



STEPARC



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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

The New Educational Policy 2020 introduces "Balvatika" as a progressive initiative aimed at fostering inclusivity. Balavatika refers to the initial or pre-primary educational classes instituted in accordance with the New Education Policy (NEP) 2020. The aim of these classes is to provide early childhood care and education (ECCE) to children aged 3 to 6 years. The integration of Balvatika into educational institutions aligns with the objectives of the National Education Policy, aiming to create a solid foundational framework for lifelong learning experiences. Balvatika represents a three-year preschool education program aimed at preparing children for their advancement into class 1. The initiative underscores the advancement of cognitive and linguistic faculties, in conjunction with the development of numerical comprehension. Balvatika represents a pioneering initiative focused on play, enabling children's learning through the realms of exploration and discovery. Balvatika has emerged as an essential element of kindergarten, harmonising with the structured framework of the Central



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Board of Secondary Education (CBSE) curriculum. The framework is carefully designed to create a strong basis for early childhood education, utilising a play-based and activity-oriented approach that ensures children develop essential cognitive, social, and motor skills. The foundational stage encompassing children aged 3 to 8 years holds significant importance, as it is during this period that the young brain undergoes rapid development, surpassing any other phase in an individual's life. For optimal brain

development, children require enriching learning experiences that address all areas of their growth. The carefully curated experiences will establish a robust foundation for the future learning of young children, influencing their health, behaviour, and overall success in life. The quotidian playful interactions significantly influence the cognitive development of a young child's mind. This is the stage wherein Toy based Pedagogy is recognised as art of learning. A toy denotes a locally sourced, culturally significant plaything or game, often in the form of a puppet, that



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captivates children. These objects invite interaction through creation, auditory engagement, tactile exploration, and visual enjoyment, encompassing items such as tops, dolls, racing cars, rattles, aeroplanes, kites, and animated puppets that sing and dance. The variety of dolls and puppets presents a fascinating spectrum of toys that reflects the richness of our culture and possesses significant potential to meet various curricular requirements in educational settings. In addition to their function as educational instruments,

certain toys, puppets, and games can serve as subjects or themes within the curriculum. For instance, one might incorporate a theme such as 'Story of a Butterfly' for the preparatory level, 'Puppetry Art of Telangana for the middle stage, or 'Toys and Culture' for the secondary stage. It is indeed a commendable acknowledgement by the Ministry of Education to foster values, enhance language skills, and promote effective expression and communication. Puppets serve a significant function in Balvatika, the foundational stage.



Indian Puppetry:

An Overview of Indian Puppetry

Padmini Rangarajan



Puppets have consistently occupied a significant position within the cultural fabric of India throughout history. Artefacts such as puppets and toys have been unearthed at the sites of the Indus Valley Civilisation. Archaeologists have discovered a terracotta doll featuring a detachable head that can be manipulated by a string, dating back to 2500 BC. Another artefact discovered was a terracotta monkey that could be manoeuvred up and down a stick, resulting in minimal animation in both instances. Certain academics trace the inception of puppetry back to India approximately 4000 years ago, where the principal figure in Sanskrit dramas was referred to as 'Sutradhar', the holder of strings. The illustrious Mahabharat, alongside Tamil literature from the Sangam Era and a multitude of other literary compositions

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spanning from the late centuries BC to the early centuries AD, including the Ashokan edicts, provides a rich depiction of puppets. In literary works like the Gita, the three inherent qualities present in individuals—Sattva, Rajas, and Tamas—are described as the three strings manipulated by the Divine to guide humanity through existence.

Numerous philosophical references to puppets can be found in various contexts throughout history. Patanjali, the esteemed grammarian, articulated in his Ashtadhyayi Mahabhashya numerous examples drawn from the Sanskrit plays and entertainments of his era, which pertain to the three principal forms: the dance drama, the puppet theatre, and the musical narrative of storytelling. The esteemed grammarian Panini, prior to the era of Patanjali, established grammatical principles utilising puppets as illustrative tools. The Therigatha, an ancient Buddhist text, was authored by esteemed female practitioners and includes a distinct mention of puppet theatre. Their reference pertains to a performance featuring marionettes, crafted from wood, that possess detachable limbs. In South India, the epic Shilappadikaram



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by Ilango articulates: "The puppets moved with a martial fervour akin to the dance of goddess Lakshmi, who performed to vanquish the demons."

The esteemed Tamil scholar Thiruvalluvar articulated in his renowned Kurals, "The movements of a man devoid of a sensitive conscience resemble the animated actions of marionettes manipulated by strings." The Kamsutra of Vatsyayan, a renowned classic exploring the nuances of intimate human relationships, delves into various forms of puppets and puppet-plays. One of the most effective methods to engage and captivate young girls involved orchestrating puppet shows and bestowing upon them puppets, akin to the contemporary practice of gifting soft toys. The Kamsutra provides a detailed exploration of the craftsmanship involved in creating puppets

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using materials such as thread, animal horns, elephant tusk, honeycomb wax, flour, and clay. For the first time, Vatsyayan articulated the concept of puppet manipulation not solely through strings but also employing yantras (mechanical devices), thereby enabling puppets to be animated through their intrinsic mechanisms. Kalidas, the esteemed Sanskrit poet and playwright, provided several dramatic instructions in *Abhijnana Shakuntalam* that appear to draw inspiration from the art of puppet theatre. Numerous references can be found in works such as *Panchala Anuayanam*, highlighting the collaboration between animated puppets and human performers on stage.

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Kathasaritsagar, an anthology of ancient narratives, features numerous depictions of intricately crafted wooden automatons, which served as delightful offerings nestled within a basket brimming with exquisite puppets. The puppets were equipped with keys that enabled them to perform intricate dances and convey narratives. A singular mechanised puppet could indeed present a garland of flowers, while another could procure water! Simhasana- Dratrimisika, also known as Sihansa Batisi, represents a renowned anthology of thirty-two fairy tales that has been integral to the corpus of ancient folk literature. The narrative centres around King Bhoj, whose throne, a legacy from Vikramaditya, was supported by thirty-two female statues. These wooden dolls, functioning as intricate mechanical devices, appear capable of staging

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performances depicting battles between deities and demons, the tumultuous churning of the sea, and even the nuances of romantic pursuits. Another rendition of the Balaramayan from the tenth century references two wooden figures, symbolising the epic personas of Sita and her stepsister Sundarika. This was an exquisite dramatic technique that skilfully integrated the human actor with wooden puppets, culminating in a masterful display of dramatic action on stage. In ancient India and various other cultures, the puppet was regarded as a manifestation of the divine.

The tradition of Indian puppetry serves to convey narratives, whether drawn

from epic tales, mythological accounts, or the tapestry of real-life experiences. In Sanskrit, puppets were referred to as Putraka, Putrika, or Puttalika, all of which are derived from the root Putta. Indian puppetry manifests predominantly in four distinct forms. These items include a glove, a rod, a string, and a shadow. Additionally, there exist numerous other uncommon varieties as well. For instance, 'Boomalattam', originating from ancient South India -currently located in the states of Tamil Nadu, Telangana and Andhra Pradesh, involved the creation of wooden puppets measuring 2-3 feet in height and weighing approximately 10 kg. The puppets were constructed with articulated joints at the shoulder, elbow, back, knee, wrist, and feet. Here the hands were carved in a typical style, where the thumb and index finger formed a circle



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and the other 3 fingers were straight. Strings were affixed to iron rings, which were deftly manoeuvred by the puppeteer.

Each performance will be accompanied by a live musician. A unique and increasingly rare form of puppetry, known as 'Chadar Badar', hails from the regions of Orissa and Bengal. A central bamboo rod is firmly secured to the Earth. This rod is equipped with a circular platform at its summit, meticulously crafted to accommodate a diverse collection of puppets. The stature of these puppets varies between 5 to 8 inches, embellished with fabric and showcasing meticulously painted faces. The puppeteer and others partake in a performance distinguished by the execution of movements that are

elegantly synchronised with the accompanying music. Some scholars argue that these basic puppet dances could represent the initial expression of puppetry, existing before the celebrated storytelling practices found in epic tales. A nearly obsolete variant of puppetry, known as Yampuri, has its origins in the Indian states of Bihar and Uttar Pradesh. The puppets are showcased in conjunction with music and dance on a simply designed stage, featuring a total of 48 puppets that are expertly controlled without a fixed script, employing either strings or rods for their operation. The



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Yampuri puppets were known as Baikuntha Darshan performances. Puppetry has inherently functioned as a medium of amusement for the broader community. In Orissa, some street magicians partake in the intriguing practice of Anguthi Kundhei, which is known as finger puppets.

The street magician assumes a stance on the thoroughfare, with a bag meticulously secured in proximity. With a nuanced gesture from within the bag, he enthralls the audience as a head materialises unexpectedly. The magician then partakes in a discourse with the dolls, reminiscent of a ventriloquist, skilfully creating the illusion of animated puppets in conversation. Furthermore, one may observe Bodi-puppets, commonly

referred to as wearable puppets; Exhibit puppets; Trick puppets; and Heroic puppets, which can attain a remarkable height of 10 feet. String puppet performances, known locally as putal-nach, are extensively practiced in the plains of Assam and are also quite popular in the state of Bengal. The puppets are meticulously fashioned from a pliable type of wood, bestowing their forms and hands with a delicate texture. Occasionally, the cranium and countenance are meticulously carved from timber. Human figure puppets feature articulated joints that enable meticulous control and



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manipulation. The inferior portion of the puppet is embellished with a flowing textile that obscures the absence of legs. In Karnataka, one can observe the presence of both string and leather puppet forms within the villages. The form of string puppetry is referred to as Gombe Atta, which translates to the dance of dolls.

The Gombe Atta presents narratives drawn from episodes found within revered ancient texts such as epics and puranas. The deeply resonant music embodies a harmonious blend of folk and classical traditions. At times, the strings of the larger puppets are replaced with rods to improve their manipulation and control. In Kerala, the realm of traditional puppetry includes Pava-kuthu, a distinctive form of glove

puppetry, alongside Thol pava-kuthu, noted for its employment of leather puppets. The puppets display a rich spectrum of colours and are designed in the tradition of kathakali performers, embellished with intricate, mask-like facial makeup, elaborate headgear and eye-catching costumes. The pava-kuthu unfolds in the evening, with puppeteers strategically placed on the ground, illuminated by the soft glow of an oil lamp. In the region of Maharashtra, one can discern two principal varieties of puppetry. The Kalasutri Bahulya exemplifies the intricate craft of string puppetry,



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whereas the Chamadyache Bahulya encapsulates the rich heritage of shadow puppetry. Kalasutri Bahulya are small puppets distinguished by their lack of legs. The puppets are equipped with only two joints situated at the shoulders, with strings meticulously attached to both the head and hands for the purpose of manipulation. Chamadyache Bahulya are shadow puppets distinguished by their absence of jointed limbs and are elaborately decorated with vegetable dyes. In the region of Orissa, one can discern three unique varieties of puppetry that are prevalent.

The various forms encompass the glove (Kundhei-nach), shadow (Ravanachaya), rod (Kathi Kundhei), and string (Gopalila kandhei). The string puppets originating from Rajasthan,

known as Kathputli, are meticulously fashioned from wood and fabric, exhibiting a rich palette of vibrant colours. The puppet heads are crafted with precision from wood and adorned with paint that reflects the distinct characters they embody within the story. Strings are attached to the head for the purpose of control and manipulation. Kathputli is deeply embedded in the intricate fabric of Rajasthani folklore, encompassing tales, ballads, and traditional songs that reflect its cultural heritage. The tribes of Rajasthan have participated in this artistic expression since antiquity,



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solidifying it as a lasting component of Rajasthani culture and tradition in modern society. In Rajasthan, the fundamental character of any village fair, religious festival, social gathering, or tourist attraction is invariably interwoven with the presence of Kathputlis. The practice of Kathputli is deeply embedded in the rich tapestry of folk tales and narratives.

Kathputli is etymologically rooted in two elements: 'kath', which denotes a narrative, and 'putli', which pertains to puppets or dolls. The conventional puppeteers of India generally conform to the established norms of their regional folk theatre. They emulate the gestures emblematic of their unique cultural traditions. Every type of puppet exhibits a unique array of movements. Specific

movements and gestures, articulated with precision, are utilised to elevate the aesthetic allure of puppets. Each traditional puppet is subject to specific limitations, and puppeteers are aware of these considerations. The motions of puppets reveal unique traits, echoing the unusual twitches demonstrated by heroic figures, designed to impart an impression of dominance over humankind. The act of violently striking their heads against the ground signifies deep anguish and frustration. Traditional puppeteers have mastered techniques that have been transmitted through



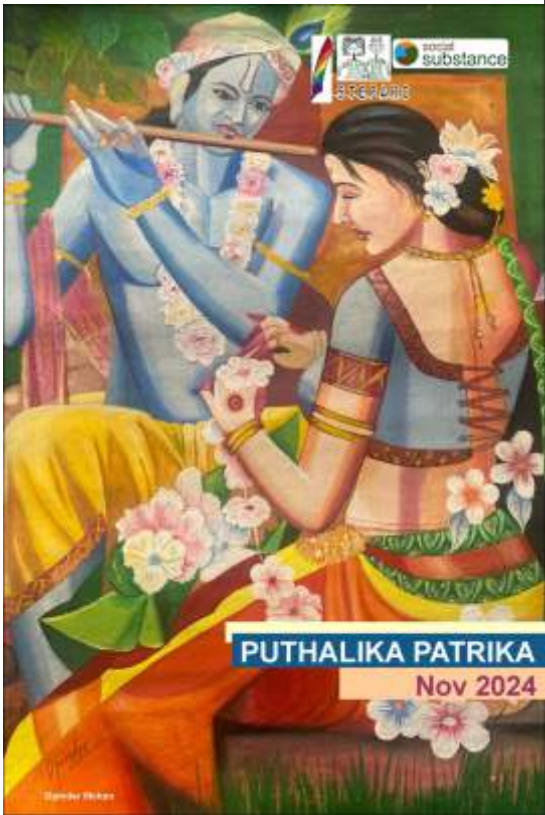
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generations, with each form of puppetry classified into its own unique category. In pursuit of a rich tapestry of diversity within a performance, the arrangement of figures is meticulously crafted to foster contrast, allowing them to stand out clearly against the backdrop. This thoughtful organisation culminates in a series of vibrant and dynamic visual compositions. The ancient puppet theatre, especially the traditional shadow theatre, features a narrative text that is either recited or performed vocally. The audience cannot discern the presence of either the narrator or the vocalists. Through the careful modulation of pitch and hue, the performer bestows upon the puppet a unique vocal persona. Every puppet exhibits a singular linguistic style, expressing dialogue with a distinctive rhythm and set of mannerisms.

Nevertheless, this form of artistic expression has resurfaced, interacting with the wider world, tackling various social and contemporary issues throughout Indian towns and cities, and functioning as a means of entertainment. The evolution of Indian puppetry over time is indeed remarkable. Considering the shifting social, cultural, and historical landscapes of the nation, there is a growing demand for the revival of ancient traditions. Individuals are actively engaging with diversity and are intrigued by the chance to reflect on their ancestral identities linked to remarkable art and profound folklore. Puppetry, especially within the Indian context, has persistently held a notable position in the wider realm of entertainment and educational endeavours. Conveying the continuum of history, stories, folklore, and wisdom to future generations via oral traditions, visual art, musical forms, and various artistic expressions.



World Puppetry:

Sergey Vladimirovich Obraztsov

Soviet Master Puppeteer

World Puppetry: Sergey Vladimirovich Obraztsov

Soviet Master Puppeteer Born: June 22 (July 5, New Style), 1901, Moscow Russia

Died: May 8, 1992 Moscow (Aged 90)

Born to a schoolteacher and a railroad engineer, Obraztsov pursued his studies in painting at the Higher Art and Technical Studios. He embarked on his acting career at the Moscow Nemirovich-Danchenko Music Theatre from 1922 to 1930, subsequently continuing his artistic journey at the Moscow Art Theatre during the years 1930 to 1931. In this period, he also presented independent vaudeville-style puppet performances and, in 1931, was appointed by the Soviet government as the inaugural director of the State Central Puppet Theatre in Moscow. Obraztsov's performances exhibited notable technical proficiency and a commendable adherence to stylistic principles. Throughout numerous tours beyond the Soviet Union, particularly the 1953 excursion to Great Britain and the 1963 visit to the United States, his performances captivated audiences with timeless characters, including the dancing duo whose tango choreography necessitates the expertise of seven puppeteers and the female gipsy who possesses a remarkable bass voice. Obraztsov's tours culminated in the establishment of numerous rod-puppet theatres. His *Neobyknovenny kontsert* (1946; "An Unusual Concert"), a satire of inept performers, and *Volshebnaya lampa Aladina* (1940; "Aladdin's Magic Lamp") gained widespread acclaim across the globe. His adaptation of Don Zhuan, known as "Don Juan," was created in 1976. He also achieved recognition for his contributions involving a specific type of finger puppet known as a ball puppet, as well as for showcasing the art of puppeteering using only his bare hands. A multitude of languages have rendered Obraztsov's "Moya professiya" (1950; "My Profession"), an insightful exposition of his artistic vocation. His *Teatr kitayskogo naroda* (1957) was translated by J.T. McDermott and published as the Chinese Puppet Theatre (1961).



This article was most recently revised and updated by [Encyclopaedia Britannica](#).

Artist of the Month:

Harikatha Exponent – Smt Alamelumanga Thaayaar

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Since the beginning of time, practically every ancient civilisation in the globe has practiced the technique of using storytelling to promote religious beliefs and transmit moral ideals. India stands as a notable instance. The Ramayana, as composed by Valmiki, unfolds as a narrative centred around the sons of Rama, Kusha and Lava, within the context of their father's court. It is of paramount significance that the twins are characterised as having performed the work vocally. The tradition of storytelling has persisted as a significant cultural practice in India,

manifesting in diverse forms throughout the nation. At the micro level, it was perhaps best illustrated by the grandmother's narrative from a generation past, when the elderly woman would captivate a group of children by recounting a tale from the puranas, enhanced by a touch of mono acting, the recitation of shlokas, and an abundance of singing. Storytelling developed into Harikatha, a distinctive art form in



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South India throughout the 18th and 19th centuries. The Maratha kingdom of Thanjavur emerged as a consequence of various significant influences. The practice of Katha Kalakshepam, or the passage of time through storytelling, held significant sway in the region. It primarily manifested as a form of religious discourse, wherein erudite scholars would select a topic and, interspersing it with shlokas, expound upon the subject for several hours. Depending on the nature of the subject matter, such discourses sought various works for their foundational material. Therefore, when the focus was on the Periya Puranam, the Kanda Puranam, or the Kamba Ramayanam, it was referred to as prasangam and included citations from the Tiruvachakam, the Tevaram, and other comparable Tamil literature. There were quotations from the Bhagavatam, Maha Bharatham, and Ramayanam if the topic was from the Puranas. Such discourses were occasionally adopted by musicians as well. The Thanjavur kingdom was ceded to the British by its final monarch, Sarabhoji II, in 1799, in return for a pension. The sovereign, liberated from all burdens, dedicated his existence to the patronage of the arts. Musicians and various artists congregated in his court. Included in their ranks were kirtankars hailing from the region of Maharashtra, the birthplace of Sarabhoji. The kirtankars created a vibrant spectacle with their striking attire, rhythmic compositions, dynamic stage movements, and the incorporation of the chipala (castanet) and the jalar (cymbal) in their performances. They employed a considerable amount of music during the storytelling and upheld a brisk and lively tempo in their narration. Before long, a significant rivalry emerged between the katha traditions of North and South India, with the former ultimately prevailing. Meruswami, also known as Ananthpadmanabha Goswami, was undoubtedly one of the pioneering kirtankars who achieved significant prominence in Thanjavur. Known as Kokilakantha, or the one with a voice akin to that of a cuckoo, he possessed a profound understanding of Hindustani music. In light of his achievements, numerous individuals were inspired to engage in the practice of Harikatha. In his wake,

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numerous individuals chose to follow his path and adopted the practice of Harikatha. It was during a subsequent era that women began to express an interest in Harikatha. Women entered the realm of art at a later stage, with C Saraswathi Bai (1892-1974) pioneering the path forward. Subsequent to her was Padmasini Bai, accompanied by C Banni Bai, who lived from 1912 to 1999. In this context here I would like to share about Harikatha Exponent – Smt Alamelumanga Thaayaar (1912 to 1999) also known as "Banni Bai". Smt C. Banni Bai, a figure emblematic of Harikatha, may have departed from this world, yet to her myriad admirers, she endures as a vibrant and enduring memory. Banni Bai's lineage, historically committed to the arts, hailed from Chittukkadu, a village in close proximity to Poonamallee, characterised by its grand yet significantly overlooked shrines dedicated to Vishnu and Shiva. Her mother, Doraisani, resided in proximity to the Krishnappa Naiken Tank in George Town and was a vocalist. Banni Bai was bestowed the name Alamelumanga Thayar at the time of her birth. A Marwari neighbour perceived that the baby's complexion resembled that of his own community, leading to her being referred to as a Baniya, which subsequently evolved into Banni. A distinguished acquaintance of the family was the formidable Bangalore Nagarathnamma, who resided on the adjacent Srinivasa Iyer Street. As someone without children of her own, she effectively embraced the role of a guardian to the infant Banni. It was, in fact, her elder sister Janakavalli who initially perceived that she might pursue a vocation in Harikatha as women then had already established themselves as Kathakars, owing to the contributions of trailblazers like C. Saraswathi Bai. Even Nagarathnamma had engaged in performances from time to time. Shri Kuppaiah Bhagavatar was appointed to mentor the young Banni.

Her inaugural performance occurred in Perambur amidst the Ramanavami festivities, at which point the honorific 'Bai' was conferred upon her name. At the tender age of merely 12. Before long, she found herself showcasing her talents throughout South India at a multitude of events and celebrations. Handbills featured her name in Tamil

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as Panni Pai, as the Tamil script lacks distinct characters for 'B' and 'P', resulting in the omission of the double 'n'. She assumed the identity of Bani Bai, at least within the Tamil context. The year 1927 marked a significant juncture in her existence. In that particular year, Nagarathnamma orchestrated an all-female Aradhana for Tyagaraja at Tiruvayyaru, serving as a poignant protest against the entrenched male chauvinism that characterised the festival. On the final day of the festivities, Banni Bai delivered a rendition of Bhadrachala Ramadas Charitram. Among those present was T.A. Ramachandra Rao, a distinguished Marathi aristocrat hailing from Thanjavur. A close associate of Nagarathnamma, he assumed the role of patron for Banni Bai. Rao concluded that Banni Bai's abilities as a performer required refinement. A number of tutors, starting with Chitrakavi Sivarama Bhagavatar, were employed, with no costs being withheld. Ultimately, Banni Bai demonstrated a remarkable proficiency in multiple languages, complemented by a solid understanding of English. With the vocal accompaniment of sisters Janakavalli and Jivaratnam, Banni Bai achieved notable success. She received accolades in the esteemed courts of Cochin and Travancore. In the year 1939, she performed in a cinematic work titled 'Shanta Sakkubai', created by Sundararao Nadkarni. She embodied the role of the overbearing mother-in-law, contrasting sharply with Ashwathamma's depiction of the virtuous Sakku.

During the 1940s, Banni Bai was poised to take an active role in the orchestration of the Tyagaraja Aradhana at Tiruvayyaru. She was tasked with the oversight of the funerary arrangements for Nagarathnamma in 1952, contributing financially to the sculpting, installation, and consecration of her statue in Tiruvayyaru, as well as composing a Harikatha that narrates her life. Banni Bai was destined to be a sought-after artist throughout her life, despite the waning popularity of Harikatha as an art form. Her Abhinaya, acquired from Mylapore Gowri, was a captivating experience, and she continued to showcase her artistry even as the passage of time necessitated

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that she performs while seated. Among her notable achievements in Harikatha are 'Valli Tirumanam', 'Nandan Charitram', 'Ramadas Charitram', and 'Kabirdas' – the latter distinguished by its incorporation of Hindi sentences and the recitation of Dohas. However, her most enduring legacy is undoubtedly her 'Rukmini Kalyanam.' In her final years, a documentary was created about her by filmmaker Soudhamini, featuring Banni Bai singing and performing Abhinaya for a piece from 'Rukmini Kalyanam.' As she matured, various accolades



and acknowledgements began to be bestowed upon her. However, Banni Bai was never inclined to mourn their absence, as she possessed a naturally cheerful disposition. She imparted her artistic knowledge to those who pursued it – among them were her niece Jyothi Bai, Dr. Premeela Gurumoorthy from the Department of Music at Madras University, and Gowri Rajagopal. Banni Bai, having led a life marked by profound devotion, departed from this world in 1999.

About Puppets:

Puppetry in early education

Dr. Arun Bansal

Puppetry is a valuable tool in early education that offers numerous benefits for young children's development and learning. Here are several ways in which puppetry can be effectively used in early childhood education:

- 1. Language Development:** Puppetry provides rich opportunities for language development by encouraging children to engage in dialogue, storytelling, and imaginative play. Children can interact with puppets, create dialogues, and express themselves through language, helping to develop vocabulary, communication skills, and confidence in speaking.
- 2. Social and Emotional Learning:** Puppetry promotes social and emotional learning by allowing children to explore feelings, relationships, and social interactions in a safe and supportive environment. Through puppet play, children can practice empathy, cooperation, and conflict resolution skills, as well as develop emotional awareness and self-regulation.
- 3. Creativity and Imagination:** Puppetry stimulates creativity and imagination by inviting children to invent characters, stories, and worlds through dramatic play.



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Children can use puppets to act out scenarios, role-play different roles, and explore their own ideas, interests, and experiences, fostering creative thinking, problem-solving skills, and artistic expression.

- 4. Cultural Awareness and Diversity:** Puppetry introduces children to diverse cultures, traditions, and perspectives through stories, characters, and themes from around the world. By experiencing puppet performances from different cultures and backgrounds, children develop an appreciation for diversity, empathy for others, and a sense of global citizenship.
- 5. Fine and Gross Motor Skills:** Puppetry encourages the development of fine and gross motor skills through puppet manipulation, gestures, and movements. Children use their hands and fingers to control puppet actions, coordinate movements, and manipulate props, enhancing hand-eye coordination, dexterity, and motor planning skills.
- 6. Storytelling and Literacy Skills:** Puppetry enhances literacy skills by engaging children in storytelling, narrative comprehension, and literacy-rich activities. Children



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can retell familiar stories, sequence story events, and create their own narratives using puppets, developing comprehension, sequencing, and storytelling skills essential for literacy development.

- 7. Inclusive and Accessible Learning:** Puppetry provides inclusive and accessible learning opportunities for children of all abilities, including those with special educational needs or disabilities. Puppets can be adapted and modified to accommodate diverse learning styles, sensory needs, and communication preferences, ensuring that all children can participate and engage in meaningful learning experiences.

Overall, puppetry is a versatile and effective educational tool that supports holistic development and learning in early childhood. By incorporating puppetry into early education settings, educators can create dynamic and engaging learning environments that inspire curiosity, creativity, and a love of learning in young children.





Art Teacher in School

Art in School Education



Ms. Puneet Madan

Events of the Month

Mentor: Subhasis Neogi

Organizes

4 Days Puppet Festival 2025

Celebrating World Puppet Day

“Puppet Bash”

An Virtual Story Telling Session with Puppets

By the Children, Of the Children For the Children & also for adults..

On 23rd March,(Sunday) 2025 at 3pm



Honorable Guests

Dr Neeza Singh

Story Wizard
Librarian

T S Central State Library,
Chandigarh

Ms Lipika Sarkar

Story Wizard
Founder of (DANA) Kolkata



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi





Mentor: Subhasis Neogi

PNA theatre events

Theatre Workshop with students of D C Montessori Senior Secondary School, Manimajra, Chd

पपेट, योग, एक्टिंग एकसाथ दिखे नाटक में



Stage Play

चंडीगढ़ | लोगों को जागरूक करने के लिए नाटक महत्वपूर्ण जरूरिया है। आनंद शिक्षा द्वारा कम्युनिटी के लोगों को जोड़ने की पहल की गई है। इस कोशिश के तहत सेक्टर-44 के जय जय चैरिटेबल ट्रस्ट के एसेंबली हॉल में नाटकीय प्रस्तुति 'जागो' रखा गया। इसमें आनंदम कल्चरल ग्रुप के स्टूडेंट्स ने शॉर्ट प्ले परफॉर्म किया। इसकी अवधि घंटेभर की रही। इसमें स्टूडेंट्स ने पपेट्स, योगा डायनेमिक्स और एक्टिंग को मिलाकर दिखाया। ह्यूमन पिरामिड बनाकर एक्ट करते सोसायटी की रूपरेखा को रखा। साथ ही बताया कि कला को व्यक्त करने के लिए किसी मीडियम की जरूरत नहीं होती।

Mentor: Nandita Neogi

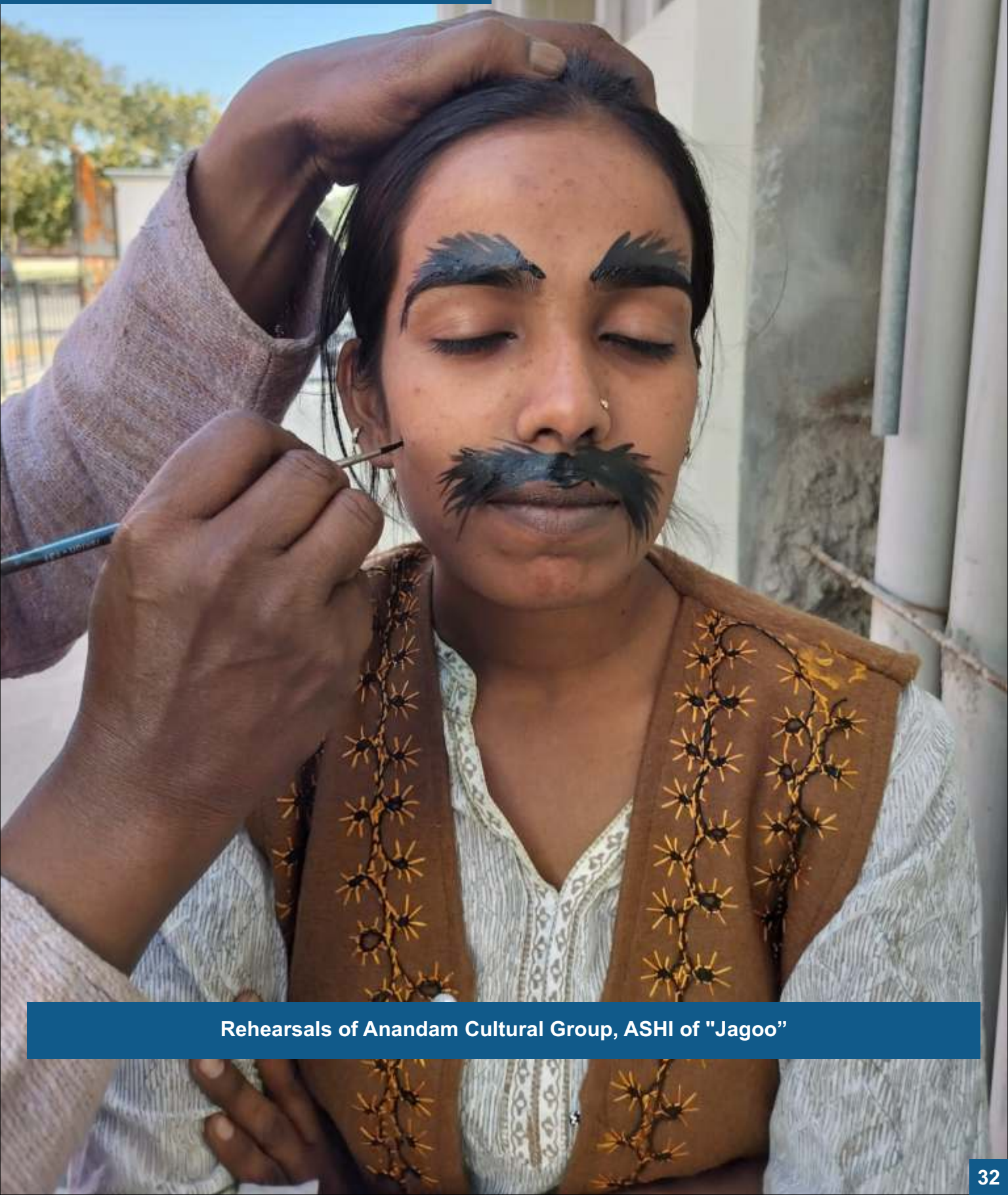
PNA theatre events

Creativity



PNA theatre events

Events of the Month



Rehearsals of Anandam Cultural Group, ASHI of "Jagoo"

Social Substance Events

Events of the Month



Social Substance Events

Events of the Month

ਲੜਕੀਆਂ ਨੂੰ ਸਿਹਤ ਅਤੇ ਪੜ੍ਹਾਈ ਜਾਰੀ ਰੱਖਣ ਬਾਰੇ ਜਾਗਰੂਕ ਕੀਤਾ



ਐਸ ਏ ਐਸ ਨਗਰ, 4 ਅਪ੍ਰੈਲ (ਸ.ਬ.) ਸਰਕਾਰੀ ਸਕੈਂਡਰੀ ਕੰਨਿਆ ਸਕੂਲ ਸੋਹਾਣਾ ਵਿਖੇ ਸਕੂਲ ਦੀ ਪ੍ਰਿੰਸੀਪਲ ਸ਼੍ਰੀਮਤੀ ਹਿਮਾਂਸ਼ੂ ਦੀ ਅਗਵਾਈ ਹੇਠ ਲੜਕੀਆਂ ਨੂੰ ਸਿਹਤ ਅਤੇ ਪੜ੍ਹਾਈ ਜਾਰੀ ਰੱਖਣ ਲਈ ਜਾਗਰੂਕ ਕਰਨ ਲਈ ਪ੍ਰੋਗਰਾਮ ਦਾ ਆਯੋਜਨ ਕੀਤਾ ਗਿਆ ਜਿਸ ਦੌਰਾਨ ਭਾਈ ਘਨਈਆ ਜੀ ਕੇਅਰ ਸਰਵਿਸ

ਅਤੇ ਵੈਲਫੇਅਰ ਸੋਸਾਇਟੀ ਦੇ ਚੇਅਰਮੈਨ ਸ਼੍ਰੀ ਕੇ ਕੇ ਸੈਨੀ ਵੱਲੋਂ ਸਕੂਲੀ ਬੱਚਿਆਂ ਨੂੰ ਆਪਣੀ ਸਿਹਤ ਠੀਕ ਰੱਖਣ ਸੰਬੰਧੀ ਜਾਣਕਾਰੀ ਦਿੱਤੀ ਗਈ ਅਤੇ ਲੜਕੀਆਂ ਨੂੰ ਆਪਣੀ ਪੜ੍ਹਾਈ ਜਾਰੀ ਰੱਖਣ ਵਾਸਤੇ ਪ੍ਰੇਰਿਤ ਕੀਤਾ ਗਿਆ।

ਇਸ ਮੌਕੇ ਸਕੂਲ ਦੀ ਪ੍ਰਿੰਸੀਪਲ ਸ਼੍ਰੀਮਤੀ ਹਿਮਾਂਸ਼ੂ ਨੇ ਕਿਹਾ ਕਿ ਪਰਿਵਾਰ

ਦੇ ਵਿੱਚ ਲੜਕੀ ਦੇ ਪੜ੍ਹੇ ਲਿਖੇ ਹੋਣ ਨਾਲ ਸਮਾਜ ਦੀ ਬਿਹਤਰੀ ਵਿੱਚ ਬਹੁਤ ਵੱਡਾ ਯੋਗਦਾਨ ਪਾਇਆ ਜਾ ਸਕਦਾ ਹੈ ਅਤੇ ਬੱਚਿਆਂ ਵਿੱਚ ਚੰਗੇ ਸੰਸਕਾਰ ਪੈਦਾ ਕੀਤੇ ਜਾ ਸਕਦੇ ਹਨ। ਉਹਨਾਂ ਲੜਕੀਆਂ ਨੂੰ ਸਮੇਂ ਸਿਰ ਸਕੂਲ ਆਉਣ, ਖਾਣ ਪੀਣ ਅਤੇ ਪੜ੍ਹਾਈ ਨੂੰ ਜਾਰੀ ਰੱਖਣ ਵਾਸਤੇ ਸਿਖਿਆ ਦੀ ਮਹੱਤਤਾ ਬਾਰੇ ਵੀ ਜਾਣਕਾਰੀ ਦਿੱਤੀ

Events of the Month

First Friday Forum

Monthly Interaction Programme

Friday

Apr 4, 2025

6 PM



MY MEDITATIONS ON LORD SHIVA

Ravinder Kumar Sharma



Synopsis

Shiva, the Lord of my ancestors, is the ideal path to realize the purpose of this life. He has come to me in countless forms of inspiration, embedding His love in every cell of my body and mind. My elders worshiped Him with unwavering faith, and even a single drop of that devotion allows me to witness the blossoming of His love.

My mother, an ocean of humility, taught me, through her own example, that Shiva is not merely a deity but an experience, one that unfolds when humility surpasses all limits. Art, which enables me to share my love with my dear students, is also the ultimate medium of my prayers. I firmly believe that all human accomplishments are mere futile exercises if they fail to experience universal love.

Shiva and Shakti are the two wings that have carried me into the mystic realms of His mercy. The song "Aai Eve Ni Fakir Teri Mat, Nazare Teru Tai Len Da," or "आई ऐवे नसी फकीर तेरी माली, नज़ार तेनु लके लैन दा", which I first heard 60 years ago at the age of seven, still echoes within me. Each form I draw of Him transforms into that song itself.

It will be my immense pleasure to share my visual prayers for Him, prayers I call Abhang, the sacred hymns of the saints of Maharashtra, through a PowerPoint presentation.

About the Speaker

Art enables us to seek the latent powers of our spirits. In the frenzy of creativity, we could experience those unknown realms of our spirits where the drop experiences the joy of becoming an ocean.

Aesthetic emotions enable the person to be universal in the perception of the world. And such perception is an ideal means to gain the vitality of body and soul. It dispels those illusions that imprison our volitional consciousness and retard our physical and mental health.

Being a teacher I feel blessed to experience the charismatic significance of sharing the fragrance of that inner blossoming which art bestows on mankind.

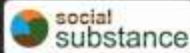
Contributions

- 40 years service of Art education in different institutions of the city beautiful.
- Works in the collection of museums and art lovers in India and abroad.
- Founder and Director at RSAA (Ravinder Sharma Art Academy)
- President, The Creators- a group of artists, sculptors, printmakers and applied artists
- Vice Chairman, Chandigarh Lalit Kala Akademi
- Former Secretary Chandigarh Lalit Kala Akademi
- Former President Sanskar Bharti Panchkula
- Member Divine Life Society Chandigarh Branch since 1989.

Google Meet Session

meet.google.com/vgyashtxx

Outreach Support



facebook.com/groups/socialsubstance

Dr Surindera Singh Bhatti

01722773258



Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT

SOCIAL SUBSTANCE

Session Suitable for all age groups

Educating the future of nation



Mrs Geeta

Educator

Admission stream indicators

Career Counseling

Sunday, Apr 6, 2025, 11 AM

Google Meet Session

meet.google.com/vgy-asht-rxx

Mrs. Neelam Bansal, Library Incharge

Dr Neeza Singh, Librarian

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8360188121 for any technical assistance

Events of the Month



वेस्ट टू वेल्थ से ईको-फ्रेंडली पहल...

Best Out of Waste

कपड़ों की रीसाइकिलिंग और अपसाइकिलिंग को बढ़ावा दिया जाएगा वेस्ट टू वेल्थ से...

सिटी रिपोर्टर | चंडीगढ़



वेस्ट रीसाइकिलिंग – खासतौर पर कपड़ों और किताबों जैसे छोड़े गए घर के सामान को खास चीजों में बदलें। सोशल सब्सटेंस और भाई घनिया जी केयर रजिस्टर ऑफ सर्विस एंड वेलफेयर सोसाइटीज ने 'वेस्ट टू वेल्थ' कंसेप्ट से पहल की है। मोहाली में पर्यावरण के संरक्षण के साथ-साथ स्टीबिल्टी और सस्टेनेबिल्टी पर काम करते हुए प्री ट्रेनिंग सेंटर बनाया गया है। सोशल सब्सटांस के अरुण बंसल ने बताया, हर साल लाखों टन कपड़ा लैंडफिल में खत्म हो जाती जिस कारण पर्यावरण दूषित होता

है। इस बदलाव का एक कारण क्लाइमेट चेंज भी है। कपड़े पहने नहीं जाते हैं उन्हें फेंक देते हैं जिससे कचरे का पहाड़ बनता है। 'वेस्ट टू वेल्थ' से कपड़ों की रीसाइकिलिंग और अपसाइकिलिंग को बढ़ावा दिया जाएगा। पुराने कपड़े फेंकने के बजाय उन्हें दान देने के लिए प्रेरित कर रहे हैं जिससे उनके इस्तेमाल और रीसाइकिलिंग को बढ़ावा मिले। इससे लोकल आंत्रप्रिन्योर सशक्त बनेंगे। कपड़ा कचरे से बैग, गलीचा बनाने वाले स्टार्टअप और सेल्फ हेल्प ग्रुप को सपोर्ट किया जाएगा। और पर्यावरण के मुताबिक फ्रेंडली नई प्रोडक्ट्स में बदलें। इससे ग्रीन

जॉब क्रिएट होंगी और जागरूकता बढ़ाने के लिए स्कूलों, कॉलेजों और ग्रुप्स में टिकाऊ इस्तेमाल और कपड़ा कचरे में छिपी लागतों को लेकर एजुकेशनल कैम्पेन शुरू करना। जैसे जो कपड़े इकट्ठे हो हैं उन्हें स्टिचिंग सेंटर में भेजकर वहां छाटा जाता है। जो चीज अच्छी हालत में हो उन्हें फैब्रिक सेंटर में जरूरतमंद परिवारों के बीच बांटा जाता है। सेंटर में महिलाओं से लेकर बच्चों को वेस्ट से तरह-तरह की चीजों को तैयार करने के साथ उन्हें आत्मनिर्भर बनाया जा रहा है। अच्छी बात तो यह है कि इस सेंटर से कोई भी जुड़ सकता है।

यह सब बन रहा है

केके सैनी ने बताया, सेंटर में ट्रेनिंग में इन्हीं कपड़ों को काटकर करीब 30 से 40 अलग-अलग चीजों में बदला जाता है। जैसे रूमाल, बैग, पेंसिल केस, मनी पाउच, ब्लाउज, सूट, तक्रिए के कवर, चादरें, पर्दे, अंडरगारमेंट्स, शर्ट, प्रॉक, पायजामा और ब्लुमर्स से। जो महिला और पुरुष दोनों की जरूरत पूरा करते हैं। इस प्रोसेस से कपड़े की लागत कम होती है। तैयार चीजें गरीब परिवारों को प्री में बांटी जाती है। शहर में इन सैपल को बनाने और बांटने पर खास ध्यान देते हैं। खासतौर पर छोटे बच्चों के लिए यह ध्यान दिया जाता है कि कोई भी कपड़ा बर्बाद न हो। और हर इनिवेशन यूनीक हो। इसमें आगे दस हजार से ज्यादा किताबें प्री बांटी है। जनता के लिए कोओपरेटिव लाइब्रेरी बनाई है जो सोशल एक्टिविटी का सेंटर भी बन रहा है।

Upcoming Events of the Month

SUMMER

TRAINING

Puppet Therapy BCN

LED by

Andrea Markovits
& Polo Fernández

Bilingual English-Spanish

Dates: 2nd to 5th July

Schedule: 10.00 to 6.00

Location: ESPACIO La Sala. Barcelona. Steps away from the Gothic Quarter.

 **munecoterapia**

www.puppettherapybcn.com

puppettherapybcn@gmail.com



THAF
THERAPEUTIC
ANIMATED
FORMS

Upcoming Events of the Month

PUPPET THERAPY

Therapeutic Animated Forms

ONLINE COURSE

13th version

15th May to 24th July

PUPPET

THERAPY

BCN 2025

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EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Education, Development & Therapy
Education, Development & Therapy
educationdevelopmentandtherapy.org

Upcoming Events of the Month



5th International **Puppet Therapy** Summer Training JULY 2025 – BARCELONA



Applications OPEN!

13th International Puppet Therapy Course

Featuring the NeuroPuppetry Method™

Online Classes via Zoom | May – July 2025

Schedule:

Thursdays, 17:00 - 21:00 (Madrid, Spain Time)

Class Dates:

-May: 15th, 22nd, 29th

-June: 5th, 12th, 19th, 26th

-July: 10th, 17th, 24th

All sessions will be recorded for those who cannot attend live due to time zones, work, or other reasons.

Upcoming Events of the Month

What's included?

- ✓ Theory, practice & research in contemporary puppet therapy
- ✓ Introduction to the NeuroPuppetry Method™
- ✓ 3 international seminars
- ✓ 5 hands-on workshops
- ✓ 8 creative explorations
- ✓ A workshop on articulated paper puppet construction
- ✓ Mentoring for intervention design & micro-theatre creation

Special Conference Series

This edition includes guest lectures by:

- Matthew Bernier (USA) – The psychological functions of puppets and puppetry.
- Cariad Astles (UK) – Puppetry within applied theatre.
- Raven Kaliana (UK) – Puppetry as Public Testimony for Social Change.

Apply now! Send your CV, motivation letter & copies of your degrees or diplomas to: puppettherapybcn@gmail.com

Academic Director and Instructor: Andrea Markovits

Coordination and Instructor: Polo Fernández

What is the NeuroPuppetry Method™?

The NeuroPuppetry Method™, developed and taught by Andrea Markovits, is an innovative approach that integrates puppet therapy, neuroscience, and embodied practices to support emotional regulation, memory, and trauma processing.

Upcoming Events of the Month

Why puppets and animated formas?

Puppets and objects activate sensorimotor, affective, and cognitive levels, engaging the nervous system in a way that fosters healing and self-expression.

Core principles of NeuroPuppetry™

- Memory & Trauma: Understanding how stress and trauma impact memory and emotional processing, focusing on key brain regions involved in emotional regulation and adaptation, including the amygdala, hippocampus, and autonomic nervous system. Through puppetry, we explore ways to support these processes creatively and therapeutically.
- Emotional Regulation: Using breath, movement & materiality for sensory integration.
- Embodied Cognition: Inspired by enaction theory (Francisco Varela), focusing on how we create meaning through interaction.
- Creative Exploration: Hands-on puppet work to externalize emotions and narratives.

Rooted in research and practice, this method has been developed through years of experience in therapeutic, educational, and community-based settings, integrating theories from neuroscience, trauma studies, and embodied cognition.

More info (including program details, dates, prices, and payment options): puppettherapybcn@gmail.com

Follow us on Instagram: @munecoterapia

<https://www.instagram.com/munecoterapia/>



Creative Corner:



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

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

Use the symbol/ figure as a reference and complete a meaningful picture.
(Free to use colour pencils, crayons or paints)
Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class,
School, Place and State
Contact number to puthalikapatrika@gmail.com
The best six will be issued e-Certificate
Final Submission Date: Apr 24, 2025



Nature’s Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



WASTE TO WEALTH INITIATIVE



WASTE TO WEALTH TIPS



Soumitra

Guru Nanak Public School
Chandigarh

Materials Required:

1. Cycle Spoke 01
2. Pliar 01
3. Art/Ivory Sheet
4. Sketch pens
5. Scissor
6. Glue

Step 1

Draw 2 in pair for front and back butterflies or any other creature of your choice

Step 2

Cut out the drawings and colour

Step 3

With the help of an adult bend the cycle spoke in 'Y' Shape

Step 4

Paste the cutouts on cycle spoke and enjoy telling the stories with your puppet



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

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