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PUTHALIKA PATRIKA

Editors

Padmini Rangarajan

Subhasis Neogi

S K Rangarajan

Puneet Arora

Anirudh Srinivasan

Arun Bansal

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For Subscription please contact at
puthalikapatrika@gmail.com

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Editorial Column

Padmini Rangarajan

Art of Questioning

We, as adults, find ourselves greatly irritated by the pertinent inquiries posed by our children. Our pride or ego hinders us from recognizing our lack of knowledge. We disregard the inquiries and exert physical force to enforce the expected behaviour of children towards their elders. Have we not posed comparable inquiries to our elders? We simply did not receive accurate responses, nor did we make any effort to delve deeper and seek solutions from reliable sources such as books, scriptures, or renowned experts.

The skill of asking questions is deeply ingrained in all our writings. An individual who is highly knowledgeable is someone who possesses a deep understanding of the art of questioning. This understanding is not acquired through rote memorization of verses or mantras, but rather through the practical application of various skills such as keen observation, immersing oneself in nature, exploring the wilderness, and collaborating with



individuals who possess specialized expertise, such as potters, weavers, and oil extractors or oil merchants, at a local village level. Participating in diverse forms of performing arts and engaging in intellectually stimulating debates called 'Vaad-Samvaad'.

Well, when mentioned about books, e-

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books there are numerous books authored by various individuals that discuss a few specific books and attempt to either support or challenge the concept of “Dharma”, “Vedopanishads”, “Puranas and Ithihaasa”. Currently, the average readers are rather perplexed and uncertain about which book to purchase or read. The act of inquiring and the importance of questioning are two distinct concepts. The practice of questioning is an integral part of our cultural heritage, enabling us to...

Asking the appropriate questions in the correct manner has led to the creation of **Mahakavyas**. Engaging in questions to acquire knowledge leads to the creation of valuable insights that can benefit everyone. On the other hand, inquiring with the intention to incite chaos or organized chaos can result in pandemonium.

All of our scriptures are the product of someone's skill in questioning. For example, Arjuna posed questions to Krishna, resulting in the creation of the Bhagavad-Gita. Valmiki asked questions



and received answers from Narada, leading to the creation of the Ramayana. Janamejaya asked Vaishampayna, resulting in the creation of the Mahabharatha. Maitreya asked Parashara, resulting in the creation of the Vishnu Puranam. Lastly, Parishikth asked Sukhabrahma, resulting in the creation of

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the Bhagvatam. Drithrashtra inquired and Vidura responded with Vidura Nithi. Yaksha posed a question to Yudhishtire, who answered with Yaksha Prashna.

Engaging in questions to acquire knowledge is a more appropriate approach than questioning with the intention of testing someone's knowledge and skills in order to undermine or embarrass them. Questioning that stems from a lack of knowledge is a proper form of questioning, rather than querying solely to demonstrate one's superiority or arrogance.

All of our art forms, such as Katha Kalakshepam, Harikatha, Burrakatha, Oggukatha, Upanyasa, and puppet play, effectively demonstrate the process of inquiry and acquisition of knowledge. Each of these folk arts is infused with profound knowledge of dharma, shastra, Vedas, Upanishads, Puranas, and Ithihaasa. Today, a majority of us lack harmony and awareness regarding the teachings of the scriptures, as we do not possess the profound insights of the art of questioning. An intellectually rigorous forum is crucial in today's world to disseminate accurate knowledge with substantiating material.



World Puppetry:

布袋戏 Bùdài xì : Glove Puppets of Taiwan

Dr. Arun Bansal



Taiwanese opera, akin to Beijing opera, is a performance art type distinguished by its reliance on symbolic gestures rather than actual ones. Observers should note that walking confidently in circles indicates that the character is beginning a long journey; hand-wringing is a representation of anxiety, and expressing bravery includes clapping one's hands behind one's back. The on-stage battle is shown using acrobatics accompanied by the rhythmic percussion of drums and gongs, rather than attempting to imitate the sound of staffs colliding with swords. Traditional hand puppets are used to perform what is known as a **"Bu Dai Xi"** (布袋戏) which, if translated literally, means **"Cloth Sack Play"** or **"cloth bag drama,"** but it is of course more commonly referred to as "Glove Puppetry" in English, originated in Fujian Province around 300 years ago and was later introduced to Taiwan through Han immigration.

During the 1750s, Chinese immigrants brought glove puppetry, known as **"bodehi"** in the Hokkien dialect, to



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Taiwan. Over time, the genre became an integral part of Taiwanese culture. Taiwanese society is profoundly shaped by religion, which has played a pivotal role in the initial success of bodehi.

Glove Puppetry is an exceptional kind of performance art in which puppeteers frequently employ vividly coloured dolls to depict events from well-known Chinese mythology and stories. The practice of glove puppetry in China can be traced back to the 16th or 17th century, originating in Fujian province. Over time, it has expanded to other countries of Southeast Asia, particularly among the Overseas Chinese community. Traditional puppetry performances consist of two components: puppeteers performing on stage and musicians playing behind. Music is a vital component for regulating the ambiance.

Taiwanese glove puppetry consists of five important elements: puppet stage design, drum and gong playing, script authoring, puppet manipulation, and narration. The traditional stage, known



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as **Tylo**, is renowned for its elaborate carvings and painted puppetry displays. It is showcased in the public art centre in Taipei and is considered one of the finest examples of its kind. This impressive stage is the result of the skilled craftsmanship of puppetry master Chen Hsi-Huang. Currently, it is primarily conducted in **Quanzhou** and **Zhangzhou**, both located in the Fukjian province. Glove puppetry is a style of performance art that involves manipulating puppets with hands. It is practiced in **Chaozhou**, a city in Guangdong province, as well as in Taiwan. It is a form of regional traditional theatre in China. Wood is used for carving the heads of hand puppets. During a performance, the puppeteer essentially places their index finger inside the hollowed-out head of the puppet, and inserts their thumb into the other hand of the puppet. They then



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position the remaining fingers inside the puppet's clothing to manipulate its movements. The puppeteer will don the hand puppet as if it were a glove, causing the puppet to maneuvers beneath their garments. Due to the strong resemblance of early hand puppets to sacks, this form of puppetry is commonly referred to as glove puppetry. Taiwan is widely recognised as the foremost hub for glove puppetry, which holds a significant place in Taiwanese native faiths, beliefs, and culture, and exerts influence across all societal strata. The glove puppetry act can be distinguished between the front and backstage. The front stage refers to the physical area where the performance takes place and is visible to the audience. The term "backstage" encompasses the individuals responsible for puppeteering, musical accompaniment, and narration. A stage is essential for any type of performance as it serves to provide a barrier between the audience and the performers, while also serving as a background for the show. In the initial stages of glove puppetry, the stage setup was rudimentary, consisting of a stick used to support a piece of fabric. With the increasing popularity of glove puppetry, the stage became increasingly intricate, leading to the creation of the *sijio peng*. The sijio peng typically has a width of three metres and is

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Traditional glove puppetry (Budaixi)



designed to resemble a miniature local earth deity temple. The central area is characterized by four prominent columns, with the space in between serving as a concealed location for the puppeteers. Over time, the initial adornment and engravings of *sijio peng* have evolved to incorporate traditional Chinese carving and building skills, leading to the creation of intricate designs. During the 19th century, the technique of *liujiao peng*, also known as *cailou*, was developed and incorporated into glove puppetry performances. The *liujiao peng* features protruding screens on both sides of the stage, effectively capturing the audience's focus towards the stage. This design creates the illusion of a wider stage space, so enhancing the visual impact. Additional modifications have been implemented to the *liujiao peng*. The modifications entail enlarging the dimensions of the canopy, incorporating a single embellishment such as a cornice adorned with flowers, and installing a window lattice. The modifications enhanced the overall ambience and intricacy of the stage.

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Additionally, the incorporation of vivid hues has contributed to the nickname "*cailou*" for liujio peng. Occasionally, the stages are so awe-inspiring that they captivate individuals solely for the purpose of admiring them. These intricate and aesthetically pleasing stages, although visually appealing, are both costly and challenging to move. Consequently, this led to the emergence of a billboard-style stage in 1930s Taiwan. The stage is constructed using printed panels, which are cost-effective to manufacture and convenient to move, yet being capable of replicating an ambiance that is on par with a conventional stage. Glove puppets of the traditional variety typically measure approximately 30cm in height, featuring limbs and garments crafted from fabric. A puppeteer manipulates a puppet by inserting their hand into the hollow core of the puppet. Next, the index finger will be positioned on the skull, while the thumb governs the movements of the right hand, and the remaining three fingers control the left hand. The puppeteer employs the motion of their hand and fingers to

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manipulate the puppet. This facilitates the manipulation of the puppets, enabling effortless movement of their limbs and the ability to simulate walking. However, due to the absence of facial expressions in puppets, puppeteers must rely on the manipulation of the puppets' movements to create emotions. Acquiring puppeteer abilities is challenging and requires much effort to become proficient. The glove puppet characters are categorised into seven distinct groups: Sheng, Dan, Jing, Mo, Chou, Shou, and Za. Each character possesses distinct hand gestures, walking patterns, and actions. Due to the fact that glove puppets can be controlled with just one hand, puppeteers have the ability to utilise two puppets to engage in dialogue or battle scenarios. In practical terms, aside from large-scale combat sequences or brief appearances, glove puppetry performances can be categorized into two types, namely literary plays (**Wenxi**) and action plays (**Wuxi**), which are reminiscent of classical Chinese theatre. In the 20th century, Taiwanese puppets saw a transformation in size, increasing from 30 cm to 50 cm tall, with some even exceeding 70 cm. This transformation is driven by the desire to enhance the visual impact of glove puppetry performances. Now, the puppets require dual-handed control instead

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of single-handed control. The second hand is essential for enabling the puppet to rotate, simulate contemplation, sprint, and leap. Additionally, there are specialized gadgets designed to facilitate the blinking and movement of the puppet's lips. Even in the 21st century, highly skillful puppetry performances of this kind may still be found in the southern Min and Taiwan regions.

According to young Taiwanese glove puppeteers, manipulating puppets to imitate human motions makes it easier for performers and increases the attractiveness for children in the audience. The connection between puppets and their performers is notably stronger. A puppet harmoniously merges with the performer, serving as an extension of their artistic manifestation. To effectively portray the character on stage, it is crucial that they engage in collaboration.



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Indian Puppetry

Indian Puppetry-Kathputli Ka Khel Part-2

Dr. Anirudh Srinivasan



Continuing from where.... I left last month... The phrase 'Kathputli' is derived from the combination of two words: 'Kath', which refers to wood, and 'Putli', which means doll. The etymology of Kathputli originates from the Sanskrit terms "Puttika" or "puttalika," which mean son or children. The puppeteers have internalized this to such an extent that they predominantly store the puppet boxes in their bedrooms. The global renown and uniqueness of Rajasthani puppets make them highly sought-after mementos among foreign visitors and tourists. The art form is also employed to create portraits of renowned monarchs such as 'Shivaji Maharaj', 'Maharaja Jai Singh', and 'Maharana Pratap'. The craft involves creating door hangings in the form

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of animals including camels and elephants, as well as toy horses known as 'Kacchi ghodi'.

It has been one of the oldest forms of entertainment. Puppet performances are utilized to both narrate and raise awareness to societal vices, including but not limited to Polio, AIDS, child marriages, and dowry. Additionally, various wall hangings are also manufactured using this technique. Puppet performances are utilized to both narrate and raise awareness to societal vices, including but not limited to Polio, AIDS, child marriages, and dowry. By means of these puppet shows, they raised awareness

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among the public on the prevailing societal issues and also presented strategies for resolving them. Several organizations are currently utilizing puppets as a means to disseminate impactful information on health, education, and human rights.

Narration and music are integral components of the puppet show

Coming to narration part, typically, both of them remain concealed from the viewers. The puppets effectively demonstrate the text by their actions. By manipulating pitch and hue, the actor imparts a distinct voice to the puppet. Each puppet possesses a unique linguistic style, encompassing the delivery of dialogue, cadence, and mannerisms. It is the more of music than spoken words in Kathputlika khel. A performance encompasses a variety of instruments such as a harmonium, dholak,

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ghungroo (small bells affixed to a string), and so on. It is mostly dholak and gungaroo that are predominantly used. In addition to the aforementioned instruments, it was noted that the puppeteers had created their own instrument called **boli** (language), here it is puppet language to accompany their performance. It is a little device that is operated by the mouth by the act of exhaling air into it. In short, it is an indigenous toy made by bamboo sticks. A bamboo stick is divided into two sections, and both ends are secured by means of a wire crafted from a specific type of rubber band. There is a narrow opening in the centre that allows air to flow; resulting in a whistling sound is audible when air is breathed in. This instrument serves as an accompaniment in many performances.

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Unfortunately, in today's performances, Bollywood songs are played as background music to boost the overall quality of the presentations. Both Bollywood tunes and western music songs are also included in the playlist. This facilitates the puppeteers in appealing to a younger audience and drawing in tourists from various parts of the globe.

Puppet Carving or Puppet Making:

There are two aspects that needs to be mentioned here-one is making puppets for performance and one is selling puppets. Despite its initial appearance of simplicity, the puppet has undergone a meticulous creation procedure. The puppets' carefully carved faces are composed of two different kinds of wood: mango and aaru. The mango trees yield high-quality wood that is utilized for crafting Kathputlis, a type of performance puppets. On the other hand, the Aaru wood, which is more affordable and modest in appearance, is employed for the production of puppets intended for commercial purposes

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The puppets of Rajasthan possess distinctive characteristics that set them apart. These objects have a height of around 30cm (the size of the puppets varies from 16-20 inches) and are crafted from a single piece of wood. The headgear is simultaneously sculpted. Their eyes are wide, extended and stylized. The process of carving the frame requires around two to three hours, however the exquisite features that enhance the appeal of the Kathputlis are more labor-intensive and time-consuming. The puppets are carefully adorned with a varied palette of black, white, red, and yellow colours, infusing them with lively vibrancy. The selection of the paint media can influence the longevity of the puppets. Hence, oil paint is employed for its lasting pigmentation. Typically, their faces are adorned with yellow paint for more visibility.

The skill of crafting Kathputlis is transmitted through generations among the Bhat community. Since their childhood, the puppeteers have been aiding their families in

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the fabrication process. Every member of the family has a crucial role in the process; the Kathputlis are an endeavour that involves of the entire family.

Costume Designing of Kathputlis:

Traditional Rajasthani costume includes certain embellishments that are worn with their clothes. For women, it is customary to wear a dupatta, along with elaborate jewellery and large bangles. Men, on the other hand, typically wear a vibrant Rajasthani turban and traditional footwear like as chappals or mojaris. The dress design draws inspiration from the traditional garments worn by the people of Rajasthan, showcasing the lively culture of the region. The male and female puppets can be distinguished by carefully observing the specific characteristics on the puppets. The male shapes are embellished with turbans and moustaches. The Rajputs sport moustaches, whilst the Muslims adorn pointed beards. On the other hand, the females wear a ghunghat (veil) to conceal their heads and are attired in blouses and ghagras (length skirts). The garments were made from textiles like as Zari, Silk, and Bandhani. During the concluding phase, strings are securely fastened around the hands, head, and waist. The dolls' lightweight nature enables the puppeteers to readily manipulate their movements and make them dance.

Puppet Stage Setting:

A puppeteer need a stage in order to carry out their performance. The construction method of a stage is simple. The *tambuda*, often known as a tent, consists of three components. The fabric adorning the proscenium is referred to as "*jhalar*," denoting a decorative fringe. The structure composed of four wooden logs that create the arches, through which the puppets are visible, is referred to as "*tibara*". A black fabric known as the "*kanath*" is affixed to the back of the stage. A cloth is positioned as a barrier between the puppeteers and the puppets, effectively concealing the puppeteers from view throughout the performance. During earlier times, *Khandils*, which were

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kerosene lamps, were positioned within the tents to provide illumination during performances. The set has four wooden logs, flat wooden sticks for the base, a carpet, a front cloth, and a black material. The fundamental framework of the stage is formed by tying four wooden logs together with cords and placing flat bamboo sticks on top of them. A carpet or mat is placed on the wooden or bamboo sticks. There is a dark-colored curtain at the rear of the stage, and a colourful curtain with three arches called *tiwara* hangs at the front. The majority of the puppets are suspended on the bamboo structure located at the rear of the stage. Certain puppets, such as the acrobats and wrestlers, possess legs, although they are not intended for manipulation.

Animation of Kathputlis:

Puppeteers operate or animate the puppets using a vocal technique that involves whistling and squeaking sounds. These sounds are then translated by a narrator who also adds the rhythmic elements. The puppets lack lower limbs and possess unrestricted mobility. The individuals are adorned with lengthy flowing skirts and crafted with such expertise that it implies the presence of legs in motion within. The hands, neck, and shoulders of the puppets are articulated and responsive to slight tension applied to the string. A number of puppets are hanging from a solitary rope arranged in a sequential order, and the puppeteer picks up one or two at a time, with one cord connected to the head and another to the waist. The puppeteer deftly forms a loop around his fingers and deftly controls the movements of the puppet. He holds ghungru (bells) in his hands and plays them in accordance with the rhythm. Due to their restricted lexicon, these puppets heavily rely on their gestures to convey meaning. The puppets swiftly approach each other, brandishing swords and assuming combat stances. Greetings and salutations are performed by flexing the puppets and allowing their arms to dangle freely. Anarkali, the dancer, possesses a total of four strings. The limbs are stitched together in a way that even a small movement can

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generate several dancing motions. The **horse rider**, **Nimbuwala**, and the **juggler** perform complex and elaborate moves.

Notable characters in the stories include **Anarkali**, a captivating dancer, and the **snake charmer** who mesmerizes a snake with his flute known as **Pungi** but tragically succumbs to a fatal snakebite.

The head of the snake is constructed from wood, while the remainder is composed of cloth. The snake charmer is of lesser stature compared to the snake. The announcer, named **Kharbar Khan**, possesses a drum affixed to his lower limbs and wields a stick in each of his hands. The puppets are fastened with opaque threads that blend well with the dark background, while subdued lighting is employed.

The appropriate accessories are given to the Kathputlis based on their gender and character. The doll is equipped with either a horse or flute known as a pungi, depending on the character that it represents. A horse designates the doll as a warrior. The pungi, a type of wind instrument, is used to depict the doll as a snake charmer.

Role of Women in Kathputli puppet play:

According to sources, the involvement of women in Kathputli animation is limited in comparison to men. Additionally, the Bhat puppeteers engage in various traditional dances in conjunction with their puppet performances, with women taking on prominent roles as the main performers. Both genders have distinct duties and obligations associated with the game of Kathputli. Men and women assume positions that mutually enhance each other. Traditionally, men are responsible for carrying out



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the more laborious duties, such as procuring resources and sculpting the wood to give the puppets their distinct characteristics. Typically, men are the ones who take on the role of performing more frequently than women. Although some women have assumed the position of housekeepers, there are also many who simultaneously work in more



discreet roles. The artisans sew garments for the dolls and adorn the Kathputlis with vivid colours. Their work is not limited to this point; they also perform ballads. Women are tasked with multiple responsibilities, including managing household affairs, caring for their children, and providing support to their husbands, who are responsible for performing and selling the puppets. One can infer that women are typically assigned roles that are more artistic and inherent in nature. Women work inside the boundaries of their own homes and are constrained by societal norms, while men assume more prestigious roles, such as performing.

Currently, replicas of these puppets are crafted as wall adornments, key accessories, and other ornamental items. When the puppet becomes worn and unusable, traditionally, it is neither discarded nor neglected. Following the recitation of words and mantras, the object is subsequently positioned in a river and left to be transported by the prevailing currents.

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Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22

(Socio-emotional well being support to Type 1Diabetes T1D - Significance and Importance of puppets in awareness campaign of Type 1 Diabetes)

In continuation with November 2023...

December 9, 2023- my 2nd month visit to *Sweet Buddy Programme*

Before, I elaborate on my visit and work related to the senior fellowship, I would like to share more insight on Type 1 Diabetes.

What is Type 1 Diabetes?

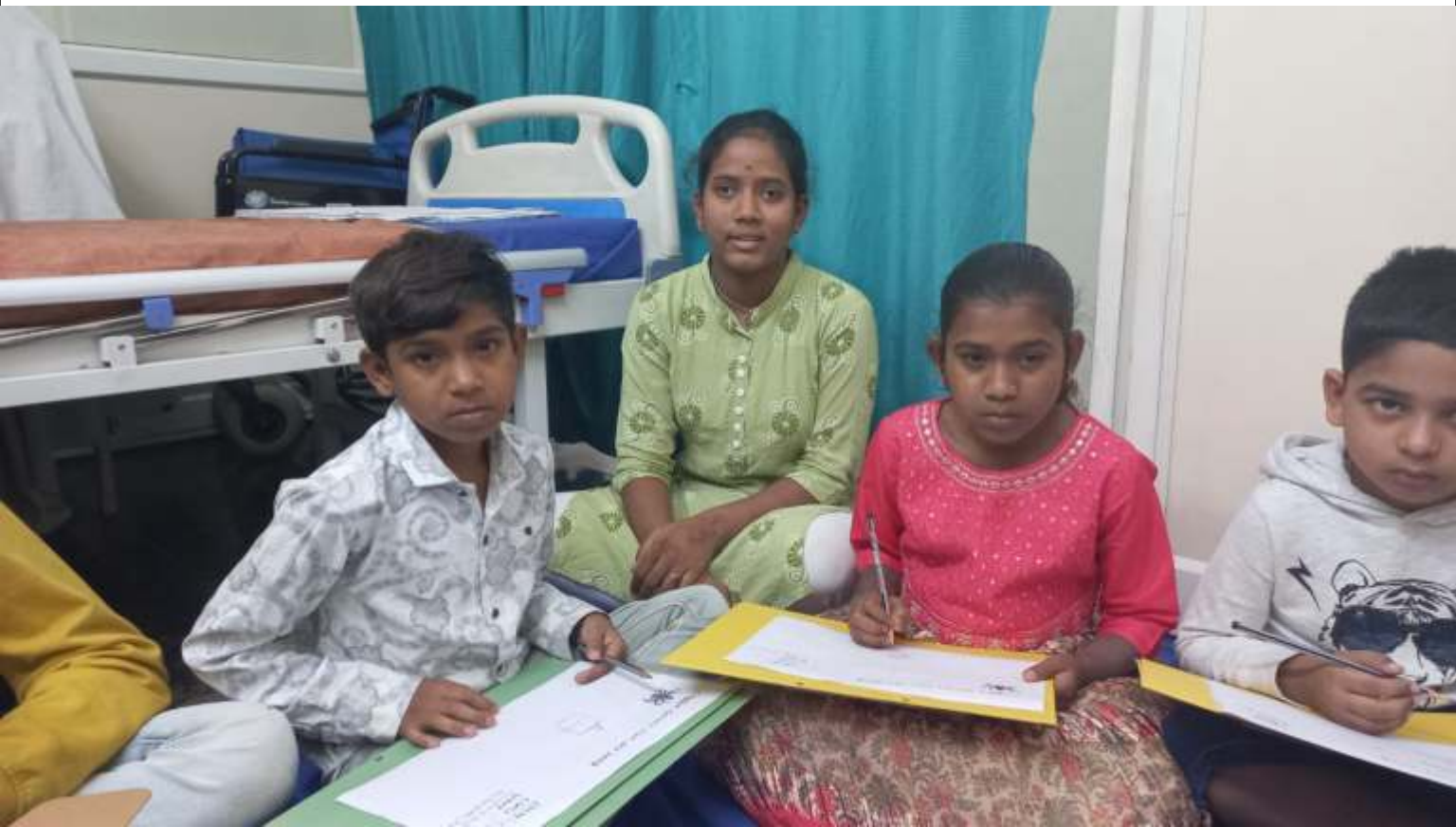
Type 1 diabetes is characterized by the pancreas's inability to secrete insulin, a hormone responsible for facilitating the passage of glucose from ingested food into the cells of the body, where it may be utilized for energy production.



Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22



In the absence of pancreatic insulin production, glucose accumulates in the bloodstream rather than being absorbed by the body's cells, resulting in elevated blood glucose levels that can give rise to severe problems.

People of all ages are affected by type 1 diabetes and treatment is usually required for life. Thankfully, Type 1 Diabetes is now a perfectly manageable condition and range of treatment methods are available to help people live healthy and comfortable lives.

What Causes Type 1 Diabetes?

In normal terms Type 1 diabetes is thought to be caused by an autoimmune reaction (the body attacks itself by mistake). This reaction destroys the cells in the pancreas that make insulin, called beta cells. This process can go on for months or years before any symptoms appear.

Type 1 diabetes, once known as juvenile diabetes or insulin-dependent diabetes, is a

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A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22

chronic condition. In this condition, the pancreas makes little or no insulin. Insulin is a hormone the body uses to allow sugar (glucose) to enter cells to produce energy. Different factors, such as genetics and some viruses, may cause type 1 diabetes. Although type 1 diabetes usually appears during childhood or adolescence, it can develop in adults.



Even after a lot of research, type 1 diabetes has no cure. Treatment is directed toward managing the amount of sugar in the blood using insulin, diet and lifestyle to prevent complications.

What are the Symptoms?

Symptoms

Type 1 diabetes symptoms can appear suddenly and may include:

- Feeling thirstier than usual
- Urinating a lot
- Bed-wetting in children who have never wet the bed during the night
- Feeling very hungry
- Losing weight without trying
- Feeling irritable or having other mood changes
- Feeling tired and weak
- Having blurry vision

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Causes

The exact cause of type 1 diabetes is unknown. Usually, the body's own immune system — which normally fights harmful bacteria and viruses — destroys the insulin-producing (islet) cells in the pancreas. Other possible causes include:

- Genetics
- Exposure to viruses and other environmental factors

The role of Insulin

Once a large number of islet cells are destroyed, the body will produce little or no insulin. Insulin is a hormone that comes from a gland behind and below the stomach (pancreas).

- The pancreas puts insulin into the bloodstream.

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

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- Insulin travels through the body, allowing sugar to enter the cells.
- Insulin lowers the amount of sugar in the bloodstream.
- As the blood sugar level drops, the pancreas puts less insulin into the bloodstream

The role of Glucose

- Glucose — a sugar — is a main source of energy for the cells that make up muscles and other tissues. Glucose comes from two major sources: food and the liver.
- Sugar is absorbed into the bloodstream, where it enters cells with the help of insulin.
- The liver stores glucose in the form of glycogen.

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- When glucose levels are low, such as when you haven't eaten in a while, the liver breaks down the stored glycogen into glucose. This keeps glucose levels within a typical range.
- In type 1 diabetes, there's no insulin to let glucose into the cells. Because of this, sugar builds up in the bloodstream. This can cause life-threatening complications.

The Risk Factors:

Some factors that can raise your risk for type 1 diabetes include:

- **Family history:** Anyone with a parent or sibling with type 1 diabetes has a slightly higher risk of developing the condition.
- **Genetics:** Having certain genes increases the risk of developing type 1 diabetes.
- **Geography:** The number of people who have type 1 diabetes tends to be higher as you travel away from the equator. Well, I have my own reservations on this. At the moment I am sure of this risk factor.



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- **Age:** Type 1 diabetes can appear at any age, but it appears at two noticeable peaks. The first peak occurs in children between 4 and 7 years old, but even lesser age- 8 month and above. The second is in children between 10 and 14 years old.

Complications

Over time, type 1 diabetes complications can affect major organs in the body. These organs include the heart, blood vessels, nerves, eyes and kidneys. Having a normal blood sugar level can lower the risk of many complications.

Diabetes complications can lead to disabilities or even threaten your life.

- **Heart and blood vessel disease:**

Diabetes increases the risk of some problems with the heart and blood vessels. These include coronary artery disease with chest pain (angina), heart attack, stroke, narrowing of the arteries (atherosclerosis) and high blood pressure.

- **Nerve damage (neuropathy):**

Too much sugar in the blood can injure the walls of the tiny blood vessels



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(capillaries) that feed the nerves. This is especially true in the legs. This can cause tingling, numbness, burning or pain. This usually begins at the tips of the toes or fingers and spreads upward. Poorly controlled blood sugar could cause you to lose all sense of feeling in the affected limbs over time.

· **Kidney damage (nephropathy):**

The kidneys have millions of tiny blood vessels that keep waste from entering the blood. Diabetes can damage this system. Severe damage can lead to kidney failure or end-stage kidney disease that can't be reversed. End-stage kidney disease needs to be treated with mechanical filtering of the kidneys (dialysis) or a kidney transplant.

· **Eye damage:**

Diabetes can damage the blood vessels in the retina (part of the eye that senses

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light) (diabetic retinopathy). This could cause blindness. Diabetes also increases the risk of other serious vision conditions, such as cataracts and glaucoma.

· **Foot damage:**

Nerve damage in the feet or poor blood flow to the feet increases the risk of some foot complications. Left untreated, cuts and blisters can become serious infections. These infections may need to be treated with toe, foot or leg removal (amputation).

· **Skin, Hair and mouth conditions:**

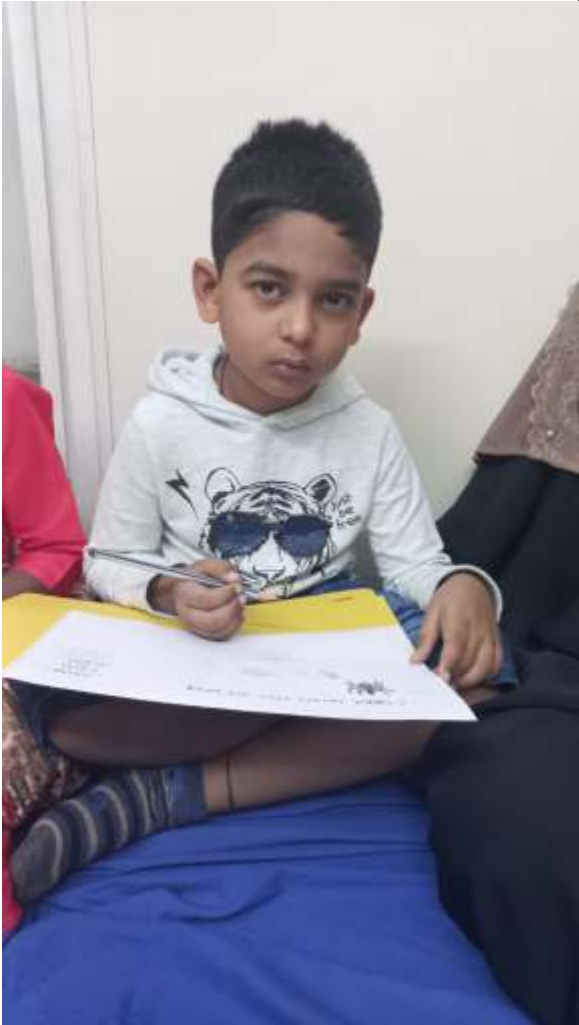
Diabetes may leave you more prone to infections of the skin, hair and mouth. These include bacterial and fungal infections. Gum disease and dry mouth also are more likely.

Pregnancy complications:

High blood sugar levels can be dangerous for both the parent and the baby. The risk of miscarriage, stillbirth and birth defects increases when diabetes isn't well-controlled. For the parent, diabetes increases the risk of diabetic ketoacidosis, diabetic eye problems (retinopathy), pregnancy-induced high blood pressure and preeclampsia.

Prevention

There's no known way to prevent type 1 diabetes. But researchers are working on preventing the disease or further damage of the islet cells in people who are



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newly diagnosed.

The only prevention that I know or seen is that- before every meal, the sugar level has to be tested and then measured food to be consumed.

At the Unicorpus Poly Clinic:

At the Unicorpus clinic, a majority of the children with type 1 diabetes (T1D) are from distant locations. They arrive at Unicorpus Poly Clinic around 10:00am. Ms. Kavita David, one of the founders of Unicorpus Poly Clinic, is the initial point of contact for patients and also oversees the clinic's management. Subsequently, the youngsters are greeted by Sweet Buddy Volunteers such as Mr. Lakshmi Narayan, Ms. Bhavani, and a few others who take turns in receiving them. These children with type 1 diabetes are instructed to keep a notebook where they document their daily blood sugar levels. Dr. Rahul, a Paediatric Endocrinologist, conducts examinations on every child and records the diagnoses. He subsequently addresses the parents regarding the examinations, followed by discussing the necessary measures for maintaining good health.



Here, I would like to introduce a case study

Case Study1

Name : Bheemarayadu

Age: 7 years

Class: Grade 1

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Village: Pedda Dhanwada, Gadwal Dsitrict. Telangana

Father's name: Raghavendra

Mother-Saraswati

Occupation: Both Parents are Daily Wage earners

Equalification: Illiterate

Geography: Pedda Dhanwada is a Village in Waddepalle Mandal earlier in Mahbubnagar District and present day Gadwal District of Telangana State, India. It is around 235.9 Km from Secunderabad Jubilee Bus Station to YMCA is around 2 KM.

Bheemarayudu's parents have experienced the loss of three children before to Bheemarayudu. The initial female infant passed away after a year of being born, the subsequent male child passed away after five years, and the third male child was diagnosed with Type 1 Diabetes (T1D) and was also deaf before passing away. Subsequently, they produced a boy child who was diagnosed with Type 1 Diabetes (T1D) when he reached the age of two.

Frequent and foul-smelling urination were the symptoms noted. He exhibited immobility, refusing to transition between locations and displaying a lack of engagement in play or good eating habits. Having already encountered a similar situation with their last child, they had a suspicion that the symptoms might be related to diabetes. Therefore, they decided to seek medical attention and were diagnosed with Type 1 Diabetes (T1D) at the government hospital in Karnool. Subsequently, they began acquiring



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insulin, test strips, and administering it. With the assistance of ASHA workers, they were able to obtain insulin and strips for a limited duration upon request. Nevertheless, they sought a reliable foundation to safeguard their child. Within this particular framework, we made a formal request to the journalist Mr. Rehman Saab from Jan Sakshi to publish a news item pertaining to Type 1 Diabetes (T1D), with a specific focus on Bheemarayadu, while including their contact information for assistance. Subsequently, I viewed a presentation on T1D on Suman TV which showcased Mr. Lakshmi Naryana's contact information for any form of aid. This enabled us to make contact and subsequently participate in the Sweet Buddy presentation.



(ASHA Workers: Accredited Social Health Activist (ASHA). ASHA Workers are female community health activists who have received training and accreditation. The ASHA, chosen directly from the community and responsible to it, will receive training to serve as a mediator between the community and the public health system.).

For the past sixteen months, Mr. Raghavendra has been taking his son, Master Bheemayayadu, to Unicorpus Poly Clinic at YMCA every second Saturday of the month. According to Mr. Raghavendra, the distance he travels from Gadwal to Secunderabad is approximately 320 kilometres. Regardless of the circumstances, it typically requires approximately 4-5 hours for travel for

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coming and so to reach back. Each visit incurs a fee of RS 1500 for him/-.

***(*The case study referred above is based on the first meeting*)

Art Therapy Initiative:

As previously stated in this report, children with T1D begin arriving at 10:00am. Once all the children have assembled, it will be approximately 11:30 am. To familiarize myself and put them at ease, I recounted an impromptu tale about a spider, engaging them with inquiries about the insect. As the rapport was developing, I provided them with a drawing page including a spider positioned in one corner. I have named it "Creative Corner Clue" and it is a challenge to create a picture based on a given clue. They were provided with drawing pencils, erasers, coloured pencils, and crayons. Every child has produced an imaginative collection of drawings that depict a personal connection. The presence of a smile on the individual's countenance and a sense of tranquilly were more apparent. The created illustrations are shown in the November 2023 issue of Puthalika Patrika for viewing.

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Puppets in Education

Children's Day Special

Padmini Rangarajan, STEPARC



Annually, on the 14th of November, Children's Day is commemorated to honour the birth anniversary of Jawaharlal Nehru, the first Prime Minister of India, renowned for his affection towards children. Numerous educational and motivating programmes for children are organized throughout India on this day.

Commencing the commemoration of the significant centenary year, The Middle

Puppets in Education

Children's Day Special

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School of Hyderabad Public School-HPS, Begumpet, celebrated Children's Day on November 14th, 2023, with happiness and amusement. Under the guidance of the Senior Dance Teacher, **Ms. Subbulakshmi**, and a team of skilled storytellers, including **Ms. Ritu Vaish**, **Ms. Meera**

Vishwanth, and **Padmini Rangarajan**, the students embarked on a creative journey divided into three captivating sections. This adventure incorporated puppets, storyboards, and a seamless combination of music and dance. Ms. Preet Kaur, the

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Children's Day Special

Padmini Rangarajan, STEPARC



Middle School Coordinator, stressed the significance of fostering imagination. The principal and vice-principal commended the storytellers for their ability to cultivate an enchanting ambiance.

At Oxford Grammar School, a special event called Storytelling with Puppets was organized for students in grades 3 and 4.

Katha N Kraft organized a **Story Party** at Butterflies Preschool D.D. Colony, Hyderabad on November 19, 2023, in celebration of World Children's Day, which is observed on November 20th. Utilizing hand puppets and talking puppets to narrate stories was an enjoyable experience. The audience consisted of children and parents, and they were efficiently managed by **Kshamata Mandappu**, a skilled friend and storyteller.

Celebrations of the Month-I

Visual Art Storytelling: Marghazhi Utsavum- 2023-24

Ms. Manjula Narasimhan and Anannya Sriram

"Srimate Ramanujaaya Namaha"..

This year, we are embarking on a journey this year seeking to know more about "Ra:ma:nuja Acharya".

This journey is new to us also. We rely on information from various sources and predominant information from Jeeyar Education Trust.

We are grateful to Jeeyar Education Trust Hyderabad for having come out with comics on his life which greatly helped our search.

Our Kolams will take major inspiration from Amar Chitra Katha and JET comics.

We seek your continued support to our efforts this year also.

Our first post starts from tomorrow.



Marghazhi utsavum 2023-24: Day 1 December 17, 2023

"Birth of Ramanuja"

Sri Ramanuja (Udayavar) was the only child of a learned Yajur Vedi Brahmana of the Harita clan named Asuri Kesava Dikshita and his wife Kantimati. (Kantimati was the sister of Sri Saila Purna [Periya Tirumalai Nambi] who was one of the disciples of Yamunacharya). Kesava Dikshita was known by the title of Sarvakratu, meaning the performer of all Vedic sacrifices, by way of recognition of his expertise in Vedic rituals. He lived in the village of Sriperumbudur situated about 30 miles to the south-west of the modern city of Chennai. This village is famous for the great temple of Sri Adikesava Perumal.

Celebrations of the Month-I

Visual Art Storytelling: Marghazhi Utsavam- 2023-24

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Kesava Dikshita had no children even after several years of marriage. Finally he decided to seek the grace of the Lord Parthasarathi residing at a place called Tiruvallikeni (Lily-lake), today known as Triplicane in Chennai. There he performed the sacrifice known as Puthrakameshti.

It is said that Lord Krishna appeared to him in a dream and said "O Sarvakratu, I am extremely pleased with your

observance of Dharma and steadfast devotion. Fear not, I Myself shall be born as your son.

Motivated by selfish intentions and deluded about the true purport of the teachings of the Scriptures, some men posing as religious mendicants are considering themselves to be the God, and out of pride they are becoming wicked and perverse. So unless I incarnate Myself as an acharya, they are doomed. Go back home with your wife and in time your desire will be fulfilled in time".

Accordingly, a year later in 1017 on a Thursday, the 12th of Chaitra (in the star of A:rdhra) Kantimati gave birth to a son with the auspicious marks of Vishnu on his body, he was named "Lakshmana", the younger brother of Rama by his parents. Lakshmana was considered to be the incarnation of a part of Vishnu called Adi-sesha who is the foremost servant of the Lord in His transcendental Realm of Vaikunta.

Kantimati's younger sister also gave birth at this time to a son who was called Govinda (this child however was destined to play a very significant role in the life of his cousin Ramanuja).



Celebrations of the Month-I

Visual Art Storytelling: Marghazhi Utsavum- 2023-24

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No sooner Periya Thirumalai Nambi heard this good news about the birth of sons to his sisters he came to Sriperumbudur. He was very happy to see both the children. He saw Kanthimathi's son with divine traits similar to what Sri Lakshmana did posses. Just as Lakshmana dedicated his life to Rama, Periyathirumalai Nambi named the child of Kanthimathi as "Ramanuja" which means who does his duty with devotion and dedication to Lord Rama.

Marghazhi utsavum 2023-24: Day 2 – December 18, 2023

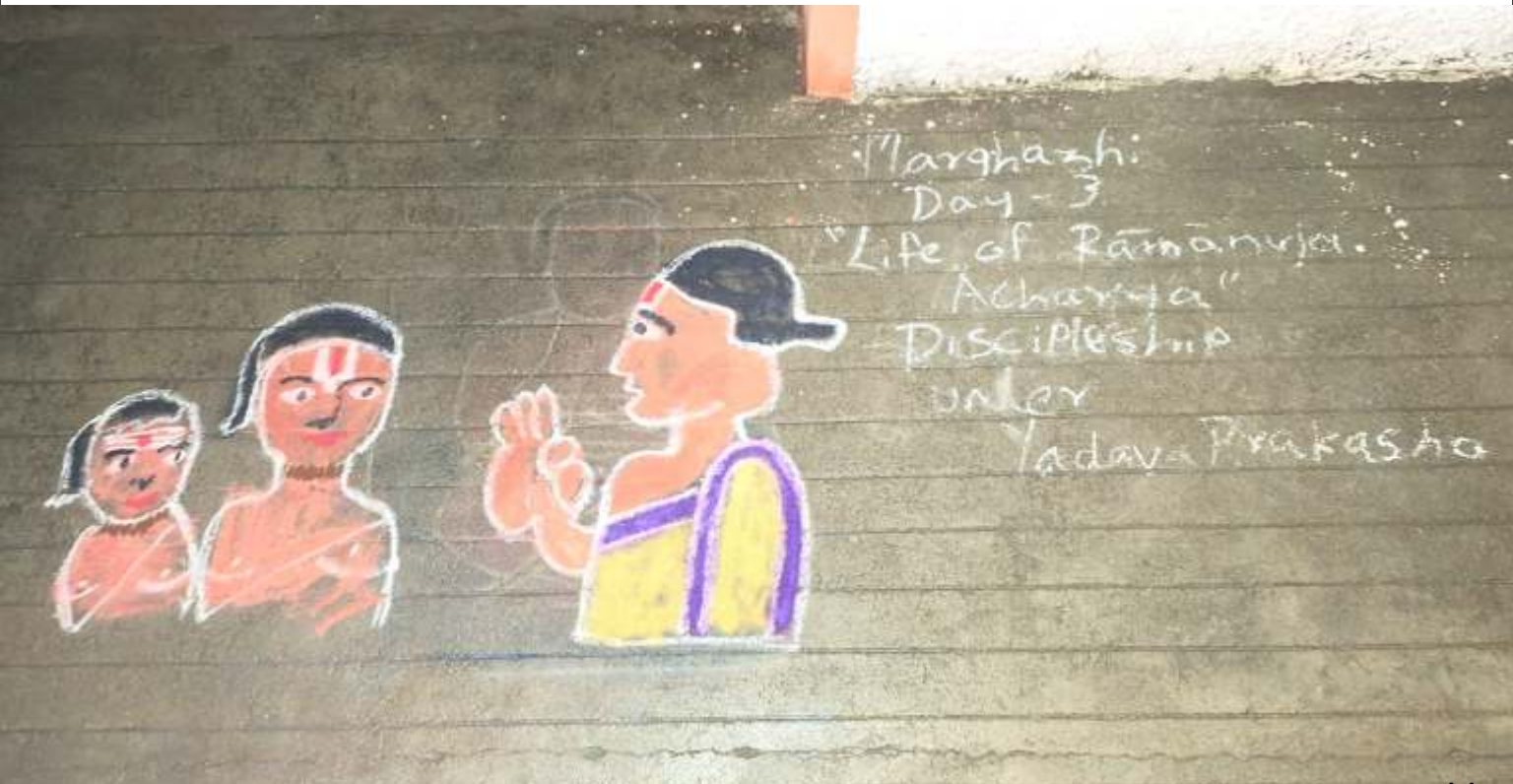
Early Life

From his early childhood Ramanuja demonstrated a prodigious intellect. He could master lessons even after hearing them only once from his teachers.

At the age of 16 he was married to Thanjamambal (sanskrit texts show her name to be Rakshakamba).

As he grew up, his devotional potentialities too, expressed themselves in the form of a great attraction that he felt towards the devotees of the Lord.

A great devotee named Kanchi-purna would daily pass Ramanuja's house on his way



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to Kanchi from his home at Poonamallee, a neighbouring village, for the worship of the Deity Varadaraja at Kanchi. Ramanuja, realizing what a saintly character he was, befriended him and one evening invited him to dinner. Being a member of the Sudra caste, Kanchi-purna at first declined the invitation, but after Ramanuja had repeatedly insisted he finally accepted. After Kanchi-purna had taken his meal, a place was prepared for him to rest, and while he was resting, Ramanuja overcome with joy at having such a great devotee in his home tried to massage his feet. Kanchi-purna was alarmed and protested that he would not allow such a high born Vedic Brahmin like Ramanuja to serve him in this manner. Ramanuja's reply to this protest was; "Pray, is it merely the wearing of a sacred thread that makes one a brahmin? No! One who is devoted to God alone is a brahmin.

From this incident we can recognize that Ramanuja was an enlightened saint and so liberal that he had no regard for the social rules of caste. After this Kanchi-purna and Ramanuja became close friends.

Marghazhi utsavum 2023-24: Day 3 – December 19, 2023

Discipleship under Yadava Prakasha.

Shortly after Ramanuja's wedding Kesava Dikshita succumbed to a fatal illness and died. The whole family was plunged into grief and after the obsequial rites were over, decided to move to Kanchi in order to escape the memories of Kesava Dikshita, as well as facilitating the higher education of Ramanuja.



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He had studied Sanskrit and the Vedas under his learned father, and was now keen to study Vedanta philosophy.

At Kanchi resided a very famous scholar named Yadava-Prakasa who was considered an authority on Vedanta. Yadava-Prakasa was delighted to have such a talented disciple. Ramanuja observed all the disciplines expected of disciples, such as intense study of the doctrines and personally serving his guru. Yadava- Prakasa too loved Ramanuja very much, and he soon became the favourite, and chief disciple.

Marghazhi utsavam 2023-24: Day 4- December 20, 2023

"Growing tension with Yadava Prakasha"

As time went on, differences began to emerge between Ramanuja and Yadava-Prakasa.

Yadava-Prakasa was an uncompromising adherent of the Non-dualist philosophy (Advaita) and spurned the worship of a Personal God. While, his student Ramanuja was a manifestation of love and devotion to a Personal God. So the teachings of Yadava Prakasha could not please him for very long. This difference in outlook



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gradually began to manifest openly in spite of Ramanuja's strenuous effort to restrain himself.

Therefore often there were intellectual debates and arguments between the teacher and the taught. This piqued the Teacher's ego.

Also, there was an incident where the Princess of the Kingdom was under the control of Brahmarakshasi (in modern terminology some psychotic episode or under influence of demonic forces). The princess couldn't be cured by the teacher. But Ramanuja could. The princess was greatful and placed her head in his feet (showing her acceptance of him as Her guru). This incident added fuel to the flame of jealousy in the heart of Yadava-Prakasa

Marghazhi utsavum 2023-24: Day 5- December 21, 2023

Yadava-Prakasa's attempt to murder Ramanuja and the rescue by the Divine Couple”

Yadava-Prakasa gradually came to the realization that Ramanuja would eventually become a greater scholar than him. So he finally decided that the best way to prevent such a catastrophe was to dispose of Ramanuja. He took his other disciples into his special confidence and conspired to murder him.

It was decided that the whole school would go on a pilgrimage to the holy Ganges. Ramanuja also was persuaded to join the group.

At a convenient place on the way they planned to murder him. They could all then absolve themselves of this sin by taking a bath in the holy Ganges. In a remote jungle Yadava-Prakasa decided that the time was right to carry out their wicked plan. But Ramanuja was secretly apprised of their intention by Govinda his cousin and co-disciple who was travelling with them.

During the night Ramanuja fled. When the time had come and Yadava-Prakasa and

Celebrations of the Month-I

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his gang could not find Ramanuja they assumed that he had been killed by some wild beast and rejoicing that their purpose had thus been accomplished they continued their journey.

Ramanuja travelled as fast as he could through the dense forest, towards evening, he collapsed under a tree out of exhaustion and fell asleep. When he awoke it was afternoon the following day.

Suddenly a hunter couple appeared and befriended him. They intimated that they were going south to Ramesvaram on pilgrimage and invited him to join them. They took him to a convenient place to rest that night near the banks of a river. At dawn the following day they continued their journey and after a while they reached a well. The wife of the hunter requested Ramanuja to bring her water to drink. Ramanuja went down to the well and himself drank its sweet and cool water and brought up some

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quantities of it for the hunter couple. But to his surprise they had disappeared, and in place of the forest, Ramanuja found himself surrounded by temple towers and rows of houses. Being confused he asked a passer-by where he was and was surprised beyond measure to be told that it was Kanchipuram, the city of his residence. Ramanuja now felt as if he was aroused from a sleep and recognized that the place was really Kanchipuram so familiar to him.

Intoxicated with God-love he repeatedly circumambulated the well with tears flowing down his cheeks. His mother was surprised to see him standing on the doorstep and was deeply shocked when he revealed to her all that had happened. But the family resolved to act as nothing had happened.

When Yadava-Prakasa and party returned after some months, Ramanuja rejoined the Gurukula, and carried on his studies and the service of his teacher as assiduously as before. Yadava- Prakasa was at first terrified on seeing Ramanuja, as he was convinced that he was dead. But seeing Ramanuja's humility, he took it for granted that the former knew nothing about his evil designs.

He behaved very lovingly to Ramanuja and again began instructing him in Vedanta.

Marghazhi utsavum 2023-24: Day 6 – Decemeber 22, 2023

"Yamunacharya"

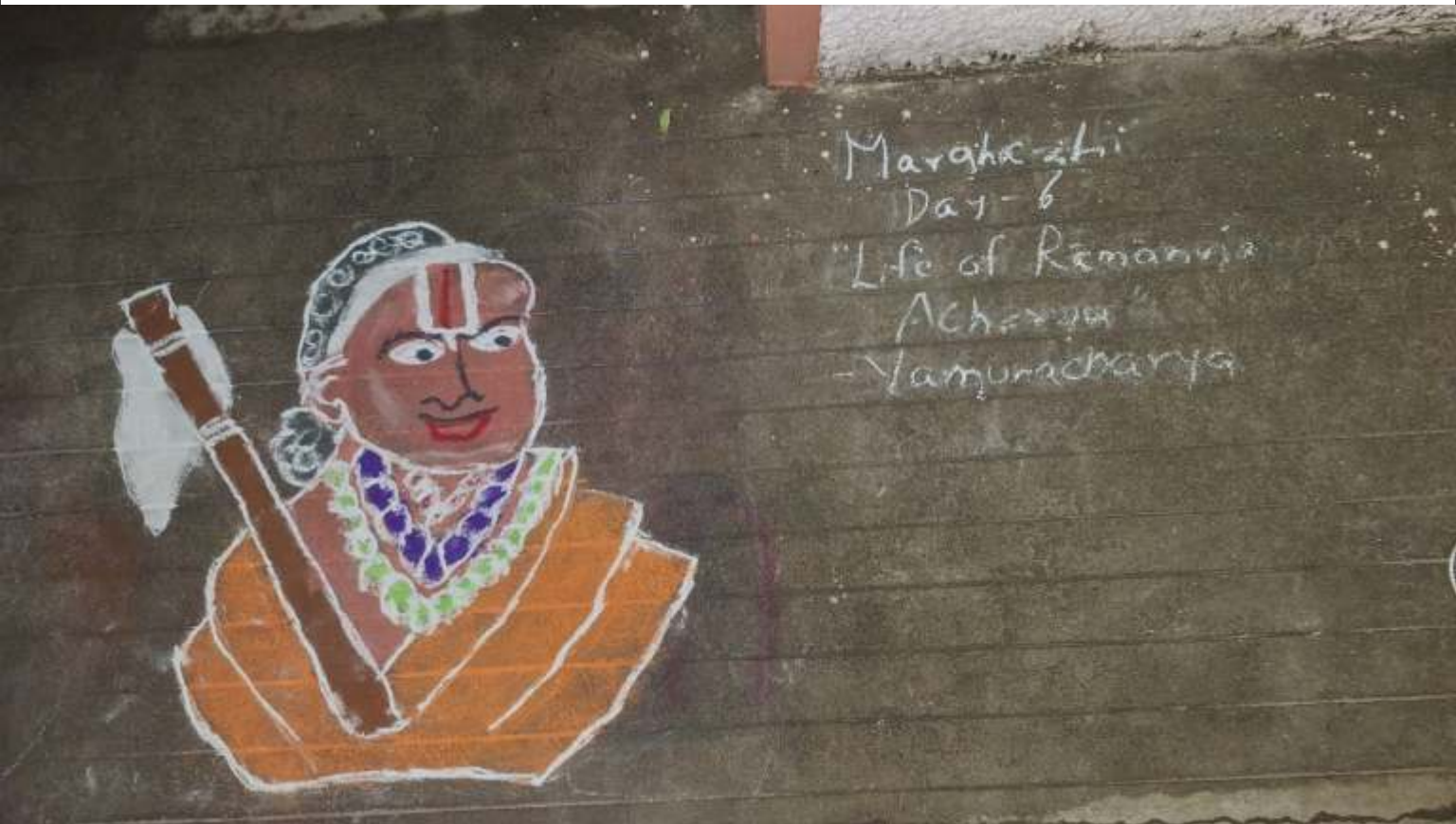
One day the venerable pontiff of the Srivaishnavas Yamunacharya came to Kanchi to worship the Lord Varadaraja.

On the way back to his lodgings after having had darshan he encountered Yadava-Prakasa and all his entourage of students. Yamunacharya immediately noticed Ramanuja who shone out with spiritual luster walking beside Yadava-Prakasa while the latter rested his hand on Ramanuja's shoulder. The venerable pontiff experienced an intense attraction to Ramanuja and inquired after him. He was informed that this

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was that very same young man who had composed the elaborate commentary on the mantra satyam jnanam anantam brahma. Yamunacharya was delighted and immediately prayed to Lord Varadaraja to bestow His grace on Ramanuja and bring him to the Vaishnava faith.

Marghazhi utsavum 2023-24: Day 7 –December 23, 2023

"Ramanuja expelled from school"

For a while the student and master continued their association but differences of interpretation soon arose again between them because of the total incompatibility of their philosophical outlooks.

One day YadavaPrakasa was discoursing on the Upanishad passage —
" sarvam khalvidam brahma, neha nanasti kinchana"

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'All this is verily Brahman; there is no diversity here whatever.' - Chandogya

Upanishad. 3.14.1 With great eloquence he taught that it meant that the jiva and Brahman are identical. All the students except Ramanuja were impressed with the eloquence and logic of his interpretation. After the discourse, Ramanuja felt compelled to give his own explanation. Ramanuja told YadavaPrakasa that in his view the passage would have meant the oneness of all with Brahman, if it were not followed by —

"tajjalan iti, shanta upasita"— 'This universe is born from, sustained by, and dissolves in Brahman; meditate thus on Him.'

This qualification makes the earlier part mean:

'The things in this Samsara have no independent existence; they are inter-penetrated by Brahman and held as a unity without impairing their manifoldness.'

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Visual Art Storytelling: Marghazhi Utsavum- 2023-24

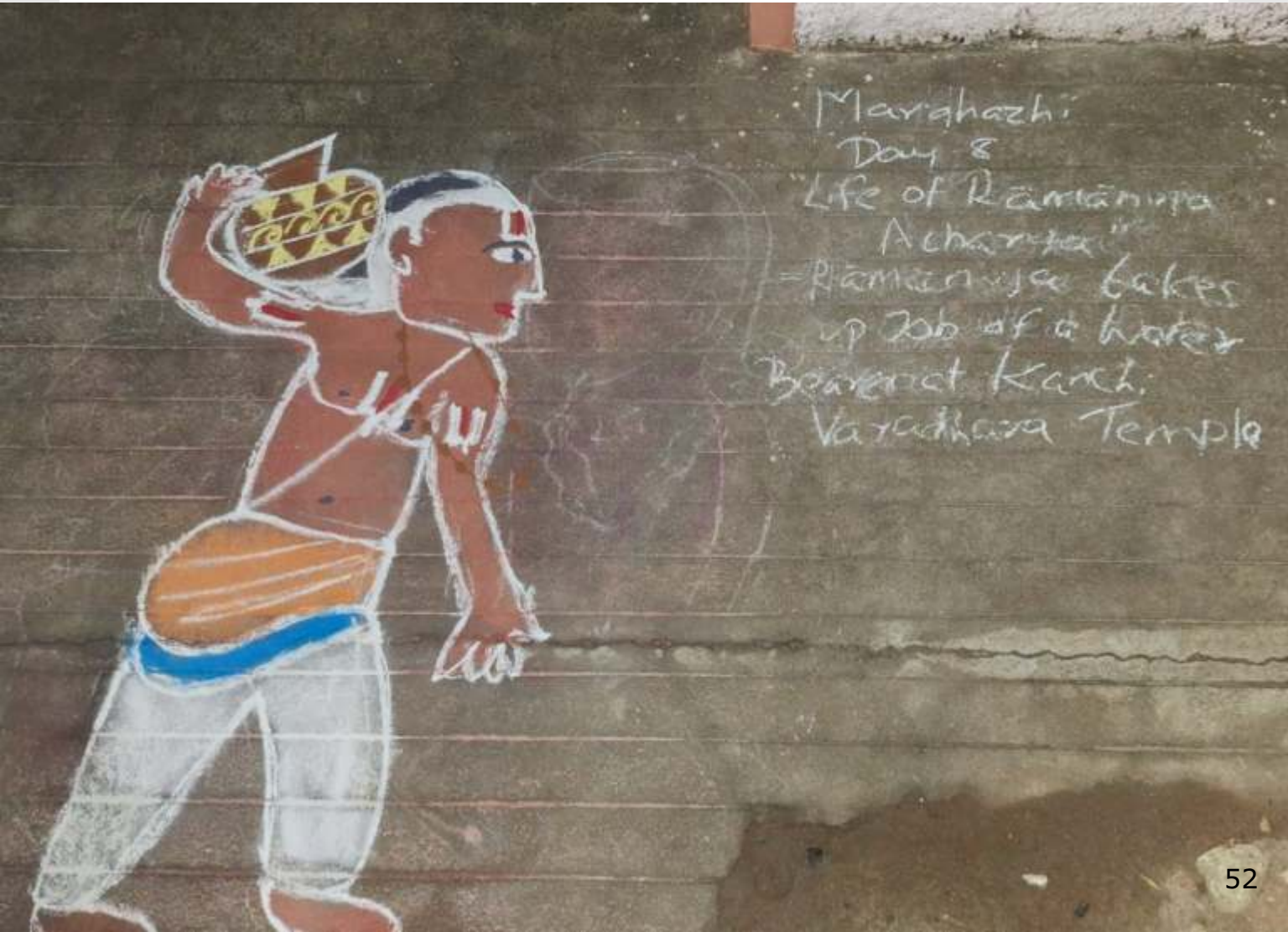
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"Just as a fish in water is said to be born in water, exists in water and dies in water, and may be said to be permeated by water but it never can become water! In this manner the universe is said to be permeated by Brahman but can never become Brahman!" YadavaPrakasa was furious at this precociousness of his disciple and expelled him from the Gurukula. In obedience to the teacher's command, Ramanuja took leave of him after prostrating at his feet in reverence and humility. From then onwards, he stayed at home to study on his own and never returned to the school.

Marghazhi utsavum 2023-24: Day 8 –December 24, 2023

"Ramanuja takes up the job of a water Bearer in Vadaraja Perumal temple located at Kanchipuram "

According to Vaishnava tradition it was the prayer of Yamunacharya that resulted in the final break from Yadava-Prakasa. One day, as he was engaged in study of the



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Scriptures at home, Kanchi-purna the great devotee of the Lord arrived. Ramanuja now fell down at his feet in prostration and begged to be accepted as his disciple. Kanchi-purna protested that he was a Sudra, a man of low caste, while Ramanuja was a high-born Brahmin, and master of Sanskrit and philosophy. But Ramanuja justified his act on the ground that Kanchi-purna's mature devotion to the Lord was far superior to high birth and learning, which generally went only to augment one's pride and egotism.

Again falling at his feet weeping Ramanuja begged him for his guidance. Thereupon Kanchi-purna instructed him to carry every day a vessel full of water from a neighboring well for the service of Varadaraja who, he assured him, would fulfil his devotional aspirations. Ramanuja therefore took up this service and also pursued the study of the Tamil hymns of the Alvars

Marghazhi utsavum 2023-24: Day 9 – December 25, 2023

"Yamunacharya's demise and the 3 promises of Ramanuja"

In SriRangam, Yamunacharya fell ill. He came to know from two bramanas who had come from Kancheepuram, that Ramanuja had parted company with Yadavaprakasa and was doing noble service to Lord Vardaraja Perumal in Kancheepuram. Yamunacharya felt very happy and asked Periyambadi (Mahapurna) to go to Kancheepuram and bring Ramanuja and join him to their fold. Perianambi went to Kancheepuram and saw Ramanuja. He was attracted by the divine features of Ramanuja and started singing some stotras sung by Yamunacharya. Ramanuja was attracted by these stotras and learnt that these were sung by Yamunacharya. Perinambi expressed the desire of Yamunacharya to meet Ramanuja and Ramanuja immediately accepted to go to SriRangam and left the same day. When they reached SriRangam, they were shocked to see Yamunacharya had reached the Lotus Feet of Sriman Narayana. But they found that his three fingers on

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thee right hand were folded separately. On seeing this Ramanuja realized that Yamunacharya had left a mission to be completed and declared the following:

1. I shall make all people know about our Sampradayam and spread Vaishnavism
2. I shall write 'THE SHRI BASHYA' which will give the entire world the knowledge of reality.
3. I shall name a deserving child after Parasara Batta.

As soon as Ramanuja told these three, Yamunacharya's fingers miraculously straightened. Soon all disciples of Yamunacharya requested Ramanuja to stay with them. But he did not stay and went back to Kanchepuram.

NOTE ON Yamunacharya: Yamunacharya was born around AD 918 in the city of Madurai in south India, which was then the capital of the mighty Pāndya kings. His grandfather was a well-known scholar and devotee known as Nāthamuni, who was also famous for his mystic abilities and expertise in the practice of Aṣṭāṅga yoga and to be the first to have compiled the songs of Nammālvār, a famous south Indian devotee, and had them set to music.

It was Nāthamuni who first compiled the songs of Nammālvār, a famous south Indian devotee, and had them set to music.

Yamunacharya lost his father while he was still a toddler and was raised by Rama



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Misra (his grandfather's student). As a teenager, he challenged the royal priest of a Pandya king, Akkiyalvan, to a debate. Akkiyalvan, when he saw the age of the youth, sarcastically asked "Alavandara?", meaning "Has he come to rule me?". He defeated Akkiyalvan by logically proving that Akkiyalvan's mother was barren, the king was not righteous, and the queen unchaste. The king and queen, impressed that the boy had understood the shortcomings of logic, adopted him. The queen hailed the boy as "Alavandar".

In some versions of the legend, he is given half the kingdom. After years of rule, Rama Misra tricked him into visiting the temple of Ranganatha. There, he had an epiphany, and gave up the material duties of a king and became a sanyasin, embracing the convention of saranagati. He is believed to have composed the Chatushloki and Strotra Ratna at that spot. Rama Misra handed over the reins of Nathamuni's school to him, including the collected Naalayira Divya Prabandham, and offered him the epithet of "Yamunacharya".

Not many followers of Vaishnava Sampradhayam known the real guru parampara and their stories. Hence I published one extra bit today on one of the Gurus.

Marghazhi utsavum 2023-24: Day 10 –December 26, 2023

"Initiation of Ramanuja (I.e. conferring Pancha Samskaram) "

After returning home he spent the days in serious reflection and study. Avoiding his wife and seeking solace in the company of Kanchi-purna and in the service of Varadaraja. This indifference caused much distress to his wife. Again Ramanuja approached Kanchi-purna and begged him to become his spiritual teacher, but the latter in all humility refused his request. Taking this refusal as an indication of his unworthiness Ramanuja resolved to purify himself by eating the left-overs of Kanchipurna's meal. Accordingly he invited him to dinner and instructed his wife to cook a sumptuous feast. When all was prepared Ramanuja set out to Kanchi-

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purna's ashram to invite him. Meanwhile Kanchipurna had intuited the plot of Ramanuja and had arrived at Ramanuja's house earlier than expected. He requested Thanjamambal to serve the food quickly so that he could attend to his duties in the temple of Varadaraja. Thanjamambal reluctantly complied and after he had eaten and cleared his leaf-plate away, she distributed the remaining food to some Sudras, took a bath and began cooking again for her husband. When Ramanuja returned he was devastated to learn that Kanchipurna had been treated as a Sudra. All the remaining food had been disposed off and Ramanuja had been thwarted in his purpose. Slapping his head in despair he sat down under a tree and wept. Immediately after this incident Kanchi-purna left for Tirupati where he stayed for 6 months. Upon his return, Ramanuja went to meet him and while they were discussing the dharma, Ramanuja mentioned that he had some 6 doubts and requested Kanchi-purna to ask the Lord Varadaraja to solve these problems without actually telling him

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what they were. The next day Kanchi-purna conveyed the following replies from Lord Varadaraja:

- "1. I am the absolute Brahman, the cause of material nature (Prakrti) from which the universe evolves.2. The distinction between the Jiva (soul) and Ishvara (God) is self-evident.
 - 3. The only way to attain liberation from the cycle of re-incarnation is by taking refuge at the feet of the Lord.
 - 4. There is no need for my devotees to remember Me at the time of death, because I shall remember them.
 - 5. As soon as a devotee dies he attains to the Supreme Realm.
 - 6. Take refuge in the great soul Mahapurna (Perianambi) and he will initiate you".
- As soon as this divine message was conveyed to Ramanuja he felt excited and immediately left for SriRangam.

At the same time, after Alavandar's passing away, all his disciples requested Perianambi to go to Kancheepuram and bring Ramanuja to be with them. So Perianambi also left for Kancheepuram. Both he and Ramanuja met on the way at a place called Madurantakam.

As soon as Ramanuja saw Perianambi he feel at his feet and wanted him to accept Ramanuja as his discple. Perianambi was very happy and held Ramanuja by his arms. At the request of Ramanuja, Mahapurna (Perianambi) performed the Initiation Ceremony and gave the insignia of Vishnu the Disc and Conch (Samashrayanam) to Ramanuja. Both of them together went to Kancheepuram to perform the sacred ceremony before Lord Varadraja and Ramanuja became the disciple of Perianambi. For six months Maha-purna and his wife stayed at Kanchi-puram, during which time Ramanuja studied the supremely sacred four thousand Tamil verses known as Nalayira Divya Prabandham, also known as the Tamil Veda.

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Note on Samashrayanam: Also known as Pancha Samskaram, it is a sacrament associated with the Sri Vaishnava tradition. It consists of five rites of initiation performed for a shishya (disciple) to be formally initiated into the tradition by an acharya (preceptor). It involves 5 important Vedic techniques for overall upliftment of the soul. One will be given 3 Mantras by Acharya (Narayana Ashtakshari Maha Mantram, Dvaya Mantram, Charama Slokam). The process is believed to burn the effects of karmas of the past, protects from future janmas, reduces the effects of karmas of current janma thereby making the soul pure and eligible for Serving all beings as Service to God.

The five Samskarams are -

1. Taapa - The Chakra and Shankha (discus and conch) symbols are heated and placed on the Shoulder.
2. Naama - The person is christened as a "Servant of Sri Ramanuja" (Ramanuja Daasan/Daasi) and given a dasya nama.
3. Pundra - The Urdhva Pundra, or Naamam is worn at 12 different places on the body.
4. Japa - The Thirumantra, Dvaya Mantra and Charama Shloka are learnt from the Acharya
5. Ijya - The right method of worship is taught (ie Thiruvaradhanam). By wearing the symbols of the Lord, one gets released from the bondage of births, and the servants of Yama stay away from that person. Samashrayanam is also a basic requirement for many things, such as worship of Saligrama, participation in ceremonies of forefathers, learning a few scriptures, to name a few.

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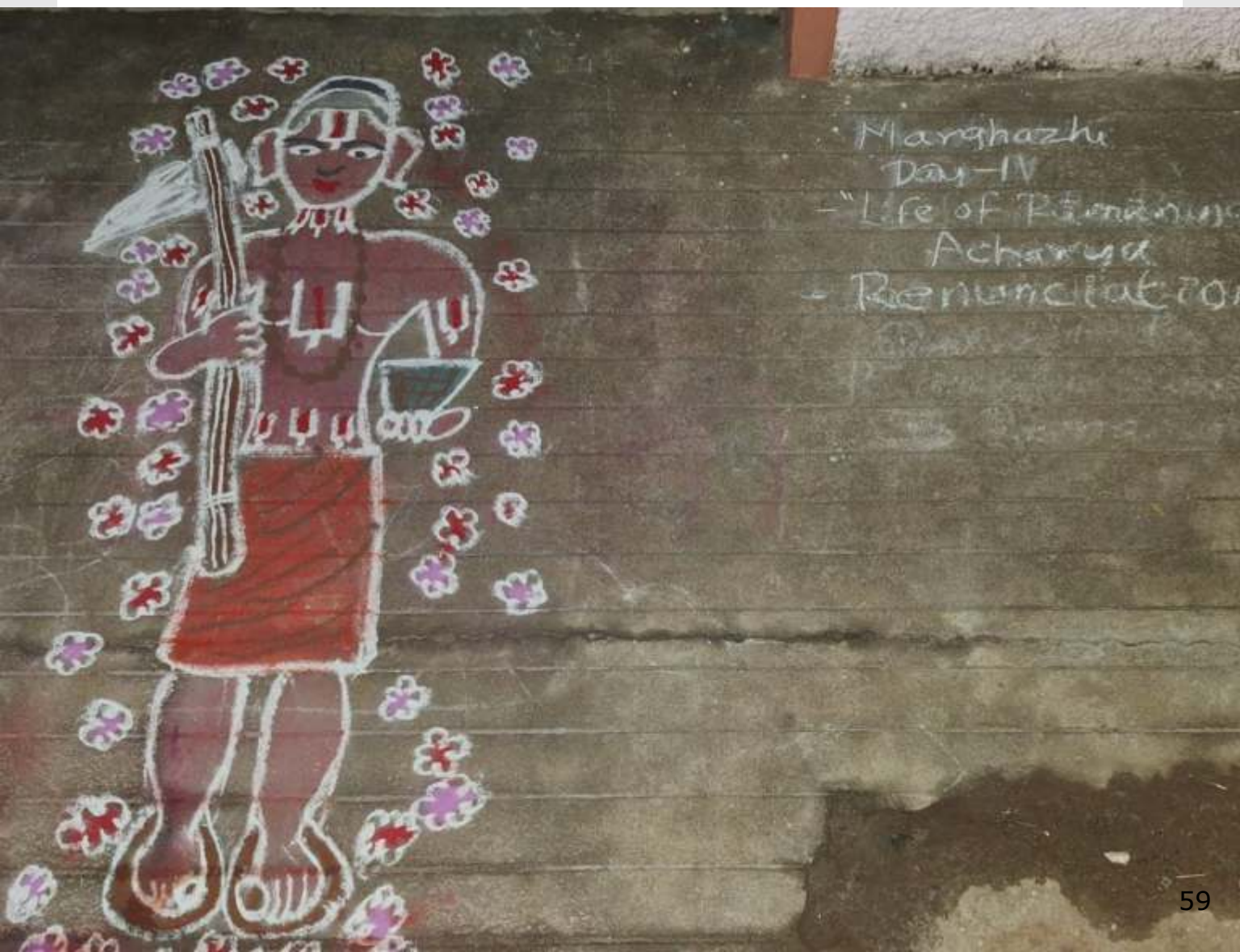
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Marghazhi utsavam 2023-24: Day 11 – December 27, 2023

“Renunciation”

The dramatic parting of Ramanuja from his guru Mahapurna (Periyambadi) occurred abruptly under strange circumstances. As guided by the Lord, Periyambadi and his wife stayed in Kancheepuram to help Ramanuja train in Tamil Vedas. In the meantime, Ramanuja's relationship with his wife was steadily going South. More because she was frustrated (over her husband's religious inclinations, friendliness with Kanchipurna and Mahapurna, etc) and was fundamentally a casteist whereas Ramanuja never believed in the caste system. One day Ramanuja's wife who was obsessed with caste- consciousness went to the well to draw water with Mahapurna's wife. Some drops of water from the old lady's pot had fallen into hers and sent her into



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a rage: "Are you blind? Look what you have done by your carelessness! This pitcher of water is now contaminated! Do you think that you can sit on my shoulders just because you are the wife of my husband's guru? Don't you realize that our lineage is superior to yours? How can I use the water that has been touched by you? Well, I suppose that you are not really to blame. Having fallen into the hands of this husband of mine, I have lost my caste and all." She then stormed off in a rage. Mahapurna's wife who was very gentle by nature was extremely pained to hear these cutting words and told everything to her husband. That very moment they packed their belongings and left for Srirangam. When Ramanuja learnt all that had transpired he finally resolved to separate himself from his wife. He wrote a letter informing his wife that her help was needed at her father's house for the impending marriage of her younger sister. He gave the letter to an elderly brahmin who delivered it to Thanjamambal. She was delighted with the news, Ramanuja bestowed all his wealth upon her, and sent her away; accompanied by the brahmin she departed for her father's house. Ramanuja took this opportunity to perform the rites for entering the holy order of sannyas (renunciation) taking Lord Varadaraja as his Guru.

He abandoned his white garb and took on the saffron robe in front of Lord Varadaraja. Through Kanchipurna the Lord gave him the name "Yatiraja" — Prince of Ascetics. Note on Tridhandam: The Acharya's of Vaishnava faith carry a staff with them called Tridhandam. It is composed of three split bamboo strips.

They represent the 3 realities 1) The Nature; 2) The soul and 3) The God. The three should never be separated. To them is tied the fourth which represents the Sanyasi's Acharya who acts as the intercessor between God and the Soul. The person who holds the Tridandam is called a Tridhandi.

The Tridhandam is made of a specially chosen bamboo taken from a bunch of bamboo, from the same stem grown on a mound of earth.

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It should be a single piece with no holes and no broken pieces. It is then sliced. One of the reasons for choosing bamboo is it was used (as a flute) by Lord Krishna to play music. God has taken the Venu or the Flute made of bamboo as the medium for propagating his message to the world. It is believed that the bamboo has a Jiva (is full of life). That is also the reason why it is called Jiva Dhandam. The Tridhandam carries on its top, a piece of white cloth called the Jalapavitam from which the Swami's filter the water so that they do not harm the living micro organisms

Marghazhi utsavam 2023-24: Day 12 – December 28, 2023

"The coming of first set of disciples"

Ramanuja continued to live in Kanchipuram for sometime as the head of a small community. Many disciples gathered round him and Ramanuja taught them Vedanta and Vaishnavism. The inmates of the monastery in Kancheepuram made Ramanuja their head. Dasarathi(Mudaliandan), his nephew became the first disciple of Ramanuja and Kuresar(Kurathalvan) became the second disciple. Then a lot of Sriman Narayana's devotees followed them to become his disciples. Kuratalvan had an extraordinary memory power. If he read or listened to something once he will never forget even a single word. But the most remarkable conversion was that of



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Yadava-Prakasa himself. Tormented by the guilt of his past evil conduct Yadava was spending his days in remorse.

One day Yadavaprakasa's mother saw Ramanuja in the temple. And was captivated by his divine features. She wanted his son to become Ramanuja's disciple and rushed home and told Yadavaprakasa to go and join as Ramanuja's student. Yadavaprakasa did not like this but at the insistence of his mother he went to meet Ramanuja. Ramanuja offered him a respectful seat and both were talking for a long time. After talking, Yadavaprakasa understood the greatness of Ramanuja and fell at his feet and became his disciple. Ramanuja blessed him and gave him the name Govinda Jeeyar. Yadavaprakasa then became a true devoted vaishnavite.

Marghazhi utsavam 2023-24: Day 13 –December 29, 2023

"Relocating to Srirangam"

When the news of Ramanuja's adoption of sannyasa reached the ears of the Vaishnavas at Srirangam, they were overjoyed, for they felt that the opportune moment to bring him to Srirangam had come. Commanded by Sri Ranganatha Himself, they now sent Vararanga (son of Yamunacharya) and Periyannambi on this mission. At Kanchi, Vararanga earnestly prayed to Lord Varadaraja to release



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Ramanuja from His service. The Lord, granting his prayer, prompted Ramanuja from within to depart to Srirangam. So Ramanuja left for SriRangam along with Mudalianadan and Kurathalvan and a host of disciples and devotees. Reaching Srirangam, Ramanuja was inaugurated as the supreme Pontiff of the Vaishnavas. Even Lord Ranganatha Himself invited Ramanuja into the temple by calling "Vaarum Udayavare" (i.e Welcome my Son). From then on Ramanuja came to be called as "Udayavar" also. The Lord Ranganatha granted him two mystic powers; the power to heal sickness and the power to protect devotees.

After reaching SriRangam, Ramanuja had sent word to his uncle Sri Thirumalainambi and requested him to go to Kalhasti and bring his cousin Govinda. After that Govinda also became a disciple of Ramanuja and Govinda came to be called as "EMBAR"

Marghazhi utsavum 2023-24: Day 14 –December 30, 2023

"Goshti Purna's (Thirukkoshtiyur Nambi) wrath"

Ramanuja's quest for learning never ended. Perianambi told Ramanuja that in a nearby place called Thiurukkoshtiyur, there lived a learned scholar who knows the



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meaning of the most sacred divine manthra and told Ramanuja to get it.

Ramanuja attempted a lot of times and atlast in the eighteenth attempt, Thirukkoshthiyur Nambi agreed to part with the Mantra and its meaning. But before that he got a promise from Ramanuja. As per the promise, Ramanuja should not tell this to anyone as this mantra will take a person who listens to it directly to Vaikuntam and if it is told out to others Ramanuja will go to hell. Ramanuja with great excitement and anxiety got the mantra and started going back to SriRangam. While he was walking thinking of what he heard, all of a sudden he had a feeling and wanted this mantra to be known to one and all in the world so that everyone can reach Vaikundam. So Ramanuja went up to the nearby temple, raised his voice to the highest peak and called whomsoever is interested to learn the divine mantra. He then initiated those who are eligible and interested to learn this mantra. He asked people to chant the Ashtakshari mantra "Om Namo Narayanaya" to reach the Divine feet of the Lord. Thirukkoshthiyur Nambi came to know of this and became very angry. He rushed to Ramanuja and enquired why he told this against the promise he had given. Ramanuja replied that by telling this Divine Manthra only he will go to hell but the entire humanity will reach Vaikuntam. This is what he needed and he did not mind going to hell alone. Listening to this Thirukkoshthiyur nambi embraced Ramanuja. Thirukkoshthiyur Nambi also made his son Sowmyanarayan as Ramanuja's disciple. After this incident, everybody started looking at Ramanuja as an incarnation of Lakshmana and he came to be called as "EMBERUMANAR" by Thirukkoshthiyurnambi.

Marghazhi utsavum 2023-24: Day 15 – Decemeber15, 2023

"Recognition to the doodle by some street boys"

Everyday Ramanuja used to go to seven houses to beg for his food, a practice which he kept up until the end of his days. One day while he was on his begging round, a gang of boys who had drawn a figure of Ranganatha in the dust, called out to him— "O

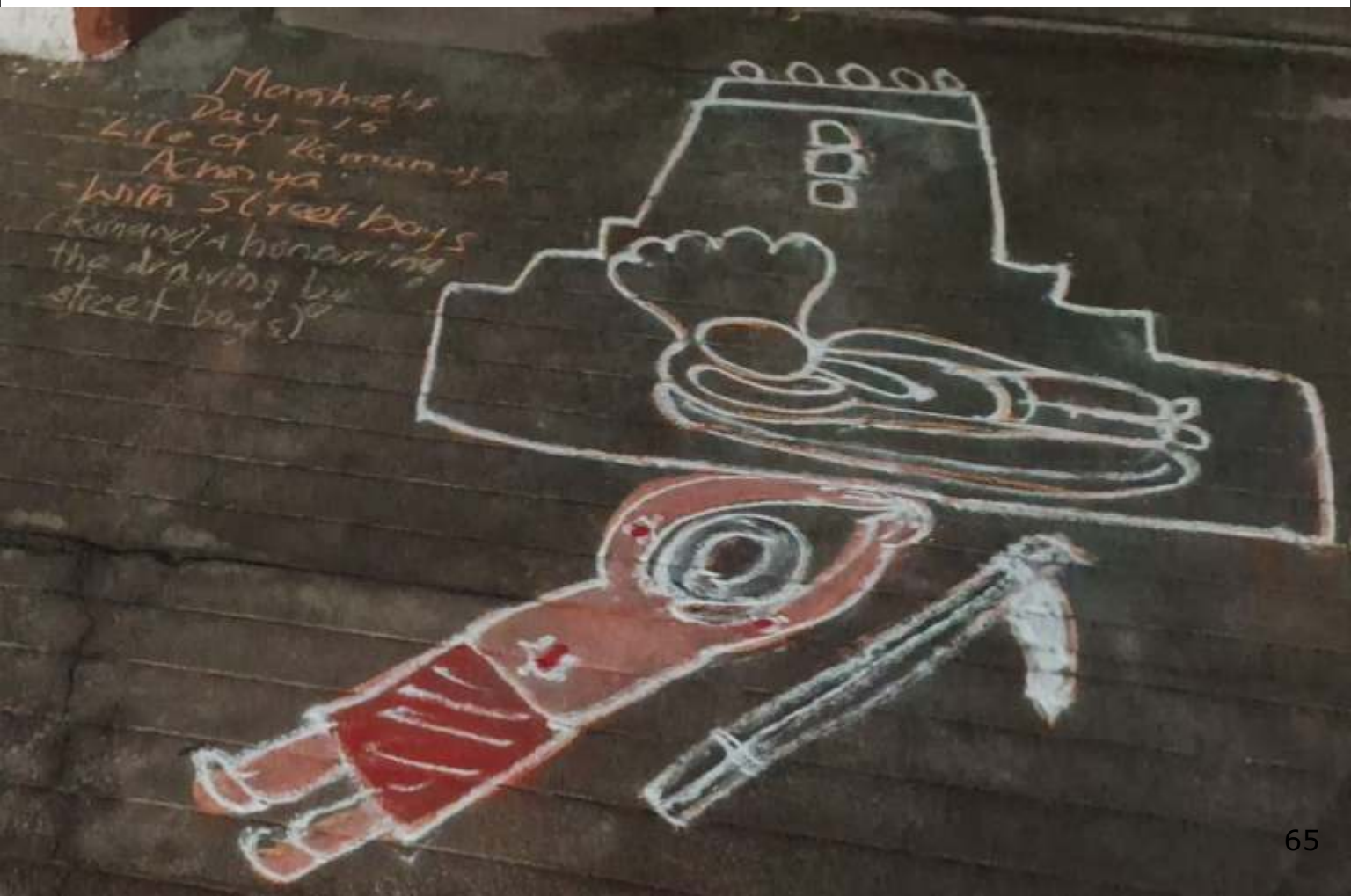
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Swami, here is your God, if He is omnipresent then He must also be here so worship Him then!".

Ramanuja was delighted to hear the boys lecture him like this and immediately prostrated himself in the dust and joyfully continued his round. On another occasion the boys had prepared a model of the temple and were playing at performing puja (worship), for holy offerings they offered a heap of sand and when they saw Ramanuja passing they called out to him to receive some prasadam—gladly the master accepted the holy offering and continued on his round. Ramanuja was a true devotee who could recognize the Lord's presence in every form and at every place. He felt the Lord was present even in the doodle. At the same time, he connected even with street kids by respecting their playful sentiment by prostrating to the drawing on the street sand and accepting even the sand as prasadam.



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धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः ।

तस्माद्धर्मो न हन्तव्यो मा नो धर्मो हतोऽवधीत् ॥



This popular Sanskrit phrase is taken from two places one is the VanaParva of the Mahabharata (313/128) and another is in Manusmriti's 8th chapter's 15th verse.

The extinction of dharma leads to the destruction of those who cause its extinction and protects the preserved dharma by safeguarding its protectors. Therefore, one should never commit the annihilation of dharma, lest the lost dharma never cease to exist within us.

The Oxford Grammar School selected a theme centered on **"Faith, Religions, and Dynasties of India"** for its Annual Day celebrations. The whole concept of the theme was conceived by the **Vice-Chairman Ms. Prarthana Manikonda**, and thus wanted the Mahabharata in Puppet form.

During this process, my mother, Ms. Padmini Rangarajan, had the opportunity to perform a scene from the Mahabharata with the Sphoorthi Theatre – STEPARC team. Mahabharata is an extensive literary work characterized by a multitude of

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interconnected narratives and subplots, which can occasionally be perplexing.

Several narratives from the Mahabharata include the accounts of ***Damayanti, Shakuntala, Pururava and Urvashi, Satyavan and Savitri, Dharmavyada, Yaksh Prashana, Vidur Niti***, and others. However, the most well-known one that is familiar to everyone is ***"Disrobing of Draupadi"***. The act of insulting Draupadi by disrobing her saree is described in the Sabha Parva. Prior to delving into specifics, it is necessary to provide an overview that the Mahabharata is segmented into eighteen chapters referred to as ***"Parva,"*** in contrast to the Ramayana which is divided into ***"Kandas."***

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The task at hand was to condense the entire ***Sabha Parva*** into a concise fifteen-minute presentation, providing the audience with a comprehensive overview of the Mahabharata's storyline. Artists do not attempt to perform the entire Mahabharata all at once due to specific regulations. The fundamental themes of the Mahabharata are animosity, desire, envy, deceit, resentment, retribution, avarice, disloyalty, conflict, and the exploration of moral duty (Dharma). In contrast to the Ramayana, this imparts lessons on the importance of life, love, loyalty, respect, brotherhood, relationships, and obedience to elders...

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In addition, the traditional puppeteers also engage in specific rituals prior to beginning their performances of the Ramayana or Mahabharata. This is based on the notion that these epic stories hold immense power, and if the ceremonies are not conducted correctly, they may result in various forms of destruction or terrible consequences which the puppeteers fear of. In the performance of a puppet play based on the war scene from the Mahabharata called '**Padma Vyuham**', from the Mahabharata a ritualistic animal sacrifice is conducted prior to the beginning, throughout certain intervals, and at the conclusion.

My mother has conducted extensive research on traditional puppetry in Andhra Pradesh, Telangana, Tamil Nadu, and Kerala. Additionally, she has also developed her

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own unique style of contemporary puppet play. The challenge was to enact the Sabha Parva at the first place within a limited time, but we can do it! Sphoorthi Theatre youth team thrives in the beautiful rural areas of Karnataka. The second challenge was that it took place during the beautiful monsoon season in western Karnataka. I enthusiastically began my search for the important characters in the Sabha Parva, and as I delved into the literature, I couldn't help but notice that every character appeared to be significant.

Subsequently, we engaged in a dialogue with the erudite expert regarding Sabha Parva, its characters, and the precise sequence of events. It was a challenging and fascinating task to condense the entire parva into a fifteen-minute recreation, focusing on the significant actors in the palace court and their dialogues.

Once finalizing the characters, we faced the additional problem of determining the specific type of puppets to create. The venue for the event was spacious enough to accommodate an audience of 4000-5000 people. Therefore, the puppets must be of a moderate size, neither little nor excessively large. The second challenge was that the puppets would be operated by students in the 8th and 9th grades of high school. We faced the significant task of constructing large-scale puppets that are both visible to the audience and made of lightweight materials.

I created sketches that closely resembled the epic figures and contributed to the scripting process. After receiving assistance from **Ms. Jayathi**, an English teacher at



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Oxford Grammar, we proceeded to revise the script. **Ms. Latha** and **Ms. Sharmila**, who are teacher coordinators for both the SSC and CBSE streams, have chosen the most talented students to provide voice over for the characters. After receiving a short instruction in voice over, these kids recorded the entire script at Ananya Media Studio, located in Saroornagar, Hyderabad. The recording process was supervised by **Shri Bokka Srinivas**, who is a voice over trainer, musician, and studio owner, along with **Ms. G. Sai Poojita**, who is a sound engineer. The entire screenplay was recorded over many takes and retakes.

Conversely, the Sphoorthi Youth Team, under the charge of Shri Mahesha B R, involved in the building of puppets using high-density thermocol blocks that are often utilized in industrial applications. The material was chosen for three reasons: firstly, due to time constraints; secondly, because of its lightweight nature; and thirdly, because it is easier to carve the characters. The thermocol carvings were subsequently coated with several layers of paper mache and clothing to secure them firmly.

We express gratitude to an artist who generously provided the use of a garage in Ilvala village, Mysore district, equipped with complimentary electricity, dryers, and painting machines for our work. Our entire takeover strategy was consistently disrupted at each level, encountering unforeseen incidents such as accidents on shopping trips, news of someone's death prior to commencing work, or unexpected hospitalizations. The team was unable to comprehend the cause of these disruptions.



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Nevertheless, an elderly individual in the town served as a source of motivation, captivating the crew with tales that highlighted the profound influence of our historical epics and the intricate craft of puppetry. Consequently, the testing source- the power or thought would assess the individual's dedication at each phase, and it is imperative that we submit ourselves to these authorities and comply with their demands.

At the recording studio, my mother dedicated time to meticulously edit and enhance the audio by incorporating music and various effects. After the completion of the final output, both the former puppetry team students and a few newcomers gathered together to rehearse. We had a total of approximately thirty-one students. The taller students would manipulate the puppets, while the lesser ones would arrange themselves in a star pattern using sarees. ***What is the purpose or significance of star formation?*** One should possess knowledge about the backdrop of the Mahabharata. In summary, it was a game of dice played between two groups - the ***Pandavas*** and the ***Kauravas***, who were cousins. The Kauravas invited the Pandavas



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to participate in the game. During the game of dice, **Yudhishtir**, the eldest brother of the Pandavas, gambles away his money and army. As the game progresses, he also wagers his own brother and his wife, **Draupadi**. The game involves deception, since the dice are manipulated by **Shakuni**, who cleverly crafted them from the bones of his father and brothers. He plays on behalf of the Kauravas, controlling the outcome of the rolls. Yudhishtir experiences the loss of his siblings, fortune, and Draupadi, and becomes a captive under **Duryodhan**, the eldest of the Kauravas. Duryodhan instructs his sibling **Dushasan** to drag Draupadi to the court and forcibly remove her saree, intending to degrade her. During that time period, slaves were required to comply with the commands of their masters and provide them with amusement. During the incident when Draupadi's saree is forcibly removed, a miraculous event



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occurs. It is Krishna who safeguards her by providing an uninterrupted stream of cloth, preserving her dignity and shielding her from disgrace. Our idea involves utilizing various sarees draped in multiple directions to completely cover her on the stage.

Upon the puppets' arrival to the school, we commenced the rehearsal with the puppets. However, we encountered difficulties in finding adequate space for our practice due to concurrent dance practice sessions. Consequently, we were unable to secure a suitable area for practicing with both the children and the puppets.

We would like to express our gratitude to **Ms. Mohasin Madam**, a Telugu teacher from the CBSE stream, who brought her sewing machine to the school and assisted us in making dresses for all the puppets. **Ms. Sunita Madam**, an English teacher, generously contributed high-quality silk fabric for stitching costumes for our puppets. These puppets, representing characters from an epic era, required attractive clothing to enhance their appearance. Then it was my uncle **Shri Aravamudan** from Chennai who is prepared all head gears, pearl wrist bands and long designer neck piece for these characters.

Initially, we considered creating rod puppets. However, due to the greater importance



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of visibility and the potential hindrance of setting up and shifting the stage, we decided to switch to larger rod puppets. Here, we sought the advice of the esteemed puppeteer, **Mr. Peter Court from South Africa**, who provided us with a helpful recommendation to attach the puppets to the person's neck and waist, and to manipulate the puppets using individual arms. We were skeptic of tying to student's neck as a precautionary measure, instead we tied to the waists and crossing ties to the shoulders-that looked workable.

It is worth acknowledging the efforts of **Ms. Prarthana Manikonda**, **Ms. Mamta Reddy** (office staff), and **Ms. Jayalakshmi** (dance teacher) for their diligent work in procuring the required attire and accessories, as well as getting it stitched for all the events.

All students participated in a practice at the main arena before the final day. This information provided clarity regarding the positions, entry points, and exit points. Our play was unique in that it featured a boy who portrayed the role of Arjuna with the puppets. The sarees flowing in all directions and each child carrying a saree as Krishna was an innovative touch to the fantastic performance on the last day, which featured sound and light effects transporting everyone to the legendary era.

We commend the diligent work of the Sphoorthi Youth team, under the leadership of Mr. Mahesh B R, in skillfully crafting the puppets within a limited timeframe.



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Dr Anirudh Srinivasan

Feedback

Taking part in the Mahabharata Puppet show was a great experience for me. Puppets were big and nice. Storyline was very nice. I have learnt that we should have patience to achieve something. Along with that it gave us a message that we should respect women and never play gambling. It was challenging to act this epic through puppetry, byr our Ma'am Ms. Padmini nad Mahesh Sir made it eay for us. I am thankful that I have been chosen for the show.

Abhiraj Narayan Dev, Class VI 'E' OGS CBSE

Our School Annual Day, I took part in the puppet show of the Mahabharata. It was new and exciting experience for me. I have learnt thet coordination is important for everything in life. Thank you Padmini Ma'am for choosing me and giving me the opportunity . Mahesh Sir taught us patiently. I love puppets and the stories too. Thank you.

Akshit Narayan Dev, Class V 'A', OGS, CBSE

The Puppetry show was based on the verse of an epic mythology "Mahabhart'. For this approximately 20 students participated. This show was performed on the Annual Day. For this show, voice over recording done in which 12 students participated. The recording happened at a studio on 17th November, 2023. The students were accompanied by our school teachers and our puppetry expert Padmini Ma'am. It was a unique kind of experience for all us. I gave voice over for two characters- one Shakuni and one Bheem. We are grateful to Prarthana Ma'am



Play of the Month: The Mahabharata Puppet Play

Opportunities, Triumphs, and the Outcome

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and Sharmila Ma'am for selecting me. This is a great memory that will remain in my life. I also had the opportunity of performing with talking puppets for my anchoring part.

Arnav Dujari, Class VIII 'B', OGS CBSE

Puppet shows are often associated with kids. It's interesting that a lot of young people don't know much about the epic story Mahabharata. I was chosen to give voice over to the characters of the play for Arjun and Nakul. Our role was to get into the skin of the character with right kind of dialogue delivery. I enjoyed at the studio as it was a firsthand experience for me. Along with my friend Arnav I also perform with a talking puppet as part of anchoring. I thank our Vice Chairman Prarthana Ma'am and Padmini Ma'am for giving this opportunity and this has encouraged speaking with confidence.



Rehan Khan, Class VIII 'B' OGS, CBSE

First, I would like to thank our respected Principal Ram Manjula Ma'am and Padmini Ma'am for this marvelous experience. The opportunity to participate and host this year's annual day was an immensely joyful experience for me. When I auditioned, I was selected for the one female character role "Draupad" or "Panchali". When I met other friends who joined for voice overing, I knew it would be an experience sure to remember. I and my team practiced vigorously. When we went to the recording studio, it was a whole new world to me. I could not believe my ears when I watched the puppet show and my voice was sounding different to me. We put all our emotions in the act of Mahabharat. Our teachers were really supportive and helpful. I believe we could not have done it without their guidance.

Samrudhi Kulkarni, Class VIII "B" OGS CBSE



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I am into Puppetry training course since 2022 summer under Ms. Padmini Rangarajan. I have earlier participated in 31 Dosas . Ganesha -the elephant headed one and now in the Mahabharata. I came to know of our mythological epics and characters of Mahabharata in detail after joining the puppetry group. I want to know more about our mythological epics by participating in puppetry group in future. I played the character 'Dushasan'- who is wicked brother of Duryodan and who drags Draupadi to the court by pulling her hair and pulls off her sari. This was a challenge for me and the star formation with sarees from all the direction was interesting to know... I thank Padmini madam for giving me opportunity to participate in the group.



P Gauri VII, Oxford Grammar school, CBSE

I had a great experience in the Mahabharath Puppetry Show, Puppetry show is not just about moving puppets but it is about improving our concentration and coordination to build the act and move puppets accordingly. We also learn to module the voices and do mimicry. Special tips from our Puppetry Ma'am Padmini Ma'am gave us were very helpful and made us practice easier. I thank Padmini Ma'am for giving me such a opportunity to enroll in puppetry act and know about our Indian culture well. Although, I did not get chance to perform with puppets, as I joined a bit late but yes, I was part of the star formation with sarees. Initially, I was not happy about it but the way I could hear the shout out from the audience when the sarees were seen on the main dias, I could realize that it was creating such a huge act and we all were covered with black mask s and the peacock feather struck at the top symbolizing all are Krishna made me feel happy. I am eagerly waiting for the next chance I get again to join Puppetry. Thank you

Naitik Dhoot, Class IX 'C; OGS (CBSE)



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Initially, when I was selected for Puppetry course, I was nervous, then with time and with my friends, I took more interest in this art form. But after learning the story, dialogue rendition, giving voices to the puppets at the studio, and then performing with puppets all gave a kind of confidence in me. After performing at various places still more the confidence. With Mahabharata Puppet play, though my role was very small with a simple dialogue of a Santri, but still I was part of the whole play and see to myself the magic of puppetry. It is a totally unique experience for me. Thank you

Jainam Jain Class IX 'C' OGS, CBSE

I myself Ridhima Reddy from Class 9 'D'. Puppetry is a play that can make us happy. We had played the '31 Dosas' in many places and the Mahabharata performed at our School Annual Day on November 25th was the best. We had lot fun and also string discipline instructions from Padmini Ma'am. This really helped to many aspects like time management, concentrating on our role, group work, and overall performance. Padmini Ma'am, my best teacher and my best friend from 2022. Right from "31Dosas" puppet show to the Mahabharata, and workshop with Frans Sir from the Netherlands all made to learn more about Puppetry which is of Indian origin. For the Mahabharata puppet play which we rehearsed for 3-4 days with 20-30 students from grade 5th to 9th from both SSC and CBSE streams of Oxford Grammar School. It was a big task as we had less time to practice, although the puppet performance was for 15 minutes followed by the Mahabharata war dance. I played the role of Bheem-the Pandava's 2nd son and was happy to know that Bheem was very strong and powerful. Earlier we performed with Rod Style Table top puppets but this time, the puppets were tied up to us and we



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become a character in whole and performed. Like It was puppets' face, body and hands but my legs and I could move around. So, it was hardly anyone could make out whether it was us or puppets moving. The climax star formation with sarees was the highlight and the whole play came out well. I thank Padmini Ma'am for preparing us well within short period.

Ridhima Reddy Class IX 'D', OGS CBSE

The Mahabharata puppet performance was a beautiful experience as it gave me a chance to enact and engage with the puppets. I personally found the puppetry show an exciting chance to learn the great Indian art form. During the show I realized how great the Mahabharata is and our Indian history is and how one can bring history through puppetry. I also thank our teachers, Mrs Padmini Ma'am, for giving us such a wonderful chance to perform before our parents. We children hardly know our own epic, it was before the rehearsal when Padmini Ma'am called few of us to try out the start formation and type of puppets to be made, then she told us the story of the Mahabharata in brief and asked us to explore by reading. I am always be open to learn new art forms. Thank you.

M. Rishi Ram Class IX 'C', OGS CBSE

I knew Padmini Ma'am when I joined in summer to play 31 Dosas. I got great experience working with her. That



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show was a great hit. Next when I heard that for the annual day there is a puppet ply I was just after her to take me. I was very excited to be part of this masterpiece from the Mahabharata. Though the play time was short but it created a big impact in the minds of the audience. Few of us were engaged by our Ma'am from beginning to work out with puppet size, movement, performing and star formation. Initially all this we did in the small puppet room. But later when we did rehearse in the auditorium I was bit confident. I played the role of Shakuni. ON November 25th, on the final day I was nervous as I was performing after 3-4 years on dais for an annual day. Thanks to my Padmini teacher who gives us full confidence and manage the stage well.



V Sreeneketh Atreya, Class IX 'C' OGS, CBSE

In March 2023, I joined Puppetry with my other friends. We performed 31 Dosas in Hindi in Udaipur Rajasthan, then at Salar Jung Museum, Hyderabad. Now for our school annual day when I got to know that we have a puppet play I was excited. As our Padmini Ma'am selected the puppet students first and later she enrolled other students who were interested. The Mahabharata Puppet show with a team of 35 students and performing on a dais was something I could not think about. With eighteen students we had so much of confusion and now 35 students mean I could not imagine. It was a challenging task for us as we had less time and we had to cooperate with students who are new to puppetry. I played the role of Duryodhan known as Kauravas. I enjoyed that role a lot. Before I had stage fear but after performing with puppets 2-3 times on stage my stage fear has gone. I also made lots of friends from different classes of SSC and CBSE. A great learning that if we work with cooperation was can achieve good result. Over all it is a memorable experience in my life. Thank you.

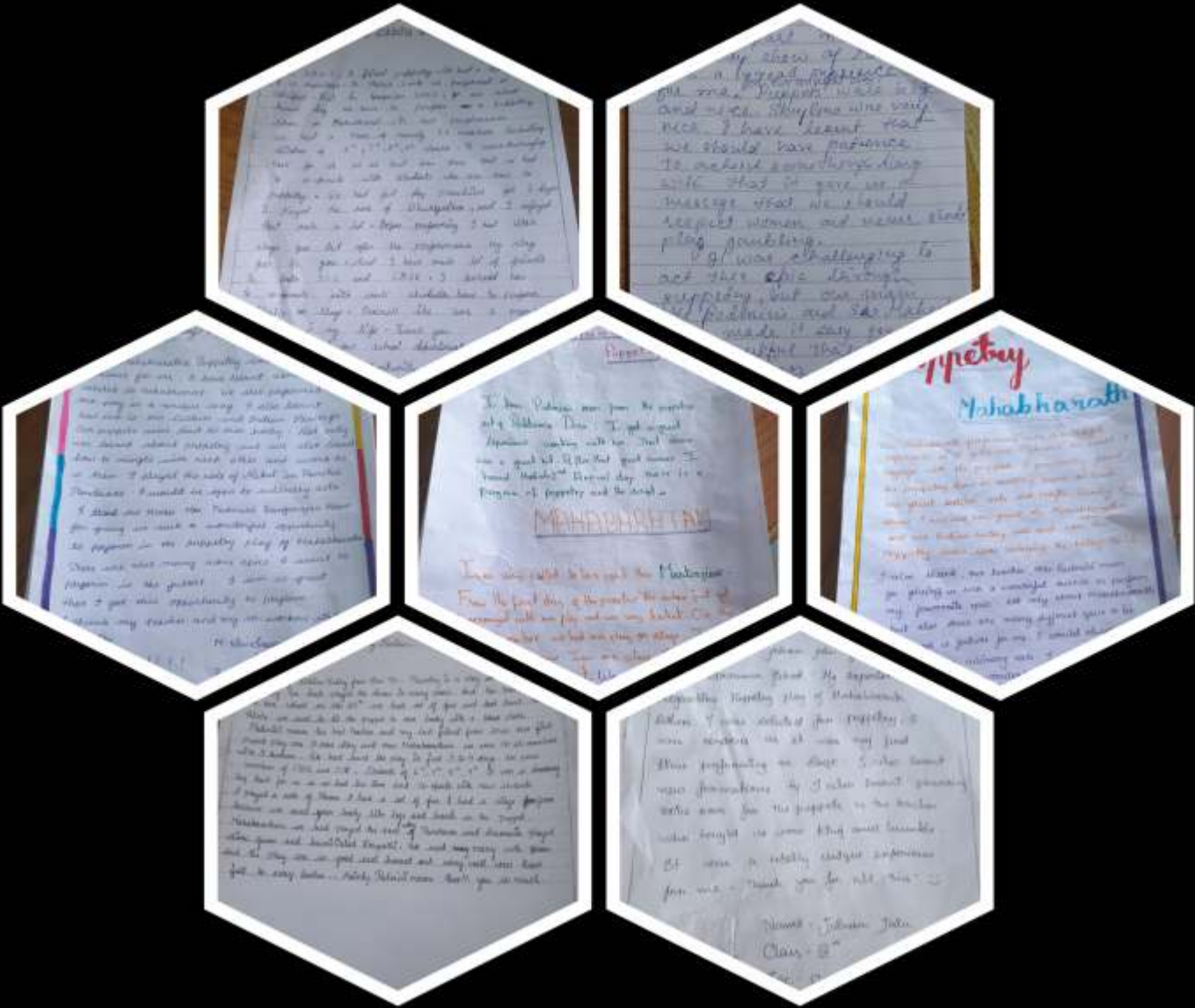


M. Bhaumik Class IX 'D' OGS CBSE

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Play of the Month: The Mahabharata Puppet Play

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My task was to infuse these puppets with emotions and feelings, transcending the physical limitations of their form. Whether it was the jubilant exuberance of a joyful puppet or the sorrowful tones of a character facing adversity, I strived to evoke genuine sentiments through my voice.

Gurutej IX B

The symbiotic relationship between the puppeteers and myself was pivotal. We worked harmoniously, understanding the nuances of timing and expression to ensure a seamless fusion of voice and movement. This coordination elevated the storytelling, captivating the audience's imagination.

Faiz X A

The synergy between voice acting and puppetry was truly remarkable. It required meticulous attention to detail, an understanding of character nuances, and the ability to convey emotions through voice alone. It was an adventure that allowed me to explore the depths of storytelling in a unique and enchanting way.

Lalith X A

One of the most challenging yet rewarding aspects was syncing my narration with the puppeteers' movements. Every intonation, every pause had to complement the puppets' actions seamlessly, drawing the audience deeper into the enchanting world unfolding before their eyes.

Vishal X A

Puppetry is one of the rarest and important art forms which helps us to convey



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messages to the society and at the same time provides entertainment too. I feel very fortunate to have got an opportunity to participate in Mahabharata puppetry show. We got good training from our guru. It is one of the ancient art forms and I feel it is our responsibility to preserve, support and carry it forward to our future generations. I got better understanding of the story. I could learn coordination with other fellow artists as it was a huge team. I learnt holding the puppet and synchronizing the movements along with the play. It helped me to overcome stage fear and become a team player. I would like to sincerely thank Veda Kumar Sir, Prarthana Madam, our guru Padmini Madam, Fahmida Madam, Latha Madam, Divya Madam and management for this wonderful opportunity.

S. Sai Manvith IX B

The Mahabharata Puppetry was a great experience for me. I have learnt various things related to the Mahabharata. We also performed our play in a unique way. I also learnt how rich our culture and Indian heritage is. Our puppets were tied to our body. Not only we learnt about the movement but also acted like a puppet. I played the role of Nakul-one of the Pandavas. I thank my teacher Ms. Padmini Rangarajan Ma'am for giving us such a wonderful opportunity to per from and teaching us so many things related to puppetry. I also thank my other teachers, Principal Ma'ama dm Prarthana Ma'am for thinking about puppet show for us.

M.Sai Smarani –9 'C' OGS-CBSE



Art Teacher in School

Art in School Education



Ms. Puneet Madan



Events of the Month

Mentor: Subhasis Neogi



Community children of New Chandigarh
ARNING WHILE DOING
Sincere Thanks to Onkar Sir

PUTHALIKA PATRIKA
5th Dec, 23

THE SCARECROW

Written by - Sudhaswatta Basu
Directed by - Subhasis Neogi
Performed by - Potul Nacher Ashor
Chandigarh (UT)


**18th FT
Winter
National
Theatre
Festival**

06:30 pm onwards
Punjab Kala Bhawan
Sector 16, Chd.

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Ru-Ba-Ru

04:15 pm to 05:30 pm

**Deepak Kambhoj
Gurpreet Singh Bains**

Theatre & Film Actors



Poorav Rang

Outer Area of Punjab Kala Bhawan

**Swatch Bharat,
Swasth Bharat**

Director - Rajni Bajaj
Group - Samvaad Theatre Group

Theatre Actor & Director
and Film Actor
for more details, contact
Theatre For Theatre
#2929, Sector 42-C, Chandigarh.
(M) 94170 11651, 98726 63582, 8054183800
www.theatrefortheatre.com

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/theatrefortheatre

Events of the Month

Mentor: Subhasis Neogi



Bhai Ghanaiya Ji Institute of Health Panjab University



Dr. Rupinder Kaur
CMO



Spade art & Coffee painting

Dec 26, 27, 28, 2023
10:00- 11:30 AM

Art Therapy Winter Workshop

Ms. Puneet Madan
Internationally Acclaimed Artist

Contact: 98882 65500
for terms and material required

Events of the Month

facebook.com/groups/socialsubstance



Photography Exhibition

Free Entry

You Are Invited

Events of the Month

3 PM Dec 16, 2023

Chief Guest

T C Nautiyal

Chief Conservator of Forests
Chandigarh Administration

Dec 16-17, 2023 12-7 PM

Punjab Kala Bhawan

Sector 16, Chandigarh (India)



Social Substance Events of the Month

Waste to Wealth Event
34500 KG regulated sor far

Social Substance
Events of the Month



YOU ARE INVITED TO

CHRISTMAS *Carnival*

AN ART EXHIBITION

IN ASSOCIATION WITH CREATIVE KARMA AND SOCIAL SUBSTANCE

ON DECEMBER 16TH -17TH, 12 NOON TO 7 PM
AT
PUNJAB KALA BHAVAN,
SECTOR 16, CHANDIGARH

CURATORS:
SONIKA AGGARWAL - 98783 88666
SURUCHI VIJRA - 8699660424

FREE ENTRY FOR ALL





Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

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

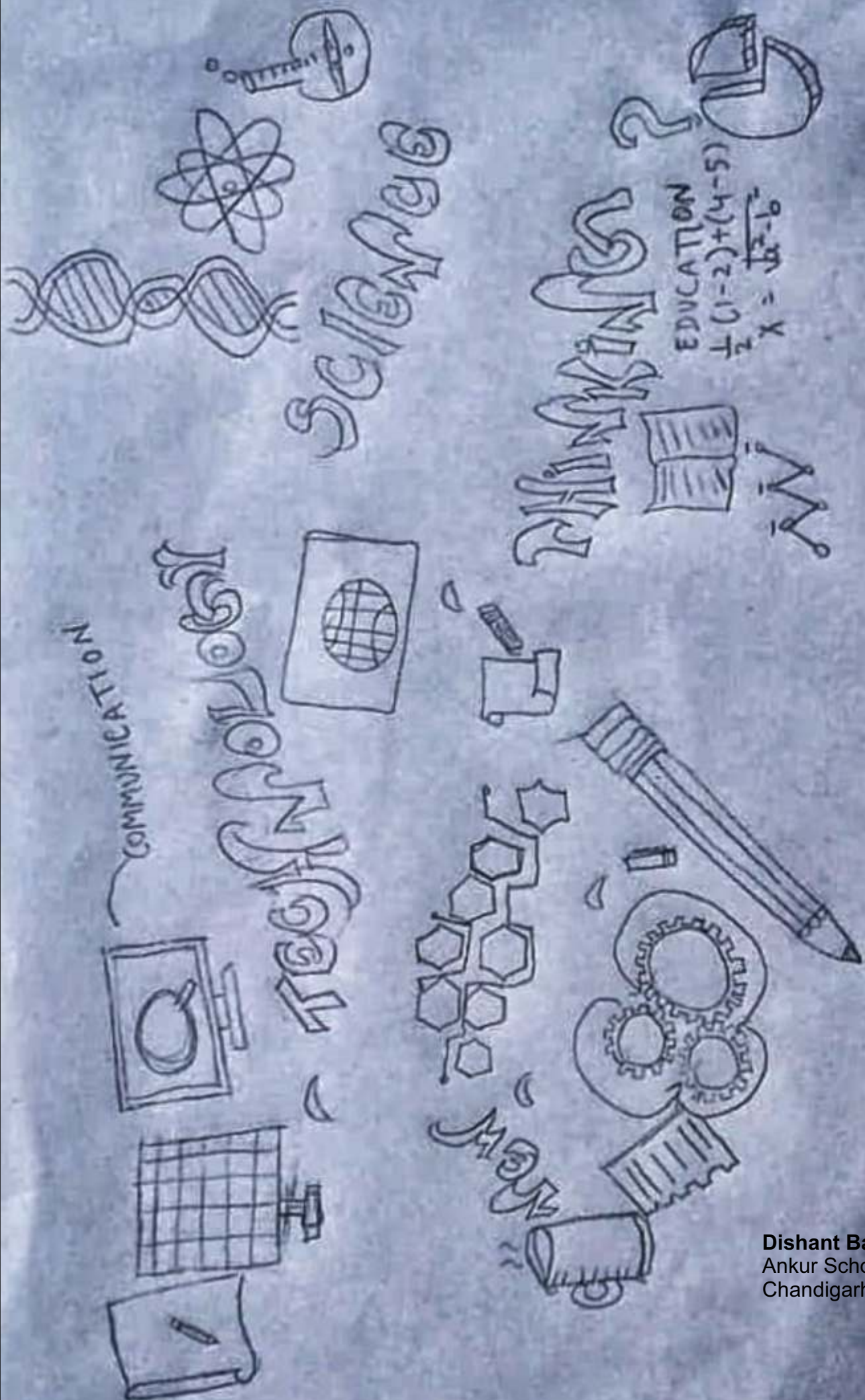
Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Jan 22, 2023





Dishant Bansal (12)
Ankur School
Chandigarh



Eshit Bansal (14)
Ankur School
Chandigarh

Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Weekend Canvas

Rita Isaac



WASTE TO WEALTH TIPS

Soumitra
LKG, Ashiyana Toddlers School
Sector 9, Chandigarh

Water Art

Instead of Paint & Brush
Artist used to apply water
& finger to create
characters or objects



We are changing the nomenclature for edition's month. From hereon Month of Publishing
Date would be Month of Edition of Puthalika Patrika

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