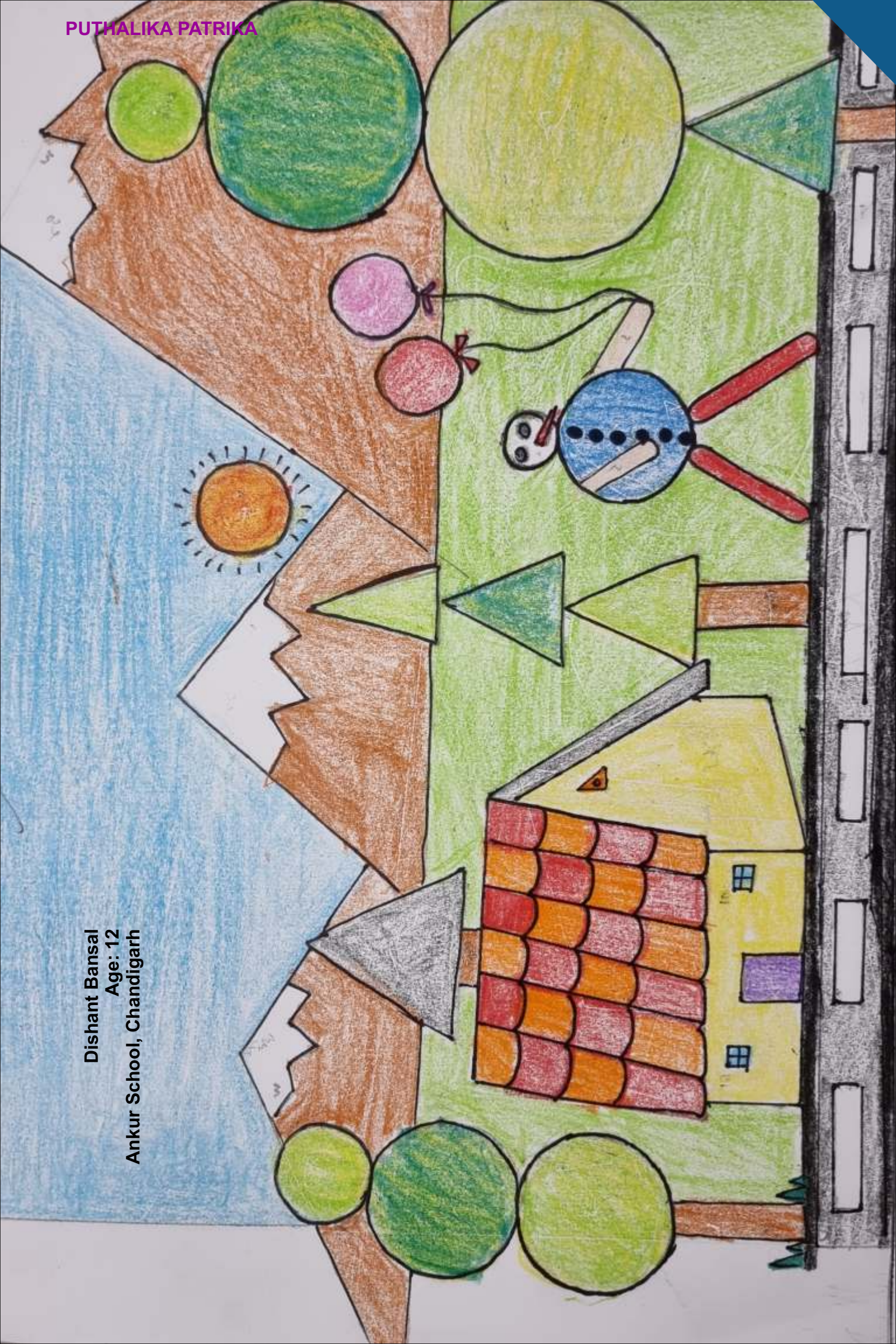
Final Submission Date: July 22, 2023





Eshit Bansal
Age: 14
Ankur School, Chandigarh

Dishant Bansal
Age: 12
Ankur School, Chandigarh



Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity

Life of Small Cabbage White Butterfly



Letter to Editor

Dear Padmini Garu,

I am delighted to express my joy upon reading the article in your prestigious magazine. I have thoroughly enjoyed going through several magazines on your website and have noticed the immense passion that emanates from each one. It is evident that your dedication is reflected in the quality of your work, and I am pleased to witness the continuous improvement.

I would like to extend my heartfelt appreciation and best wishes to you as you continue to serve the art of Puppetry. Your efforts in promoting and preserving this traditional art form are truly commendable.

Once again, thank you for your valuable contributions and dedication to your craft. I look forward to witnessing more remarkable work from you in the future.

With sincere gratitude,

Y V Krishna, Principal

Abhyasa Vidyalam, Vijayawada, Andhra Pradesh



WASTE TO WEALTH TIPS

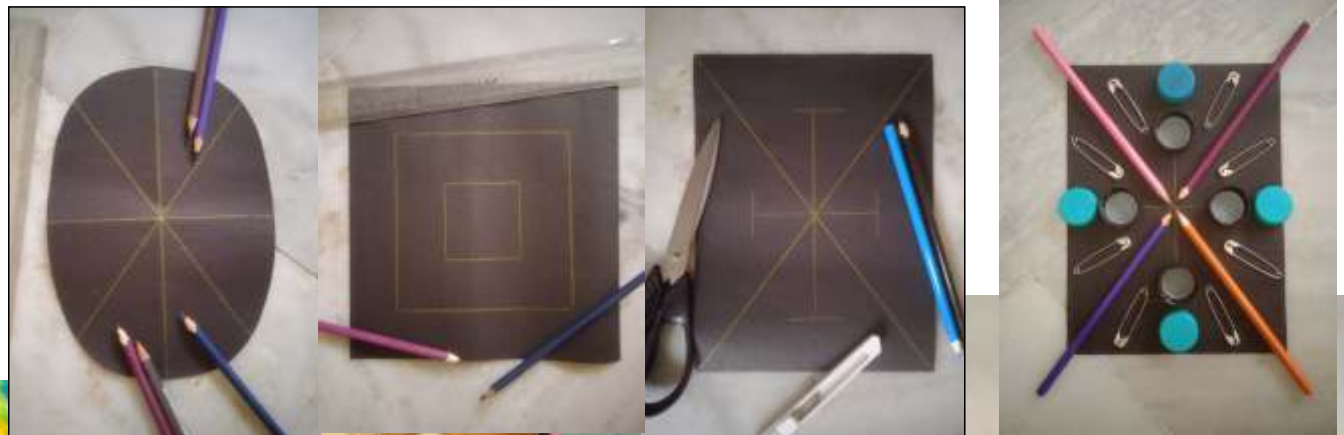
Pragati Rampal
केंद्रीय विद्यालय एयर फ़ोर्स स्टेशन
Chandigarh
Class-7

3-D Rangoli

Step 1: Collect the material



Step 2: Draw the Design



Step 3: Fix up the waste material to convert into wealth

For Subscription please contact at

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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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