

social
substance

STEPARC

PUTHALIKA PATRIKA

Nov 2024



PUTHALIKA PATRIKA

Editors

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

In this Issue

p03-06: Editorial
p07-10: Shraddhanjali to Padmashree Suresh Dutta
p11-15: World Puppetry: The Putali Nach of Nepal-2
p16-25: Indian Puppetry: Indian Puppetry-Dolls Festival-2
p26-30: KAMISHIBAI - A Japanese art form of storytelling
p31-33: About Puppetry: Puppetry in World
p34-52: Navaratri 2024 Navavidha Bhakti Special-Kolam
p53-63: Events and arts
p64-69: Creative Corner
p70-70: Nature's Lap
p71-76: Showcase of Art
p77-77: Waste to Wealth Tips

For Subscription please contact at
puthalikapatrika@gmail.com

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

Registration no 419 of 2005

www.sphoorthitheatre.com
www.sphoorthitheatre.blogspot.in
<https://www.facebook.com/puppetnewsmagazine>

For subscription of Puthalika Patrika contact: puthalikapatrika@gmail.com
http://www.sphoorthitheatre.com/sphoorthi_newsletter.html

We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

facebook.com/groups/socialsubstance



Editorial Column

Padmini Rangarajan

These days, I think I hear people discussing the Ramayana and Mahabharata, especially Hanuman from the Ramayana. Does the Ramayana hold significance even for the AI generation, is my inquiry in wonder? Let's take a closer look. I recently had the chance to see Hanu-Man as well. Hanu-Man, also known as HanuMan, is a 2024 Indian Telugu-language superhero film written and directed by Prasanth Varma, produced by Primeshow Entertainment.

Hanu-Man is blend of [sci-fi](#), [fantasy](#) and [from](#) Adi Kavya. Indeed, a film based on our own Suoer Hero who inspires young and old, irrespective of age, *race, colour and kin*. *It is a superhero film that uses Ithihaasa and religious elements, blending them with science and spirituality quite neatly.*

In Valmiki's Ramayana, there is a segment where Hanuman must enlarge himself and leap across an ocean. In Valmiki's Ramayana, Hanuman is required to expand his abilities and leap across an ocean. To execute the assignment, Hanuman harnesses his full

pexels



strength, and as he joyfully waves his tail, he enlarges himself to the scale of the universe. Jumping over one hundred yojanas and perched on Mount Trikuta, Hanuman observes with awe the heavily fortified city of Lanka, where the demon-king Ravana had kidnapped Sita. Upon observing the multitude of demons and

Editorial Column

Padmini Rangarajan

malevolent beings safeguarding Ravana's domain, Hanuman fears detection due to his considerable size. Consequently, in an effort to outsmart these rakshasas, he bIn a bid to outwit the rakshasas, Hanuman diminishes his size to an almost imperceptible form, becoming a minuscule entity that eludes detection. Evocative imagery in the minds of his readers enables them to envision extraordinary scenarios, such as the formidable Hanuman altering his dimensions. My endeavour to comprehend Hanuman and his extraordinary narratives is derived from theatrical presentations. Thus, to outwit these rakshasas, he initiates the process of diminishing his size, metamorphosing into an inconspicuous shape, rendering himself a minute entity, imperceptible to any spectator. Through writing, the author can evoke vivid picture in readers' minds, enabling them to visualise unusual circumstances, such as the powerful Hanuman transforming his size. How can one effectively realise such graphics when these narratives must be executed in a theatrical context

pexels



was my question? However, there where I got the answer from Puppet performances. There is no wonder that this art eventually helped the cinema and of course now through 3D animation, graphics and digital technologies. However, that is where I derived the answer from puppet performances. It is unsurprising that this art ultimately contributed to the evolution of cinema, and now, through the

Editorial Column

Padmini Rangarajan

advancements of 3D animation, graphics, and digital technologies, its impact continues to resonate. It is during these instances that puppets emerge as a solution! The tradition of storytelling through puppetry, as ancient as civilisation itself, has served as a profound source of both entertainment and enlightenment. The transmission of narratives across generations positions the storyteller (sutradhara – holder of strings) in a crucial role within puppet performances. In India, a rich tapestry of puppet traditions flourishes, with artisans from various regions of the subcontinent honing their skills to create distinctive puppets of numerous forms. Today, we shall delve into various traditions, examining the narratives they convey and the underlying symbolism inherent within them. In certain regions of Karnataka, two esteemed string-puppet traditions thrive: 'Sutrada Gombeyata', with 'sutra' signifying string, and 'Yakshagana Gombeyata', where 'yakshagana' refers to 'the song of the celestial beings. The expression

'gombeyata' signifies the act of dancing. The creation of these puppets is typically intended for performances before the temples dedicated to goddess Kali, thereby establishing their artistic expression as a revered tradition. For these puppeteers, whose families have dedicated themselves to this art for generations, puppets hold considerable importance in both their economic pursuits and spiritual practices. The storyteller possesses a remarkable skill in guiding the



Editorial Column

Padmini Rangarajan

audience's responses, thus not only controlling the movements of his inanimate creations but also deftly influencing the reactions of his living audience, directing their engagement along a specific path. Nevertheless, counterbalancing this dynamic is the audience, as they significantly influence the trajectory of the performance. The audience's reactions significantly influence the narrative's progression. Upon careful examination of the interests of his audience, the storyteller must craft his narrative, adapt it accordingly, and engage in improvisation – in this dynamic, the audience wields influence, and the puppeteer finds himself not wholly in command. A.K. Ramanujan once remarked, “the listener can no longer bear to be a bystander but feels compelled to enter the world of the epic.”—how true is his remarks.

In summary, producing a puppet theatre inspired by the Ramayana or Mahabharata necessitates proficiency in auditory and visual perception. The



additional ability is an external one, such as drawing, painting, origami, dancing, music, or imitation, which can be employed as a concealed talent to enrich our stories. My voice and expressions, which I modify, are essential for properly conveying a narrative and engaging the audience.

Respect

Shraddhanjali to Padmashree Suresh Dutta

Puthalika Patrika



Suresh Dutta was an Indian puppeteer, theatrical figure, and the founder of Kolkata Puppet Theatre, a theatre organisation in Kolkata focused on puppetry. Born in Faridpur in 1930. Suresh Dutt arrived in Kolkata with his siblings during the partition. Studied dancing under Udaya Shankar and Khayal under Tarapada Chakraborty in his formative years. The challenges of refugee life concluded with the intervention of CLT's Samar Chowdhury. He developed Avan Patua, Mithu, and Dido with his fervour. Upon completing his study in Russia, he returned to his homeland and established his own puppet dance ensemble, 'Kolkata Puppet Theatre.'

He had also acquired knowledge of the fusion style of dance from the esteemed maestro Uday Shankar. He additionally studied Bharatanatyam and Manipuri prior to

Shraddhanjali to Padmashree Suresh Dutta

Puthalika Patrika

relocating to Russia in 1962 on a scholarship, where he trained in puppetry under the esteemed Russian puppeteer, Sergey Obraztsov. Upon his return to India in 1963, he became affiliated with the Children's Little Theatre, at the invitation of Balakrishna Menon, serving as the assistant dance director while also undertaking the design of costumes and sets. Ten years later, he established his own puppet theatre company, Calcutta Puppet Theatre, in collaboration with his wife, Devi, and several artists who shared his vision. The ensemble presented a series of performances, commencing with Aladdin, succeeded by Ramayana, Sita, Gulabo aar Sitabo, and Notun Jeebon, culminating in an impressive total of over 3,000 shows.

In the company of individuals such as Khaled Chowdhury, Tapas Sen, Pratap Chandra Chandra, Utpal Dutta, and V Balsara. Commenced the development of new puppet plays, encompassing Aladdin, Ramayana, Mother, Wishes for Children, Datyi Dana, Black Diamond, and Ajab Desh. A multitude of puppet plays had traversed various nations on multiple occasions. In addition to puppetry, there existed a profound fascination with the theatrical production of plays. Utpal crafted the set for Dutt's play Kallol, eliciting a notable reaction from the theatre community. Subsequently, he orchestrated theatrical productions such as Tiner Talwar, Antony Kabial, Naam Jeevan, Pannabai, Madhav Malanchi Kainya, and Naish Bhoj. Once more, from Kalamandir to Gyan Manch, and from Uttam Manch to Sarat Sadan — his vision and fervour have been instrumental in the establishment of numerous enduring stages in Kolkata. Acknowledged with the Padma Shri and the Sangeet Natak Akademi Award. For those who appreciate the art of theatre in the city, the Calcutta Puppet Theatre, situated beneath the Kasba Bijan Bridge, serves as a perennial destination. Ninety Plus is just a number as far as Suresh Dutta was concerned. Suresh Dutt's latest puppet play, 'Vishakt Biswa,' was performed at the Yogesh Mime Academy on March 23. On the occasion of 'World Puppetry Day' on March 21, Kolkata's 'Dolls Theatre' hosted a three-day puppet theatre festival, featuring the artistry of puppeteer Suresh

Respect

Shraddhanjali to Padmashree Suresh Dutta

Puthalika Patrika



Babu, under the direction of Sudip Gupta. On March 20, the 'Sutradhar Samman' awarded at the evening dew stage to Jagabandhu Singh, a traditional puppeteer and scenario creator from Nadia, alongside Shanti Ranjan Pal, the leader of Kolkata's 'Putul Clan'. On October 1, 2024, at the age of 94 Suresh Dutta embarked on his journey into the eternal realm. Offering heartfelt prayers to the Supreme Being for the fortitude to withstand this irrevocable loss, along with genuine condolences to the one who has departed.

!!! Om Shanthi !!!

Respect

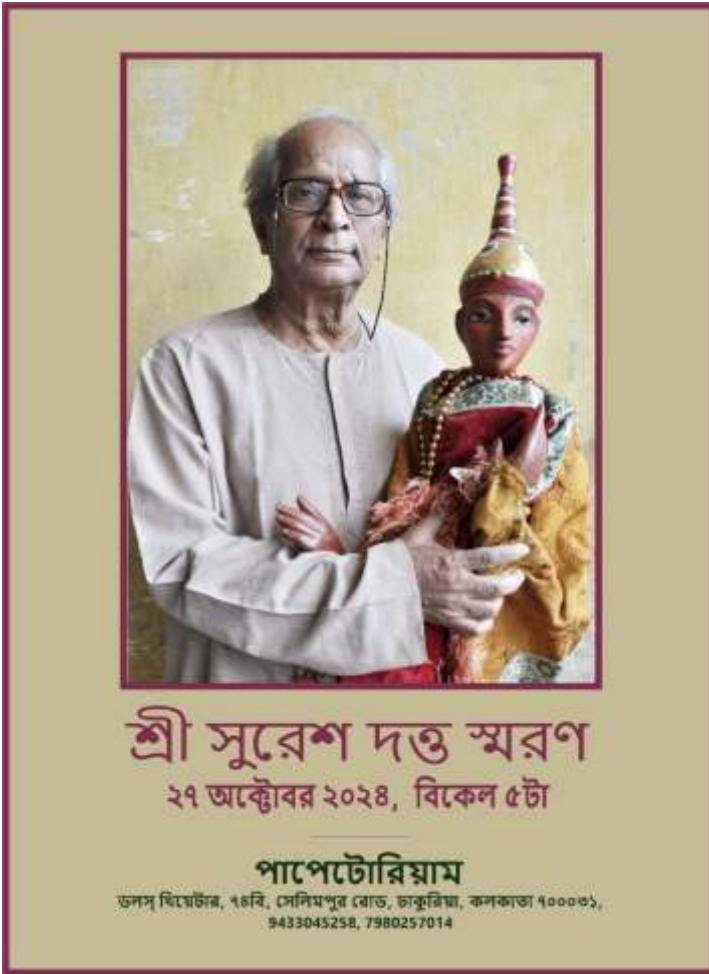
Shraddhanjali to Padmashree Suresh Dutta

Puthalika Patrika

Padmashree Suresh Dutta in memory:

The memorial meeting of the legendary artist Padmashree Suresh Dutta was held on 27th October 2024 at 5 pm organized by the Dolls Theatre. In this program, Shri Vibhash Chakraborty, Shri Niranjana Goswami, Shri Chanchal Dasgupta and many others were remembered. Shri Suresh Dutta is a constant star in the world of doll drama, holding his hand, the modern doll drama of India has reached a high level of professionalism. Known as the father of the modern puppet theatre, Russian puppetia Sergei Obratsov, he applied his best in his own country by learning the art techniques of modern puppet. With endless vital power and intense art practice, he has created timeless doll plays Aladdin, Ramayana,

Sita, Strange Country, Wishfulness, which has been appreciated by the audience for ages. His creativity is not just stuck in the doll kingdom. His contribution to stage construction, stage decoration is undeniable. The Dolls Theatre intimate stage papatorium remembered many unknown words. Shri Suresh Dutta is on the stage of theatre throughout the memory of Shri Vibhash Chakraborty. Shri Niranjana Goswami narrates many funny incidents. The disciples of Shri Suresh Dutta paid tribute to him at the memorial meeting. His remembrance was a lesson of doll drama to the future generations of doll drama artists. Can he go to the afterlife! He remained among all.
—Sudip Gupta Dolls Theatre



World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi



Nepal, a nation steeped in cultural richness and historical significance, is renowned for its vibrant traditions and exceptional artistic expressions. Nepali masks, alongside various cultural artefacts, occupy a distinctive position within the nation's artistic and spiritual milieu. These masks are meticulously designed and imbued with profound symbolism. They find application in traditional dances, rituals, and festivities of antiquity.

The Historical Importance of Nepali Masks

The mask-making tradition in Nepal, steeped in history, finds its roots in the religious

World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi

rituals of Buddhism and Hinduism, spanning several centuries. Masks hold significant importance in numerous festivals and ceremonies, serving as a medium for conveying spiritual narratives and paying homage to ancestral spirits. The Mahakali Pyakhan and Lakhey dances, prominently showcased during sacred festivals such as Indra Jatra and Dashain, are characterised by their extensive performances.

Significance and Interpretation

Nepali masks embody profound symbolism, frequently serving as representations of deities, demons, and animals, each encapsulating distinct cultural narratives and beliefs. The subsequent themes of notable popularity along with their interpretations are presented below:

1. Lakhey Mask

Lakhey is a prominent figure in Nepali folklore, characterised as a demon possessing a benevolent aspect. The Lakhey dance, performed by communities of the Newar people, symbolises the protection of towns from malevolent spirits. The mask encapsulates the formidable and safeguarding attributes of Lakhey.



2. Kali Mask

The Kali mask symbolises the goddess Kali, encapsulating the dual forces of strength and destruction. The mask's deep hues and pronounced facial characteristics conjure the goddess' formidable and protective nature, acting as a poignant reminder to devotees of the perpetual cycle of creation and annihilation.



World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi

3. Hanuman Mask

The image of the Hanuman's mask is associated with courage, strength, and devotion. Both Buddhism and Hinduism revere Hanuman, and his mask is often prominently displayed in rituals and theatrical performances.

4. Garuda Mask

Garuda is a legendary avian creature, a celestial eagle-like sun bird, revered as the sovereign of all birds. In a broad sense, Garuda is depicted as a vigilant protector endowed with the ability to traverse great distances with remarkable speed, perpetually alert, and exhibiting animosity towards all serpentine beings. The Garuda Mask exhibits exquisite craftsmanship and vibrant hues, embodying the celestial qualities associated with this revered creature.

Artistry and Methodologies

The mask embodies a multitude of theories regarding the deity, signifying that its significance extends beyond mere form to encompass the deeper meanings it conveys for the community's members. Nepali masks are crafted with meticulous attention, exceptional skill, and a profound understanding of traditional mythology. The artists, often hailing from Newar communities, diligently preserve this ancient art form by transmitting their expertise across generations.



World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi

Resources and Basic tools

Nepali masks are crafted from softwoods such as pine and cedar, materials favoured for their workability and resilience in the art of carving. Clay masks frequently serve a purpose in transient rituals and are typically embellished with vibrant hues. In certain instances, masks are meticulously fashioned from metals such as bronze and copper, serving as enduring elements within temples.

The Mask-Making Process

The artist commences by meticulously draughting the design of a Nepali mask, ensuring it embodies the requisite cultural and spiritual significance. The mask is meticulously sculpted from a solid block of wood using chisels and knives, unveiling intricate features and minute details that imbue the design with vitality. Following the carving process, the mask is adorned with natural pigments and hues, each colour imbued with its own symbolic significance. For instance, red signifies strength, blue embodies serenity, and white represents purity. The final stage is embellishment, which entails the incorporation of various materials into the mask, including fabric, metallic accents, and even hair, to enhance its aesthetic appeal and convey its symbolic significance.

Influence on Culture and Art

Nepali masks transcend mere decoration; they embody a significant aspect of Nepal's cultural heritage and artistic expression. They function as a conduit between the realms of the spiritual and the material, fostering the transmission of traditions and narratives across generations, motivating the younger cohort to safeguard the historical legacies entrusted to them, and ensuring they remain well-informed as they navigate the future. The prominence of these masks has garnered global recognition, captivating the interest of art collectors and cultural aficionados alike.

World Puppetry:

The Putali Nach of Nepal

Subhasis Neogi

Final Thoughts

The mask culture of Nepal stands as a testament to the nation's artistic ingenuity and rich cultural tapestry. The intricate designs and profound symbolic significance of these masks offer a glimpse into Nepal's spiritual heritage and the skill of its artisans. Nepali masks possess a remarkable allure and serve as a profound source of inspiration, whether showcased in a museum or donned during vibrant festivals, preserving the essence of Nepal's cultural identity.



Reference:

<https://whatthenepal.com/2024/07/31/nepal-puppet-shows-cultural-legacy-and-art-of-storytelling/#comment-1346>

<https://whatthenepal.com/2024/07/31/nepali-masks-with-its-symbolic-meaning-and-cultural-impacts/>

Toffin, Gérard. *La Fête-Spectacle: Théâtre et rite au Nepal* [The Festival Performance: Theatre and Ritual of Nepal]. Paris: Editions de la Maison des sciences de l'homme, 2010.[S]

<https://wepa.unima.org/en/nepal/>

file:///C:/Users/HP/Downloads/c_attachment_307_3153.pdf

<https://elibrary.tucl.edu.np/JQ99OgQIizUxyjI9nB0on9OyLkqsGI4/api/core/bitstreams/573ceeed-776e-4815-b8e4-c811d5619888/content>

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan



In furtherance of the previous article concerning the Dolls Festival, I engaged in a thorough examination of the literature pertaining to the significance of these festivals. It is widely recognised that Durga Matha engaged in a formidable struggle against the demon Mahishasura, alongside other notable narratives from the Ramayana and beyond. I sought to delve deeper into the traditional toys produced in India. This is a concise exploration that integrates virtual modalities, lectures, and articles, culminating in a succinct summary presented here.

India had a profound heritage in toy manufacturing. Indian toys have a historical

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

origin that dates back 5,000 years. The unearthed toys and dolls discovered in Harappa and Mohenjo-Daro comprised tiny carts, dancing figurines, among others. India possesses a profound tradition of storytelling conveyed through its toys. Our forebears have preserved this culture through the creation of toys that reflect a worldview. The religious impact has resulted in a distinct array of toys illustrating narratives from epics like as the Ramayana and Mahabharata. In Jammu and Kashmir, the art of walnut wood

carving represents a refined and intricate craft, distinguished by the region's abundant walnut trees. In Punjab, the folk toys represent a remarkable synthesis of artistic expression and societal values. The origins of handmade toys in Punjab can be traced to the Indus Valley Civilisation, dating from 2500 to 1700 BC. Haryana is home to a diverse selection of toys and dolls, including papier mache dolls, crochet dolls, string puppets, clay Indian dolls, leather stuffed toys, matryoshkas dolls, traditional dolls, cloth Indian dolls, cloth Indian dolls, nested dolls, wooden puppets, cotton dolls, handmade toys, Russian dolls, and stuffed toys. Udaipur, located in Rajasthan, serves as a significant hub for the production of wooden toys. The artisans employ the indigenous wood known as doodhia, characterised by its softness, allowing for intricate chiselling and shaping. The toys are meticulously lacquered and polished using leaves from a flowering cactus, enhancing their aesthetic appeal and prolonging their durability. Bassi, located in the Chittorgarh district, stands out as a prominent



Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

hub for wooden toys, with the entire village dedicated to the art of wood-carving and the creation of wooden products. Jaipur is renowned for its cloth dolls and toys, typically dyed and filled with repurposed materials. In Uttar Pradesh, one can encounter a diverse array of toys, particularly in Varanasi, which is renowned for its lacquered toys and miniature utensils.



The collections of avian species, fauna, orchestral groups, military figures, and dance troupes are crafted from wood, vibrantly adorned, and neatly contained within boxes. The region of Mirzapur in Uttar Pradesh is renowned for its exquisite wooden lacquer ware and intricately crafted wooden toys. Designs are crafted utilising the inherent patterns found within the wood's natural veins. Chitrakoot in Uttar Pradesh occupies a unique position in the realm of woodcraft within the nation. A harmonious blend of tradition and modernity has been achieved, with artisans from the districts expanding the horizons of this art form.

In Gujarat, the quintessential clay pots, along with a diverse array of clay figures and toys such as horses, cows, bulls, and buffaloes, represent items that are fundamentally integral to Indian pottery. The communities in the Dangs create and venerate their own clay deities. Given that pottery is crafted from clay, a material that is both environmentally sustainable and recyclable, it represents an art form that is likely to endure the passage of time.

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan



Similarly, to Rajasthan, stuffed toys and puppets crafted from wood and cloth serve as expressive figurines, playing a crucial role in the art of storytelling within nomadic communities. Daman and Diu is renowned for its intricate mat weaving craft and the exquisite tortoise shell toys and crafts. The coastal seashores of Diu serve as a habitat for various tortoise species, whose shells are expertly utilised by artisans to craft decorative toys and household objects. Maharashtra is renowned for its wooden toys from Sawantwadi in Ratnagiri, a region that has upheld the traditional craft of wooden toy making for centuries. Sawantwadi is renowned for its Ganjifa playing cards and intricately crafted wooden toys, traditionally produced by the Chitari or Chitrakar community using mango wood.

Bahatuktli represents a diminutive compilation of all household items amalgamated into one entity. The narrative of Madhya Pradesh possesses a distinctiveness that is remarkable in its own right. Adivasi Gudia Hastashilpa (Dolls) originating from Jhabua. Demonstrates the intricate duality of the tribal existence, characterised by the vibrant ethnic diversity and the methods of daily sustenance practiced by the Bhil and Bhilala tribes of Jhabua District, who are the artisans behind these toys. The toys

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

crafted from betel nuts by the Kunder family in Rewa City exemplify a unique cultural artistry, utilising the natural materials of the region. In the past, these families were engaged in the craft of producing wooden toys. Subsequently, through their experimentation with betel, these individuals began crafting betel nut toys, in addition to small figurines. Understanding the tribal toys crafted by the tribes of Chhattisgarh is indeed valuable. The tribes of Chhattisgarh demonstrate remarkable craftsmanship, showcasing their expertise in the creation of artistic toys and items using materials such as clay, stone, bamboo, and metals. They demonstrate their profound skill through Gharwha art, wood art, and other mediums utilising peacock feathers. The abundance of bamboo in the state has led to

the traditional crafting of toys and various products from bamboo and wood by the tribal communities. The previous issue provided an in-depth exploration of the Kondapalli dolls from Andhra Pradesh. This encapsulates the essence of the matter. The renowned Kondapalli toys are crafted in Kondapalli, located in the Krishna district near Vijayawada. Alternatively referred to as Bommala Koluvu. The artwork is thought to be of ancient origin, deeply intertwined with mythological traditions, tracing back to Mukta Rishi, who acquired this profound knowledge from Lord Shiva. The design of these toys embodies a fusion of Islamic and Rajasthani artistic traditions, renowned for their lifelike expressions.



Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

The themes of the toys encompass a range of topics, including mythological scenes, village life, animals, and birds, among others. In addition to Kondapalli, the Etikoppaka dolls from Andhra Pradesh also enjoy considerable renown. The “Etikoppakka Bommalu” toys were awarded the Geographical Indications tag in 2017. The timber employed in the creation of the toys possesses a soft quality, and the craft of toy making is recognised as Turned Wood Lacquer craft. Currently, approximately 700 skilled artisans are engaged in the creation of Etikoppakka Toys. Cannons, bullock carts, and the revered figures of Lord Ganesha and Lord Balaji hold significant cultural prominence. The captivating Nirmal toys of Telangana bear resemblance to the Kondapalli and Etikoppaka dolls.

The traditional toys and paintings of Nirmal occupy a distinguished position within the handicrafts of Telangana. The aesthetic of Nirmal toys represents a harmonious blend of Indian and Mughal artistic traditions, incorporating Ajanta



Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

floral motifs alongside Mughal miniature techniques. The composition consists of soft wood and enamel hues. Panicki and white sander represent the locally accessible softwood, characterised by its ease of manipulation and ability to achieve an impeccable finish. The hues of the enamel impart a lustrous quality to the toy. The artisans known as Naqqash originated from Rajasthan in the 17th century.

The toys of Chennapatna in Karnataka have garnered global acclaim. The toys have established a standard where innovation and eco-friendliness are emblematic of this locally recognised Gombegala Ooru (toy town). The artists of Hereditary tradition are referred to as 'Chitragars'. The primary material employed was 'ivory-wood', although rosewood and sandalwood were also utilised. In Kerala, it is customary to utilise coconut palm leaves in the creation of a diverse array of toys, which are among the most favoured playthings, often crafted within the confines of one's home. Puppets for



Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan



Tholpavakoothu, the art of shadow puppetry, are crafted from leather.

The Tanjavur dancing dolls of Tamil Nadu represent a remarkable artistic achievement in their own right. The Dancing Dolls, referred to as Thanjavur Thalaiyatti Bommai, embody a rich tapestry of exquisite handicrafts originating from Tanjore. Additionally, Choppu Saman serves as a traditional role-playing toy for children. All the utensils are crafted from either exquisite wood with meticulously polished edges or clay adorned with non-toxic natural pigments. In Bihar and various Eastern states, one often encounters dolls and toys crafted from an array of materials, including clay, cloth, and wood. Each material is characterised by its unique style and is associated with specific regions where the craftsmanship is honed.

The Kanyaputri Dolls, originating from Champaran, exemplify a unique artistic tradition. During the month of Saavan, characterised by the monsoon, sisters craft dolls for their brothers, subsequently immersing them in the pond, from which the brothers retrieve these creations. Sikki work represents a meticulous craft in which artisans transform superfluous riverside grass into exquisite decorative items.

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan



Bamboo work has persisted as a cultural hallmark of Bihar across the ages. Since the dawn of human existence, tribes residing in forests have demonstrated remarkable proficiency in the crafting of bamboo and cane.

The regions of Chota Nagpur and Ranchi in Jharkhand are renowned for their craftsmanship in wooden toys. In Jharkhand, the predominant motifs are the mother and child, as well as the Raja-Rani, both rendered on wood. The toys exhibit a remarkable level of artistic vitality. In Odisha, the practice of utilising wood for the intricate carving of statues, idols, and toys has a long-standing historical tradition. Woodworkers constituted a vital component of the economic framework within any village. Raghurajpur Artisan Village is renowned for its exquisite papermache toys, clay toys, and wooden toys. West Bengal possesses a diverse and profound tradition in the crafting of wooden dolls and toys. The height of these figurines typically ranged from 4 to 9 inches, and they were manufactured in substantial quantities by the local Sūtradhara artisans until the mid-20th century. Even in contemporary times, one can observe their production occurring in various locales of Bardhaman, Hooghly, Howrah, East & West Midnapore, and Bankura. I must admit that I have only included

Indian Puppetry:

Indian Puppetry-Dolls Festival-2

Padmini Rangarajan

the most well-known locations from a few states, omitting many more well-known locations. This does not imply that they are of lesser significance or unimportant. I wish to explore each state comprehensively, as this approach would provide a more profound understanding and educational experience, particularly given my professional limitations. Given this context, I was thoroughly impressed by the remarkable display of dolls at the Dasara Dolls festival in South India. I find myself continually referencing Dhaatu Puppet Theatre, which hosts the Gombe Habba at Mandala in Bengaluru annually. This year commemorated the 29th Dhaatu Navaratra Mahotsava.

References:

- https://www.cgihamburg.gov.in/pdf/press/Toy-Story-Incredible-India_23092020.pdf
- <https://www.iosrjournals.org/iosr-jhss/papers/Vol.28-Issue9/Ser-3/J2809035760.pdf>
- https://bkgc.in/ejournal/paper_list/vol4_isu1_p49_56.pdf
- <https://www.facebook.com/@Dhaatu>
- Pictures courtesy to Mrs Vijayalakshmi Venkatesh, Bengaluru, Karnataka



Story Teller the Month

KAMISHIBAI - A JAPANESE ART FORM OF STORYTELLING

Lipika Mohanty

Visual Art is a fundamental component of the human experience reflecting the world and the time in which we live. Art can help us understand our history, our culture, our lives and the experience of others in a manner that cannot be achieved through other means. It is actually a very powerful medium for storytelling, no wonder it has been with us since time immemorial, when cavemen drew pictures and patterns on the walls of caves. Kamishibai is also one such wonderful visual art form of storytelling which originated in Japan. 'Kahmee' means paper & 'Shee-bye' means theater. Literally it means PAPER THEATRE.

Kamishibai has been a part of a long tradition of picture storytelling in Japan which dates back to the 8th century. Priests often used illustrated scrolls to convey Buddhist doctrine to audiences. Those were called Emaki. The Kamishibai that we see today started in Japan in the late 1920s, during the Great Depression, post first World war. In

Kamishibai inside a Static Bus library of Bakul foundation in Bhubaneswar



Story Teller the Month

KAMISHIBAI - A JAPANESE ART FORM OF STORYTELLING

Lipika Mohanty

Japan Kamishibai is a house hold name and before the advent of Television, Kamishibai was done by street performers called Gaito kamishibaiya. They typically travelled from one urban neighborhood to the next with stages (Butai box) strapped to the backs of their bicycles. They sold candy and other treats to audiences / children before the performances and that was how they made their living. Those who bought their ware were made to sit in the front rows whereas others sat at the back rows.

The Kamishibai performers told stories through story cards in a sequence which were shown through a wooden box called Butai and they narrated the stories with voice modulation and performance. Before beginning the stories, they clap two short wooden planks called hyoshigi to attract people to join the group of listeners. It is a form of storytelling which combines visuals with narration, creating a vivid interaction of speech and image. The Kamishibai artists would create stories in episodes and the performers would rent out a new episode each day. Some of the famous series, such as `Ogon batto' (The Golden Bat) continued for hundreds of episodes and was later added for television.

Between the two world wars, Kamishibai opened a window into a world of magic, fantasy and storytelling to many Japanese children. Then it was such a popular form of entertainment for the children in Japan, so much so that when television came in the 1950s, it was referred to as, `Denki Kamishibai,' (Electric Kamishibai). Eventually



Performance at a Dojo of World of Kamishibai forum

Story Teller the Month

KAMISHIBAI - A JAPANESE ART FORM OF STORYTELLING

Lipika Mohanty



Kamishibai disappeared, it remained only as a memory & a valuable cultural heritage. The artists who had made their living with Kamishibai turned to more lucrative pursuits, notably the creation of Manga (comic books) Anime. Years later Kamishibai was revived by librarians, storytellers, teachers & educators. Tezukuri (hand crafted kamishibai cards) movement started, whereby people were encouraged to create kamishibai stories on different content. There are annual Kamishibai storytelling festivals held in Japan where people of all ages gather to tell their own handcrafted Kamishibai.

Kamishibai is a format of visual storytelling that can be adapted to any genre or content matter and for any audience or age group. It is so sensory that people get immersed in it. In Japan today, one of the Favorite genres of handcrafted(tezukuri) is to tell personal stories and local histories. There are really no limitations on the way

Story Teller the Month

KAMISHIBAI - A JAPANESE ART FORM OF STORYTELLING

Lipika Mohanty

Kamishibai can be used in schools and communities. As a pedagogical tool, Kamishibai encourages reading, nurtures love for traditional heritage and history, enhances oral language expression, prepares students for public speaking, nurtures and encourages a culture of speaking and listening (mutual respect). It has the potential for an effective teaching-learning outcome.

In India we have picture storytelling too, we have Kaavad from Rajasthan, Chitrakathi from Maharashtra, Pattachitra from Odisha and many other, and now we have embraced Kamishibai with equal grace.

My rendezvous with Kamishibai has been a part of a long journey with paper, colour and story which started way back in the year 1969, when I got fascinated with a set of moving picture books. Lying on the bed with a fractured leg at the age of five, I went through them again and again, mesmerized. The books were one of a kind, very special, the pictures were done in parts, in a sequence on the pages and one has to only flip the pages swiftly to look at the story as an animation.

Throughout my career as an Early Childhood Educator and a Spoken English Trainer, I had always felt the dominance of my right hemisphere, I had indulged myself in many creative pursuits, where pictures and crafts along with storytelling had taken center stage. Using a butai came much later for me although we had used picture cards and had told stories to children through a screened stage regularly.

During Covid-19, sitting indoors, I had connected to many storytelling groups all across the globe & I discovered Kamishibai. I saw the work of many experienced and renowned Kamishibai storytellers from Japan to Australia to the USA and learnt from



Story Teller the Month

KAMISHIBAI - A JAPANESE ART FORM OF STORYTELLING

Lipika Mohanty

them looking at their videos. My first Kamishibai performance was online with the Australian Storytellers group on the 14th of November 2021 to mark our Children's Day with an inspiring eco-tale about a boy from India.... Jadav Payeng's story, showing how one's sincere effort can make a difference, contributing to the betterment of the world, for we have just one earth. The big learning for me from Kamishibai is the movable parts in the story cards. I have been trying my hands on animating the cards, its takes lot of effort and time though, but I thoroughly enjoy the activity. My animated Kamishibai short rhyme story, 'Incy Wincy Spider' has been appreciated a lot along with 'my 'Christmas and New Year story,' paper drama, keeping me motivated. Learning is a never-ending process, more to go, different art forms to learn and more colors, more papers and more theatre to enjoy!

Educator, Storyteller, Kamishibai Artist, Green Art Enthusiast and Blogger.



Incy Wincy..... A Rhyme Story !@Storyteller
Lipika Mohanty ,KATHA KAMISHIBAI

About Puppets:

Puppetry in World

Dr. Arun Bansal

Puppetry is a rich and diverse art form found in cultures all around the world, each with its own unique traditions, techniques, and styles. Here's a glimpse into puppetry in different parts of the world:

1. Asia:

- a. **China:** Chinese puppetry has a long history dating back thousands of years, with various forms such as hand puppets, shadow puppets (traditionally known as "pi ying"), and marionettes. Chinese puppetry often incorporates elements of traditional opera, folklore, and mythology.
- b. **Indonesia:** Indonesian puppetry, known as "Wayang," is a traditional form of shadow puppetry practiced in Java and Bali. Wayang performances often depict scenes from Hindu epics such as the Ramayana and Mahabharata and are accompanied by music, chanting, and narration.
- c. **Japan:** Japanese puppetry includes forms such as "Bunraku" (puppet theater) and "Kamishibai" (paper theater). Bunraku features large, intricately crafted



About Puppets:

Puppetry in World

Dr. Arun Bansal

puppets operated by multiple puppeteers dressed in black. Kamishibai involves storytelling using illustrated paper slides.

d. India: Indian puppetry encompasses a wide range of styles and traditions, including "Kathputli" (string puppetry), "Glove puppetry," and "Tholu Bommalata" (leather puppetry). These forms are used to tell stories from mythology, folklore, and everyday life.

2. Europe:

a. United Kingdom: Puppetry in the UK has a rich history, with forms ranging from traditional Punch and Judy shows to more contemporary styles of puppet theater. Puppetry is often used in children's entertainment, educational programs, and experimental theater.

b. France: French puppetry includes traditions such as "Guignol" puppetry, featuring the character of Guignol, a witty and mischievous puppet who engages in comedic adventures. French puppetry also encompasses marionette theater and contemporary puppetry arts.

c. Italy: Italy has a strong tradition of marionette puppetry, particularly in regions such as Sicily, where elaborate marionette theaters have been a popular form of entertainment for centuries.

3. Africa:

a. West Africa: West African puppetry traditions include forms such as "Egungun" (ancestor masquerades) in Nigeria and "Koteba" (storytelling puppet theater) in Mali. These forms often incorporate music, dance, and storytelling to convey cultural and spiritual messages.

b. South Africa: South African puppetry includes diverse traditions such as "Ukutshona Kwezimfondi" (puppet theater) and "Isibaya Samakhosi" (royal court puppetry). Puppetry is used to address social issues, preserve cultural heritage, and entertain audiences.

About Puppets:

Puppetry in World

Dr. Arun Bansal

c. North America:

d. United States and Canada:

Puppetry in North America encompasses a wide range of styles and traditions, including hand puppetry, marionettes, shadow puppetry, and object theater. Puppetry is used in children's television programs, educational initiatives, and avant-garde theater productions.

4. Latin America:

a. Mexico: Mexican puppetry includes traditions such as "Lucha libre" (wrestling puppetry), "Cabaret puppetry," and "Mexican folk puppetry." These forms often blend elements of humor, satire, and social commentary.

b. Brazil: Brazilian puppetry traditions include "Mamulengo" (hand puppetry), "Bonecos Gigantes" (giant puppets), and "Teatro Lambe-Lambe" (miniature puppet theater). Puppetry is used to celebrate cultural festivals, entertain audiences, and address social issues.

These are just a few examples of the rich diversity of puppetry traditions found around the world. Each culture brings its own unique storytelling, artistic techniques, and cultural significance to the art form, making puppetry a truly universal and timeless expression of human creativity.



Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।

अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥

"Sravanam Keerthanam Vishnoho:

Smaranam Padasevanam,

Archanam Vandanam Dasyam,

Sakhyam Aatma Nivedanam"

Introduction:

Navavidha Bhakti, or Ninefold Devotion, is a concept in Hindu devotional practices that outlines nine different ways to connect with the divine. It's a framework that encourages individuals to explore various paths to spiritual fulfillment, catering to different personalities and preferences.

- 1) **Śravaṇa** (Listening): Hearing about God's stories, teachings, and glories.
- 2) **Kīrtana** (Chanting): Singing the names and glories of God.
- 3) **Smaraṇa** (Remembering): Constantly remembering God's presence and attributes.
- 4) **Pāda-sevana** (Serving the Lord's Feet): Offering service to the deity's feet or symbols representing them.
- 5) **Archana** (Worship): Performing rituals of worship, including offering flowers, incense, and food.
- 6) **Vandanam** (Salutation): Offering prostrations and salutations to God.
- 7) **Dāsyam** (Servitude): Cultivating the attitude of a servant towards God.
- 8) **Sākhyā** (Friendship): Developing a relationship of friendship with God.
- 9) **Ātma-nivedana** (Self-Surrender): Complete surrender of oneself to God's will.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

We will be seeing in detail each of them, with examples and stories of personalities who stand as ideal example for that form of devotion, this season.

The "Sravana" form of Bhakti is one of the nine types of devotional service described in the Bhagavad Gita and other Vedic texts. It involves hearing about the Lord, His qualities, and His pastimes. This can be done through listening to scriptures, chanting hymns, or attending discourses.



October 3, 2024-Navaratri Day-1

Key aspects of Sravana Bhakti:

- 1) Hearing the holy names: Chanting the names of the Lord, such as Hare Krishna.
- 2) Listening to scriptures: Reading or listening to the Bhagavad Gita, Srimad Bhagavatam, and other Vedic texts.
- 3) Attending discourses: Participating in lectures and discourses about the Lord and His devotees.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

A good example of Sravana Bhakti was Prahalada. Son of the demon King Hiranyakashipu.

Prahlada is a prime example of Sravana Bhakti due to his unwavering devotion and faith in Lord Vishnu, despite facing immense adversity.

Even as a child, he was deeply captivated by stories of Lord Vishnu and His incarnations. This early exposure laid the foundation for his lifelong commitment to Sravana Bhakti. Despite facing constant persecution and attempts to dissuade him from his devotion by his father, Hiranyakashipu, Prahlada remained steadfast in his faith. His unwavering belief in Lord Vishnu's protection and guidance is a testament to the power of Sravana Bhakti.

Prahlada's unwavering faith and devotion ultimately led to his protection by Lord Vishnu in the form of Narasimha. This miraculous event serves as a powerful reminder of the Lord's compassion and the blessings bestowed upon those who engage in Sravana Bhakti.

In essence, Prahlada's life story exemplifies the transformative power of Sravana Bhakti. His unwavering faith, resilience, and dedication to spreading devotion make him a timeless inspiration for all those seeking to deepen their connection with the divine.

October 4. 2024-Navaratri Day-2

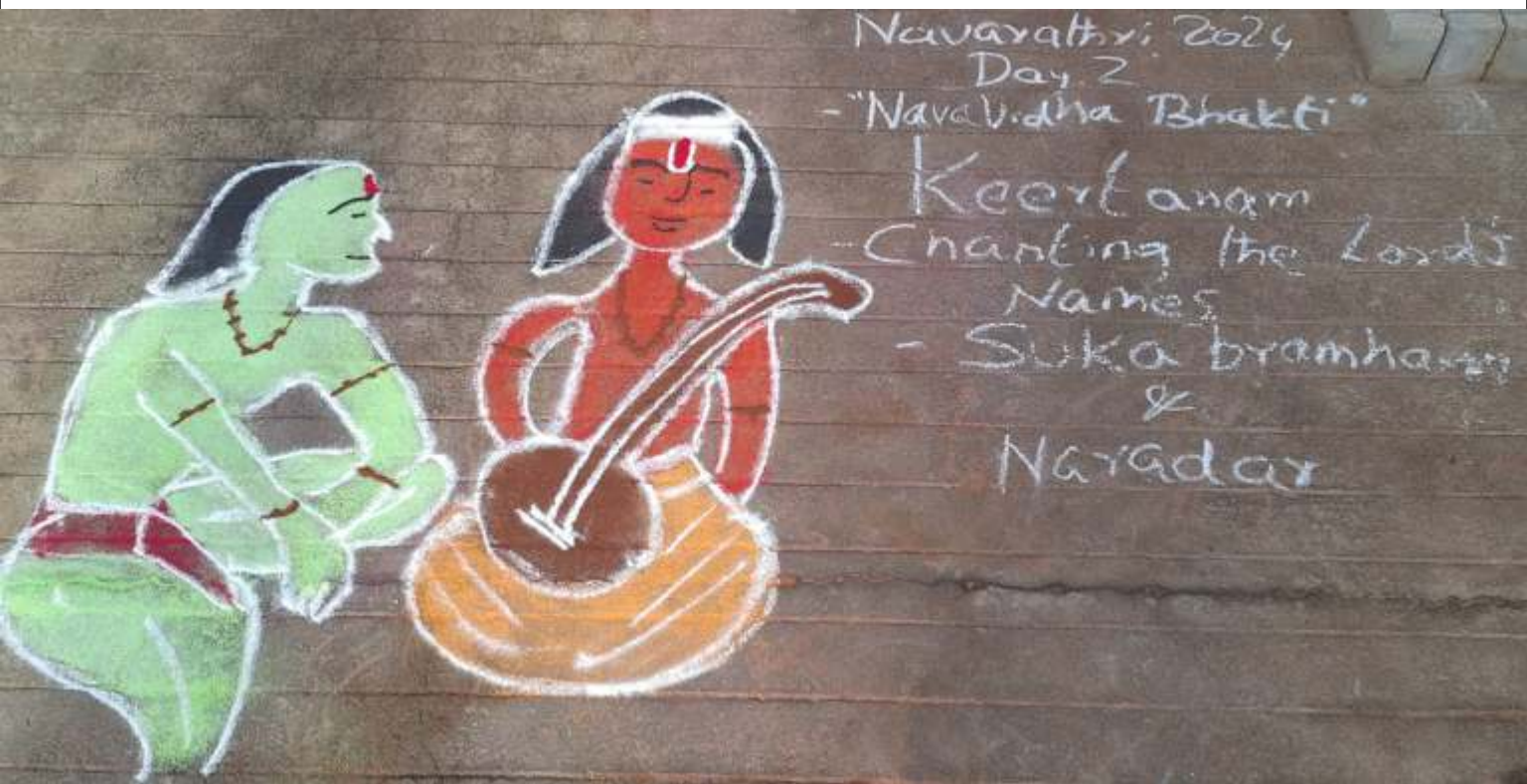
Nava Vidha Bhakthi: Keerthanam

Keerthanam (chanting) or devotional singing, is a fundamental aspect of Bhakti (devotion) in Hinduism. It involves chanting the names, attributes, and glories of the divine, often accompanied by music. This practice holds immense significance in fostering a deep connection between the devotee and the divine.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram



Key Significance of Keertana:

1. Direct Connection to the Divine: Keertana is believed to be a direct means of connecting with the divine. The chanting of sacred names and mantras is seen as a form of meditation that can lead to a state of spiritual bliss and communion.
2. Purification of the Mind: The repetitive chanting of divine names is thought to purify the mind and remove negative thoughts and emotions. It helps to create a sense of peace, tranquility, and concentration.
3. Emotional Catharsis: Keertana provides an outlet for emotional expression. By singing about the divine's love, compassion, and mercy, devotees can experience a sense of relief, joy, and inspiration.
4. Community Building: Group keertana sessions foster a sense of community and belonging among devotees. It provides an opportunity to share experiences, support one another, and strengthen bonds of faith.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

5. Spiritual Awakening: Regular practice of keertana can lead to spiritual awakening and enlightenment. As the devotee becomes more absorbed in the divine, they may experience a deep sense of realization and understanding.

Types of Keertana:

1. Namasankirtana: Chanting the names of the divine.
2. Gita Keertana: Singing devotional songs based on sacred texts like the Bhagavad Gita.
3. Prabandham Keertana: Singing devotional songs composed by saints and poets.
4. Murti Keertana: Singing in praise of the divine in the form of idols or deities.

Good examples of Keerthanam form of Bhakti are Suka Brahman and Narada Muni.

They are revered as exemplary practitioners of the Keertana form of Bhakti. Their lives and stories serve as inspiring examples of the power of devotional singing and its transformative effects on the individual and society.

Suka muni could narrate the entire Bhagavatam from his memory.

Both personalities sang Keertans, which were not merely a musical performance but a powerful expression of their devotion to the divine.

October 5, 2024-Navaratri Day-3

Nava Vidha Bhakthi: Smaranam

"Smaranam" : Remembering the glories of the Lord / Meditating upon Him. It involves the constant remembrance or recollection of the divine.

This can be done through various methods:

1. Meditation: Focusing on the divine's qualities, attributes, or actions.
2. Recitation: Repeating mantras or sacred texts related to the divine.
3. Contemplation: Pondering on the divine's nature and relationship to oneself.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

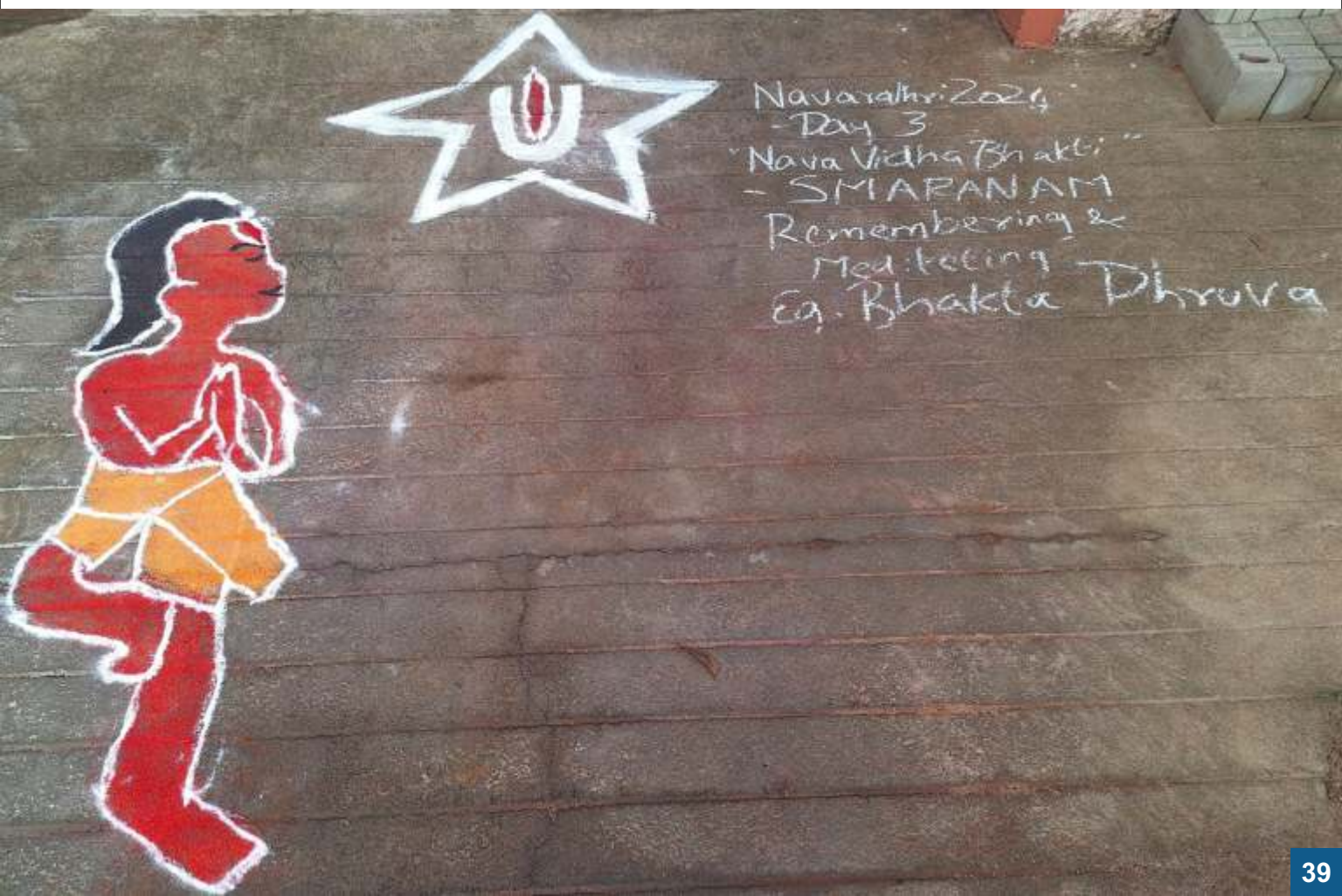
Ms. Manjula Narasimhan and Anannaya Sriram

4. Visualizing: Creating mental images of the divine.

Significance of Smaranam:

1. Deepens Connection: Constant remembrance strengthens the devotee's connection with the divine, fostering a sense of intimacy and love.
2. Purifies Mind: Smaranam helps to purify the mind by focusing on positive thoughts and emotions, reducing negative influences.
3. Cultivates Devotion: Regular practice of Smaranam can cultivate a deep sense of devotion and surrender to the divine.
4. Provides Peace: Remembering the divine can bring peace and tranquility to the mind, even in the midst of challenges.

In essence, Smaranam is a powerful tool for spiritual growth and development. By constantly remembering the divine, devotees can deepen their connection with the divine, purify their minds, and cultivate a sense of devotion and peace.



Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

Bhakta Dhruva is a good example for Smaranam.

Dhruva was an Exemplary Smaranam Practitioner. His unwavering devotion and determination to attain the divine's grace through constant remembrance serve as a powerful inspiration for devotees.

Dhruva's Smaranam was characterized by his constant remembrance of the divine. He focused on the divine's qualities, attributes, and actions, immersing himself in thoughts of the divine. He faced numerous trials and tribulations, but his perseverance and unwavering faith in the divine ultimately led to his success. He was granted a celestial abode and eternal bliss, becoming a symbol of the power of unwavering devotion and constant remembrance.

Dhruva's story serves as a powerful reminder of the transformative power of Smaranam. By following his example, devotees can cultivate a deep sense of devotion, perseverance, and faith, ultimately leading to a deeper connection with the divine.

October 6, 2024-Navaratri Day-4

Nava Vidha Bhakthi: Pada Sevanam.

Pada Sevanam is a form of devotional service (bhakti) that involves serving the feet of the Lord. It is considered a highly exalted and purifying act.

Key aspects of Pada Sevanam:

1. Symbolism: The feet of the Lord are seen as a symbol of His divinity and supreme authority. Serving them is seen as a way to express one's devotion and surrender.
2. Purification: It is believed that serving the Lord's feet can purify the mind, body, and soul.
3. Humility: The act of serving another's feet is a demonstration of humility and surrender.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

4. Gratitude: It is a way to express gratitude for the Lord's blessings and mercy.

Rituals and Practices:

1. Washing the Feet: This is the most common practice, where devotees wash the Lord's feet with reverence and devotion.
2. Touching the Feet: Devotees may also touch the Lord's feet as a sign of respect and surrender.
3. Serving the Lord's Feet: This can involve various tasks, such as applying sandalwood paste, massaging the feet, or adorning them with jewelry.

Significance:

1. Spiritual Elevation: Engaging in Pada Sevanam is believed to lead to spiritual



Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

elevation and a deeper connection with the divine.

2. Purification of Karma: It is said to help purify past karma and create positive karma for the future.
3. Divine Grace: Serving the Lord's feet is seen as a way to attract the Lord's grace and blessings.

Pada Sevanam is a beautiful and profound form of devotion that has been practiced by countless devotees throughout history. It is a way to express love, gratitude, and surrender to the divine.

Lord Rama's brothers Bharata and Lakshmana are good examples for Pada Sevanam form of Bhakti

Lakshmana, was ever-present by Rama's side, guarding him with utmost loyalty and devotion. He considered it his supreme duty to protect Rama's feet from any harm. This constant vigilance and protection can be seen as a form of pada sevanam. Bharata's love for Rama was unwavering. He considered Rama his supreme deity and was willing to do anything for his happiness. This unconditional love and devotion are fundamental aspects of pada sevanam. When Rama was exiled to the forest, Bharata was deeply saddened. He felt guilty for not being able to prevent his brother's exile and offered to abdicate his throne and follow Rama into the forest. This self-sacrifice is a hallmark of pada sevanam. Bharata's act of placing Rama's sandals on the throne as a symbolic gesture of his reign is a classic example of pada sevanam. By placing the sandals on the throne, Bharata was expressing his deep respect and reverence for Rama.

Lakshmana and Bharata's unwavering devotion, loyalty, and service to Lord Rama's feet make them ideal examples of pada sevanam. Their story continues to inspire devotees to emulate their example and strive for a similar level of devotion in their own lives.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram



October 7, 2024-Navaratri Day-5

Nava Vidha Bhakthi: Archanam.

"Navavidha Bhakti": Archanam (Worship) involves the worship of a deity through various rituals and practices. It is a way to express love, devotion, and reverence for the divine.

Key elements of Archana:

1. Puja: The performance of rituals to invoke the presence of the deity. This may involve lighting incense, offering flowers, food, or other items, and chanting mantras.
2. Mantras: Sacred chants or prayers that are repeated to invoke the deity's presence and invoke blessings.
3. Meditation: Focusing the mind on the deity, often through visualization or contemplation.
4. Offering: Presenting offerings to the deity as a symbol of devotion and surrender.
5. Service: Performing acts of service for the deity or the temple.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

Significance of Archana:

1. Connection with the Divine: Archana is seen as a way to connect with the divine and experience a sense of peace and bliss.
2. Purification of the Mind: It is believed that performing Archana can purify the mind and remove negative emotions.
3. Fulfillment of Desires: Devotees often perform Archana to fulfill their desires or seek blessings from the deity.
4. Spiritual Growth: Regular practice of Archana can lead to spiritual growth and enlightenment.

Archana is a personal and deeply meaningful practice that can be performed in various ways, depending on individual preferences and traditions. It is a way to connect with the divine and experience the joy of devotion.

Periyazhwar, a prominent Tamil Vaishnava saint and poet, is renowned for his exemplary archana (worship or adoration) of Lord Vishnu. His Divya Prabandhams (sacred hymns) are considered masterpieces of devotional literature and offer invaluable insights into the practice of archana.

Periyazhwar's hymns are filled with expressions of intense devotion and love for Lord Vishnu. His poetic language and vivid imagery convey a deep emotional connection with the divine.

The epithet "Susruthar" or "Father-in-Law of the Lord" is bestowed upon Periyazhwar. It is a symbolic representation of Periyazhwar's role in facilitating the spiritual union of his daughter (kothai / Andal) with Lord Vishnu. It is a testament to his deep devotion and his status as a spiritual father figure.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram



October 8, 2024-Navaratri Day-6

Nava Vidha Bhakthi: Vandanam.

"Navavidha Bhakti": Vandanam (Salutation) It primarily involves offering prayers, hymns, and prostrations to the divine. It's a way to express reverence, gratitude, and submission.

Key aspects of Vandanam include:

1. Prayers and hymns: These are verbal expressions of devotion, often accompanied by music or chanting.
2. Prostrations: Physical acts of reverence, such as bowing or kneeling, that symbolize humility and submission.
3. Offering of gratitude: Expressing appreciation for the divine's blessings and guidance.
4. Seeking divine guidance: Turning to prayer for wisdom, direction, and support.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

Spiritual Benefits:

1. Connection with the Divine: Vandanam fosters a deep connection with the divine. By offering prayers and hymns, devotees express their love, reverence, and gratitude, strengthening their spiritual bond.

2. Purification of the Mind: The practice of Vandanam helps purify the mind and remove negative emotions. Through focused prayer and meditation, devotees can cultivate a sense of peace, tranquility, and inner harmony.

3. Spiritual Growth: Regular practice of Vandanam can lead to spiritual growth and development. As devotees deepen their connection with the divine, they may experience a greater understanding of their purpose and place in the universe. Manavala Mamuni and Vedanta Desikar are two towering figures in Sri Vaishnavism, a Hindu devotional tradition. Both are celebrated for their profound understanding of the Vedanta philosophy and their deep devotion to Lord Vishnu. Their lives and works serve as exceptional examples of Vandanam, a form of Bhakti (devotion) characterized by offering prayers, hymns, and prostrations to the divine. They played a significant role in establishing and nurturing Vaishnava institutions and traditions. Their efforts helped to preserve and propagate the teachings of Sri Vaishnavism.

By creating a conducive environment for devotional practices, they inspired countless others to embrace Vandanam. Their lives were characterized by simplicity, humility, and selfless service. They lived their lives as ideal devotees, setting an example for future generations.

Their unwavering faith and devotion to Lord Vishnu continue to inspire countless devotees.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram



October 9, 2024-Navaratri Day-7

Nava Vidha Bhakthi: Dasyam.

Dasyam (Service). By practicing Dasyam bhakti, a devotee can develop a strong sense of humility, gratitude, and selfless service, which are essential qualities for spiritual growth.

Key characteristics of Dasyam bhakti:

1. Complete surrender: A devotee who practices Dasyam bhakti sees themselves as a servant or slave to the divine, completely surrendering their will and ego.
2. Humility: The devotee acknowledges their own insignificance and the supreme power of the divine.
3. Desire to serve: The devotee's primary motivation is to serve the divine in any way possible, without any expectation of reward.
4. Devotion to the feet of the divine: The devotee considers the feet of the divine to be

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

the most sacred and worthy of worship.

Significance of Dasyam bhakti:

1. It is considered one of the highest forms of devotion, as it involves complete surrender of the self to the divine.
2. It can lead to a deep sense of peace, contentment, and fulfillment.
3. It is a powerful way to connect with the divine and experience divine grace.

Good examples of Dasyam bhakti are Garuda (Periyathiruvadi) and Hanuman(Chinnathiruvadi).

Garuda is the divine bird-man, the vahana (vehicle) of Lord Vishnu. He is known for his unwavering devotion and loyalty to Vishnu. Hanuman performed numerous acts of selfless service to Rama, including rescuing Sita from Ravana, destroying the city of Lanka, and bringing the mountain of herbs to save Lakshmana's life. Hanuman's devotion to Rama is considered unparalleled, and he is often cited as the epitome of Dasyam bhakti.

October 10. 2024-Navaratri Day-8

Nava Vidha Bhakthi: Sakhyam.

Sakhyam involves cultivating a deep and personal relationship with God, viewing Him as a close friend or companion.

Key characteristics of Sakhyam:

1. Intimacy: Devotees who practice Sakhyam feel a sense of intimacy and familiarity with God, as they would with a trusted friend.
2. Sharing: They share their joys, sorrows, and experiences with God, seeking His guidance and companionship.
3. Trust: There is a profound trust and reliance on God, believing in His love and support.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram



Significance of Sakhyam:

1. Deepened connection: Practicing Sakhyam can lead to a deeper and more meaningful connection with God.
2. Emotional well-being: The intimacy and support offered by a divine friend can contribute to emotional well-being.
3. Spiritual growth: Sakhyam can be a powerful tool for spiritual growth and development.

Sudhama: A Beacon of Sakhyam is revered as an ideal example of the Sakhyam form

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

of Bhakti. His unwavering friendship with Lord Krishna, despite their stark differences in social status, serves as a powerful illustration of the depth and purity of this devotional path. Despite his poverty, Sudhama approached Krishna with humility and respect, recognizing his divine nature. He was willing to sacrifice his own comfort and well-being for the sake of his friend.

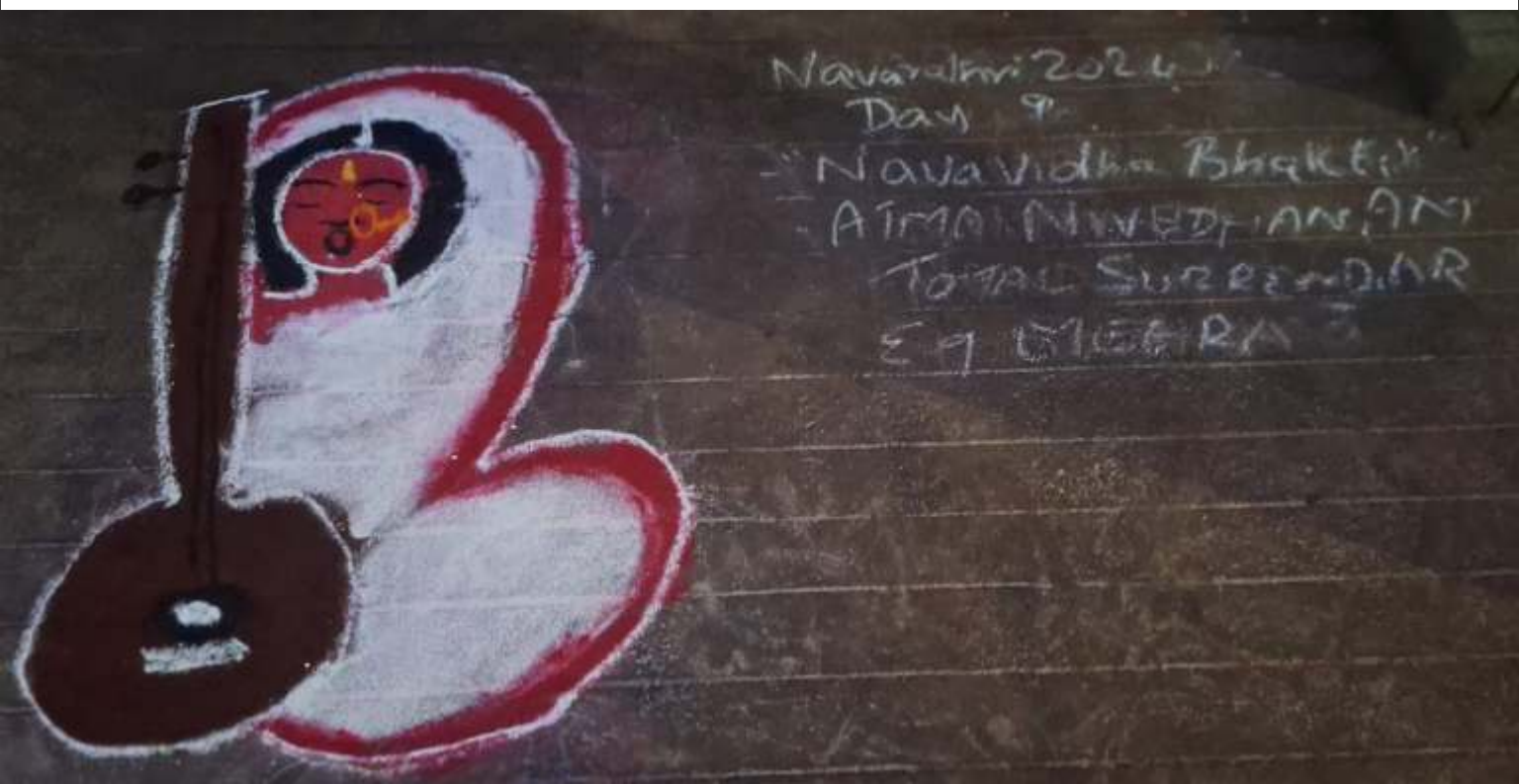
October 11. 2024-Navaratri Day-9

Nava Vidha Bhakthi: - Atma Nivedanam

"Navavidha Bhakti" - Atma Nivedanam is a profound form of Bhakti that involves the complete surrender of one's self, or Atma, to the divine. It signifies a state of total submission and dedication to God, where the individual's identity becomes merged with the divine consciousness.

Key characteristics of Atma Nivedanam:

1. Total surrender: The devotee offers their entire being, including their thoughts, feelings, and actions, to God.
2. Selflessness: There is a complete abandonment of the ego and a recognition of God as the ultimate controller of everything.



Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

- 3. Trust and dependence: The devotee places complete trust and dependence on God, believing that He will guide and protect them.
- 4. Love and devotion: Atma Nivedanam is rooted in deep love and devotion for God, leading to a sense of bliss and fulfillment.

Significance of Atma Nivedanam:

- 1. Inner peace and contentment: Surrendering one's self to God can lead to a sense of inner peace and contentment.
- 2. Spiritual liberation: Atma Nivedanam is often seen as a path to spiritual liberation (Moksha), where the individual attains eternal union with the divine.
- 3. Divine grace: Through Atma Nivedanam, the devotee seeks the divine grace and blessings of God.

Meera Bai is a renowned medieval Indian mystic and poet who is widely considered a prime example of the Atma Nivedanam form of Bhakti. Her life and works epitomize the concept of complete surrender to God, particularly Lord Krishna. Her love for Krishna was intense and unwavering. She expressed her devotion through her passionate poems and songs, often describing herself as Krishna's bride or servant. She defied social norms and conventions, particularly as a woman, in her pursuit of spiritual freedom and devotion. She faced opposition and persecution but remained steadfast in her faith.

October 12. 2024 Navarathri 2024: Vijayadashami

Acharya Kadaksham for Navavidha Bhakti

The ninefold path of devotion requires a deep understanding of spiritual principles and practices. A qualified teacher, or Guru, can provide invaluable guidance and support to those seeking to follow this path.

Program of the Month

Navaratri 2024 Navavidha Bhakti Special-Kolam

Ms. Manjula Narasimhan and Anannaya Sriram

Here are some key ways in which a teacher's guidance is important in **Navavidha Bhakti**:

1. Clarification of concepts: A teacher can explain complex spiritual concepts and practices in a clear and understandable manner, ensuring that the devotee has a firm grasp of the teachings.
2. Personalized instruction: A teacher can tailor their guidance to the individual needs and abilities of the devotee, providing personalized instruction and support.
3. Motivation and encouragement: A teacher can offer motivation and encouragement, helping the devotee to overcome challenges and stay focused on their spiritual journey.
4. Correction of mistakes: A teacher can identify and correct any mistakes or misunderstandings that may arise, ensuring that the devotee is following the path correctly.
5. Transmission of spiritual energy: In some traditions, a teacher can transmit spiritual energy to the devotee, helping them to connect more deeply with the divine.

In essence, a teacher's guidance is essential for navigating the complexities of Navavidha Bhakti and achieving spiritual growth and enlightenment.

Ps: Thank you all for supporting us in this year's journey. May the Lord guide all of us through a good Acharya to attain salvation.

Acharyan Thiruvadigale Saranam

Emperumanar Thiruvadigale Saranam

Azhagiya Singar Thiruvadigale Saranam

Srirangam Periya Perumal Periya Piraati Thiruvadigale Sharanam

A large, expressive painting of Guru Ram Das Ji in profile, facing left. He has a long, dark beard and is wearing a yellow turban. The background is a mix of yellow, orange, and blue. To the left of the portrait are several circular gold medallions. The artist's signature 'Puneet Madan' is visible in the bottom right corner of the painting.

Guru Ram Das ji de
Gurpurab de Vdaiya....
Puneet Madan

Events of the Month

Mentor: Subhasis Neogi

Performance at Sector 17, Chandigarh
Oct 2024



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi

Play at Vivek High School, Chandigarh





Mentor: Subhasis Neogi

PNA theatre events

Creativity

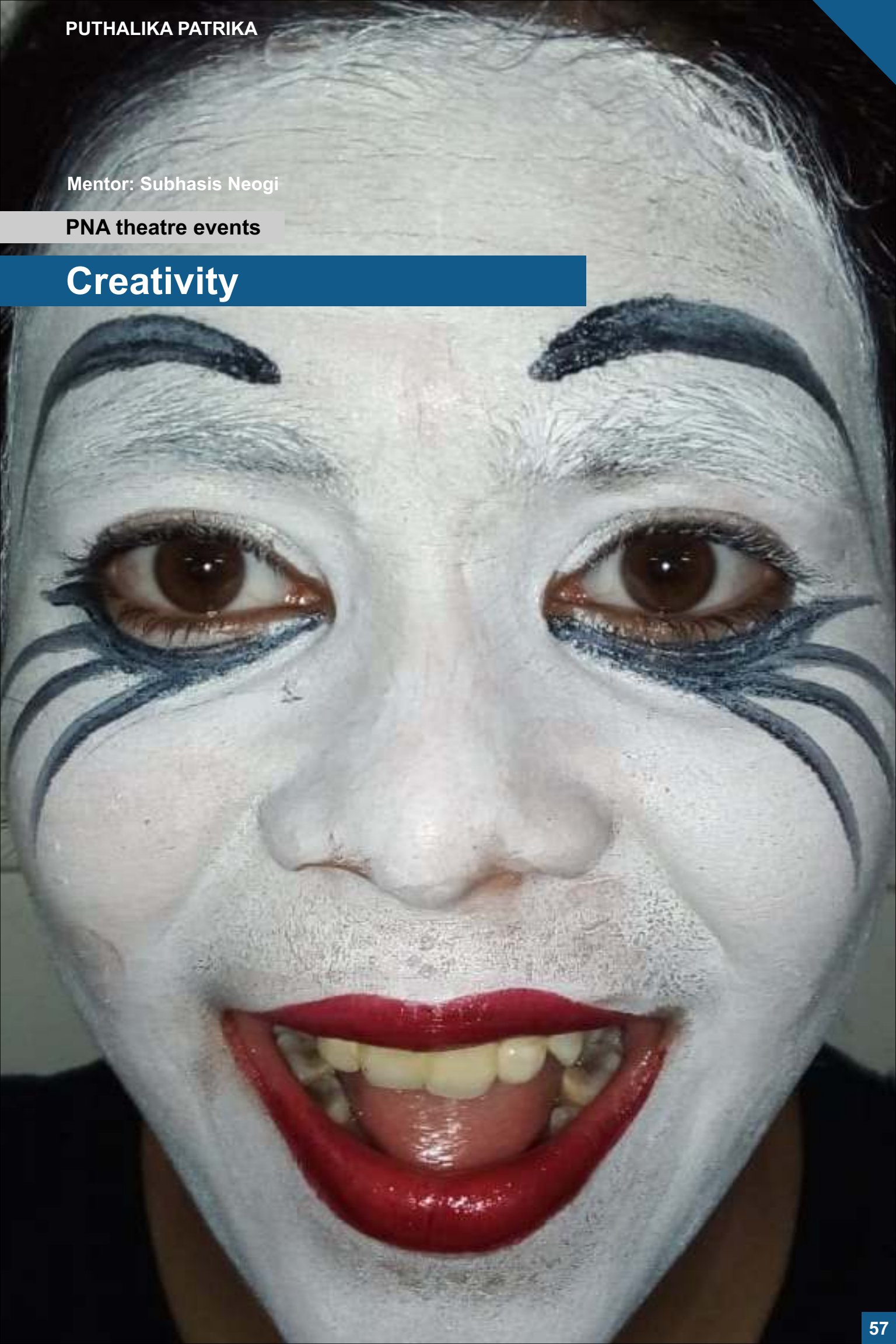
An evening with children who are not polluted yet by Cell-phone. Sincere Thanks to Anindu Das for the Stationery support & Sandeep Madam (Our tiny Art Instructor) for the amazing Session with community children..Also Thanks to Baljinder Sir & Onkar Sir for Khel-Kud



Mentor: Subhasis Neogi

PNA theatre events

Creativity



नाटक से मैसेज दिया बच्चों का पूरा विकास होगा तभी वह बेहतर इंसान बनेंगे...

Stage Play

सेक्टर-35 के बंग भवन में बंगीय सांस्कृतिक सम्मेलिनी की लेडीज विंग के कलाकारों ने नाटक आशोर आलो मंचित किया।

सिटी रिपोर्टर | चंडीगढ़



सोसायटी और पैरेंट्स की सोच पर तंज कसते हुए विदूषक अपने विचारों को रखते गए। बातचीत में कलाकारों और पपेट शो के

इसमें कल्चरल ईवनिंग में नाटक आशोर आलो का मंचन हुआ। यह बंगीय सांस्कृतिक सम्मेलिनी की महिला विंग की कलाकारों की प्रस्तुति थी। उन्होंने नाटक को

मैसेज दिया कि पैरेंट्स बच्चों पर डॉक्टर, इंजीनियर और वकील बनने का दबाव डालने की बजाए उन्हें रिलैक्स होकर खुद का फैसला लेते हैं। नाटक का विकास में

और मैथ्स पर आधारित रहा। कहानी में दिखाया कि कैसे बच्चे क्लास में इन तीन विषयों से डरते हैं। पपेट शो से डर को सिंबॉलिकली रिप्रेजेंट किया है। मैथ्स को 25

नाटक

बंग भवन-35 में शुभाशीष नियोगी के निर्देशन में नाटक का मंचन, सभी किरदार महिलाओं ने निभाए

आशोर आलो और पपेट शो में दिखाया बच्चों पर पढ़ाई का बोझ

संवाद न्यूज एजेंसी

चंडीगढ़। सेक्टर-35 के बंग भवन में वीरवार को दुर्गा पूजा के अवसर पर शाम को नाटक आशोर आलो (उम्मीद की किरण) एवं पपेट शो का मंचन किया गया। इसका निर्देशन शुभाशीष नियोगी ने किया और मंचन बंगीय सांस्कृतिक सम्मेलिनी की महिला मंडल की ओर से पेश किया गया। यह नाटक बंगाली और अंग्रेजी भाषा में प्रस्तुत किया गया।

इस नाटक में बच्चे पर पढ़ाई के बोझ की कहानी में अभिभावक और टीचर को सृजनशील तरीके से पढ़ाने का संदेश दिया गया। यही उम्मीद की किरण है। इससे बच्चों का बचपन नहीं बिखरेगा। अच्छा इंसान बनने के साथ ही विद्यार्थी देश के अच्छे नागरिक बनेंगे।

यह नाटक पपेट के जरिए पेश किया गया। बड़े किरदार मुखौटे में अपनी प्रस्तुति दी। नाटक में 18 कलाकारों ने जिसमें 6 वर्ष से लेकर 60 वर्ष उम्र के कलाकारों ने अभिनय



बंग भवन सेक्टर-35 में पपेट शो पेश करते कलाकार और मां दुर्गा की मूर्ति के साथ सेल्फी लेतीं युवतियां। अमर उजाला

किया। सभी किरदार महिलाओं ने निभाए। नाटक की शुरुआत एक बच्चा से होती है। एक बच्चा अकेला मंच पर आता है। वह अपने हाथ में कुछ छिपा रखा है। वह बार-बार देखता है। उसे छुपाने की जगह खोजता है। अंत में वह उसे गमले में छिपा देता है। बच्चा को उनकी मम्मी स्कूल जाने के लिए सुबह उठाती है। बच्चा नखरा करता है। सुबह सुबह बच्चे

किताबों का बोझ ढोते और पानी की बोतल लिए मार्च पास्ट करते स्कूल जाते हैं। पहले बच्चों को भूगोल के टीचर मिलते हैं। वे अक्षांत और देशांतर देखा सीखा रहे हैं। बच्चों को कहते हैं कि पृथ्वी गोल है। यह बच्चों को समझ में नहीं आ रहा है। बच्चे क्लास में कागज के बॉल और एरोप्लेन उड़ाते हैं। जब टीचर नहीं संभाल पाते तो मॉनिटर को कान लाने को कहते हैं।

बच्चों को कान लगाने का मतलब यह है कि केवल सुनो जो टीचर कहते हैं वहीं, समझ में आए या न आए केवल सुनते रहो। बच्चा उदास होकर घर आता है। वह अपनी मां से कहता है कि स्कूल नहीं जाऊंगा। स्कूल में कुछ समझ में नहीं आ रहा है। कुछ देन के बाद स्टेज पर पृथ्वी आती है। एकक ही देश का चार मानचित्र आता है।

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Events of the Month

With BGJCSWS

Free of charge books distribution at Saras Mela, Mohali



Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE

Storytelling: Session Suitable for all age groups

' Crochet Puppets '

Sunday, Oct 6, 2024, 11 AM

Ms. Kusuma K R

educator and Storyteller

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

Library Whatsapp: +91 77195 98009

FB LIVE at

facebook.com/groups/socialsubstance

facebook.com/cslchd

Mrs. Neelam Bansal, Library Incharge

Dr Neeza Singh, Librarian

8360188121 for any technical assistance





CHANDIGARH
URBAN FESTIVAL

Events of the Month

INVITATION

Samriddhi

A Brighter Diwali

A vibrant celebration featuring Art and Craft,
Rangoli competitions, cultural performances !

VRIDDHI EDUCATIONAL & SOCIAL WELFARE SOCIETY

JAGATPURA, MOHALI

10 AM - 8 PM

Oct 26, 2024

Plaza Sector 17

Chandigarh

Mentor : Subhasis Neogi



Children of Anandam Cultural Group (ASHI) perform at 5.30 pm



Upcoming Events

MOOK-ABHINAYA UTSAV

Saturday
November 16, 2024
9 AM

Inter-School Mime Competition

Traditional Mime

Theme: Social Awareness Social & Cultural Heritage or Cyber Crime)

Contemporary Mime

Theme: Patriotic

Category : Group & SOLO (Class 7 - 9)

Venue:

**D C Model Senior Secondary School,
Sector 7, Panchkula**

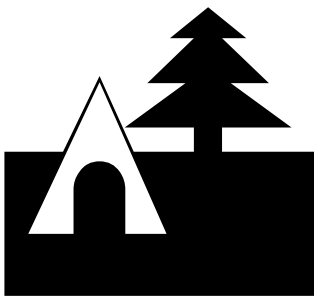
Last Date of Entry : 10th November, 2024

Enquiry or Submission of Entry
ashianap@gmail.com

**ENTRY
FREE**



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

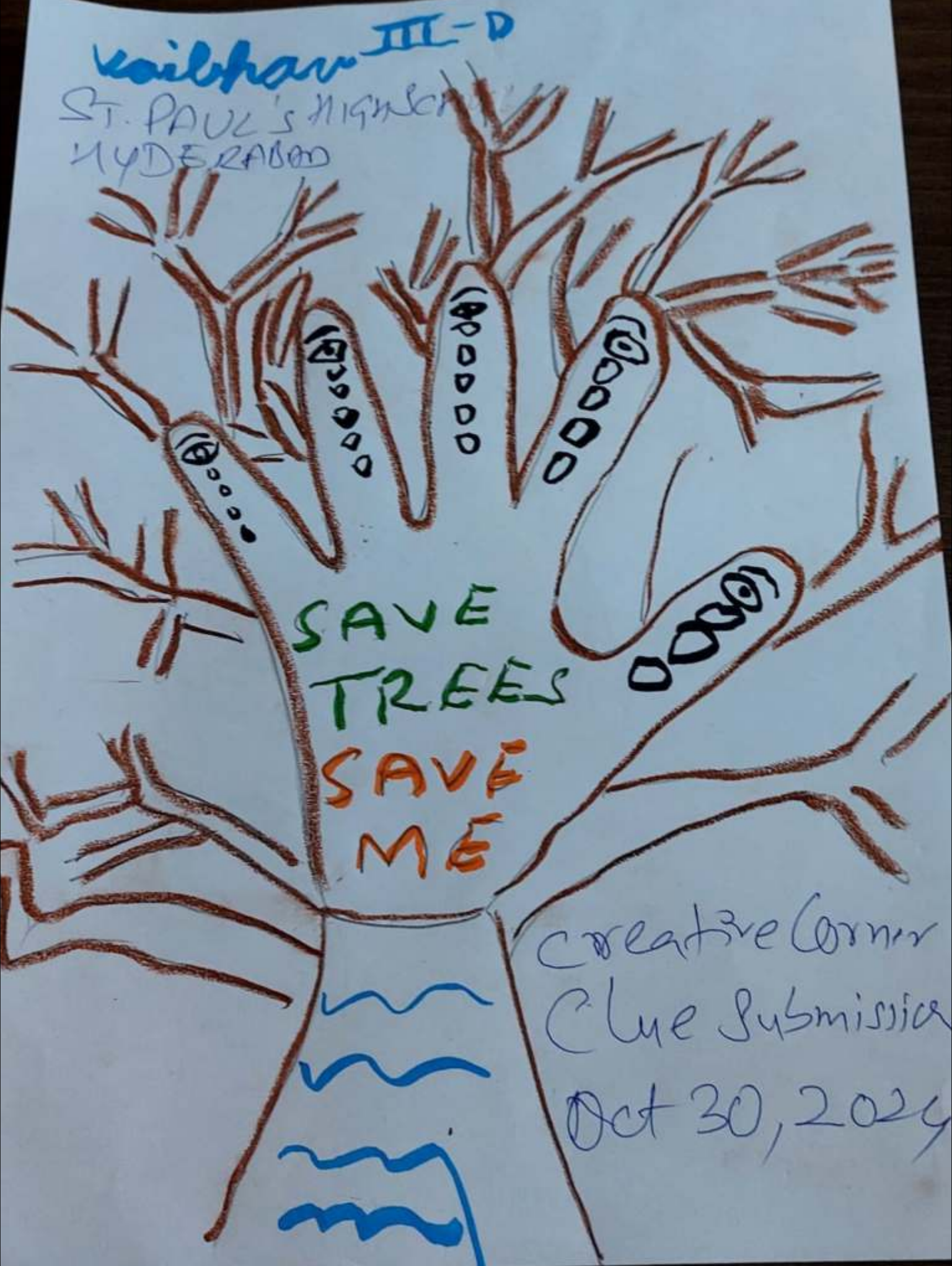
puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Nov 22, 2024



Creative Corner:



Creative Corner:

Creative corner club
Oct 30, 2024



Hardik peacock

Class - III Section - C

ST Paul's High school

Creative Corner:



Eshit Bansal (15) Ankur School Chandigarh

Creative Corner:



Dishant Bansal (13) Ankur School Chandigarh

Creative Corner:

Mishty Gupta (9), Carmel Convent School, Chandigarh



9-VI

Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



facebook.com/groups/naturalbiodiversity

PUTHALIKA PATRIKA

facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



Canvas Art

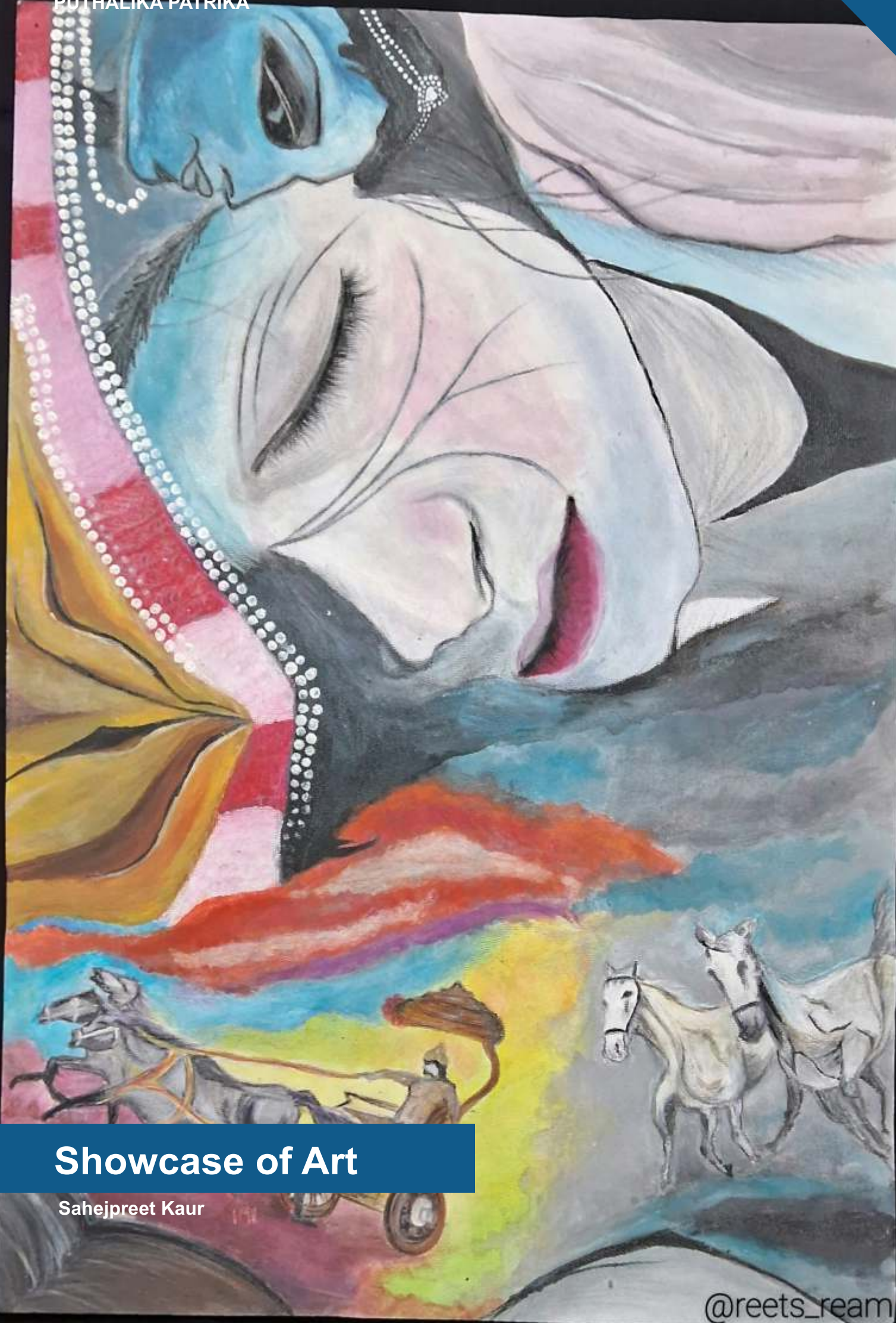
Daljit Kaur



Showcase of Art

Opinder Mohan Jasrai





Showcase of Art

Sahejpreet Kaur

Poetic submission

आओ चलो मिलजुल कर,
दिवाली हम मनाते हैं।
कुछ रूठो को भी,
आओ, मिलकर हम मनाते हैं।
चलो, मिल जुलकर दिवाली हम मनाते हैं।

जितनी खुशी से हम त्योहार मनाते हैं।
जहां-जहां अंधेरा है,
आओ, वहां वहां दिए जलाते हैं,
सबके लिए हम रौशनी फैलाते हैं।
आओ चलो मिलजुल कर,
दिवाली हम मनाते हैं।

सबके दिन एक जैसे नहीं होते,
किसी के पास तेल,
किसी के पास दिए
तो किसी के पास पैसे, नहीं होते।
सबके दिन एक जैसे नहीं होते,
हँसते हंसाते एक हो जायें हम
हर चेहरे पर मुस्कान लाते हैं।

आओ चलो मिलजुल कर
दिवाली हम मनाते हैं।

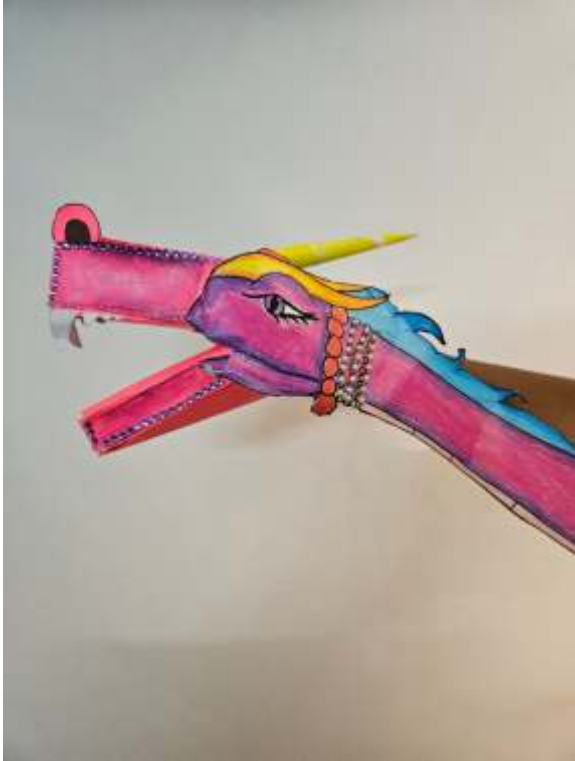
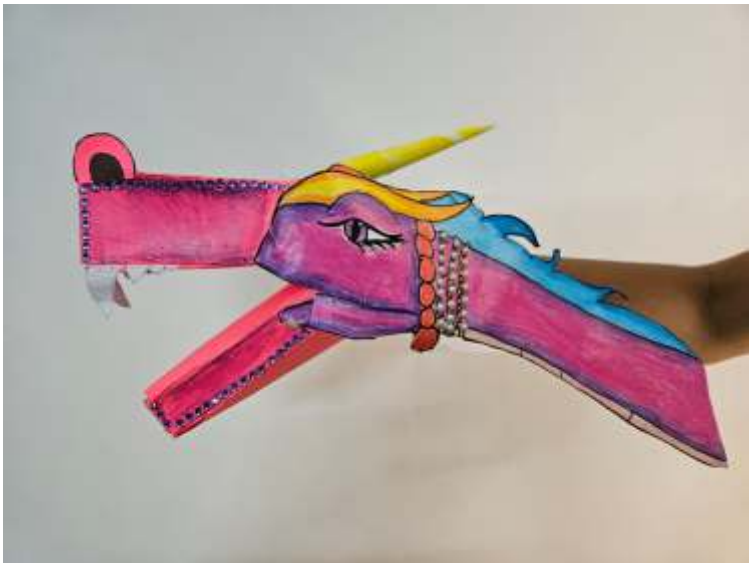
इस बार दिवाली को खूबसूरत बनाते हैं
ना चाइनीस चीज और ना ही पटाखे चलाते हैं।
मीठे पकवान बनाकर दिवाली हम मनाते हैं।
सब का मीठा मुंह हम करवाते हैं।
आओ चलो मिलजुल दिवाली हम मनाते हैं

Ravi Ktariya

WASTE TO WEALTH TIPS

Aratrika Pal
Class 3

Sacred Heart Sr Sec School



We are changing the nomenclature for edition's month. From hereon Month of Publishing

Date would be Month of Edition of Puthalika Patrika

For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

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

puthalikapatrika@gmail.com

Published by

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

http://www.sphoorthitheatre.com/sphoorthi_newsletter.html

puthalikapatrika@gmail.com

www.sphoorthitheatre.com

www.sphoorthitheatre.blogspot.in

facebook.com/puppetnewsmagazine

facebook.com/groups/socialsubstance

facebook.com/groups/puthalikapatrika

