



STEPARC



# Navaraatri Special Edition

Satyabhama Puppet - Agalkote

**PUTHALIKA PATRIKA**

**Oct 2023**



## PUTHALIKA PATRIKA

### Editors

Padmini Rangarajan  
Subhasis Neogi  
S K Rangarajan  
Puneet Arora  
Anirudh Srinivasan  
Arun Bansal

### In this Issue

- p03-0006: Editorial
- p07-0012: World Puppetry: "Bag of Puppets"-Ukraine
- p13-0023: Indian Puppetry: Karnataka
- p24-0029: Sphoorthi Youth Brigades 2023-24
- p30-0036: Role of Puppetry in Education Workshop by CCRT
- p37-0060: Always Theme Concept Doll's Festival
- p61-0072: Navaratri-Bommala Koluvu/Bomma GoluDoll's Festival
- p73-0082: "Bathukamma"- The Festival of Telangana
- p83-0084: Shraddhanjali
- p85-0098: Showcase of Art and Events
- p99-0105: Creative Corner
- p106-106: Nature's Lap
- p107-113: Showcase of art
- p114-114: Waste to Wealth

For Subscription please contact at  
[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

Published by  
Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC  
and Social Substance

Registration no 419 of 2005

[www.sphoorthitheatre.com](http://www.sphoorthitheatre.com)  
[www.sphoorthitheatre.blogspot.in](http://www.sphoorthitheatre.blogspot.in)  
<https://www.facebook.com/puppetnewsmagazine>  
For subscription of Puthalika Patrika contact: [puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)  
[http://www.sphoorthitheatre.com/sphoorthi\\_newsletter.html](http://www.sphoorthitheatre.com/sphoorthi_newsletter.html)



# Editorial Column

Padmini Rangarajan



Art by: Samya Choudary



In contemporary society, the construction of narratives is a necessary endeavour. Action is necessary, but narratives are more crucial. If narratives are not developed and are ignored, people would assume, presume, and think that everything that transpired was real over time.

During the month of October, also known as "Sharad Navaratri," a multitude of festivals were celebrated throughout

India, showcasing the many festival traditions that vary from one state to another. The fundamental aspect of Navaratri entails the provision of time and space for women to convene, assemble, engage in recreational activities, engage in religious devotion, engage in culinary endeavours, and commemorate the strength and influence of women as exemplified by the concept of "Shakthi."

Well, this made me to ponder about

## Editorial Column

Padmini Rangarajan



Art by: Samya Choudary

**Women Poets of Bhakti** movement.

The noteworthy significance of women writers in several languages during that particular era warrants further consideration. Throughout the period

spanning from 6000 B.C. to 4000 B.C., women writers such as **Ghoshā**, **Lopamudra**, **Gargi**, **Maitreyi**, **Apala**, and **Romasha Brahmavadini** directed their attention towards the portrayal of women in prominent Sanskrit literary

## Editorial Column

Padmini Rangarajan



Art by: Ridhima Reddy

works, starting with the era of the Vedas. The Pali songs composed by Buddhist nuns during the 6th century B.C., such as **Mutta**, **Ubbiri**, and **Mettika**, serve as poignant expressions of the emotional distress experienced due to the relinquishment of worldly existence. The Alwar women poets of the 6th

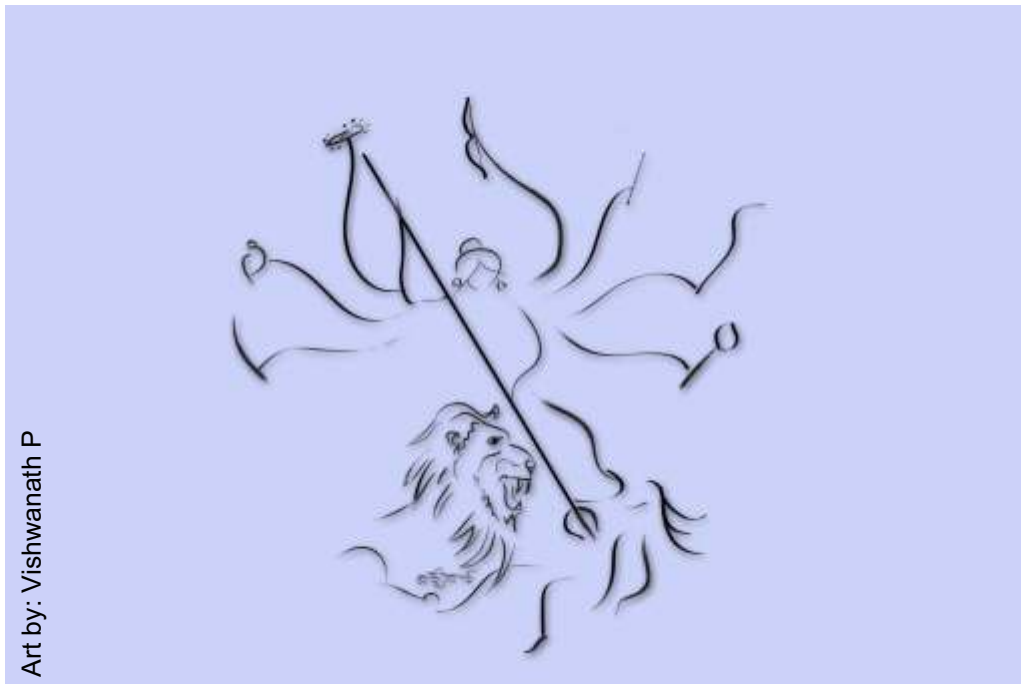


Art by: Vishwanath P

century A.D., such as **Andal** and others, expressed their profound devotion to the divine via their poetry. Lal Ded (1320-1384) was a notable Muslim poetess hailing from Kashmir. Alongside Habba Khatun, she exemplified the sant tradition of bhakti and composed Vakhs, which are regarded as unparalleled treasures of spiritual insight. Meera Bai, renowned for her literary contributions in Gujarati, Rajasthani, and Hindi, as well as Avvayyar in Tamil and Akkamahadevi in Kannada, have gained significant recognition for their profound lyrical expressions and compelling emotional resonance. The author's writings provide insights into the

# Editorial Column

Padmini Rangarajan



social circumstances that were prevalent during that era, as well as the role and status of women within both domestic and societal realms. Each of them composed concise lyrics or poetry imbued with fervent devotion, profound metaphysical insights, and an unwavering commitment, reflecting a profound sincerity. Beneath the veil of their enigmatic nature and abstract philosophical concepts lies an inherent sense of profound melancholy, which can be attributed to their connection with the divine. They transformed each injury inflicted by existence into a poetic composition.

The narratives of these exceptional female poets continue to endure and resonate in contemporary times. The advent of the digital era has facilitated the dissemination of narratives through many formats. I have regrettably overlooked numerous notable female poets from India, which highlights my lack of awareness and limited understanding of the contributions made by female poets from various states. These poets have made significant literary contributions and have successfully made their voices heard. It is my hope that their voices continue to resonate in the digital era, ensuring that they are not forgotten or overlooked.

## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



I'm Olga Pinaeva - a professional puppeteer, theater teacher, I live in Kyiv, Ukraine. And this is a short story of me and my puppet project for children. In the end of February 2022 with the full-scale Russian invasion to my country I decided not to leave as long as it could be possible. First week I stayed in shelter with my friends and other people, when the first shock was over I started volunteering in the kitchen of territory defense. A lot of people did some volunteer work that time, some continue till now, some of my friends and colleagues had went to the army also. After a month, when Ukrainian army freed the northern regions from occupation, I was figuring out what to do in this new reality of war.

As part of "Virtual puppetry residency" group I had a big support from this

## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



international community of puppeteers. We had online discussions about puppetry for children and puppet therapy that gave me so much inspiration to develop workshops for children. So I started an artistic and social initiative "Bag of Puppets". It was created to support Ukrainian children aged 5-15 in these difficult times of war by conducting free workshops on making puppets and theatre of animation.

At the beginning of the initiative, in May - June 2022, the first workshops were held in the cities of Rivne and Kyiv.

From July to August 2022, I organized online events in which children (who went abroad and were in Kharkiv, Kyiv, Boyarka, Khmelnytskyi and Zaporizhzhia) took part.



## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



I had applied and received the grant from EU and "Izolyatsiya. Platform for cultural initiatives". So in Autumn 2022 the project for national displaced children "Bag of puppets on wheels" took place, as a result of which 110 children aged 5-15 years attended free classes in four cities of Ukraine (Vinnytsia, Ivano-Frankivsk, Lviv, Kyiv). Also I worked with the psychologist, to prepare and held workshops with deeper understanding of features and needs of different age.

This puppet classes are aimed at creating a safe space for children's creativity and play, the development of fine motor skills, concentration and imagination, help shift the focus of attention and have fun. During the workshops, children were making their own puppets, learned how to animate them and tell the story of their character. They try themselves as artists and communicate with other children. Feedback from children and parents was very positive: the children's mood improved, they were happy to show their works to their parents, the creative environment, communication with other children and the opportunity to express interesting and important topics

## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



and stories for them were important. Some of them were about war, Ukrainian warriors and volunteers, lose of home and so on. Others were about things children like - unicorns, cats or other animals, monsters, hearts and rainbows, family members, maincraft characters and others.

Every workshop had its theme, for example puppet as a friend, hero or amulet. To each theme the technic was chosen. So the friend became a sock or hand puppet that is funny and can speak, hero was a finger puppet which is easy to move and make different actions, amulet transformed into paper angel pulled out by fingers with no scissors. Children also could draw on their puppets and express their character with colours and forms, this made the puppets very unique and personal. While they had

## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



been drawing there was time to create a story of a puppet based on the simple questions I asked.

In 2023, several more events took place in Kyiv for local residents and IDPs. This summer the project was presented at the art event "Cultural mosaic" at the Lavra Gallery in Kyiv, and also in the international online seminar "Puppets in the Face of War" from the University of Portsmouth (England)

Also I've been working partly in a pre-school and children theatre studio doing different puppetry classes. On which we tried finger, hand, stick, sock, flat and sizable puppets (mostly from paper), masks, and creating stories. There were several attempts to have another grant for the initiative to organise more workshops in

## World Puppetry

### "Bag of Puppets"-Ukraine

Ms. Olga Pinaeva Puppeteer



different cities for free and with the last one is in process of receiving. I hope it will work and the next project will be held soon in Kyiv, Kharkiv and Bray (Ireland) with the partnership of two organizations.

Now I'm learning puppet therapy on the "International Puppet Therapy Online Diploma 2023" course held by "Puppet Therapy Chile", because want to continue the work with children and adults, and feel that this is very needed due to the war and its consequences.

More information about the project on the "Bag of Puppets" pages

Facebook (<https://www.facebook.com/bagofpuppets>)

Instagram i Telegram @bagofpuppets

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Puppetry is a kind of theatrical expression that functions as a vehicle for transmitting innovative ideas and fulfilling the communicative needs of human society. The puppet is widely recognized as a spectacular and innovative artistic invention of the human species. Traditional puppetry occupies a prominent role as a recognized folk art form in India, functioning as a means of transmitting narratives and legendary epics to the general population. Puppetry served as a mode of amusement for the residents in remote areas. The traditional string puppets originating from Karnataka are generally known as Gombeyatta. The puppets are skillfully created and designed to resemble characters from Ithihaasa and Puranas, which are classic theatrical storytelling indigenous to this specific geographical area. India possesses a significant cultural

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



legacy in the realm of puppetry, which has emerged as a revered manifestation of traditional folk theatre that has been nurtured with great dedication since ancient times.

Throughout past centuries, folk theatre held a significant position in society, captivating rural audiences and playing a pivotal role in the development of contemporary theatre across various languages. This was particularly notable as urban areas were perceived as luxurious and enigmatic, discouraging migration and making folk theatre a primary source of entertainment for rural communities. The enduring appeal of folk theatre continues to captivate contemporary culture, encompassing both urban and rural communities, due to its inherent simplicity and

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



authenticity. Children have a high level of receptiveness towards puppetry, making it an effective medium for cultivating their appreciation for this art form. By nurturing their interest in puppetry, we may contribute to the development of children who value and preserve a diminishing aspect of their cultural heritage. Puppets are typically accompanied by meticulously crafted scripts and a variety of musical instruments that are skillfully integrated into folk songs. These instruments are played by a team of highly proficient artisans. The puppets possess curvilinear body shapes, accompanied by appendages and articulations located at the shoulders, elbows, hips, and knees. The puppet figure is affixed to a rod-like wooden prop, with a minimum of five strings securely fastened. The artistic creation known as the "Gombe

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Atta" draws inspiration from narratives that are derived from tales found within the ancient Indian epics of Ramayana, Mahabharata, and Puranas. The music exhibits a fusion of traditional and classical elements, characterized by its extremely dramatic nature. In the realm of puppetry, it is customary to employ slender strings for the purpose of regulating the mobility of lightweight puppets. Conversely, heavier puppets necessitate the utilisation of rods to facilitate enhanced manipulation. These rods, devoid of vitality, are exclusively fashioned from wood. Historically, puppetry performances have served as a means for rural communities to effectively



## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



communicate and promote various social issues, including education, environmental awareness, financial savings, and enjoyment.

There are three different ways to control the puppets which are commonly known as:

1. Suthrada Gombe (puppets handled with threads).
2. Shalake Gombe (puppets handles with rods).
3. Marionette (small puppets).

I was fortunate to have the opportunity to engage in fieldwork in Bengaluru during the

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

2018-19 periods, where I had the privilege of spending valuable time with Shri M. R Ranganatha Rao, a renowned Puppeteer hailing from Karnataka. In the Puthalika Patrika of June 2022, we wrote about him. Please find the provided hyperlink below –

<http://www.sphoorthitheatre.com/images/2022/Puthalika-Patrika-July-2022.pdf>

During my sojourn, I had the privilege of accompanying him on a journey to Mulubagal, Mysore, and Dodda Midigere. During that period, I was afforded the privilege of visiting Agalkote, where I had the chance to witness the ancestral puppets of Shri M. Ranganatha Rao's grandfather, which are esteemed artifacts safeguarded by his nephews and other members of the extended family.

"Shalake Gombe," also known as "Traditional rod puppetry," is a lineage of puppeteers that originated in Agalkote, a tiny village near Magadi, in Karnataka circa 1920. It was subsequently revived in 1983 as "SUTHRMELA" by Shri Narahari Sastry in Bengaluru. Puppets are manipulated by the use of metal rods with a diameter ranging from 2 to 3 millimetres. The vertical dimension of each character measures approximately 4-5 feet, rendering it the tallest among other puppetry forms. Shalake Gombe exhibits a wealth of attire and adornments adorned with depictions of deities,



## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

monarchs, nobility, and fauna. The musical and dialogue delivery team is comprised of six individuals who has expertise in playing musical instruments and delivering dialogue. Additionally, there are five individuals who specialize in puppet manipulation.

#### **Making Process**

The process of creating a puppet involves three distinct stages: carving, painting, and adorning with decorative elements. Puppetry carving is often accomplished using two distinct methods: wood carving and mold-based techniques. Teak wood or Bana wood is commonly favoured for crafting Shalake Gombe due to its soft nature, which reduces the likelihood of crack formation. Typically, the hands and face



of the puppets, known as Shalake Gombe, are intricately carved onto teak wood, while the body is carved onto Boorgada's wood, as it is locally referred to. A wooden piece measuring 4x4 inches is partitioned into three equal portions, each of which is subsequently subdivided into distinct regions representing the forehead, eyes, nose, lips, and chin. Typically, a combination of raw or saw dust and adhesive is employed in the construction of face features such as lips, eyebrows, and the nose. The moulding process is employed for little face puppets, such as the servant, which serves as a mask. The mould is filled with a combination of raw or saw dust and glue, while a

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



plastic film is used as an ejector. The facial mould is desiccated under the gentle rays of diffused sunlight, and thereafter affixed to the teak wood cylinder using glue and unprocessed particulate matter. To ensure a uniform surface, the gaps between the mask and cylinder are filled with raw or sawdust.

The head is initially affixed to the central region of the body, following which the three components are interconnected to constitute a hand and securely fastened to the wooden cylinder. In order to modify the gender of each character, adjustments are made to the proportions of face characteristics such as the forehead, nose, and cheeks. Additionally, bodily parts such as the head and hands are affixed to the main body using ropes and secured with knots to enhance control. A fabric-based ring, like

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



a soft cushion, is incorporated within the elbow and shoulder regions, functioning analogously to an intervertebral disc found in the spinal cord. Painting is the subsequent procedure that follows the act of carving. Historically, pigments derived from vegetables, trees, and seeds were employed for coloration purposes, but contemporary practises involve the utilization of oil-based paints. The utilization of skin colour and black colour as foundational pigments for body and hair painting, as well as the subsequent application of clothing and adornments, is observed. Female characters, such as queens, are adorned in a 6-meter silk saree that is carefully chosen to complement the specific scene and overall presentation. Various types of jewellery such as maangtika, nose-ring, mangalsutra, necklace, kasina-sara,

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



earring, armlets, bangles, waist-band, toe-ring, and kuchu-jade are among the favourite ornaments. The connection between the head and hand to the thorax is established through the utilisation of ropes, which are knotted in a manner that allows for balance. This arrangement facilitates manipulation, with two rods employed for the hands and three strings utilised for the head of each character.

#### **Popular Puppets of Salaki Gombe:**

Typically, the production of a play necessitates a stage area measuring 10 by 15 feet, and it is renowned for its utilization of string and leather puppets. The four fundamental teams for every show include of artists responsible for music, dialogue delivery, puppet manipulation, and stage management. The narrative and music have

## Indian Puppetry: Karnataka

### Agalkote Rod-String puppetry

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

been authored and composed by the senior members of the organization. The user's text is too short to be rewritten in an academic manner. The manipulation of puppets, namely those with head and hand components, often requires a time investment of approximately 2-3 hours. These puppets, known for their challenging handling characteristics, possess a considerable weight ranging from 10-15 kilogrammes. To facilitate ease of manipulation, rods are inserted into the hands of these puppets. Puppetry is performed in diverse manners, including Udupi's Yakshagaana and Tumkur's Echanoor style, among others. Female figures in Indian mythology are depicted



wearing sarees, which is a traditional garment commonly worn by women in India. For instance, Satyabhama, the wife of Lord Krishna, is often portrayed adorned with many ornaments while clad in a saree. In certain regions, Yakshagaana, the traditional form of live folk theatre in the state, is observed. In the theatrical production of "Krishna Parijatha," an integral figure is Satyabhama, the wife of Lord Krishna. Notably, Satyabhama's puppet is equipped with an eye-ball turning mechanism, which allows for the movement of her eyes. This mechanism is employed just when the hero makes his entrance onto the stage. Other well-known legendary events include Indra Garva, Krishna Tulabhara, Haridasa Krishna, Narakasura Vadha, Prahlada Charite, and Bhama Kalapa.

## Puppetry Course

### Sphoorthi Youth Brigades 2023-24

Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC



After successfully training around Thirty six odd students from grade 5<sup>th</sup> to 8<sup>th</sup> in Puppet play from 2018, we are happy to continue more intense course for this academic year 2023-2024 at Oxford Grammar School, Himayathanagar Hyderabad.

Preceding the implementation of the National Education Policy 2020, scheduled to commence in the academic year 2023-24, the Oxford Grammar School institution has embraced an inclusive methodology in incorporating diverse art forms, crafts, sports, and field trips within its fundamental curriculum. This particular attribute sets the institution apart, hence enhancing its esteemed standing for academic superiority.

This characteristic distinguishes the school, contributing to its reputation for excellence. The underlying principles of the recently implemented National Education Policy revolve around the fundamental tenets of Access, Equity, Quality, Affordability, and Accountability. The objective is to enhance the comprehensiveness,



## Puppetry Course

Sphoorthi Youth Brigades 2023-24

Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC



interdisciplinary nature, and adaptability of both primary and tertiary education, in accordance with the sustainable development plan of 2020. In accordance with this policy, the timely monitoring of students' development and their capacity for learning shall be implemented. Students will be provided with opportunities to engage in many learning modalities, encompassing both formal and informal instructional approaches. Furthermore, the policy stipulates the inclusion of vocational education courses in the curriculum spanning from pre-school to the 12th standard. The integration of the fundamental principles of the National Education Policy (NEP) 2020 poses a significant emphasis and difficulty for every established educational institution in India

The art of puppetry has garnered interest not just from school faculty and students, but also from parents who are inquiring about enrolling their children in the Puppetry course. This demonstrates the captivating allure of puppetry. *"Once the strings or*

## Puppetry Course

### Sphoorthi Youth Brigades 2023-24

Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC



*rods are fixed to the puppets, they become narrator of life*” Life becomes so easy and relaxed when we have a puppet and its hard to be serious when we are surrounded by puppets.

In 2018, Sphoorthi Theatre initiated the training of students in the eighth grade. Subsequently, we were extended an invitation to partake in and showcase our talents at the Dhaatu International Puppet Festival, held in Bengaluru, Karnataka. The pupils exhibited exuberant expressions of delight and ecstasy, demonstrating an unrestrained emotional response. Consequently, the training was intensified with a specific emphasis on enhancing performance. At Sphoorthi Theatre – STEPARC, we have included multiple puppet forms into our performances.

Additionally, within the context of our narrative construction, we place emphasis on folklore and local folk narratives, which we subsequently modify for the sake of

## Puppetry Course

### Sphoorthi Youth Brigades 2023-24

Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC

puppetry performance. A narrative pertaining to baldness and the process of hair re-growth was selected and thereafter showcased through the medium of a "Rod and Shadow play". Humans exhibit a strong inclination towards diverse forms of advertising, particularly those promoting fairness creams, hair oil, hair growth tonics, and similar products. One notable vulnerability among the general populace is their inclination towards consumerism, wherein substantial amounts of wealth are amassed through the assurance of improbable outcomes. Once again, this vulnerability compels individuals to recall that which they desire to forget, a phenomenon rooted in human psychology whereby the more one strives to suppress a memory, the more



it resurfaces in one's consciousness repeatedly. One such story was modified for Puppet play named "***Bantuklaal and Cucumber***" which received good appreciation. This play was performed for three times.

This experience served as more motivation for us to engage in experimentation, and receiving a second invitation to participate in the Dhaatu 2023 event further enhanced our enthusiasm. For this instance, we have selected a daily situational

## Puppetry Course

### Sphoorthi Youth Brigades 2023-24

**Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC**

humour story from the South Indian folk storytelling. Additionally, it is worth mentioning that both plays are narratives relayed to us by my esteemed grandfather, Shri T. Rangarajan, who has exceptional storytelling abilities, scholarly knowledge, and a prominent presence in the world of theatre. This play "**31 Dosas**" was staged more than ten times in various venues, One International and One National Puppet Festival both in English and Hindi.

Then, as part of a mission to revive the "**Chekka Bommalata or Koyya Bommalata**" wooden string puppetry from the **Telanagana State**, we started with the "**Sri Ganesha Story**" and then included stories from the Ithihaasa and Puranas. This performance is a complete Rod Puppet play, which provided us with the opportunity to showcase our talents at

two distinct venues: "**Lamakaan - an open Cultural Space**" in Hyderabad and "**Our Sacred Space**" - a cultural space located in Secunderabad, during the festival of Ganesha Chaturthi. We have successfully provided training to a cohort of over seventeen kids, and the positive feedback received from both the audience and



## Puppetry Course

### Sphoorthi Youth Brigades 2023-24

**Dr. Anirudh Srinivasan, Sphoorthi Theatre - STEPARC**

parents has motivated us to develop a comprehensive curriculum. This curriculum aims to cater not only to current students but also to anyone who are interested in acquiring skills in this artistic discipline and becoming members of Sphoorthi Theatre-STEPARC.

We are pleased to have talented puppet builders such as Sri Raghavendra M-a Sculptor and Sri Mahesha B R, who contribute their expertise to our organization. Additionally, we are grateful for the assistance provided by our dedicated youth members whenever it is required.



## Role of Puppetry in Education Workshop by CCRT

Dr. Arun Bansal, Social Substance



India has a rich cultural heritage. Various states in India exhibit distinct art forms and craftsmanship. Puppetry is observed in several regions of India, including Odisha, West Bengal, Rajasthan, Karnataka, and Andhra Pradesh. India showcases a diverse range of puppetry forms, including Shadow puppetry, Rod Puppetry, Glove Puppetry, and String puppetry. The correlation between these many manifestations of puppetry is closely linked to individuals who possess extensive experience in their craft. The puppets in question encompass many personalities derived from epic narratives and legendary tales. These works are mostly derived on epic narratives such as the Ramayana and the Mahabharata. Over the course of time, experts have come to recognize the pedagogical significance of these diverse puppets and have included them in the realm of curriculum implementation. The portrayal of various characters as either malevolent or virtuous is effectively conveyed through the use of puppets, facilitating students' comprehension of the contrasting nature of activities.

## Role of Puppetry in Education Workshop by CCRT

Dr. Arun Bansal, Social Substance



Puppetry has been widely recognized as a significant medium for the dissemination of knowledge across many regions globally. Puppetry encompasses various artistic disciplines, including literature, painting, sculpture, music, dance, and drama, thereby fostering the development of pupils' creative capacities. Puppetry has historically served as a widely embraced and cost-effective means of disseminating information pertaining to Indian myths and legends within the cultural context of India. Puppetry, being a versatile artistic medium that caters to individuals of all age groups, has been chosen as a means of facilitating educational instruction within school settings. The Centre for Cultural Resources and Training (CCRT) offers a comprehensive and integrated training course focused on the creation, manipulation, and production of puppet programmes. These programmes can be utilized in various formal and non-formal educational settings.

## Role of Puppetry in Education Workshop by CCRT

### Dr. Arun Bansal, Social Substance

The primary objective of the Workshop on the Role of Puppetry in Education is to achieve the following:

The purpose of this discussion is to present Puppetry as a valuable tool for enhancing educational experiences.

The objective of this instructional programme is to impart knowledge and skills related to the construction and management of many types of puppets, including gloves, shadows, rods, strings, and others.

The objective of this study is to develop educational scripts and programmes that utilise puppetry as a teaching tool for curriculum subjects. Additionally, the study aims to assess the effectiveness of training in relation to evaluating the impact of these educational interventions.

The objective of this initiative is to facilitate the acquisition of knowledge by teachers regarding the traditional puppet theatre forms of India, while also affording them the opportunity to engage in meaningful interactions with traditional puppeteers.

To promote the utilization of cost-effective instructional materials and the implementation of innovative student-centered activities, thereby enhancing the overall effectiveness of classroom pedagogy.





## Role of Puppetry in Education Workshop by CCRT

### Dr. Arun Bansal, Social Substance

The primary emphasis of the Workshop is to offer puppetry as a means of enhancing education. A discourse is initiated among the individuals involved regarding the efficacy of puppetry as a pedagogical tool in the realm of education. The utilization of puppetry as an instructional tool within the classroom setting is evaluated based on the attainment of educational goals, the necessary resources, and the consideration of temporal and financial limitations. The significance of puppetry in the realm of education stems from its ability to foster the development of imagination, creativity, and observation abilities in youngsters.

Teachers are often extended invitations to familiarize themselves with regional traditional styles of puppetry by traditional artists hailing from various regions of the country. Lecture-demonstrations are arranged to acquaint participants with the diverse types of traditional puppet theatre in various regions of India, thereby providing an introduction to this art form. The participants are instructed in the creation and manipulation of basic paper puppets, such as finger puppets, masks, and paper rod puppets. The trainees are also instructed on the



## Role of Puppetry in Education Workshop by CCRT

### Dr. Arun Bansal, Social Substance

various methods of crafting puppet heads using paper maché and paper pasting.

The participants are notified that the objective of the workshop is to build basic puppets using readily accessible and discarded materials. These puppets are intended to serve as a means of conveying educational concepts and fostering awareness of social concerns within the context of classroom instruction. Instruction on the manipulation of these puppets is provided following each practical session. Educators acquire the skills necessary to create pedagogical puppet performances through the utilization of various puppetry styles.

In addition to the main programme, supplementary sessions focus on sketching, dance and mime, creative writing, creative speech, dialogue delivery, and voice modulation are arranged for participants with the aim of augmenting their communication abilities. The central element of the puppet performance is a well-crafted educational message. Significant importance is attributed to the composition of the script for puppet performances. Appropriate subjects for puppet plays are proposed based on



## Role of Puppetry in Education Workshop by CCRT

Dr. Arun Bansal, Social Substance



the intended audience, and a few compelling narratives are chosen following deliberative sessions wherein participants contribute to the development of each story.

Ms. Padmini Rangarajan, a member of our editorial staff, has been actively involved as a resource person at CCRT Hyderabad for a duration exceeding ten years. In a recent endeavour, she organized a workshop focused on the creation of Rod puppets, targeting educators from over seven states within India.

The primary objective of incorporating puppetry as an educational tool within the classroom setting is to facilitate the comprehensive development of children, aligning with the principles of holistic learning outlined in the National Education Policy of 2020. The establishment of the National Education Policy occurred in the year 2020. The NEP 2023 gained popularity during the academic year of 2023-24, marking its inception. Undoubtedly, children also develop a range of social abilities, including the ability to properly communicate with members of their society and negotiate social

## Role of Puppetry in Education Workshop by CCRT

Dr. Arun Bansal, Social Substance



relationships. Furthermore, there is also a progression in the development of fine motor skills. Given the diverse makeup of students in classrooms and the pressing need to promote inclusivity in societies, it is crucial to designate an appropriate place for puppetry in the educational curriculum. India is renowned for its diverse array of puppetry traditions, which are extensively prevalent across the nation.

The Primary school years are of utmost importance in establishing a solid foundation for children's future development. Therefore, it is imperative to prioritize the development of enhanced educational environments for children that facilitate their self-expression. Teachers play a crucial role in this context as they possess the expertise to determine what is most advantageous for the youngster. Puppetry serves as a highly effective educational tool that engages youngsters in an enjoyable learning experience. The utilization of puppets in the classroom can serve as a means to foster the development of children's latent abilities, hence presenting an avenue for exploration by educators.

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

“Shree Lakshminatha samarambham natha yamuna madhyamam  
asmadhachArya paryantham vandhe guru paramparam”

I worship the glorious guru paramparai which starts with Sriman Narayanan, has Nathamuni and YamunachAriar in the middle and ends with my Acharyan.

With the blessings of the Gurus, we begin the journey this year in pursuit to learn about the 12 Azhwaars.

### **Prologue:**

The Tamil word Azhwar means one who is immersed in love of God or one who has become mad in the love of God. Therefore, the twelve great saints of the Sri Vaishnava order who appeared between 5050 BCE and 2800 BCE, and composed the 4000 verses of the Divya-prabandha canon are called Azhwars.

The Naalayira Divya Prabandham (Tamil: நாலாயிரத் திவ்வியப் பிரபந்தம்) is a collection of 4,000 Tamil verses composed by the 12 Azhwars. It was compiled in its present form by Nathamuni during the 9th–10th centuries. The work, an important liturgical compilation of the Tamil Azhwars, marks the beginning of the canonisation of 12 Vaishnava poet saints, and these hymns are still sung extensively today. The works were lost before they were collected and organised in the form of an anthology by Nathamuni.

Nathamuni was born in Veera Naarayanapuram (Veeranam) or present-day Kaattu Mannaar Koil. There is a long time gap between Tirumangai Azhwar (the last Azhwar) and Nathamuni. In this dark period, nobody knew what happened to the 4,000 verses of the text.

Legend has it that once Nathamuni heard some people reciting the cantos of Āravāmude of Nammalvar at Kumbakonam. Captivated by these pasurams (hymns), he wanted to know more about them. One of the verses also mentioned Āyiraththul

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



Ippaththu (Tamil: these 10 out of the 1000). When Nathamuni enquired about the remaining 990, the people who sang the 10 did not know anything about the other verses. But as the song mentioned the name and place of the Azhwar (Kurugoor Satakopan), Nathamuni proceeded to Thirukurugoor and asked the people there about Nammalvar's 1,000 verses.

The people did not know the 1,000 verses that Nathamuni wanted, but they told him about 11 pasurams (hymns) of Madhurakavi Azhwar, a disciple of Nammazhwar, and the Kanninun Cirutampu. They asked him to go to Thiruppuliazhwar, the place where Nammazhwar lived, and recite these 11 pasurams 12,000 times. Nathamuni did as advised, and pleased with his penance, Nammazhwar granted him not only his 1,000 pasurams, but the entire 4,000-pasuram collection of all the Azhwars

Author's note:

Though the chanting of Nalayira Divya Prabandham is prominent in all the Vaishnava temples across the world, the significance of the 12 Azhwaars, their contribution to the liturgical is not made so prominent and are often not recollected as they have not been passed down systematically. Hence we embark this year's journey in discovering about them.

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan

**!!! Modal Azhwars, Nathamunugal, Yamunachariar, Acharyan *thiruvadigale saranam* !!!.**

### **Navarathri Day 2-Thirumazhisai Azhwar**

Thirumazhisai Azhwar was born on Thai Magham (magha-nakshatra) in Thirumazhisai. He graced the 96 verses of the Nanmugan Thiruvanthadi and the 120 verses of Thiruchandavirutham, and is an incarnation of Sudarshana-chakra or the divine discus of Sriman Narayana.

When Saint Thirumazhisai Azhwar was born he looked like a Muscle Ball, he didn't have the body parts and just looks like a Muscle Ball, so Thirumazhisai Azhwar's



parents left this child in the Bamboo Forest. After a while, Lord Jagannatha Perumal and Thirumaamgal Thayar of Thirumazhisai Temple has appeared in front of the muscle ball and showered their blessings, and it becomes a beautiful child and become an Orphan and nobody looks at the child while people crossing the Bamboo Forest.

The Child started to cry loudly, after a while, A hunting couple called Thiruvaalan and

## Alwars Theme Concept Doll's Festival

### **Anannaya Sri Ram and Manjula Narasimhan**

Pangayachelvi has heard the crying sound and took the beautiful child in the bamboo bush. From childhood, he learned the Dhiyana Krama and Thirumazhisai Azhwar always concentrated on Penance.

In the Teenage period, Thirumazhisai Azhwar has learned Ashtanga Yogam and concentrated on penance, after some years Thirumazhisai Azhwar was in search of the true meaning of life and soul, Thirumazhisai Azhwar practised Buddhism, Jainism, and Saivism but Thirumazhisai Azhwar was not satisfied with these philosophies. Thirumazhisai Azhwar learned so many Saivism Books and become a Savisit named himself Sivakkiyar.

One day, Boothathazhwar saw Thirumazhisai Azhwar, came to know that Sivakkiyar (I.e Thirumazhisai Azhwar) was in search of the true meaning of life and soul. So Boothathazhwar decided to direct him to the path of Vaishnavism.

The Next day Boothathazhwar had built a hut near the house of Thirumazhisai Azhwar and planted many Thulasi Plant (Holy Basil) in front of his house. When Thirumazhisai Azhwar saw this, he become so confused by the way Boothathazhwar planted the Thulasi Plant, because He Planted the Thulasi Plant in an inverse manner which the root of the plant faced towards the sky and the leaves of the plant were buried in the ground and poured water to the plants with a broken mud pot.

Thirumazhisai Azhar asked Boothathazhwar why he had planted the thulasi in an inverse manner, "the plant will grow only if the root is buried in the ground but you're planting in the wrong manner and it is useless". Boothathazhwar replied to Thirumazhisai Azhwar, "If my planting method is wrong then your way of searching for the real truth of God and life is also waste and you are also on the wrong path". Thirumazhisai Azhwar realized that Boothathazhwar has come to show the right path, then he requested Boothathazhwar to be his Guru (Teacher) and show him a good path.



## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

Thirumazhisai Azhwar learned that Sri Vaishnavism is the right philosophy in the world and Lord Vishnu is the one and one only God who will give you the place in Sri Vaikuntha. Thirumazhisai Alwar had learned so many Sri Vaishnava books and concentrated and did Dhyana on the lotus feet of Lord Vishnu and developed his knowledge on Sri Vaishnava Shidhantha and renamed himself from Sivakkiyar to Thirumazhisai Azhwar.

Later, he traveled to Kanchipuram and stayed near the Temple of Thiruvekka with his disciple Kanikannan.

The ruling king was quiet unreasonable and built pressure on the Saint to sing hymns on him than on the Lord. He insulted Kanikannan badly. Thirumazhisai Azhwar who became uncomfortable decided to leave the place. However, he was also about leaving the Lord (Yethothakkari perumal). So he sang

"kanikannan Pogindran Kamuru Punkachi  
Manivanna Ni kidaka Vendi Thunivudaya  
Chennapulaven Naanum Poogindren Neeyum  
Undan Pinaga Payeyi Churuttikoll....."

Which was requesting the Lord to come along with him.

It is said that the Lord actually went along abandoning the city. As a result huge mishap fell on the kingdom. The King realized his mistake and apologized to the Lord, who said He would relent only if the Azhwar was appeased. The Azhwar however guided the king to apologize to Kanikannan.

The same Saint then sang " Kannikannan Pokoindan Kamaru Punkachi  
Manivanna Ni kidaka Vendi Thunivudaya  
Chennapulavan Nanuum Pokoindan Neeyum  
Undan Pinaga Payeyi Virithu Koll....."

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

Thirumazhisai Azhwar requested Yathothkari Perumal with a song to recline his snake bed and give blessings to the devotees as it is like before. Perumal also accepted the request of Thirumazhisai Azhwar and Perumal had spread his snake bed in the temple and got back into Sayana Thirukkolam (reclining posture).

This episode was an example of how the Lord was unassuming and was bound by the love of his devotees.

The Saint has sung in praise of 20 Vaishnava Vishnu Temples

**!!! Thirumazhisai Azhwar thiruvadigale saranam !!!.**

### Navarathri Day 3 – Nammazhwar

Nammazhwar was born on Vaikasi Vishakam (vishakha-nakshatra) in Azhwar Thirunagari (Thirukurugur). He graced the 1102 verses of the Thiruvaymozhi, 7 verses of the Thiruvasiriyam, 100 verses of the Thiruvirutham, and the 87 verses of the Periya Thiruvandhadhi. He is an incarnation of Vishvaksena, the commander-in-chief of the Sriman Narayana in Vaikuntha.

Nammazhwar was born in Thirukkurugur (Azhwar Thirunagari). Throughout his life (which only lasted 32 years), he stayed under the tamarind tree (thirupuliy Azhwar) and was always in meditation thinking about Sriman Narayanan.

Nammazhwar has sung 4 divya prabhandhams namely,



NAVARATHRI  
DAY-3  
NAMMAZHVAR

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

- thiruviruththam (rig vedha saaram)
- thiruvaasiriyam (yajur vedha saaram)
- periya thiruvandhadhi (atharvana vedha saaram)
- thiruvaaimozhi (saama vedha saaram)

Nammazhwar's prabhandhams are considered parallel to the 4 vedhas. He is also known as "vedham thamizh seitha maaran" – one who gave the essence of samskrita vedhas through his thamizh prabandhams.

Once Saint Madura Kavigal was on a pilgrimage to Ayodhya. While carrying out his daily chores on one evening, he was amazed to find a dazzling light from the southern side of the sky. Guided by the light he travelled and reached Tirukurugur, where the light settled down. And on the sideways of the Polindhu Nindraan Sannidhi, underneath a tamarind tree, he saw a charming youth absorbed in meditation, seated in Padmasana with closed eyes and fingers in Gnana mudra. To check if the youth was alive the saint threw a pebble. The youngster opened his eyes and cast a benign look on Madura Kavi. Now, the saint posed a question. "Settattin Vayitiril Siriyadu Pirandaal, Ettaitinru Enge Kidakkum?" Pat came the reply, "Attaitinru Ange Kidakkum."

Transported with rapturous devotion, Madura Kavi prostrated before the young saint and with reverential humility rendered the verse 'Kanninun Siru Thambinaal.' The young saint was Nammazhwar and Madura Kavigal was his first and foremost disciple. After the exaltation of Nammazhwar to heaven, Madura Kavi prays for an image of the Saint for his daily worship. Nammazhwar directs him to go to River Tamiraparani and boil the water in a copper bowl. On boiling Madura Kavigal finds a new image with beard, sacred thread, Kashayam and Tridhandam. Nammazhwar tells him that the image is that of a Mahapurusha to be born after some centuries and that he should be worshipped as Bhavishyacharya. And upon his arrival, Kaliyuga will lose its venom

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

and Krita Yuga may blossom. Madura Kavigal again boils the water and out comes the beautiful image of Nammazhwar. He installs both the images and offers his prayers. One may worship the same even today at the Ramanuja Chaturvedi Mangalam behind the Tirukurugur temple.

It is also said that Saint Ramanuja was guided by the hymns of Nammazhwar in finding answers to the Vedic and Upanishadic puzzles.

**!!! Nammazhwar thiruvadigale saranam !!!**

### **Navarathri Day 4 - Mathurakavi Azhwar.**

Madhurakavi Azhwar was born on Chitra Chittirai (chitra-nakshatra) in Thirukolur. He graced the 11 verses of "Kanninun Siruthambu", and is an incarnation of Garuda, the divine mount of Sriman Narayana.

Madhurakavi Azhwar was the saint who helped us by compiling the poems of Nammazhwar; Not just that, he also sang 11 beautiful "andhadhi" style pasurams starting with "kaNNinun siRutthAmbhu..." which do not have any parallel to any other pasuram/sloka for Acharya Bhakti. He sang these pasurams only in praise of his Acharya "nammazhwar" and claimed, in the end, that one can attain moksha certainly and definitely after reciting just these 11 pasurams.



NAVARATHRI  
DAY 4  
MADHURAKAVI  
AZHWAR

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

It is also told that Nathamuni, who compiled 4000 pasurams of Azhwars, was blessed with a darshan of nammazhwar and was given a set of all 12 Azhwars' pasurams (by Nammazhwar himself) after he recited Madhurakavi's 11 bhakti-laden pasurams on Nammazhwar 12000 times.

Madhurakavi (meaning in sanskrit the sweet poet), a vainatheya (divine bird - garuda) incarnate, learnt Tamizh and sanskrit and became a great scholar in both the languages. He was a great Bhakta of Sriman Narayana and had an excellent conduct. He was on visits to the North India and obtained divya Darshans of Ayodhya, gaya, Badri, Dwaraka etc., and He chose to stay at Ayodhya as he could not resist being attracted by the Holiness of Sri RAMA's birth place. From there, he was dragged by an uncontrolled desire to follow the new Southern BRIGHT Star/Light appeared in the sky (as seen only by his eyes at night) and found himself at the feet of the Greatest Azhwar "Nammazhwqr". After a brief encounter he prayed to Nammazhwar requesting him to accept him as his disciple. From then on, he stayed with Nammazhwar and complied all pasurams of Nammazhwar. Madhurakavi was so much devoted to Nammazhwar, his Acharya, that he held him equal to (higher than) Lord Sri Narayana.

After Nammazhwar departed from this earthly world, he was blessed with a Golden vigraham of Nammazhwar which he consecrated and performed Thiruvarqdhana and uthsavams in his honour. He was impressed by nammazhwar's works so much that wanted to stage Nammazhwar's works in front of other scholars. the sangam poets objected to such claims and praises Nammazhwar who had no connection with Sangam ( a big deal!). Madhurakavi, it seems was saddened by this protest and was weeping literally. Nammazhwar, appeared as an old Brahmin and consoled him saying " Do not worry about these petty issues, my child, You just place this pasuram of "Kannan kazhalinai..." on a boat and watch the fun" and disappeared. Madhurakavi did the same and the boat, it is told capsized throwing out all the jealous, haughty

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

poets while it retained only the leaf containing "Kannan kazhalinai.."

It is also told that each one of those poets struggled to reach the shore and composed a verse dedicating to Nammazhwar. And when they were about to publish their verses, they were simply AMAZED to find that each one wrote the same verse in same words; (What a marvel! what a divine AzhwaR and Divine Disciple ! - simply made for each other)

The sangam chief then accepted and said " Nammazhwar's works are superior and other poets are like flies compared to Garudan; fire flies (minmini) in the presence of sun; dogs in front of the ferocious tiger; wolf before the Lord Narasimha, ugly clumsy dwarfs dancing before the havenly beautiful Oorvasi- All their works are not equal to even one utterance of nammazhwar."

Madhurakavi's eyes were full of tears for his (his Acharya's) success; The eleven pasurams written by Madurakavi are counted as part of 4000 verses simply because the whole of 4000 pasurams is claimed to be Bhagavadh vishayam while Madhurakavi's is on his "Acharya" which is the central gem that sheds lustre on the other jems of the garland (so says Manavala mamunigal). It is the work that holds the key to the treasure of other pasurams.

Even if one has not much hold on 4000 prabhandhams, learning just the 11 of Kanninum Siruthambhu and chanting it daily with sincere devotion is said to have such divine powers as much as chanting all the others.

**!!! Mathurakavi Azhwar thiruvadigale saranam !!!.**

### **Navarathri Day 5 - Kulasekara Azhwar**

Kulashekhara Azhwar was born on Masi Punarpusam (punarvasu-nakshatra) in Thiruvanchikulam in the Chera Kingdom of Makotai. He graced the 105 verses of Perumal Thirumozhi and is an incarnation of Kaustubha, the divine jewel on the necklace of Sriman Narayana.

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



Kulasekhara Azhwar is a Great King of the Chera Dynasty who follows Sri Vaishnava Philosophy. While taking care of his kingdom and pupils, Kulasekhara spent the majority of his time listening to Puranas and itihisas. Azhwar was especially fascinated by Srimad Ramayana. As the scholar narrated the beauty and qualities of Rama, Kulasekhara's devotion increased immensely.

He would immerse himself in Ramayana so much that he would forget everything else.

Once as the pouranika was recounting the instance of Sita's distress over being separated from Raghu nandana, and the war taking place between Rama and Ravana, Kulasekhara calls out his Commander in chief and asks to get his army ready to go and fight on behalf of Rama. Not able to stop the king in that rage, the army followed him, as Kulasekhara lead the army through forest, lakes and sea.

## Alwars Theme Concept Doll's Festival

### **Anannaya Sri Ram and Manjula Narasimhan**

The depth of the sea receded to the knee level to allow the Azhwar pass through on his horse, and as they continued, Rama, along with Sita and Lakshmana appears and tells him that Sita has been rescued, and that Kulasekhara can go back to the kingdom. Relieved, Kulasekhara returns to the kingdom.

With a great eagerness to see the deity Sri Ranganatha who was worshipped even by his Perumal, Rama, Kulasekhara announces in His kingdom about his pilgrimage to Srirangam and invites his pupils to join him.

The ministers of Kulasekhara fret that once he goes to Srirangam and witnesses the rituals and celebrations taking place daily at Sri Ranganatha koil, he won't return to his royal duties. Knowing the humility and eagerness of their King to serve bhagavathas, they plan to have a few Sri Vaishnavas come to the palace as Kulasekhara sets out for Srirangam. As he sees the Vaishnava sangoshti, Kulasekhara warmly receives them and engages himself in extending utmost hospitality to them. Kulasekhara along with the bhagavatha goshti worships his Perumal in a temple in his palace with great joy. It was a celebration every day.

The ministers conspire to devise a plan to get his complete attention towards royal duties by distancing the king from the Vaishnava devotees. The ministers hide a valuable ornament of Rama and blame it on the devotees. Kulasekhara gets furious at this, he orders for venomous snakes to be brought to him. Snakes are brought in a pot, mouth tied with a cloth. He vows that if the devotees were to confiscate the ornament the snake would bite him, and puts his arm in the pot that contained the snakes. The snakes do not harm him a bit and watching this, ministers were shaken by the faith of their king on bhagavathas. They apologize to him. Kulasekhara now completely loses interest on the royal duties, crowns his son as the king and leaves to Srirangam.

Kulasekhara Azhwar blessed us with two great works Perumal Thirumozhi and Mukunda Mala – which are full of devotion, eagerness to serve bhagavathas, immerse in recounting the great qualities of Perumal.



## Alwars Theme Concept Doll's Festival

**Anannaya Sri Ram and Manjula Narasimhan**

**!!! Kulasekara Azhwar thiruvadigale saranam !!!.**

### **Navarathri Day 6 – Periyazhwar**

Periyazhwar was born on Aani Swathi (svati-nakshatra) in Srivilliputhur. He graced the 473 verses of the Periyazhvar Thirumozhi and is an incarnation of Garuda, or the divine mount of Sriman Narayana.

He was born as Vishnuchithar to Mukunda Bhattar and Padmavalli Ammaiyar in Srivilliputhur. His level of devotion was so great that Mother earth wanted to grow up under his love and care and opted to incarnate herself as Andal and entrusted herself as his daughter. Later, when Andal married Lord Ranganatha of Srirangam, Periyazhwar got elevated as Father-in-law (Svasurar) of the Lord himself

Even in his childhood Vishnuchithar was an ardent devotee of Lord Narayana. When he grew up he cultivated a flower garden adjacent to his house and offered garlands of fresh flowers daily to Lord Vatapatrasayi, the presiding deity of Srivilliputtur.

At that time Vallabhadevan was the Pandya king who ruled from Madurai. He was a great Vishnubhaktha. However he was interested in knowing the true meanings of vedas.

Instructed by his minister Selvanambi, he invited Vedic scholars from all around to hear their expositions on the Supreme Being. As a reward for the best exposition he offered a sac of gold coins which he tied at the top of a pole declaring that the bag would fall before the person who presented the supreme truth.

Many scholars came from all over and waxed eloquent about what they knew as the supreme Lord. But they did not get rewarded. Lord Vatapatrasayi appeared in Vishnuchithar's dream one night and commanded him to go and make the presentation to the king.

Vishnuchithar, not well-versed on Scriptures, was quite apprehensive. But since the

## Alwars Theme Concept Doll's Festival

### **Anannaya Sri Ram and Manjula Narasimhan**

Lord commanded he went to the royal court in Madurai. He closed his eyes and began his presentation. The Lord sat on his tongue and out flowed a torrent of glorious exposition of the nature of Vedas and the Supreme Being. He quoted extensively from Vedas, Smriti, Itihasams (Mythology), and Puranams He ended his presentation by declaring that Lord Narayana was the Supreme Being. The sac of gold coins immediately fell from the pole.

The king was pleased and Vishnuchithar was given the title "Bhattarpiran" by the king and was taken along the city streets on an elephant as a special honor.

Thiruppallandu: As the procession was winding its way, the Lord appeared in the sky on the Garuda mount with His consort Mahalakshmi to bless Vishnuchithar.

Vishnuchithar was very much pleased to have the darshan of the Lord in dazzling splendor. Vishnuchithar was concerned for the safety of the Lord out of his extraordinary love and affection for Him. He thought the Lord would be harmed by evil glances just as a mother would feel that harm would fall on her beautiful child. Just as a mother would attempt some redemption (dhrushti removal) he resorted to singing a benediction to the Lord spontaneously using the bells of the elephant for rhythm.

He does not stop with blessing the Lord and His consort alone. He goes on to bless the Lord's divya Ayudhams (the conch and the discus) and wants His devotees too to wish long life for the Lord. In the next 10 verses he exhorts the devotees to shun wealth and embrace His lotus feet.

He wrote 473 pasurams in all-in a form known as Pillai Tamizh - meaning easily comprehensible- a vast majority of them dealing with Krishna's childhood, assuming the role of Krishna's mother. He lived the life of Yasodha through those pasurams. He described the birth, the cradling, bathing, dressing, and feeding baby Krishna, and watching the baby steps. He also described Krishna's activities during the childhood and youth periods.

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

Many of his Pasurams are sung on a daily basis (Nitya-anusandhanam).

He became famous as 'Periyazhwar' purely as recognition of his love towards the Lord.

**!!! Periyazhwar thiruvadigale saranam !!!.**

### Navarathri Day 7 –Andal

Andal was born on Adi Puram (purva-phalguni-nakshatra) in Srivilliputhur. She graced the 30 verses of the Thiruppavai and the 143 verses of the Nachiyar Thirumozhi, and is an incarnation of Bhudevi, the divine consort of Sriman Narayana, and the personification of Mother Earth.

Andal, also called as Godadevi, is an important female figure in South India and she is considered to be the only female poet to be counted amongst the twelve Azhwar saints in South India.

She is often remembered for her pure love and devotion towards the lord. Andal is remembered for her poetry, in which she often strikes autobiographical notes about her love for her Lord. She describes herself as a young girl, still not fully mature,



## Alwars Theme Concept Doll's Festival

### **Anannaya Sri Ram and Manjula Narasimhan**

pinging away for Him. She beseeches her friends, the god of love, and even animals for help in her quest to attain Him.

Finally, she describes her good fortune of being the daughter of Vishnuchitha, the best of the devout, who lives in Srivilliputtur and adores the Lord.

Today, the tulasi garden in which she was found is preserved in Srivilliputtur. Vishnuchitha's house, adjacent to Lord Vishnu's temple, has been converted into a temple in honor of Andal and contains the well in which she admired her reflection while wearing the Lord's garlands.

Her Thiruppavai and Naachiyar Thirumozhi are quiet famous amongst Vaishnavites.

There is a very interesting story behind why Andal is considered as younger sister of Ramanujar..though according to timelines, Ramanujar was born after Andal.

Once Acharya Ramanuja was travelling to Srivilliputthur to visit Naacchiyar Thirumaaligai (the sanctum sanctorium of the Female consort of the Lord)

to worship Andal and Her Lord Sri Rangamannar. On the way from Srirangam to Srivilliputthur , he stopped at Azhagarkoil for worshipping Sundararaaja Perumal. At Azhagar Koil, he was reflecting two Nacchiyar Thirumozhi Paasurams (9.6 and 9.7) of Andal on Sri Sundararajan (Azhagar).

He sensed that Andal wanted to offer a hundred pots of sweet butter and hundred full pots of Sweet rice cooked in milk (a dish named 'Akkara adisil') and realized her manobhavam (love). So, he decided therefore to make those offerings in a spirit of fulfilling Andal's wish. And he organized it as well.

Thereafter, he continued his journey to Srivilliputthur. When he reached the ardha mandapam (sanctum sanctorium) of the temple, what he witnessed was beyond anything he could have imagined. From Her sanctum sanctorium , Andal herself is stated to have travelled to greet Ramanuja ;

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

She greeted him as Her elder brother ("Anna") since he had taken on the role of a responsible "elder brother" to fulfill the promise of his "Little sister" (Andal) to Lord Sundararajan of Thirumalirumcholai (Her Lord).

From then on it is said that Andal did not return to Her Garbahraham . This wonderful happening and the respectful gesture shown by Andal earned Ramanuja the title of the elder brother of Andal ("Perumbhuthoor Maamunikku Pinnanal Vaazhiye").

Similar to this incident, Andal has a wonderful way of meeting Acharyas. On one pradhosham day , when Swamy Desikan was visiting Srivilliputthur, Andal could not wait to meet Swamy Desikan. She routed Herself on that evening away from the main streets to present Herself before a surprised Swamy Desikan and recieved his spontaneous devotional samarpaNam "Sri Godha Sthuthi" .

She is proactive in Her ways to bless Bhakthas and is embodied as a persona of abundant motherly love towards the devotees of the Lord.

### **!!! Andal Thiruvadigale Saranam!!!**

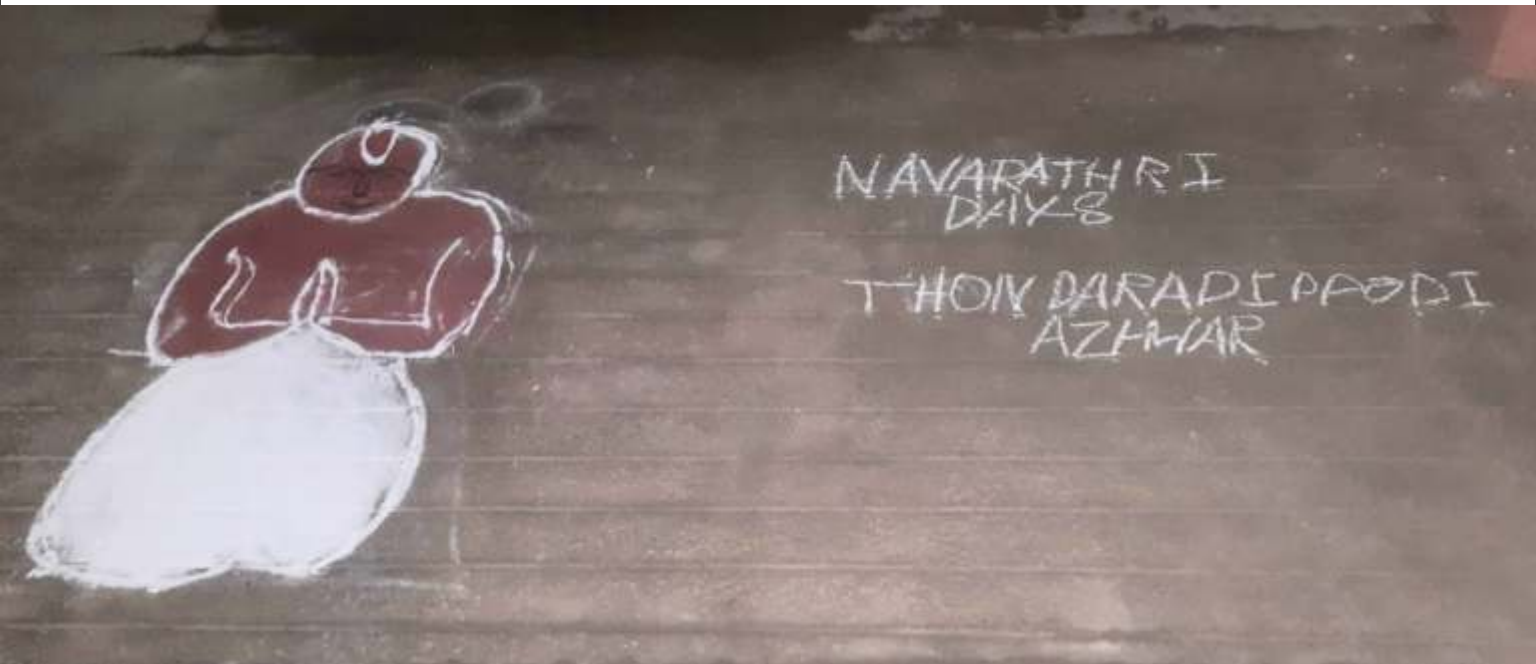
### **Navarathri Day 8 - Thondaradippodi Azhwar**

Thondaradippodi Azhwar was born on Margazhi Kettai (jyesta-nakshatra) in Thirumandangudi. He graced the 45 verses of the Thirumalai and the 11 verses of the Thirupalliyezhuchi, and is an incarnation of Vanamala, the garland of Sriman Narayana.

Thondaradippodi Azhwar was was born in a small village by name Thirumandangudi. His father 'Veda Visaradhar' belonged to "Kudumi Sozhiyap Brahmanar" community (they are known to be people sporting a hair knot in front of their head) also called as "Vipra" people, whose routine work is to praise about Sri Vishnu. On the 12th day after his birth, he was named as "Vipra Narayanar". From an early age, bhakti towards Sri Vishnu was taught to him. He grew up with a well rounded personality. It is said that in spite of being good and beautiful and

## Always Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



dedicated to Sri Vishnu bhakti, he had no conceit and treated all the aged persons and persons who are younger to him in the same way and gave proper respect to them. As per Hindu legend, he was under the influence of a prostitute, whose mother stole all the money of Vipra Narayanan. When he was need of money, Vishnu came in his rescue and showered gold in him. He became a staunch devotee of Ranganatha of Sriranganathaswamy temple. He constructed a big Nandhavanam (flower park) in Srirangam, where various beautiful and fragrance flower plants are grown. He worshipped all the bhaktas of Sri Vishnu and put the podi (Small tiny dust particles), which is found under the feet of them in his head and sang songs in praise of Sri Ranganathar. From then, he was called as "Thondaradippodi Azhwar". He composed Thirumaalai comprising 45 verses and Thiruppalli Ezhuchi comprising 10 verses. The verses of Thirupalli Ezhuchi are sung for waking up Rangantha, with the verses beginning with "votary bearing the dust of the god's feet". All his verses are in praise of Ranganatha, the presiding deity of the Srirangam Ranganathaswamy temple.

Thondaradippodi Azhwar vehemently opposes the caste system prevalent during his

## Alwars Theme Concept Doll's Festival

### **Anannaya Sri Ram and Manjula Narasimhan**

times and mentions that the ultimate way to reach Vishnu is through service to him and his devotees. He believed that Ranganatha is none other than Krishna himself and he has captured his soul.

His verse starting with "Pachaimamalai pol meni" is the most popular verse and commonly chanted in all Vishnu temples during day-to-day worship and during festivals.

The verses of Thiruppalli Ezhuchi was first sung in the Srirangam temple and the azhwar gives Ranganatha a wake-up call describing how the inmates of earth come here to watch Ranganatha rise at dawn.

**!!!Thondaradippodi Azhwar Thiruvadigale Sarana!!!.**

### **Navarathri Day 9 - Thiruppaan Azhwar**

Thiruppaan Azhwar was born on Karthigai Rohini (rohini-nakshatra) in Uraiyyur. He the 10 verses of the Amalanadi-piran, and is an incarnation of Srivatsa, the divinely auspicious mole on the chest of Sriman Narayana.

Thiruppan alvar was born in the paanar community in Azhagiya Manavala Perumal temple located in a tiny village called Alagapuri of Srirangam. From his early age as a child, he was known as a divine child who always spoke about Lord Perumal. After few years, he started singing divine music while carrying his veena in his hand, leaving behind all the attractions that other teens acquired. He sang the glories of Vishnu and soon became famous in the southern part of India. He was well known for his "bakthi songs" (songs that explain God's divine power). In the later period, he was named the "Paanar Perumal" and became a great treasure for the people who belonged to the paanar community.

People believed that Cauvery is one of the rivers of purity, and they did not allow any outcaste people near it. Hence to obey the restrictions, he used to stand alongside the bank to face the Srirangam temple and sang songs praising the divinity of Lord

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



Vishnu. He believed that his spirituality lies in his moral conduct and not by steeping into the temple to prove it.

When you pray, we are always said to look at the feet of God first; similarly, his first pasuram (hymn) was about the thiruvadi (feet) of the lord Narayana (Vishnu). Thiruppaan Azhwar has contributed 10 verses that were named Amalanaathipiran in the Nalayira Divya Prabandam. All these verses explain the theological and philosophical ideas of Vaishnavism that praise Lord Vishnu. One day, a devout Brahmin in the service of the Temple, by name "Loka Shaaranga" came to the river for taking water for use in the Temple. He motioned to Paanar to move away. But, Paanar was so engrossed in the rhapsody of his music that he did not hear this.

Loka Sharanga threw a small stone in his direction to shake him up. But, the stone accidentally fell on the forehead of Paanar and it started to bleed. Paanar quietly retired.



## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

Unaware of the injury caused, Loka Shaaranga returned to the Temple. He was taken aback on seeing blood oozing out from the forehead of the image of Lord Ranganatha. But, none could connect the two incidents.

That very night, the Lord appeared in the dream of Loka Shaaranga and commanded him to fetch Paanar to the Temple the next morning.

Accordingly, Loka Sharanga requested Paanar to come to the Temple. But, Paanar referring to his low birth declined even to set foot on the holy earth of Shrirangam lest he pollute the holy place. When he was told of the Lord's commandment, Paanar was beside himself and was lost in a deep trance.

Loka Shaaranga said that if that were his objection Paanar could get on his shoulders and he offered to carry Paanar to the Temple. Loka Shaaranga carried Paanar who was in a state of trance. This also earned the Azhwar, the sobriquet, 'Munivaahanar' (the one astride a priest).

When they reached the Sanctum Sanctorum, Paanar experienced the bliss of Ranganatha. He looked at the body of Sri Ranganathan (Vishnu) and wrote 10 pasurams (hymns) that described the pure beauty of Lord Emperumaan. He started from the thiruvadi (foot) till his thirumudi (head) in all ten hymns.

**!!!Thiruppaan Azhwar Thiruvadigale Saranam!!!**

### ***Vijayadashami - Thirumangai Azhwar.***

Thirumangai Azhwar was born in Karthigai Krithigai (krittika-nakshatra) in Thirukurayalur. He graced the 1084 verses of the Periya Thirumozhi; 1 verse of the Thiruvezhukootrikai, 20 verses of the Thirukurunthandagam; 30 verses of the Thirunedunthandagam; 40 verses of the Siriya Thirumadal; and 78 verses of the Periya Thirumadal. He is an incarnation of Sharngam or the divine bow of Sriman Narayana.

Thirumangai Azhwar (Also referred to as Thirumangai Mannan) was the last of the 12

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



Azhwars. He initially worked as a military Commander, a chieftain and then a robber. He was born in the Kallar caste in Thirukuraiyalur. His birth name was Kaliyan or Kalikanti. Due to his skill in archery, the then Chola king conferred upon him the title of Parakala and rewarded a small territory called Ali Nadu to govern. The capital of Parikala was a place called Thirumangai as a result of which he got the title 'Thirumangai Mannan'. He retained the title of Thirumangai even after his saint hood. He fell in love with 'Kumudhavalli' a Vaishnava doctor's adopted daughter. She had 2 conditions to marry him - (1) He should get panchasamskara from an Acharya (2) feed 1008 people every day for a year.

The king got his Pancha Samskaram done through Sri Srinivasa Perumal of Thirunaraiyur as others refused to do it for various reasons. While fulfilling the second wish he gradually became attracted to Vaishnavism and he started constructing a temple also for the Lord in Srirangam. This slowly drained the wealth from the treasury of his Kingdom but continued his service work. For many months Thirumangai Azhwar didn't pay the tax to the Chola dynasty, So the news somehow went to the ears of the Chola King.

## Alwars Theme Concept Doll's Festival

### Anannaya Sri Ram and Manjula Narasimhan

King become so angry and ordered his troops to arrest Thirumangai Alwar but he won the war, King he himself came to the battlefield and had the war with Thirumangai Azhwar didn't come to an end, so The Chola King tricked Thirumangai Azgwar and put him into Prison.

On the same night, The Varadharaja Perumal of Kanchipuram came into the dreams of Thirumangai Azhwar and asked him to come to Kanchipuram to settle the tax. Thirumangai Azhwar informed Minister about his dream and they arrived at Kanchipuram immediately but they didn't find any money or gold and Thirumangai Azhwar became worried and slept and again the Varadharaja Perumal came into the dreams of Thirumangai Azhwar and said that the wealth is available in the bank of Vegavathi River. So he went to the bank of Vegavathi River and found the excess of wealth such as Gold, Silver coins, Thirumangai Azhwar settled the tax of the Chola King and with the remaining wealth he continued his dhadhiyaradhana service (free food service) to Sri Vaishnavas.

A few days later, even this new found wealth became insufficient. Then the king now resorted to highway robbery. One day, he received information about the newly married couple were traveling through the forest with their family with large golden ornaments, after hearing this Thirumangai Azhwar arrived at the place with his friends and ordered them to remove their golden ornaments. While every other person gave away their jewellery, the bride couldn't remove her toe ring on the leg. So Thirumangai Azhwar tried to remove the leg ring using his teeth and mouth. But he wasn't successful. At some point the robber wasn't able to move his own leg as well. He thought the bride did some black magic and threatened her. Ultimately, he asked her what she did. In the pretext of explaining, the Goddess gave him Mantropadesam (anointing him with true Vaishnavism). Only then, he was able to recognize the divine couple as Vayalali Manavala Perumal and Lakshmi thayar of Thirumankollai Divyadesam. At last, finally, Perumal and Thayar corrected and advised the good path

## Alwars Theme Concept Doll's Festival

Anannaya Sri Ram and Manjula Narasimhan



to Thirumangai Azhwar and he also surrendered his soul to Lord Vishnu. Thirumangai Azhwar has composed the hymns on 95 divyadesa Vaishnava Perumal temples which are spread throughout India, on his 'Aadalma' Horse. He has built one of the walls of the present Srirangam Sri Renganathaswamy Temple and composed poems on Lord Sri Ranganathan. Thirumangai Azhwar has composed Periya Thirumozhi, ThiruvelukKootraikkai, ThirukKurunthandagam, ThiruNedunthandagam, Siriya Thirumadal and Periya Thirumadal which are part of the Nalayira Divya Prabandam.

**!!! Thirumangai Azhwar Thiruvadigale Saranam!!!.**

With this we end this year's Navarathri sojourn.

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



The sensation associated with Navratri or Navaratri is really distinctive. The practise encompasses the acts of worship and commemoration through the utilisation of musical compositions, various forms of dancing, as well as the recitation of Hari-Kathas and Burra Kathas. The term Navratri primarily signifies "Nine Nights," with "Nava" denoting nine and "Ratri" representing nights. The evenings in question are dedicated to the veneration of the deities Maha Lakshmi, Maha Saraswati, and Maha Kali. The above statement pertains to the symbolic embodiment of the collective presence of the three Goddesses inside the singular manifestation of Maha Shakti.

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Maa Durga, who is known to exist in various manifestations, represents the embodiment of the all-encompassing energy that permeates the Universe. During this period, individuals engage in various religious practises such as prayers, Poojas (ritualistic worship), and Parayanams (extended recitation) of sacred texts such as Maha Devi Bhagavatam, Ramayan, and SundaraKandam, as acts of devotion to the Mother Goddess. For individuals who hold strong religious beliefs, these particular days hold great significance. It is during this period that the deity known as Goddess Durga, as described in the Maha Devi Bhagavatam, assumes the form of Maha

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

Shakthi and engages in the act of eliminating demons, which symbolise evil. Subsequently, she restores a sense of harmony and unity, symbolising the triumph of good, following an intense and prolonged battle. During the nocturnal period, Mother Maha Shakthi manifested numerous manifestations, encompassing both assertive and potent forms, in order to bestow blessings upon her followers, eradicate afflictions and malevolence, and guarantee a harmonious existence for her devotees within the earthly realm.

Dasara or Dussera, also known as the festival of Navarathri (Nine Nights), is a term used to refer to a ten-day celebration that symbolises the eradication of ten sins. It also signifies the Mahanavami and Victorious Tenth-Vijaya Dashami. The festival serves as a commemoration of the triumph of the deity Durga over the Buffalo monster Mahisa, as well as the conquest of Lanka by the deity Rama. Another version of the narrative states that on the ninth day, the Pandava warriors in the epic of



## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Mahabharata retrieved the weapons they had concealed within the Sami tree, also known as the Jammi tree, during their period of exile. On the ninth day, the Pandava soldiers engaged in the ritualistic worship of their weapons, known as Ayudha Puja, before embarking upon their military campaign.

Throughout the course of one year, four Navarathri festivals are held and dedicated to the veneration of the lotus feet of the Mother Goddess. Among the four Navarathris, one is widely celebrated with great enthusiasm. This particular Navaratri occurs during the months of September-October according to the English Almanack, Poratasi



## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARO**

-Ayipasi months in Tamil or Kanya month in Malayalm and Aswin or Asviya month in Kannada or Telugu. It falls during the Shukla Paksha of the lunar month following the Mahalaya Paksha or Paksha masa. This is because to its widespread observance in diverse ceremonies and renditions throughout the entire country, is widely regarded as more sacred than the other three elements.

The attribution of Paksha Masa is entirely based on the observation of Ancestors. The act of remembering and observing one's ancestors is widely regarded as a practise that is pleasing to the divine being, whether it be God or Goddess. The family that demonstrates a primary commitment to the remembrance of their ancestors and the preservation of their cultural heritage and traditions is bestowed with blessings from a divine entity, whether it a god or goddess. The second auspicious Navarathri festival occurs during the Shukla Paksha phase of the lunar month of Chaitra, which aligns with the period



## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

from mid-March to mid-April. The timing of the Navratras is associated with the onset of fall, the occurrence of ailments and illnesses resulting from the temporal and seasonal transitions, as well as the anticipation of a bountiful harvest. During this particular time frame, there is a decrease in the presence of water on the terrestrial surface as a result of the intensified generation of heat and humidity.

Navaratri is a religious event during which the divine entity is revered in the form of a maternal figure. Hinduism is a unique religious tradition that places significant emphasis on the concept of motherhood, distinguishing it from other

religions globally. In order to achieve a bountiful harvest, good health, longevity, prosperity, offspring, and safeguard against the malevolent influences of the nine celestial bodies, women engage in the practise of sowing nine distinct varieties of food grain seeds (which serve as symbolic representations for each planet and are commonly referred to as pleasers) within small containers over the course of nine days. Subsequently, these young saplings are offered as offerings to the goddess. Once again, it is customary to extend the initial greeting and express gratitude to the revered entity known as Annapurna, who graciously provides an ample supply of sustenance to all individuals.



## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

Padmini Rangarajan, Sphoorthi Theatre - STEPARC

**The Nine forms in which mother is alankaram or decorated are:**

**Mother Shailputri** or **Sati** or **Bharmi** who was the daughter of Himalaya (King of the Mountain), wife of Lord Shiva and mother of Ganesha and Kartikeya

**Mother Brahmachaarini** or **Indrani-**, who gives the message of pure love to the world;

**Mother Chandraghanta** or **Varahi** who establishes Justice and wears the crescent moon on Her head

**Mother Kushmaanda** or **Narasimhi**, who provides the basic necessities to the world and safeguards it

**Mother Gaja Lakshmi** , who gives the gift of differentiation of right from wrong to the world and ensures power

**Mother Kaatyayini** or **Koumari**, who persistently battles against the evil and deceitful entities

**Mother Kaalratri** or **kali**, who killed Raktabeej ( a demon who produced demons from every drop of blood that fell from his body. Goddess eventually licked the blood before it could reach the ground and hence conquered him)

**Mother Chaamunda**, who killed two demons--Chanda and Munda and restored tranquility;

**MotherMaha Gauri** or **Mother Durga** who also liberates the world of evil forces;

**Mother Sidhidaarti** or **Saraswati**, who is a treasure house of Mystic Powers (Yantra Tantra) and Knowledge (Gyaan)

**Mother Rajarajeahwari** or **Kamadenu-** Who ensures the victory of Good over Evil and blesses the humanity with abundance prosperity on the tenth day called Vijay Dashmi or Dussara (dasva rath or tenth day-and-night)

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



According to ancient stories, the nine-day period is traditionally separated and dedicated to the veneration of the Trinity of God or Maha Maya, who is revered in a feminine manifestation. The initial three days are dedicated to the veneration of Mother Durga, the deity associated with bravery. Following this, three days are devoted to the devotion of Mother Lakshmi, the goddess symbolising wealth. Lastly, three days are allocated for the adoration of Mother Saraswati, the goddess representing knowledge and art. On the fifth day, known as Lalita Panchami, books are collected and a lamp is lit as an invocation to Saraswati. On the eighth and ninth

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

day, a Yagna, a sacrificial ritual offered to the fire, and Maha Chandi Yagna or Homa are conducted to pay homage to the celestial Goddess and respectfully conclude her presence.

During the celebration of Navaratri, it is customary to evoke three distinct forms of potential energies, namely Ichchaa Shakti (representing willpower), Kriyaa Shakti (symbolising the power of



action), and Jnana Shakti (representing the power of discrimination), from the deities Goddess Durga, Lakshmi, and Saraswati, respectively.

The festival of Navratras is observed with fervour, notably in the state of West Bengal, where it is referred to as "Durga Pooja". The commencement of the celebration occurs on the fifth day of Navarathri. The Maha Lakshmi pooja is performed on the auspicious occasion of the full moon day with the intention of appeasing the deity associated with prosperity, known as the Goddess of wealth. In the state of Gujarat, the festival is observed for duration of nine days, during which it is customary to engage in religious rituals, including pooja (worship) and vrat (fasting). The notable characteristic of this event is the inclusion of the Garba dance and dandiya as a means of fostering social cohesion among all segments of the society, transcending age, social status, and lineage.

In the southern region of India, in Tamil Nadu, Karnataka and Some part of Kerala one of the prominent cultural practices is the celebration of Amman (Goddess) puja, which is accompanied by the Bommai Golu tradition. This tradition involves the elaborate decoration and arranging of dolls in a step-like manner, serving as a significant feature of the festivities. The festival of Nadu Navarathri in Tamil Nadu is

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

traditionally observed by the installation of a 'Golu' in a designated area within each household. The gallery consists of a collection of meticulously created dolls that depict prominent deities, images from daily life, thematic groupings illustrating mythological events, and even contemporary occurrences. In the Tamil language, the term "Golu" refers to a regal figure presiding over his royal court, also known as a durbar.

The arrangement of these Navratri dolls on the tier is rooted in the concept that it represents the presence of Goddess Durga or Mahishasuramardini seated in her Golu, symbolizing the period preceding the defeat of the demon

Mahishasura. In the Telugu language, the cultural practise commonly referred to as "Bommala Kolu" is observed. In certain areas of Andhra Pradesh, specifically in the vicinity of Kakinada, a tradition analogous to the arrangement of dolls observed in Tamil Nadu can be found. In the Telangana region, the arrangement of dolls is traditionally conducted during the festivals of Deepavali and Sankranti. During the festival of Navarathri, a traditional folk dance called Bathkamma is performed. The term "Bathkamma" is derived from the combination of two terms, namely "Baduku" which signifies life and protection, and "Amma" which translates to mother. The representation of the mother figure is sometimes metaphorically depicted through the use of floral motifs and groupings of leaves. The expression of gratitude towards



## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

one's mother for her past protection and the anticipation of her continued protection in the future is conveyed.

The states of Karnataka and Andhra Pradesh engage in the observance of Navrathri with fervent Ammavaru (Goddess) rituals and devotional practices. In certain locations, the clay representations of the deity Goddess Durga are embellished with an



assortment of weaponry, symbolizing her possession of eight arms. These depictions typically depict her astride a lion, while the demon Maheshasur is portrayed lifeless beneath her feet. The idols are venerated for a duration of eight days, after which they are ceremoniously immersed in a river or sea-shore on the ninth day, accompanied by grand celebrations.

The current phase of Navratri is considered to hold religious significance for the reading of sacred texts, including the Durga Sapshudi from the Markanday Puran. The Devi Sahasranam, consisting of the names Durga, Lakshmi, Saraswati, Annapurna, Kali, and Rajarajeshwari, is a collection of sacred Hindu texts. This account describes the bestowal of weapons upon Goddess Maha Sakthi by the Trinity of Gods, enabling her to vanquish Maheshasur, the demon responsible for compelling the Gods to vacate heaven and seek sanctuary on earth. Renowned musicians present musical recitations, known as Kirtans, with the intention of benefiting both the Goddess and her devotees.

A different rendition of the legends pertains to the epic narrative of Ramayana. After engaging in a formidable struggle with the demon Ravana for a duration of nine nights, Raja Ram successfully vanquished him on the tenth day. Dashmi or Dussara is

## Navaratri- Bommala Koluvu / Bommai GoluDoll's Festival

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

traditionally regarded as a day of triumph. In certain regions of Karnataka, Maharashtra, and northern India, it is customary for the populace to construct an effigy of Ravana, followed by the act of shooting arrows as a symbolic representation of triumph, culminating in the incineration of the image.



So, one of the members of Dolls Enthusiasts on Face book named

Ms. Gayatri Sriram, had displayed the 28 scenes from the Ramayana for this year Dolls festival at her place in Bengaluru, Karnataka. It is more interesting to know the dolls are made by her with a lots of creativity. Right from Shraavan Kumar carry his parents on a baskets balance on his shoulders, Putrakameshti yagam, Ram jananam, Thataka vadam, Khara dushana Vadam. Ahalya Shaap Vimochanam and Sita Swayamvaram, Kaikeyi's Boon and Ram vanavas, Bharath meeting Rama, Paduka Pattabhishekam, shoorpanakha Garva Bangam, Golden deer enchantment, Lakshman Rekha, and Maricha vadam, Ravan in disguise, Seeta Apaharan, Jatayu Moksham, Shabari Moksham, Ram meeting Hanuman and Sugriva, Vaali vadam, Hanuman flying to Lanka, meeting Seeta in Ashoka Vatika, Ravana Sabha, Sethu Bandhanam, Waking up Kumbhakarna, Sanjeevani, Ravan vadh, Rama Pattabhishekam. Apart from this Samudra Manthan , Shiv Leela and Ganga story, Markandeyan story and Kannapa Nayanar also known as (Bedara Kannappa in Kannada) story, Famous buildings across the world, and Disneyland.

**Picture credits to Ms. Gayatri Sriram, Bengaluru**



## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Bathukamma, also known as Bathukamma, is a widely celebrated festival in the state of Telangana. It takes place between the months of September and October, coinciding with the arrival of the spring season. This festival is alternatively referred to as Aswiyuja and culminates two days prior to Dussera or Dushera, specifically known as Durgastami or "Saddula Bathukamma." Alternatively, it might be referred to as "Pedda Bathukamma".

Boddemma is a week-long celebration that ensues after the conclusion of the

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



Bathukamma festival. Bathukamma marks the commencement of the Sharath Ruthu season, whereas Boddmma signifies the conclusion of the Varsha Ruthu season. Bathukamma is the embodiment of the essence of Telangana. This festival has emerged as a significant component of the cultural revival movement in Telangana and has been officially recognised as a state festival. Bathukamma is a distinctive ceremonial practice that commences with the vibrant display of flowers and ultimately concludes with their immersion in bodies of water, serving as a symbolic homage to nature. The aforementioned celebration serves as a representation of the cultural character of Telangana.

The term "Bathuku" signifies the essence of life, while "Amma" represents the

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



concept of motherhood. These terms are commonly associated with women and are also attributed to the divine figures of Goddess Durga or Shakthi, who are regarded as the universal mother. Once again, the male members of society are expressing their desire or making an appeal to the female members, urging them to experience contentment and tranquilly, as the whole well-being of the family is contingent upon the happiness of women.

There exists a multitude of narratives pertaining to the celebration of the Bathukamma Festival. The origins of the Bathukamma festival may be traced back to the Chalukya Kingdom of Vemulavaada, located in the present-day Karimnagar

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



District region. This festival holds significant cultural and religious importance, with its roots deeply intertwined with the renowned Sri Rajarajeshwara temple. The Telangana people held this temple in high reverence, considering it their cherished deity. Rajendra Chola, the son of Raja Raja Chola, assumed the throne from 985 to 1014 AD and engaged in a military campaign against Vemulavaada. The individual in question engaged in the act of demolishing the Rajeshwara temple and afterwards appropriated the Bruhat Shiva Linga, a significantly large religious artifact, as a gesture of offering to his father. This artifact was subsequently installed within the Brihadhishwara temple, which was constructed by the aforementioned individual. The disappearance of the Linga greatly disheartened the residents of Telangana, who

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



interpreted it as an unfavourable sign and believed that the Lord had forsaken them. To appease the deity and serve as a symbolic gesture, the individuals sought solace by consoling Goddess Parvathi (also known as Bruhadmma), who exhibits a fondness for flowers. Consequently, an assortment of flowers was meticulously placed in the form of Meru Mountain. In addition, the participants positioned a representation of Gowramma, made from a mixture of turmeric paste, atop the structure. They proceeded to engage in a series of melodic performances and rhythmic movements, aimed at gratifying the divine entity. Ultimately, the individuals engaged in a prayerful

## “Bathukamma” - The Festival of Telangana

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

act, beseeching the reappearance of the Supreme Deity Shiva alongside his divine partner Parvathi, resulting in the culmination of the floral mountain within the aquatic realm. This customary observance, which has persisted over an extended duration, has evolved into a festival commemoration that continues to be observed in contemporary times.

Nevertheless, it is imperative to acknowledge that women should be afforded the opportunity for self-expression, including the ability to engage in activities such as singing, dancing, and having personal time and space. The relationships among the women of Telangana are observed to be a source of hope for their families. This traditional travel serves to renew their minds and rejuvenate their souls. The Bathukamma celebration represents a representation of the intrinsic connection between nature, encompassing elements such as flowers and water, and human beings. The deity known as Goddess Gowamma is traditionally crafted using a type of clay referred to as 'Buddemma' prior to the commencement of the Bathukamma festival. On the concluding day of the festival, both the Bathukamma and the Buddemma are ceremoniously immersed in bodies of water.

Bathukamma is a traditional floral arrangement consisting of seasonal flowers arranged in seven layers, resembling a cone shape. This design symbolically represents the sacred mountain 'Meru'. The act of invoking the divine feminine being, sometimes referred to as the Goddess mother, is undertaken with the intention of seeking protection and ensuring the welfare of all living beings, encompassing both animals and birds. This prayer is recited by women as a means of protecting and preserving the sanctity of womanhood.

The commencement of Bathukamma preparation takes place in the afternoon of the initial day. The art of flower arrangement encompasses the acquisition of flowers in diverse colours, the careful trimming of their stems, and the practice of immersing Gunugu (Celosia) blossoms in various hues and fragrances. These flowers are then

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



arranged on a broad plate surface, which is adorned with large leaves. The flowers are arranged in a specific sequential pattern to create a conical structure. In some instances, a lotus flower or pumpkin flower may be positioned at the apex, serving as a sign of purity or virginity. Gowramma is traditionally prepared by applying a layer of turmeric paste on its surface. The manufacturing of Bathukamma is such that when it is allowed in water it floats and stays on for some time and does not drown in the water.

The Bathukamma festival is celebrated during the latter portion of the monsoon season, occurring far in advance of the arrival of winter. The monsoon rains bring an abundance of water into the ponds called 'Cheruvu' and the wildflowers that bloom in various brilliant colours all across the cultivated and uncultivated plains of the region

## “Bathukamma”- The Festival of Telangana

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

add to the scenic splendour. Once again, it is widely believed that these wildflowers possess medicinal characteristics and are also capable of acting as water purifiers.

The inclusion of 'Gunuka Poolu' and 'Tangedi Poolu' flowers, as well as banti (Marigold), Chamanti (Chrysanthemum), nandi-varadhanam, and other floral varieties, is essential during this period. Additionally, the harvesting of 'Shilpakka pandlu' or 'Sitapala pandlu' (Sitaphal fruits), Jonna mokka, and 'mokka jona' (corn, specifically jowar and maize) occurs during this season. Among these,

Bathukamma is celebrated with great enthusiasm, symbolising the splendour of nature via vibrant hues embraced by many devotees.

The configuration of Bathukamma, as previously mentioned, can be likened to a 'Meru' or a 'Gopuram' structure commonly found in temples. The term "Gopuram" refers to the grand towers typically found at the entrance of temples, particularly in Southern India. These structures serve as elaborate entrances that punctuate the walls encompassing the temple complex.

During the vacation period in Telangana, individuals of all genders, ages, and social backgrounds engage in the practise of gathering various wildflowers such as 'Gunuka', 'Tangedi', 'Lotus', 'Alli', 'Katla', and 'Tekku' from the surrounding villages. These flowers are then utilised in the traditional arrangement of Bathukamma. The





## “Bathukamma” - The Festival of Telangana

**Padmini Rangarajan, Sphoorthi Theatre - STEPARC**

ninth day of the Bathukamma celebration, referred to as 'Pedda Bathukamma' or 'Saddula Bathukamma', is the great culmination of the festivities and occurs two days prior to Dusherra.

The present moment presents an opportune occasion to embark upon a visit to one's parental abode, colloquially referred to as 'puttillu', in order to partake in the celebration of cherished childhood recollections, the reuniting of familial units, the rekindling of relationships with childhood companions, exploring the environs of the village, and indulging in the aesthetic allure of the natural surroundings.

“Pedda Bathukamma”

During the Pedda Bathukamma festival, it is usual for the male members of the community to procure a significant quantity of flowers for the purpose of constructing large-scale Bathukamma arrangements. During the nighttime hours, a significant number of women congregate at a communal location, such as a temple, open space, playground, or in proximity to a lake, among other possibilities. The Bathukamma festival involves the ritualistic carrying of all the Bathukamma floral arrangements atop the heads of participants, who then gather in the central area. Women and children, attired in traditional attire, join a circular formation and engage in the collective singing of Bathukamma songs. Additionally, they synchronize their steps, clap in unison, and proceed to circumambulate the Bathukamma arrangement in a circular manner. The main singer assumes a leadership role while the remaining individuals participate in the chorus and adhere to the established rhythm. The majority of Telugu songs encompass themes that depict the state's abundant cultural heritage, folklore, and traditional practices. The term used to refer to this is "Bathukamma Atta." Following the aforementioned event, women partake in a ceremonial parade wherein they bear the Bathukamma on their heads and proceed towards sources of water, such as lakes or ponds, predominantly observed in rural areas. In urban settings, artificial ponds are also constructed to accommodate the Bathukamma ritual.

## “Bathukamma” - The Festival of Telangana

Padmini Rangarajan, Sphoorthi Theatre - STEPARC



In the end, the Bathukamma festival culminates with the immersion of the Bathukamma floral arrangements into the water. At this stage, individuals partake in the consumption of a confectionary item known as "Maleeda," which is prepared using sugar and corn bread, and thereafter conclude their activities and return to their respective residences.

Within urban areas, it is possible to observe a convergence of both traditional and contemporary customs. This amalgamation is evident through the use of sound systems to broadcast music, the introduction of novel dance movements, the presence of disc jockeys, and the collective revelry that embodies the ideals of genuine affection, solidarity, and camaraderie among individuals.

**Picture credits to Vishwanatah Polepeddi**

Shraddhanjali

Smt Girija Venkatakrisnaiah



The Founder of Sirigannada Offset Printing. Shri K. Venkatakrisnaiah's wife & Sri Gopalakrishna Yakshagana Bombeyata Sangha founder Smt Girija Venkatakrisnaiah passed away Girija Venkatakrisnaiah on Oct 18, 2023.

Deepest condolence to the team leader Shri Ramesh Kasargod and his family.

!!! Om Shanthi !!!

Shraddhanjali

Mrs. Kalyani Sen



A 38 years experienced puppeteer of Tal-Betal Puppet Theatre, Mrs. Kalyani Sen has passed away on 29.10.'23 suffering from Lung Cancer at the age of 59. Her contribution towards the theatre with Puppeteering, Costume-designing, Audio-acting and administration (as President) is worth remembering. She was against publicizing her contribution and remained silent of her expertise in the field. Her infectious enthusiasm and energy in exploring her potential is worth remembering. She too has taught not less than 2000 children in schools and in different workshops. Puppeteers family from India and Tal-Betal Puppet Theatre mourns her pre-mature death at the age of 59 and salutes and embraces her zeal and love for the art of puppetry.!!!

Om Shanthi !!

Art Teacher in School

Art in School Education



Ms. Puneet Madan



# Events of the Month

Mentor: Subhasis Neogi



Community children of New Chandigarh

Experiencing SCIENCE

LEARNING WHILE DOING

Sincere Thanks to Anupama Madam & Onkar Sir

# Events of the Month

Mentor: Subhasis Neogi



Experiential learning of "Science" community children of Eco City 1 explore sounds with different materials around us.. How sounds create & travel, it's speed etc. Thanks to Anupama Madam & Onkar Sir to initiate the the unique session



## Events of the Month

Mentor: Subhasis Neogi

citylife

CHA

# स्पेशल बच्चों को हंसाया माइम, शॉर्ट प्ले और क्लाउनिंग से

## For Happiness

सेक्टर-15 के समर्थ जियो के बच्चों के लिए परफॉर्मिंग आर्ट की तीन विभिन्न एक्टिविटीज हुईं। इसमें दस आर्टिस्ट ने किया परफॉर्म।

सिटी रिपोर्टर | कंडीगढ़

परफॉर्मिंग आर्ट के तीन अलग-अलग रंग। माइम, शॉर्ट प्ले और क्लाउनिंग। जिससे स्पेशल बच्चों को पहले जोड़ा फिर उन्हें एंटरटेन किया गया। पपेट थिएटर और सोशल थिएटर ने सेक्टर-15 के समर्थ जियो में स्पेशली एबलड बच्चों के लिए खास परफॉर्मिंग एक्टिविटी रखी गई। यह आधे घंटे की अवधि रही। इसमें शॉर्ट प्ले - कै कै, माइम एक्ट अरुणिमा सिन्हा - डिटर्मिनेशन नोज नो डिसेबिलिटी, क्लाउनिंग एक्ट नो वॉर हुआ। इसमें पीएनए ग्रुप के दस आर्टिस्ट ने मिलकर दस-दस मिनट का एक्ट पेश किया। उन्होंने अपनी प्रस्तुति से सोसायटी, बायोग्राफी और कॉमेडी से बेहद लाइटफुल तरीके से अपने विचारों को रखा। साथ ही बच्चों के



**शॉर्ट प्ले कै कै** | इस 10 मिनट की नाटकीय पेशकश में मीडिया की बात हुई। प्रिंट और डिजिटल मीडिया की दुनिया को दिखाया। कैसे इसमें सबकुछ कॉन्सिडर हो गया है। मीडिया समाज का आइना है मगर सच्चाई को दिखाने की जो बीड़ा उसे उठानी चाहिए उसे काफी तोड़ मरोड़कर पेश किया जाता है।

**क्लाउनिंग एक्ट नो वॉर** | यह क्लाउनिंग एक्ट इंसायिबल, अमन और भाईचारे की भावना पर आधारित रहा। इससे सोसायटी को लेकर कटाक्ष हुआ यह बताते हुए कि लड़ाई में क्या रखा है। इंसायिबल बड़ा है लड़ाई नहीं। हमें लड़ने नहीं चाहिए क्योंकि लड़कर कुछ नहीं मिलेगा इसलिए क्यों न भाईचारे के साथ मिलकर रहा जाए तभी सशक्त बन जा सकता है।

## माइम अरुणिमा सिन्हा - डिटर्मिनेशन नोज नो डिसेबिलिटी



यह पद्मश्री इंडियन माउंटनियर और स्पोर्ट्स युमन अरुणिमा सिन्हा की बायोग्राफी पर मुख्याभिनय (साइलेंट एक्ट - माइम) रहा। इससे दिखाया कैसे सफर करते हुए गलत चीज को बचाने की कोशिश में उन्हें ट्रेन से बाहर फेंक दिया जाता है और रातभर ट्रेक पर पड़ी रहती है। जब ट्रेटमेंट के





**Events of the Month**

**Social Substance**

MIME at Samarth Jiyo, Chandigarh



**Vridhhi Kids Visiting Fun City**

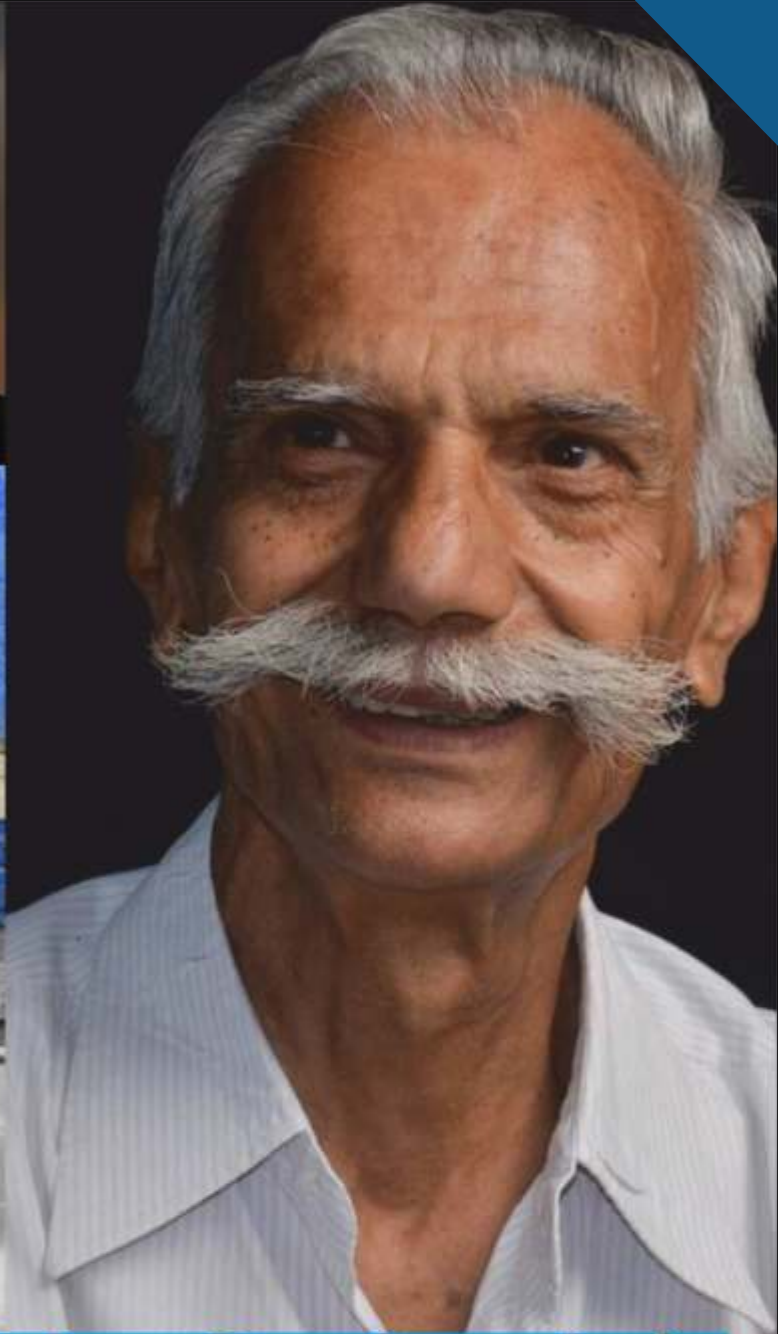


**Ms. Saranjeet Kaur  
Remedial Classes at GMHS Rc2, Dahnas**

**Events of the Month Social Substance**



Social Substance  
Events of the Month



आइये समझें: हम फोटोग्राफी क्यों करते हैं

Saturday Oct 14, 2023

6 PM

Google Meet Session  
[meet.google.com/vgy-asht-rxx](https://meet.google.com/vgy-asht-rxx)

Session Language: Hindi



**Dr. Shivji Joshi**

Dr. Shivji Joshi is an Indian Photographer from Jodhpur, a city in the state of Rajasthan. Active in photography since 1963, he has won more than 200 Awards and Acceptances in National and International competition.

**Join Us**

LIVE at [facebook.com/groups/PhotomaniaWorld](https://facebook.com/groups/PhotomaniaWorld)

Social Substance

Events of the Month

**A Session at GGMSSS, Gharuaan**





Let us join hands this Deepawali



Collaboration queries are welsome at

9915341911

COMING SOON

at Tagore Theatre, Chandigarh



# ONLINE PUPPET THERAPY COURSE

Applications OPEN for **9th version** International 2024

## Therapeutic Animated Forms



### GENERAL INFORMATION

#### Dates of classes:

January 11th, 18th and 25th  
February 8th, 15th and 22nd  
March 7th, 14th and 21st  
April 4th, 11th and 18th

#### Schedule:

Thursday 17.00 to 21.00 hrs.  
Hour SPAIN

**Academic director:**  
**Andrea Markovits**

**For more information about price  
and payment methods:**  
puppettherapybcn@gmail.com

**www.munecoterapia.cl**  
**Instagram: @munecoterapia**

**Certified by:**

© Puppet Therapy Barcelona



### THE COURSE INCLUDES

- ✓ Theory, practice and research on the therapeutic potential of puppets and animated forms.
- ✓ An extensive and current bibliography.
- ✓ **3 International seminars** with experts:
  - **Matthew Bernier** (United States). The psychological functions of puppets.
  - **Raven Kaliana** (United Kingdom). Puppetry as Public Testimony for Social Change.
  - **Cariad Astles** (United Kingdom). Puppetry within applied theatre.
- ✓ Support for **8 creative explorations**.
- ✓ A puppet construction workshop.
  - ✓ **7 Workshops**
- ✓ Guidance and mentoring for the design and writing of a puppet therapy group intervention model.
- ✓ Advice on the creation of a therapeutic micro-theatre piece with puppets and objects.

**Sponsor:** UNIMA Education, Development and Therapy Commission



**EDUCATION,  
DEVELOPMENT  
& THERAPY COMMISSION**  
Education, Development & Therapy  
Commission, Barcelona & Terengganu  
uk.unimatherep.org - www.unimatherep.org

# PUPPET THERAPY

©2017 DIPLOMA PUPPET AND THERAPY

NEW ONLINE COURSE  
9th English version

JANUARY TO APRIL 2024

The therapeutic dimension of animated forms



RESEARCH



CREATION



THERAPY



EDUCATION,  
DEVELOPMENT  
& THERAPY COMMISSION  
Education, Development & Therapy  
Education, Desarrollo & Terapia  
ed.formation.org - www.org/education

puppettherapyben@gmail.com  
www.munecoterapia.cl  
@munecoterapia



PUPPET THERAPY ONLINE COURSE  
JANUARY TO APRIL 2024

# Upcoming Events

## **INTERNATIONAL ONLINE DIPLOMA IN PUPPET THERAPY 2024 – 9th English version**

Puppet Therapy Barcelona calls for applications to the **9th edition** of its International Online Course in Puppet Therapy.

Called and organized by: Puppet Therapy Barcelona & Puppets In Transit.

Sponsored by: UNIMA Education, Development and Therapy Commission

This Online Diploma is designed and focused on the use of puppets and objects in the expressive and therapeutic dimension; to rescue memory and learnt hopelessness. The Puppet Therapy course invites you to be part of a journey where creativity, and the exchanging of experiences between students and teachers from different fields and places around the globe are combined.

### **THE DIPLOMA COURSE IN PUPPET THERAPY COMBINES**

- Theory, practice and research on the therapeutic potential of puppets and animated forms.
- An extensive and current bibliography.
- 3 International seminars with experts.
- Support for 8 creative explorations.
- A puppet construction workshop.
- 7 Workshops
- Guidance and mentoring for the design and writing of a puppet therapy group intervention model.
- Advice on the creation of a therapeutic micro-theatre piece with puppets and objects.

### **GENERAL INFORMATION**

12 Online sessions conducted via Zoom

**Thursday 17.00 to 21.00 hrs. Hour SPAIN**

#### **Scheduled dates**

January 11th, 18th and 25th

February 8th, 15th and 22nd

March 7th, 14th and 21st

April 4th, 11th and 18th

**SEMINARS:** In addition to the classes, this version of the program includes the following lectures:



# Upcoming Events

## PUPPET THERAPY

©2017 DIPLOMA PUPPET AND THERAPY

NEW ONLINE COURSE

9th English version

JANUARY TO APRIL 2024

The therapeutic dimension of animated forms



RESEARCH

CREATION

THERAPY



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

- Matthew Bernier (United States). The psychological functions of puppets and puppetry.
- Cariad Astles (United Kingdom). Puppetry within applied theatre.
- Raven Kaliaana (United Kingdom). Puppetry as Public Testimony for Social Change.

### Application- form link

<https://docs.google.com/forms/d/1Qelay2RY9Eaek7VWTSOEr4qKIIK7p588nuB7eOLukdQ/edit>

**Method of payment:** transfers via PayPal or Swift/BIC Code

**Academic director: Andrea Markovits**

puppettherapybcn@gmail.com

Web: www.munecoterapia.cl

Instagram: @munecoterapia

# Upcoming Events

## Bioscope

### 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

### How to write creative poetry

**Dr Ramesh Sharma**

Educator and Poet

**Sunday, Nov 5, 2023 11 AM**

**Google Meet Session**

**[meet.google.com/vgy-asht-rxx](https://meet.google.com/vgy-asht-rxx)**



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

FB LIVE at

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

[facebook.com/cslchd](https://facebook.com/cslchd)

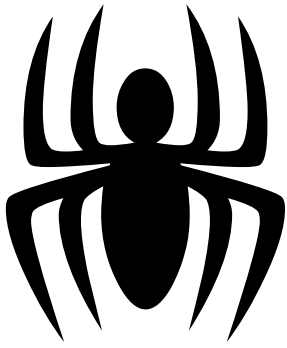
Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance

# Monthly Talk Show



## Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

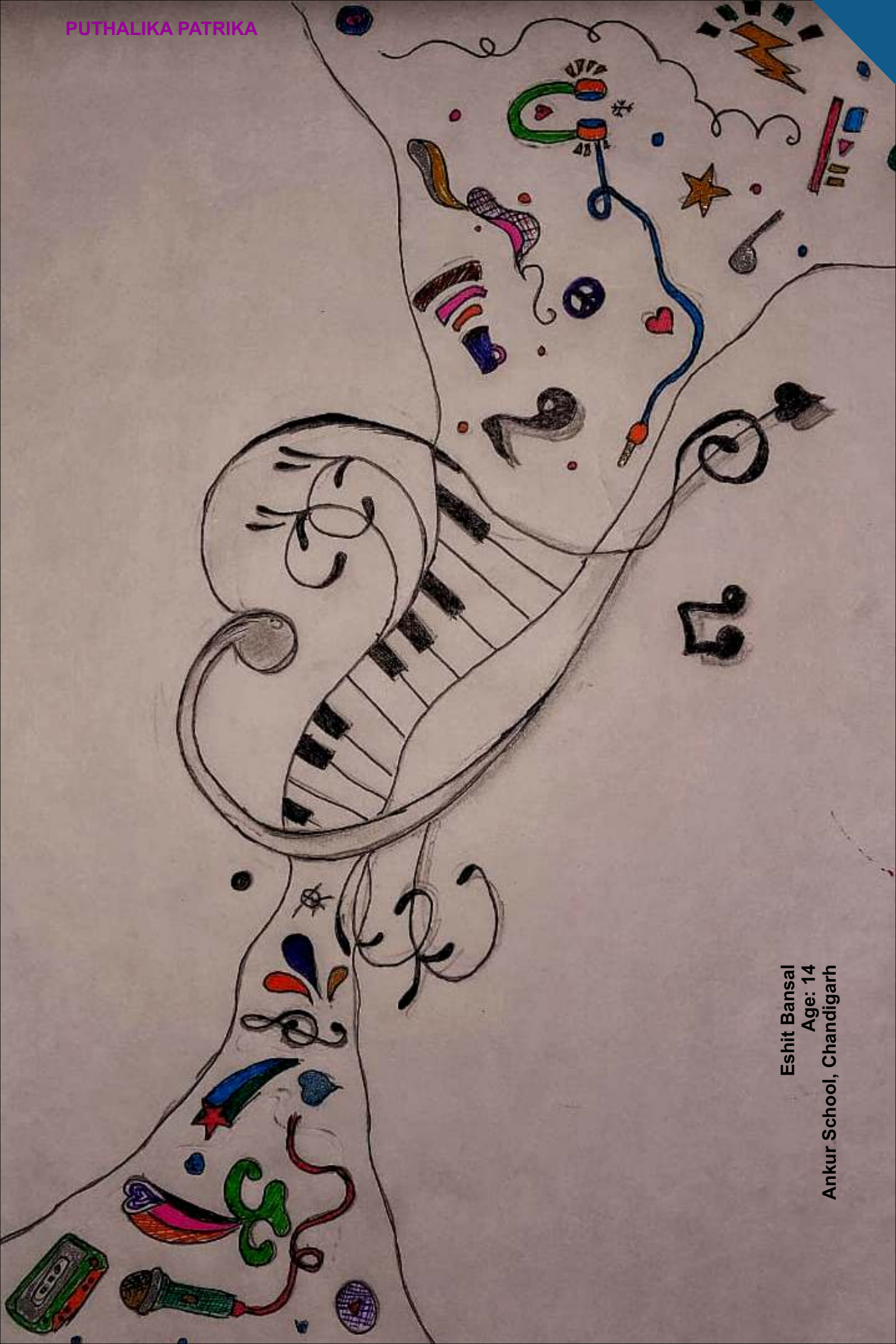
Contact number to

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

The best six will be issued e-Certificate

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





Eshit Bansal  
Age: 14  
Ankur School, Chandigarh



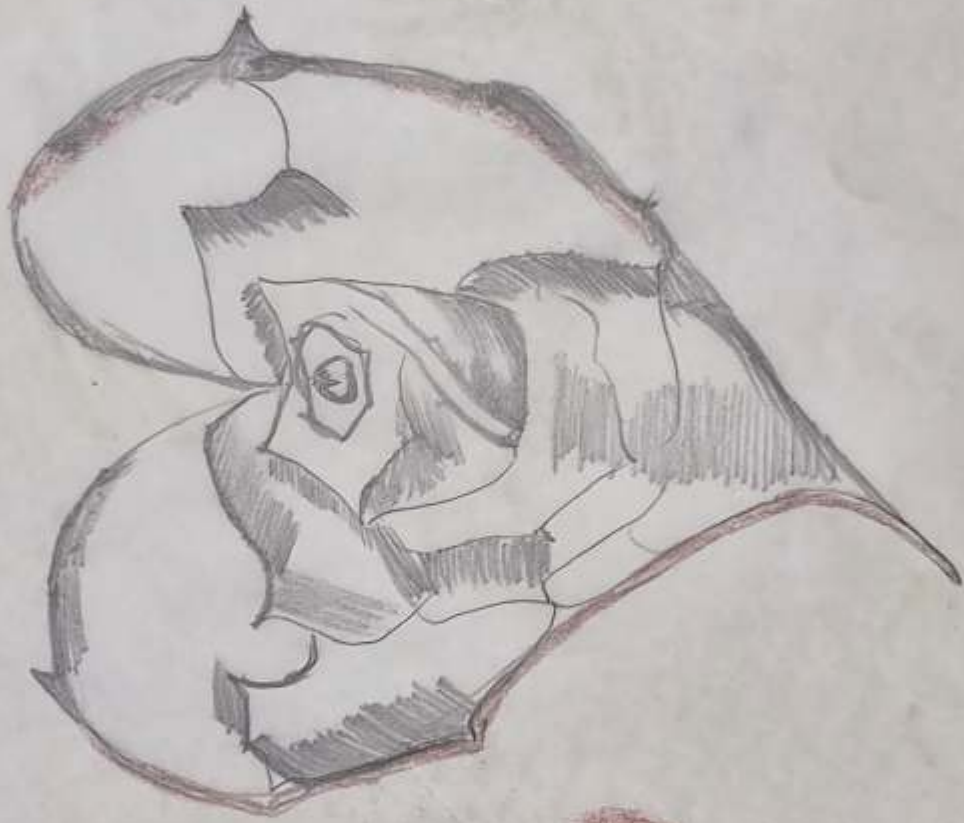
Eshit Bansal  
Age: 14  
Ankur School, Chandigarh

camera shoot based on the hint given



Eshit Bansal  
Age: 14  
Ankur School, Chandigarh

camera shoot based on the hint given



Dishant Bansal  
Age: 12  
Ankur School, Chandigarh







**Ishleen Kaur**  
Class 2  
Govt. Primary smart school  
Dharampura, Abohar, Fazilka  
Punjab

Name :- ISHLEEN KAUR Class - II  
School - GOVT. PRIMARY SMART SCHOOL DHARAM PURA [FAZILKA] PUNJAB



# Nature's Lap

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

Dr. Arun Bansal



# Cam Art

Dr. Arun Bansal



# Cam Art

Dr. Arun Bansal

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



# Cam Art

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

Dr. Arun Bansal



# Weekend Canvas

Rita Isaac



# Art Work from Readers

Ar. Preeti Bhatia

Kashish



Darshanjot Singh



Shruti Pathania



Akanksha saini



## Art Work from Readers

Ar. Preeti Bhatia



Artist Ravinder Kumar



Vikas Semwal



Harmanjeet Singh



Akanksha Saini

Work done by first year students of Department of Architecture, IKG PTU Mohali, Campus

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)



Art Work from Readers



Arushi Gupta





## WASTE TO WEALTH TIPS



### Materials required for Fork Painting

Step 1: Fork to be used as a Brush. Either put Fork into your Paint's bottle or take out the thick paint & apply it on the Fork.

Step 2: With the Brush you can create the Trunk of X'Mas Tree

Step 3: Paint the Grass with Brush & add effects of Grass using Backside of the Brush

Step 4: Final outcome of Fork Painting. N'joy



For Subscription please contact at

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



## Participate in **PUTHALIKA PATRIKA**

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

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

Published by

Sphoorthi Theatre for Educational Puppetry, Art & Craft-STEPARC  
and Social Substance

[http://www.sphoorthitheatre.com/sphoorthi\\_newsletter.html](http://www.sphoorthitheatre.com/sphoorthi_newsletter.html)

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

[www.sphoorthitheatre.com](http://www.sphoorthitheatre.com)

[www.sphoorthitheatre.blogpost.in](http://www.sphoorthitheatre.blogpost.in)

[facebook.com/puppetnewsmagazine](https://facebook.com/puppetnewsmagazine)

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

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

