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Editorial Column

Padmini Rangarajan

In the Ramayana of Valmiki, there is an episode in which Hanuman has to increase himself in size and leap over an ocean. To perform the task at hand, Hanuman attains his full strength and as he waves his tail with joy, he expands himself in size, as large as the universe. As he leaps over one hundred yojanas and stands on top of Mount Trikuta, he gazes in wonder at the well-guarded city of Lanka, where Sita had been abducted by the demon-king Ravana. As Hanuman looks at all the demons and cruel creatures guarding the kingdom of Ravana, he becomes afraid that he would be spotted due to his huge size. Therefore, in an attempt to outwit these rakshasas, he begins shrinking himself and minimizes himself into a form which was barely visible and thus, he becomes a tiny creature, impossible to be spotted by anyone. Through the medium of literature, the author can paint a vivid picture in the minds of his readers and grant them the possibility to imagine miraculous scenes such as the mighty Hanuman expanding and shrinking in



size. But how does one bring such an imagery to life when these tales need to be reenacted, in a theatrical setting? It is at these moments when puppets come to the

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rescue! As old as civilisation, the tradition of narrating stories with the help of puppets has been a great source of entertainment and knowledge. Bringing down stories from generation to generation, the storyteller (sutradhara – holder of strings) acquires a vital role in puppet shows. In India, a diverse amount of puppet traditions thrives and to give life to this craft and artists from different regions of the subcontinent have mastered techniques to make unique puppets of many kinds. Today, we are going to be exploring some of these traditions, the stories they tell and the symbolism behind them Flourishing in parts of Karnataka are two popular string-puppet traditions; 'Sutrada Gombeyata', where the word 'sutra' connotes string, and 'Yakshagana Gombeyata', the word 'yakshagana' connoting 'the song of the celestial beings'. The term 'gombeyata' is meant to imply dancing. These puppets are usually made to perform in front of the



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temples of goddess Kali – thus, securing their art form as sacred. For these puppeteers, whose families have been devoted to this craft for generations, puppets play a very significant role in their economy and also religiously. The storyteller has the ability to maneuver the audience's reaction and in this way, not only does he have the ability to hold the strings of his inanimate objects, but also his animate audience – by steering their reactions in a particular direction. However, opposing this force is that of the audience, for they play a crucial role in how the show is going to unfold. The way the audience reacts, affects the story. After having analyzed the interests of his listeners, the storyteller needs to give shape to his tale, he needs to make changes and he needs to improvise – thus, this is where the audience holds the strings and the puppeteer is not entirely in control. a quote of A.K. Ramanujan; “the listener can no longer bear to be a bystander but feels compelled to enter the world of the epic: the line between fiction and reality is erased.”

This also includes skills of listening and observation. The other is an external skill which could be drawing, painting, paper folding, dance, music, mimicry and we can tap that hidden talent and use it as a crutch for storytelling. For me it is the voice and expressions and I modulate and use my own body language to communicate a story effectively and enculture the audience

The old Gurukula system and the Panchatantra teaching tactics of administration or the Upanishads and the entire system which our ancient traditions and knowledge were based on stories.

Externally it needs sound preparation regarding the content, timing, space, movement, rhythm, voice modulations, body language expressions, organizing oneself and to be spontaneous and change as per the audience. The listeners determine the storytelling and so when a storyteller is effective you will have a silent audience. The storyteller should be capable of transporting the listener to the world of the teller.

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Downfall of Chekka Bommalata of Ammapauram

Traditional Wooden String Puppetry of Ammapur Neremeta Mandal, Warangal District, Telangana India

Before I dwell into this article on Chekka Bommalata of Ammapur, I wish to extend my final homage to my esteemed mentor, Shri Mothe Jaganatham Garu, who departed from this world on December 24, 2024. His departure represents a profound loss to the global community of puppeteers, particularly in India, where he was instrumental in safeguarding this art form that teetered on the edge of oblivion. My initial encounter with Chekka Bommalata occurred in 2004, prompted by an article I came across in The Hindu, a prominent English daily. Subsequently, I embarked on a quest to establish communication with them, ultimately succeeding in 2006.



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Nonetheless, this fleeting encounter failed to cultivate a significant connection between us. I engaged in multiple telephonic discussions with them and observed their performances at diverse venues. The Tata Fellowship in Folklore facilitated my profound engagement with the Ammapuram Puppeteers during the period from 2012 to 2014. I express my sincere appreciation for the Tata Fellowship, which has afforded both my mentor, Shri Mothe Jaganathan garu, and myself, exceptional support. I embarked on a journey to Ammapuram, Jangoan, Burugupeta, and various other locales involved an exploration of their belief systems, customs, traditions, festivals,

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the role of women, puppet plays, genealogy, and the narratives of their struggles.

In the wake of the Covid-19 pandemic, the Ammapur troupe has experienced a significant decline in its number of puppeteers, resulting in a profound impact on the art form. At this juncture, one must ponder: Who might ensure the continuation of this art form, and by what means could it endure?

Introduction

Throughout the ages, visual communication has served to instruct, illuminate, amuse, and inform society at large through the rich tapestry of traditional folklore and folk-art expressions. Pats, puppets, masks, clay dolls and toys, along with uniquely crafted boxes adorned with paintings, serve not merely as sources of entertainment for the masses but also impart valuable lessons on ethics and convey the heroic narratives rooted in their local culture. Throughout this journey, traditional folklores

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and folk forms have emerged as vital elements that invigorate the everyday existence of individuals, encompassing their work-related pressures, struggles, joys, and celebrations. Furthermore, they function as a moral compass that shapes and influences their ethical lives. Traditional puppetry, a visual folk art in our nation, stands at the precipice of extinction, akin to other folklore narratives. Puppetry, with its roots in India, serves as the precursor to folk theatre and performances characterised by the artful manipulation of puppets. The Indus Valley Civilisation has provided evidence for this assertion through the discovery of terracotta dolls

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featuring detachable heads that can be manipulated by a string, dating back to 2500 BC. Once more, the enduring relevance and widespread appreciation of various puppetry forms throughout India serve as a significant point of pride. Puppetry is commonly referred to as 'Katputli' in the northern regions of India. In the southern region of India, it is referred to as 'Koyya / Chekka Bommalata' in Telugu speaking states (Andhra Pradesh and Telangana), 'Bommalattam' in Tamil Nadu, and 'Gombeyata' in Karnataka. These are intricately crafted string puppets, commonly referred to as marionettes. In India, there exist various forms of puppetry, including

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Rod Puppets, referred to as 'Putul Nautch or Yampuri' in the regions of West Bengal, Bihar, and Orissa. In Kerala, Glove Puppets are referred to as 'Pavakoothu'. The tradition of glove puppetry can also be observed in Uttar Pradesh, Orissa, and West Bengal.

A further form known as Shadow Puppets includes 'Tollubommalata' in Andhra and Telangana, 'Togalugombeyata' in Karnataka, 'Tolupavakoothu' in Kerala, 'Tolpaavai' in Tamil Nadu, 'Chamadyacya Bahulya' in Maharashtra and 'Ravan Chaya' in Orissa. Telangana is celebrated for its abundant and varied traditional practices, evident in its art, folk art forms, folk theatre, architecture, and literature. Nevertheless, there is a convergence of cultures, a transformation of cultural identities, interdependence, and cohabitation in response to specific contextual circumstances. Puppet theatre, serving as a conduit for diverse performing arts including drama, dance, and music, boasts a profound and lasting legacy.

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The references of existence of *Bommalata* and *Tholubommalata* can be traced from *Teluguvari* Janapada Kalarupalu references the existence of Koyya Bommalatta in Hindupur, Ananthpur district, which was once quite popular but has diminished over time. The findings indicate that wooden string puppetry is a folk-art form with a history spanning 1000 years. References to the existence of Thollubommalata during the era of Somanath, Palakuri, and Raghunata Rayala of Tanjore can also be discerned in the poetic verses crafted by the poets of that time regarding Bommalata. Furthermore, it is noted that the individuals who manipulate Tholubommalata

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predominantly belong to the Marathi community from Maharashtra. The migration of Marathi leather puppeteers from Maharashtra to Andhra Pradesh during the Chalukya period is evidenced by inscriptions.

They, being inherently nomadic, traversed the Maratha region and participated in pada yataras to various pilgrimage centres. The migration of traditional puppeteers to southern regions can be attributed to the profound effects of the industrial revolution. This clearly demonstrates that the traditional puppeteers were the ones who initially performed with leather, and as the troupe diverged, they adopted another form and further refined it. Nonetheless, leather puppets continue to endure in various regions such as Vishakapatnam, East Godavari, Ananthpur, Cuddapah, Nellore, Nalgonda, and Guntur in Andhra Pradesh; however, 'Wooden String Puppetry' remains a distinctive art form, with only two troupes recognised to date. 'Ammapur' or 'Ammapuram' in the Warangal district of Telangana serves as a counterpart to 'Santhaveluru' in the Chittoor district of Andhra Pradesh. On one hand, Santhaveluru puppetry exists in a state of decline; on the other hand, Ammapur traditional wooden string puppetry has also disappeared, effectively erased from the mainstream of folk art performance for a duration of twenty years, referred to as the 'Black Period' from 1974 to 1994. The revival and restoration of wooden string puppetry was achieved through the dedicated efforts of scholars, enthusiasts of folk art, and various supporters, despite the considerable challenges faced. Nevertheless, the process of recovering, unearthing, and relocating wooden string puppetry alongside other folk art forms presents significant challenges in fostering sustainability in contemporary Andhra Pradesh. The art of traditional puppetry and the role of puppeteers are facing imminent decline, necessitating a concerted effort for revitalisation.

The wooden string puppets of Ammapuram possess a distinctiveness that sets them apart. Wooden string puppets are referred to as "Koyya or Chakka," which translates to a piece of wood. "Bommalata" refers to the act of engaging in play with dolls. The

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puppets exhibit considerable dimensions, standing at approximately 4 to 5 feet tall and weighing between 12 to 15 kilogrammes. Some to an even greater extent. They have been in a commendable state of preservation for over 150 years (1843-1863). Folklorists, scholars, and experts in folk arts contend that these wooden string puppets exhibit a diminished resemblance to the puppets found in the neighbouring states of Karnataka and Tamil Nadu, or even the Santaveluru puppets, which are notably smaller in size.

***Chekka Bommalatta* of Ammapauram-Traditional Wooden String Puppetry of Ammapuram**

As previously mentioned, Ammapur, also referred to as Ammapuram and Santaveluru, are the two locations recognised to date for their association with the tradition of wooden string puppetry in Telangana and Andhra Pradesh. The latter



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group, while present, lacks the necessary resources owing to the fragmentation of familial ties, and the new members have not been adequately trained or equipped with the techniques of manipulation, rhythm, or narrative construction. Eventually, the art form becomes obscured and ceases to be perceptibly present. In Ammapuram, two esteemed families of puppeteers thrived, possessing a profound mastery of the intricate art of 'Chekka Bommalata' or 'Koyya Bommalata'—wooden string puppetry, as well as 'Tholu Bommalata'—the craft of leather puppets, and 'Yakshaganam-Vedhi Bhagavatham,' another revered folk-art form. Nevertheless, the ensemble engaged in leather puppetry has relinquished both their puppets and the art itself; however, they continue to present Yakshagana-Vedhi Bhagavatham. The practitioners of folk art possess a commendable array of trained individuals, showcasing artistic prowess and musical expertise, all while adeptly preserving narratives drawn from mythologies, historical contexts, semi-historical accounts, and

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adapting them to resonate with contemporary relevance.

Beda Budiga Jangama Community:

The Beda Budiga Jangama, or Beda (Budga) Jangam community, has established its presence in the districts of Hyderabad, Ranga Reddy, Mahbubnagar, Adilabad, Nizamabad, Medak, Karimnagar, Warangal, Khammam, and Nalgonda. The community's distinctiveness lies in their engagement with folk arts and oral narratives. The Budiga is an instrument crafted from brass, bronze, or clay, resembling a bottle gourd or pot, with its mouth sealed by animal skin. It is played by the primary narrator of the story during the narration. It is conceivable that the community engaging with the Budiga and recounting narratives became recognised as Budiga Jangalu-Budiga Jangama. The subsequent groups represent subdivisions of the Beda Jangama community: Basanudu, Saradagalu, Bhagavatalu-Bommalattagalu, Babaji, Kattippa, Mandhahechchu, and Jangams (including Seriki Jangam, Setti Jangam, Balijelu, Setti Panijelu, Etha Mukku Jangam), all of whom



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engage in the performance of Burrakatha (Tambura Katha, Tandana Katha, Gummettla Katha). Marital alliances are sanctioned among the sub-sects, referred to as 'Kancham Pothu- Mancham Pottu' and 'Roti-Beti'. The arrangements of 'Eyam pottu Kancham pottu' are contingent upon the individual's capacity and character. Matrimonial alliances are predominantly orchestrated within specific caste groups, with infrequent occurrences of unions beyond these



established boundaries. They adhere to a distinct dietary regimen, engage in specific forms of worship, partake in rituals, and uphold a unique belief system.

Location:

Ammapuram, situated within the Janagoan Mandal of Warangal District, is located approximately 125 kilometres from Hyderabad, specifically from the Uppal ring road. Around nine families belonging to the Beda Budiga Jangama community currently inhabit Ammapuram, while the remainder have migrated to Janagoan, Hanumakonda, Warangal, and various other locales. The majority of the Beda Bodega Jangama community has established their residence in the Rajiv colony of Janagoan, which serves as a centre for puppeteers.

Mothe *Bommalata* Family

Mothe Veeraiah, from whom the lineage of the Mothe family is derived, stands as the great-great-grandfather of Mothe Jaganatham. Mothe Jaganatham, the esteemed

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leader of the Ammapuram Bommalata troupe, departed from this world on December 24, 2024. His Grandfather Mothe Narasimhalu and father Mothe Venkataswamy were notable figures in the realms of puppetry and singing during their era. The eldest surviving member of the family was Mothe Uppalaiah, the paternal uncle of Mothe Jagnatham, who also departed this life on November 16, 2024, at the age of over 92, renowned for his expertise in the art of handling 'Kolatta Bommalu'. The late Mothe Gowramma, who departed in 2013, was a paternal aunt and a distinguished female singer. She was honoured with the 'Award of Appreciation in Folklore' by the Potti Sree Ramulu Telugu University in Hyderabad on December 15, 2012.

Late Sri Mothe Jaganatham–Traditional Wooden String Puppeteer of Ammapuram.

Mothe Jaganatham, was the team leader of the Bommalata troupe from Ammapur in the Narameta Mandal of Warangal District, Telangana, represents one of the families that continue the tradition of wooden string puppetry, with another branch located in Burugupeta. The ensemble comprises 10 to 12 individuals, who are interconnected with one another. Every artist embodies the roles of singer, storyteller, musician, and

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even puppeteer. The majority of participants are men, accompanied by two women during the performance. The artists, aged 75 and older, have recently seen many of their number depart from this world, having dedicated themselves tirelessly to the preservation of their art form. Mothe Jaganatham is a representative of the fifth generation within the esteemed tradition of Bommalata. He possessed extensive experience in delivering performances of 'Bommalata' and 'Yakshagana- Vedhi Bhagavatham'. At the age of over 75, he was honoured with the Telugu University Folk Artists Award, the Tata Fellowship in Folk Arts for the years 2012-13, and recognised as a Senior Fellowship awardee by the Ministry of Culture. Moreover, 'Bommalata' requires a high level of skill to adeptly manoeuvre the puppets with considerable strength and energy, managing their weight while simultaneously delivering oral narratives. This involves precise leg movements that must be in harmony with the musical rhythm during the performances. The fundamental nature and

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comprehension of music, alongside the acquisition of instrumental skills and the oral recitation known as 'Padhyam' or verses, exemplify the profound beauty inherent in this art form.

Bommalatagallu

At the outset, the Mothe family performed the Bommalata of 'Lava-Kusha' from the Uttara Ramayan, as well as 'Gayopkhyanam'. Subsequently, his forebears also acquired the art of narrating 'Harikatha Bhagavtham'. During the era of Mothe Narasimhalu, his grandfather engaged in Yakshagana-Vedhi Bhagawatham by collaborating with the Chintal troupe, alongside other exponents of the Budiga Jangam tradition. The two families of Beda Budiga Jangama at Ammapuram-Chintal, who engaged in the performances of Tholu Bommalata (now discontinued), as well as Yakshagana-Vedhi Bhagavatham and Mothe-Chekka Bommalata-Koyya Bommalata. The Ammapuram troupe presents Bommalata and Yakshagana-Vedhi Bhagawatham.

A nomadic group that traversed various locations for the purpose of performances, sustaining themselves through the collection of 'Ooru Bhiksha' while utilising a 'Bhiksha Pathra'—a begging bowl. The other communities referred to them as 'Gudisaligalu' because they constructed temporary huts distanced from the main village, a consequence of the widespread practice of untouchability. In their pursuit of sustenance through alms, they were referred to as 'Bhikshagalu'. It was solely during the performance that they were referred to as 'Bommalatagallu'. Mothe Janganatham observes that, during that period, 'bhiksha' was perceived as a reliance on the benevolence, contributions, and distribution of food grains from the upper castes, who typically served as the patronage caste to the service caste, regarded as both obligatory and a right. Analogous to the Jajmani or Yardman system, which exemplifies the intricate dynamics of the Indian social caste hierarchy and its interplay between upper and lower castes, 'bhiksha' was historically perceived in a

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manner distinct from the contemporary interpretation of begging. The community undertook a commendable initiative to address the welfare and well-being of the folk artists by supplying them with essential provisions such as food grains and clothing, as well as lending tools like pounding stones and ladles. This effort fostered a sense of inclusion, recognising the artists as integral members of the community, despite the temporary nature of their settlement.

Avasalu Ramaiah –the creator of the Ammapuram Puppets

Following the passing of Mothe Ramaiah-Ramulu, the esteemed great-great grandfather, the puppets were allocated among his three sons. Consequently, his grandfather Mothe Narasimhalu received four puppets as part of his allocation. The directive came from 'Mallyala' Dora of 'Mallyalapuri', instructing 'Avasalu Ramaiah', a skilled goldsmith, to meticulously craft a new ensemble of sixteen wooden puppets. Avasalu Ramaiah not only crafted the puppets but also composed a song, which he first performed before Mallyala Dora and the wider village community while presenting the sixteen Bommalus. Mallyala Dora graciously bestowed upon him a bag of paddy, a cow and calf for nurturing, along with a monetary gift of Rs 1116/. Consequently, Mothe Narasimhalu ensured that he performed the song during his presentations as a gesture of respect and an expression of gratitude towards both 'Avasalu Ramaiah' and 'Mallyala' Dora. This song provides an account of Mallyala Dora, Avasala Ramaiah, and the permissions granted for the performance of Bommalata throughout by Mallyala Dora. Thus, Mothe Narasimalu earned the title of 'Bommala Narasimulu,' skilfully manoeuvring puppets illuminated by earthen lamps. His enchanting vocal renditions infused vitality into the inanimate figures, captivating the audience from beginning to end. Currently, Mothe Jaganatham from the Mothe family possesses the complete knowledge of the song, while the others are only familiar with portions of it.

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Recollecting the vague memories of the good old days spent with his grandfather Mothe Narasimhalu served as the principal authority in determining the villages to be visited, overseeing the performances, and managing various aspects of the stay, among other responsibilities. Upon choosing a village, he would identify suitable locations for the establishment of tents or huts. He would ensure the availability of a water source, sufficient shade, and surrounding greenery before instructing the troupe to dismount their belongings. It was essential to consult Police Patel prior to entering any village for the purpose of registration.

Occupations and labour works undertaken for livelihood:

The majority of the Mothe artists are or were involved in the excavation and installation of bore wells and hand pumps in nearby areas. A smaller group engages in the sale of various items, including utensils made of aluminium, steel, hindalium, and plastic, as well as blankets and home appliances, often in distant regions, operating on an installment or credit basis, which they refer to as 'business.' Mothe Jagantham has been involved in business for the past 25 to 30 years. He has relocated to Mandamarri, specifically within the Singhareni colony, situated in the Bellampalli Mandal of the Adilabad districts in Telangana. He was previously present in Ammapuram / Janagoan for a duration of ten to twelve days each month. The realm of education has significantly transformed their way of life. The current two generations, namely his sons, have pursued their education and engaged in various professions. The younger generation has attained degrees in engineering, medicine, and various other professional disciplines, and they are thriving remarkably. Quite a few manage to obtain positions within the government, and a small number of them are located overseas. Overall, the current generation enjoys a more favourable economic status compared to their predecessors. It is unfortunate that many have not taken the opportunity to witness the recent performances by the elders or sought to understand the intricacies of the art form. A select few manage to obtain government positions,

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with approximately twelve serving as educators and one or two having established themselves abroad. Once more, the current generation perceives this art form as a diminishment of their self-worth, equating it to a form of begging. Thus, the current ensemble of performers, despite being over sixty, continues to uphold the art form as a vital aspect of cultural heritage.

My Observation over a period of ten plus years:

Initially, numerous facets of ritualistic practices and beliefs have evolved within the Mothe families of the Beda Budiga Jangama community. Nonetheless, a certain despondency is apparent concerning the preservation, revitalisation, and re-dissemination of the Ammapuram Bommalata art form. Each performance that would endure for a duration more than 6-8 hours, interspersed with intervals throughout. The artists engage in a continuous performance, articulating the narrative through song and oral storytelling. They execute their performances without the aid of microphones, transporting their own stage apparatus, with puppets meticulously stored in two iron containers. Nevertheless, the duration of the performance has now been condensed to a span of one to two hours. The entire dimension of oral narration has diminished, resulting in the omission, forgetfulness, and eventual eradication of numerous padhyas—verses. There was considerable opportunity for the exchange and recitation of poetry, proverbs, sayings, and idioms, contingent upon the circumstances, temporal elements, and facets of the performance. This dissemination served as a guiding influence for the audience who embraced and followed it. Furthermore, there existed an opportunity for the development of distinct compositions. This occurrence is no longer taking place.

The audience's role was significant, as they demonstrated a profound understanding of the narratives. Should the artists overlook, miswrite, or neglect to convey certain elements, the audience would intervene to provide guidance. The audience's engagement was pivotal to the proceedings. Once more, the audience expressed a

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desire for the inclusion of additional anecdotes, quotes, and proverbs in the plays to effectively illustrate points or convey messages, particularly as guiding principles for fostering harmony within the community. This aspect is lacking, as the audience remains oblivious to the existence of such a captivating art form and the remarkable folk plays that have gone unnoticed. The narrative, episodes, and performances are shared between Bommalata and Yakshagana - Vedhi Bhagawatham. The current artists are aged 75 and older. The influence of age is a significant consideration in the context of performance. The nuances of vocal projection, foot coordination, breath control, adept manipulation of puppets, and the precise articulation of words and syllables are diminishing in both clarity and vigour. In Bommalata performances, certain elements and characters are articulated through narration rather than being enacted by puppets. In the play of Lava-Kusha, the Aswamedha horse is not depicted visually; rather, it is conveyed through oral recitation. In a similar vein, within the narrative of Balanagamma, who is transformed into a black dog by the malevolent magician, the character of 'Mayala Pakiri Saab' is notably absent. The role of Sutradhar is indeed crucial; however, this aspect is currently lacking and fails to establish a connection with both the narrative and the audience. There exists a significant opportunity for creativity and visualisation in presentations; however, in contemporary times, the effective utilisation of graphics and technology can captivate audiences. This can be achieved by integrating these elements with traditional performances, thereby illustrating even the most intricate aspects of the narrative. The play is composed in the Telugu language. The Telugu language, akin to other regional languages, has experienced a significant transformation. The narrative employs a form of the Telugu language that is rarely comprehended by the general populace for whom Telugu is the mother tongue. Only individuals possessing a certain level of understanding or familiarity with the plays can effectively grasp the narrative's structure; others may struggle to do so. It is essential to streamline the narratives into accessible, everyday Telugu for effective communication. This holds true for both rural and urban audiences. The older generation, including Mother

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Jaganatham, experiencing health-related challenges, with delays in health check-ups, complications, and medications adversely affecting their physical mobility.

The older generation puppeteers possess the skill to manipulate the puppets, yet they lack the knowledge to carve or create new sets of puppets that align with contemporary demands. This matter requires further examination and resolution. The current practitioners do not undertake any significant initiatives to impart knowledge or cultivate a group of young individuals in Bommalata as a pursuit of interest or enthusiasm.

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Conclusion:

This inquiry is presented to all enthusiasts and scholars of art, urging them to devise strategies for the protection and preservation of artistic expressions in a dynamic format for future generations. A multitude of folk-art forms have vanished and are teetering on the brink of extinction, primarily due to insufficient patronage and limited opportunities for contemporary performances. On one side, we take pride in globalisation and the progress of science, technology, entertainment, print, and media; however, we are witnessing a decline in native folk arts, which served not only as sources of entertainment but also as vital conduits for communication. Once more, the preservation and digitisation of this art form would facilitate the transmission of knowledge to the forthcoming generation of performers within the family; it is essential that this wisdom is conveyed from one generation to the next through traditional training and practice. The performers served not merely as entertainers; they functioned as a dynamic repository of knowledge, offering insights into language usage, social hierarchies, cultural practices, rituals, the natural world, proverbs, seasonal changes, and a plethora of lesser-known facts and information. It is imperative to not only safeguard them in digital format but also to highlight the profound richness of the art, inspiring the next generation and those intrigued to carry on this legacy.

The resurgence of Bommalata can be achieved through a collaborative initiative involving the Mothe family, the villagers of Ammapuram, and the establishment of connections among agencies, organisations, researchers, and enthusiasts of folk art dedicated to the restoration, documentation, and digitisation of this art form. Considering the age demographics of the Bommalata performers, there exists a pressing necessity for audio-visual recording and digital documentation of the entire performance. This can also be rendered accessible through diverse modalities and uploading systems, which are housed within NFSC's data base archives. Moreover,

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Padmini Rangarajan

తోలుబొమ్మలాట మోతె జగన్నాథం మృతికి వేదకుమార్ సంతాపం

హైదరాబాద్, డిసెంబరు 26, ప్రభాతవార్త

జనగామ జిల్లా అమ్మపురం మోతె జగన్నాథం ఆకస్మిక మృతి పట్ల తెలంగాణ దక్కన్ హెరిటేజ్ అకాడమీ ట్రస్ట్ చైర్మన్ వేదకుమార్ తీవ్ర దిగ్భ్రాంతి వ్యక్తం చేశారు. 'బొమ్మలోల్లు' అని ఆప్యాయంగా పిలుచుకునే మోతె జగన్నాథం, చెక్క తీగల తోలుబొమ్మలాట ద్వారా శతాబ్దాల నాటి కథా సంప్రదాయాన్ని వరిరక్షించడానికి అంతీతమైన కళాకారుల బృందానికి నాయకత్వం వహించాడు. వీరి ప్రదర్శనలు రామాయణం, మహాభారతం వంటి ఇతిహాసాలకు, ప్రహ్లాద, రామదాసు కథలకు ప్రాణం పోశాయి. ఈ బృందం యొక్క కళానైపుణ్యం తెలంగాణ ప్రాంతపు గొప్ప సాంస్కృతిక వారసత్వానికి ప్రాతినిధ్యం వహిస్తుంది. ప్రస్తుతం తెలంగాణలోని వరంగల్ ఉమ్మడి జిల్లాలో ఒకే మోతె కుటుంబానికి చెందిన రెండు బృందాలు మాత్రమే మిగిలాయి. జగన్నాథంతో తనకున్న సుదీర్ఘ అనుబంధాన్ని గుర్తు చేసుకుంటూ వేదకుమార్ మణికోండ 2006లో ఢిల్లీలోని నేషనల్ మాన్యుస్క్రిప్ట్ మిషన్ తో జగన్నాథం బృందం తో కలిసి పనిచేసిన విషయాన్ని గుర్తు చేసుకున్నారు. వీరంతా కలిసి ఉమ్మడి ఆంధ్రప్రదేశ్ లోని 11 జిల్లాల్లో పర్యటించారు. రాష్ట్ర, కేంద్ర ప్రభుత్వాలకు సిఫార్సులతో సహా వేదకుమార్ నిరంతర ప్రయత్నాల ద్వారా, జగన్నాథం, అతని బృందం దేశంలోని 12కి పైగా రాష్ట్రాలలో ప్రదర్శనలు ఇస్తూ జాతీయ వేదికలపై గుర్తింపు పొందారు. తెలంగాణ దక్కన్ హెరిటేజ్ అకాడమీ ట్రస్ట్ చైర్మన్ వేదకుమార్ మణికోండ మాట్లాడుతూ తెలంగాణ



రాష్ట్ర ప్రభుత్వం ఆయన కుటుంబానికి ఆర్థిక సహాయం అందించాలని, తెలంగాణ రాష్ట్రానికి ఆయన చేసిన సంప్రదాయ సాంస్కృతిక రూపాన్ని గుర్తించాలని, అంతరించిపోతున్న ఈ సంప్రదాయాలను వెలుగులోకి తీసుకురావాల్సిన ఆవసరాన్ని నొక్కి చెబుతూ, ఈ కళను సజీవంగా ఉంచడంలో మిగిలిన కీలుబొమ్మల కుటుంబ కళాకారులను ఆదుకోవాలని రాష్ట్ర ప్రభుత్వాన్ని కోరారు. అంతరించిపోతున్న కళారూపాన్ని తిరిగి పూర్వ వైభవం తీసుకురావడానికి తక్షణ చర్యలు చేపట్టాలని రాష్ట్ర ప్రభుత్వానికి సిఫార్సు చేస్తున్నాను అని తెలిపారు. జగన్నాథంకు పద్మశ్రీ దక్కెలా ప్రయత్నం జరుగుతున్న సందర్భంలో ఆయన ఆకస్మిక మృతి తీవ్రంగా కలిచి వేసిందన్నారు. కళారంగానికి ఆయన మృతి వల్ల ఏర్పడిన నష్టం పట్ల వేదకుమార్ తీవ్ర విచారం వ్యక్తం చేశారు. మోతె జగన్నాథం కుటుంబానికి వేదకుమార్ మణికోండ ప్రగాఢ సానుభూతి తెలిపారు. గొప్ప కళాకారుడి మృతికి సంతాపం తెలిపారు.

శాంతినగర్ లో ఘనంగా అయ్యప్ప మహా పదిపూజ

కమ్యూనిటీ హాల్ నిర్మాణానికి తన వంతు సహకారాన్ని అందిస్తూ : ఎమ్మెల్యే మాధవరం కృష్ణారావు

translating the oral narratives into English and Hindi would facilitate outreach and inspire both researchers and individuals who do not speak Telugu. Translation is required in both English and Hindi. Once more, the question of whether this approach

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will preserve the aesthetic qualities and fragrance of the traditional performance necessitates exploration through a method of trial and error.

What is the most effective approach for me to thank my mentor-guru? As one of his students, I engage in the training of others, introducing them to the profound intricacies of Telangana puppetry. Furthermore, I am diligently rejuvenating the art form and puppet plays to engage modern audiences, cultivating a more profound relationship between them and the artistic medium. When I refer to "reviving," I am referring to the meticulous process of crafting puppets, adapting scripts, and executing performances. Conversely, I am equally committed to enlightening the younger members of the Mothe family and women, who now bear the responsibility of embracing the art form and initiating their performances. This may serve as my solemn obligation to honour my late mentor.

Glossary of Vernacular Terms

- '*Katputli*'— Puppets of Rajasthan, North India
- '*Koyya*'-A piece of wood
- '*Koyya Bommalata*'-Wooden Puppet Play as it is known in Telugu. String Puppets or Marionettes of Andhra Pradesh.
- '*Bommalattam*'- Wooden Puppet Play as it is known in Tamil. String Puppets or Marionettes of Tamil Nadu.
- '*Gombeyata*'- Wooden Puppet Play as it is known in Kannada. String Puppets or Marionettes of Karnataka.
- '*Putul Nach*'-Puppet play known in West Bengal, Bihar and Orissa.
- '*Yampuri*'- Puppet play known in West Bengal, Bihar and Orissa.
- '*Pavakoothu*'- Glove Puppet play known in Kerala.
- '*Tollubommalata*'- Shadow Puppetry-Leather Puppetry of Andhra Pradesh.
- '*Tholubommalu*'-'*Tholu-Tollu*'-meaning leather, skin of animals used for

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making puppets. '*Bommalu*'-dolls.

- '*Togalugombeyata*'- Shadow Puppetry-Leather Puppetry of Karnataka.
- '*Tolupavakoothu*'- Shadow Puppetry-Leather Puppetry of Kerala.
- '*Ravan Chaya*'- Shadow Puppetry-Leather Puppetry of Orissa.
- '*Teluguvari Janapada Kalarupalu*'-Folk art forms of Telugu People.
- '*Somanath, Palakuri and Raghunata Rayala*'- Somanath, Palakuri and Raghunata Rayas –Nayaks who ruled Tanjore.
- '*Sasanalu Tholubommalu*'-Inscription of Puppetry.
- '*Changanti Shesaya*'- Name of the person
- '*Chandraiah Tholubommalata garu*'-Chandraiah, the leather puppeteer, mentioned in the inscription.
- '*Amruta Kavi*'- A well known poet called Amruta.
- '*Peda Chittaiah*'- Name of another leather puppeteer mentioned in the inscription.
- '*Mukkamala Bhudana Sasanalu*'- Mukkamala Bhudana Inscriptions.
- '*Durjayanuvulaina Vipparula Gondapa, Gundapa Nayaka*'-Nayakas Durjayanuvulaina Vipparula Gondapa, Gundapa of Mukkamala.
- '*Gududru Sasanam*'- Guduru Inscription.
- '*Kakatiya*'- Kakatiyas rulers of Warangal region.
- '*Telanagan*'-Telanagana region of Andhra Pradesh.
- '*Sutradari, Komme Janaha Baraha*'- The inscription penned by String Puller Kommeju.
- '*Panugalu*'-Panugal-Name of the place.
- '*Sutradari Brahmoju*'- String Puller Brahmoju.
- '*Kasyapalli*'-Kasyapalli Village.
- '*Bhanuganata dala vritti*'- Belonging to Bhanugala community.

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- 'Chekka Bommalu'- Wooden Puppets. String Puppets or Marionettes of Andhra Pradesh.

- 'Chekka'- a piece of wood.

- 'Yakshagana-Vedhi Bhagavatham'- Another folk art form

- 'Beda Budiga Jangama',

'Beda Budga Jangam', 'Ganadi Jangam Kulam'- Name of the tribe, who are popularly known as Jangam. 'Basanudu', 'Saradagalu', 'Bhagavatalu', 'Bommalatagalu', 'Babaji', 'Balijelu', 'Kattippa', 'Mandhahechchu', 'Seriki Jangam', 'Setti Panijelu', 'Etha Mukku Jangam', 'Burrakatha'- (Tamura Katha, Tandana Katha, Gummettla Katha) are different subsets of the Budiga Jangama community who are engaged in Oral Story Narratives and Story Tellers.

- 'Kancham Pothu-Mancham Pothu'-Sharing food and sharing of bed.

- 'Roti-Beti'-Eating bread and giving daughters in exchange in marriage.

- 'Kolatta'- Playing with sticks-A dance form similar to Gujarat Dhandia

- 'Lava-Kusha'- Rama's Children.

- 'Gayopakhyanam'-An episode from Bhagavatham highlights the story of 'Krishna -Arjuna yudham' (War).

- 'Ooru Bhiksha'- Collecting alms from villages.



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- '*Bhiksha Patehra*'-Begging bowl.
- '*Bhikshagalu*'-the one living on alms.
- '*Avasalu Ramaiah*'- Name of the person who was a goldsmith.
- '*Mallayala Dora*'- Name of the Headman.
- '*Mallayalapuri*'-Name of the village.
- '*Kasturipalli*'-name of the clan.
- 'Gotram'-Clan
- 'Pullu Virupu erayadam'-Seaparation of twing. This is the techniques used by the couple to nullify the marriage. Divorce process.
- 'Byada'-Denominataion



About Puppets:

Puppetry in education

Dr. Arun Bansal

Puppetry in education

Puppetry is increasingly recognized as a valuable tool for education, offering a dynamic and engaging way to enhance learning across various subjects and age groups. Here's how puppetry can be used in educational settings:



Vridhi

- 1. Interactive Learning:** Puppetry creates an interactive and multisensory learning experience that captures students' attention and stimulates their imagination. Puppets can serve as engaging teaching aids, helping to illustrate concepts, demonstrate processes, and engage students in hands-on learning activities.
- 2. Storytelling and Narrative:** Puppets are powerful storytelling tools that can bring stories, myths, legends, and educational content to life. By using puppets to act out stories or scenarios, educators can make learning more enjoyable and memorable for students, fostering a deeper understanding and appreciation of the subject matter.
- 3. Language Development:** Puppetry provides opportunities for language development and communication skills. Students can practice speaking, listening, and expressing themselves through dialogue with puppets, storytelling, role-playing, and puppet-led discussions. Puppetry can be particularly beneficial for language learners and students with speech or communication difficulties.
- 4. Social and Emotional Learning:** Puppets can help promote social and emotional learning by encouraging empathy, cooperation, and conflict resolution skills. Through interactions with puppets, students can explore emotions, express feelings, and learn how to navigate social situations in a safe and supportive environment.
- 5. Creativity and Imagination:** Puppetry encourages creativity, imagination, and

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problem-solving skills. Students can design and create their own puppets, develop storylines, and improvise performances, fostering creative thinking and innovation. Puppetry also provides opportunities for artistic expression through puppet design, construction, and manipulation.

6. Cross-Curricular Integration: Puppetry can be integrated into various subjects and curriculum areas, including language arts, social studies, science, mathematics, and the arts. Educators can use puppets to explore interdisciplinary themes, reinforce academic concepts, and facilitate cross-curricular connections.

7. Inclusive Education: Puppetry can be used to create inclusive learning environments that accommodate diverse learning styles, abilities, and cultural backgrounds. Puppets can help engage students with different learning needs, including visual learners, kinesthetic learners, and auditory learners, as well as students with disabilities or special educational needs.

8. Community Engagement: Puppetry can foster community engagement and collaboration by involving students, educators, families, and community members in puppetry projects, workshops, and performances. Puppetry can be used to promote cultural exchange, celebrate diversity, and build connections within schools and communities.

Overall, puppetry offers a versatile and effective approach to teaching and learning that promotes active engagement, creativity, and meaningful connections between students and educational content. By incorporating puppetry into educational settings, educators can create enriching learning experiences that inspire curiosity, foster a love of learning, and empower students to explore, discover, and succeed.



NGO of the Month

Vriddhi Educational Welfare Society

Pranita Biswas



Vriddhi Educational Welfare Society is an NGO dedicated to providing quality education to underprivileged children. The organization's mission is to reduce educational gaps by giving children access to learning materials, guidance, and support. The first center of Vriddhi is located in Jagatpura, and through its efforts, the NGO aims to help children overcome the challenges they face in getting an education. By offering these services, Vriddhi hopes to make a lasting difference in the lives of children, enabling them to grow and contribute to society in the future.

NGO of the Month

Vriddhi Educational Welfare Society

Pranita Biswas



One of the key programs offered by Vriddhi is remedial classes for students who need extra help with their studies. These classes focus on improving the children's understanding of subjects they find difficult. By giving them more attention and support, Vriddhi ensures that these children do not fall behind in school and can build the confidence needed to succeed academically.

Vriddhi also provides scholarships to help students with the costs of education. These scholarships allow children to continue their studies without the burden of fees or other expenses. The NGO also assists students in gaining admissions to government schools, ensuring that they have access to formal education, which can open doors to better opportunities in the future.

NGO of the Month

Vridddhi Educational Welfare Society

Pranita Biswas



To prepare children for the modern world, Vridddhi offers computer classes, teaching them essential skills such as typing, internet navigation, and working with digital tools. In addition, the organization encourages the children's growth by offering extracurricular activities. These activities help children discover new interests, build confidence, and develop new talents beyond their academic studies.

Vridddhi also runs a center at Kambala, where education is provided in an open, natural environment. In this area, classes are held under a tree, showing the NGO's commitment to reaching children in even the most remote areas. The NGO provides

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Vridddhi Educational Welfare Society

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learning materials to these children, ensuring that they still have the resources needed for education. This approach reflects Vridddhi's belief that every child, no matter where they live, should have access to education.

The organization's work goes beyond just education—it's about giving these children hope for a brighter future. Together, we can build a world where every child has the chance to learn, grow, and thrive. Education is the key to unlocking a better tomorrow, and Vridddhi is opening the door.



Margazhi Utsavam 2024-25

Anecdotes & Stories from Vishnu Sahasranamam

Ms. Manjula Narasimhan and Anannya Sriram



Day 1: Obeisance to Parasara Bhattar

Date: December 16, 2024

The Vishnu Sahasranamam, recounted by Bhishma during the Kurukshetra war, consists of a thousand names of the Lord. It has endless benefits and reflects justice and righteousness. This text offers deep philosophical insights. People often struggle when comforts are lost and desire a fearless life, even if they are wealthy. Chanting the Vishnu Sahasranamam is considered the greatest blessing and contains 1008 names of Vishnu.

There are over forty commentaries on Sri Vishnu Sahasranama Stotram, with notable ones by Sri Adi Sankara, Sri Parasara Bhattar, and Sri Satyasandha Yatiswara. Parasara Bhattar's 'Bhagavad-guna-darpana' is particularly important to Vaishnavites. Several researchers have decoded Parasara Bhattar's Bhashyam and

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extracted Anecdotes and Stories detailing the meaning of the words that praise the Lord.

In this Kolam series, we will bring out some interesting Anecdotes and Stories from Vishnu Sahasranamam. Being the first day though, we begin by invoking the blessings of the Original author – Sri Parasara Bhattar, with his “Thaniyan” (a devotional verse that praises an Acharya or an esoteric text. The chanting of a Thaniyan is a way to show respect, dedication, duty, and sincerity to the Acharya).

srI parAsara bhattArya srIrangEsa purOhitha:

srIvathsAnga sutha: srImAn shrEyasE mEsthu bhUyasE

ஸ்ரீ பராஸர பட்டார்ய ஸ்ரீரங்கேஸ புரோஹித:

ஸ்ரீவத்ஸாங்க ஸுத: ஸ்ரீமான் ச்ரேயஸே மேஸ்து பூயஸே

Day 2: “Viswam” – All in One – He who pervades everything

Date: December 17, 2024

Eons ago, a Brahmin couple welcomed a young son whom they named Iytareya.



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Day 2 "Viswam"
He who Pervades
in Everything

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When he turned five, his parents conducted his thread ceremony (Upanayanam) to initiate his spiritual education. His father began by teaching him the word "Viswam," which the boy learned to pronounce with relative ease. However, when his father introduced the subsequent word "Vishnuhu," the boy struggled to make any progress.

Despite the passage of days and weeks, he remained fixated on chanting only "Viswam." As the years went by, his parents lost hope for his advancement, especially as his siblings thrived and became accomplished Vedic scholars. In contrast, Iytareya's vocabulary remained confined to the single word "Viswam."

One day, the family had the honor of hosting the sage Vashista, who reassured the parents that Iytareya was, in fact, the most exceptional of their children, as he had grasped the profound meaning of the word Viswam.

It signified "The One, replete with all the virtues, encompassing mental, physical, and spiritual glories by His very nature."

Veda Vyasa heard this Anecdote from his great-grandfather Vashishta. Keeping the auspicious nature and this incident in mind, when he compiled the 1000 names of the Lord, he put this name, "Viswam," as the first one.

Those who chant "Viswaya Namaha" will undoubtedly live amidst all types of prosperity – full to the brim

Day 3: "Vishnu" – One in All – He who permeates everything

Date: December 18, 2024

Shanta, a 16-year-old cowherd residing in Vrindavan, found herself alone at home one day as her parents attended a discourse by Sage Garga. Despite her objections, they insisted she stay behind to guard the butter and curd from Krishna.

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Although she remained alert, Krishna cleverly deceived her and pilfered some butter. When Shanta sought to reprimand the butter thief, Krishna proposed a deal: he would reveal the meaning of the term "Vishnu" if she permitted him to sample her mother's delicious butter. However, fearing her parents' wrath for failing in her duty, Shanta struck Krishna with a stick.

Regrettably, this action reverberated throughout the entire universe, affecting everyone and everything except Krishna himself. With a playful grin, Krishna remarked, "Now you understand the meaning of the word Vishnu." The Lord created the five elements ('Pancha Boothas' - Earth, Fire, Water, Wind and Space). He created all others from them. Indeed, He became all others. He pervades everything in and out. He is the Soul for the body of everything and every being.

Chanting "Vishnave Namaha" with devotion will convert even our worst critics to fans.

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Day 4: "Vashatkaara" - One who controls and directs **Date: December 19, 2024**

In the Mahabharata, before the onset of war, a final effort for peace was initiated following Rajadharma. Krishna journeyed to the kingdom of Hastinapur to persuade the Kauravas to reconsider their stance, avert the impending bloodshed among their kin, and pursue a peaceful resolution, positioning himself as the "divine" envoy of the Pandavas. Upon learning of Krishna's arrival, Duryodhana commanded the entire royal court to remain seated and not to rise in respect as Krishna entered. Despite the objections from other esteemed members of the court, including Dronacharya and Vidhura, the venerable Bheeshma acquiesced to Duryodhana's directive, stating, "Of course, we will adhere to your wishes," while quietly remarking "Three in thousand" to the bewildered Vidhura and Drona, leaving them puzzled about his meaning. The following day, contrary to his orders, Duryodhana was the first to stand and pay his

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respects to Krishna upon his entrance, prompting the rest of the court to follow suit. However, Duryodhana remained unaware of the reason behind his actions. Bheeshma, however, was fully aware of the underlying truth. Drona and Vidhura subsequently inquired of Bheeshma regarding the significance of "Three in Thousand." Bheeshma elucidated that Vishnu's third name in the Sahasranama, as imparted to him by Ved Vyasa, is Vashatkaara. This term signifies one who governs all. Lord Krishna is the ultimate guide for all beings, who operate according to His directives and under His influence. Chanting "Om Vashat Kaaraya Namaha" will guide us towards the correct path. The Omnipresent Being, through His grace, will also influence others to view us favorably.

Day 5: "Bhutabhavya Bhavatprabhu" – Perpetual Boss - The Master of all things past, future, and present.

Date: December 20, 2024

Romasa Muni was a youthful sage who once posed a question to his teacher. The teacher responded that only the creator, Brahma, could provide clarity on that specific inquiry. Utilizing his yogic abilities, Romasa Muni journeyed to Brahmaloaka, where he



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awaited Brahmadeva's return from his daily rituals. Upon completing his Pooja, Brahmadeva met with Romasa and was informed of his question. However, Brahma indicated that he would require at least an hour to consult his records and provide an answer. Romasa remained calm and agreed to wait. Brahma then revealed that the time it took for Romasa to travel from the mortal realm to Brahmaloaka, along with the brief moments of waiting, equated to an astonishing 35 Crores, 78 Lakhs, and 40 thousand years on Earth. This revelation prompted Romasa to ponder how Brahma could dedicate 35,784 Crores of years on Earth in devotion to Lord Vishnu, leading him to wonder about the source of such a divine gift. At that moment, he heard someone reciting the Vishnu Sahasranama Archana, beginning with the chant, "Om Bhoota Bhavya Bhavat Prabhava Namaha."

The Supreme Being, the Lord of all that has existed, will exist, and currently exists, was the focus of his prayers. He beseeched Lord Vishnu to bestow upon him a lifespan exceeding that of Brahma, enabling him to dedicate his entire existence to contemplation of the Divine. In response, Lord Vishnu conferred upon him the blessing: "Your life will be measured in this manner. A single hair from your body will fall at the conclusion of each Brahma's life. You shall attain my realm once all your hairs have fallen." Such extraordinary boons, as granted to Romasa Muni, could only be bestowed by the Eternal Lord.

Bhoota means Past, Bhavya means future, Bhavat means present. Chanting "Om Bhoota Bhavya Bhavat Prabhava Namaha" will bestow the true devotee a long and glorious life span.

Day 6: "Bhutakrit" – The creator of all beings

Date: December 21, 2024

Brahma once found himself weary of his responsibilities. He contemplated whether his duties would become less burdensome if all beings were liberated from the cycle of birth, allowing him some much-needed relief. Shortly thereafter, Yama, the Lord of

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Death, visited him, equally disheartened by his own role. Yama harbored resentment towards Brahma, believing he was left to manage the consequences of the destinies Brahma had predetermined for each being. He often felt hindered in his duties, particularly when Lord Narayana intervened to grant Moksha. This led to a dispute between Brahma and Yama, each claiming that their role was more challenging than the other. Their argument did not go unnoticed by Lord Narayana and his consort, Mahalakshmi. At a certain moment, Mahalakshmi chose to interject. They observed a crow that suddenly fell into a pond, and in an instant, its soul merged with the divine. Mahalakshmi utilized this occurrence to illustrate how the crow was created and attained Moksha without either Brahma or Yama's involvement. She clarified that both were merely instruments in the hands of the Lord, emphasizing that the true work was accomplished by him.

He is the sole and singular creator, as He independently brings forth, safeguards, and concludes His own creation without assistance from others.

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The recitation of "Om Bhutakrite Namaha" can alleviate fatigue during work and foster a sense of fulfillment in the tasks being undertaken.

Day 7: "Bhootabrith" – The supporter of all things

Date: December 22, 2024

In the era of Ramanujacharya in Srirangam, there resided an elderly Vaishnava couple who relied on the offerings from the Srirangam temple (Prasadham) to sustain themselves and their sixteen children. Living in poverty, they struggled to find a place among the temple visitors to receive their share of Prasadham. Consequently, they often quarreled over the scant portions that any of them managed to obtain. After observing their plight for several days, Ramanujacharya approached the elderly patriarch and inquired whether he possessed any skills beyond begging to support his family. The patriarch admitted that his only ability was to chant a segment of the Vishnu Sahasranamam, having squandered his life and resources. With nothing left but his wife and children, he found himself without shelter or means to provide for them. Ramanujacharya encouraged him to chant the Vishnu Sahasranamam. However, the old man could only recite the initial lines, "Vishwam Vishnu Vasatkaro



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Bhuta Bhavya Bhavat Prabhuhu, Bhootakrit, Bhootabrith!" and was unable to progress beyond "Bhootabrith." Recognizing the man's limitations, Ramanujacharya abandoned his initial plan and advised him to remain nearby without causing disturbances at the temple, assuring him that food would somehow reach his family. Following this, the old man and his family were no longer seen at the temple. As time went on, Ramanujacharya became preoccupied with other responsibilities and forgot his promise to the old Vaishnava. One day, however, the temple kitchen staff approached him with concerns that a plate and portion of the Lord's Prasadham had been mysteriously disappearing each day since his encounter with the old man. Ramanujacharya managed to locate the elderly couple and their family near the banks of the Kollidam River, where they appeared well-nourished and were living in improved circumstances. They expressed their gratitude, affirming that Ramanujacharya had fulfilled his promise. Perplexed, Yatirajar inquired about the source of their sustenance. The old man responded that a young man, who referred to himself as "Azhagiya Manavala Ramanuja Dasan", exuberating the fragrance of Lord Ranganatha, had been delivering the food to them.

Ramanuja was overwhelmed. The Lord, true to his name as "Bhoota Brith" had carried the prasadam to feed those poor souls to honour his words. 'He' was the supporter-the feeder- the bearer of all things by creating various agencies of His life – the various gods that we worship, the various materials that we enjoy and the various scriptures that we read. That is why He is called "Navel of all" in Vedas. Chanting "Om Bhoota Brithe Namaha" would ensure no one in the universe suffers from any legitimate hunger, both in the mundane and spiritual planes.

Day 8: "Bhavah" – He who exists in all things independent of anything else

Date: December 23, 2024

When Krishna suddenly left the gopis, they frantically searched for Him but couldn't.

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Overwhelmed with fear and nostalgia, they lost focus, reminiscing about His affectionate gestures and imitating His dance, each claiming to be Krishna. As they wandered the forest, they asked the trees and plants about His whereabouts, realizing His absence taught them humility. Exhausted and yearning for Krishna, they reenacted His childhood antics, calling to the cows. As the moonlight faded, their thoughts of Him deepened, and they chanted His glories in unison, united in devotion and longing for His return. One day, in a playful act to surprise the gopis, Krishna concealed Himself within a large clay pot filled with milk. As the gopis churned the milk, the pot containing Krishna began to tremble. Startled, the gopis paused their churning and leaned closer to the pot. To their amazement, they beheld Krishna smiling playfully at them from within the milk.

This narrative elegantly illustrates Krishna's omnipresence, even within the most ordinary objects. The milk, a simple substance, transformed into a medium for Krishna's playful manifestation, serving as a reminder that the divine can be discovered in the most unforeseen places.

Chanting "Om Bhavah Namah" grants the boon of continuous achievement to the true devotee.



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Day 9: "Bhootatma" – The Atma or Soul of all beings

Date: December 24, 2024

A distinguished scholar of Vedanta, Sri Govinda Desika, once delivered a lecture on the Brahadaranyaka Upanishad, during which he recounted an incident involving an argument among Sage Yagnavalkya and other sages, including Artabhaga, Bhuju Ushata, Kahola, Gargi, Uddalaka, and others, in the court of King Janaka. The purpose of this debate was to determine who among them was the wisest. Yagnavalkya triumphed by successfully addressing all inquiries from the most erudite participants. The final question posed was, "Who is the most powerful ruler in the world?" Yagnavalkya responded, "The one who dwells within every being, governs them from within, and is eternal. This is your inner soul, the most potent Inner Ruler. Anything apart from Him is merely a malady. None other than Lord Narayana." As Sri Govinda Desika concluded his discourse, a sage unexpectedly stood up from the audience and exclaimed, "The Eighth," before disappearing into thin air. This sudden occurrence astonished everyone present. In response, Sri Govinda Desika immediately bowed in the direction of the sage and remarked, "That was indeed Veda



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Vyasa himself. He must have come to remind me of the Eighth name in the Vishnu Sahasranama, which he compiled, where the Lord is referred to as Bhootatma." Chanting of "Om Bhootatmane Namaha" would yield success for all noble causes and also well-being of the society.

Day 10: "Bhoota Bhavanah" – One who nourishes and nurtures all beings that He created.

Date: December 25, 2024

Thirumazhisai Azhwar, a revered Alvar in Tamil Vaishnavism, is known for his deep devotion to Lord Vishnu, expressed in his hymns from the Divya Prabandham. A notable story recounts his visit to the Sarangapani Temple in Kumbakonam, where he was profoundly moved by Lord Aravamudan's divine presence. Captivated, he prayed for the Lord to rise and engage in dialogue. The intensity of his devotion touched the Lord, who began to rise, filling the temple with divine energy. However, the Lord paused midway, testing the Azhwar's devotion and illustrating the boundless nature of divine love. Realizing his appeal might have been too ambitious, Thirumazhisai Azhwar respectfully requested the Lord to return to his reclining position. The Lord



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graciously complied, but remained slightly elevated. This unique posture, known as Uthana Sayanam, symbolizes the sacred bond between the Lord and his devotee.

During his visit to the Sarangapani Temple in Kumbakonam, Thirumazhisai Azhwar fasted for three days, eagerly awaiting the Darshan of Lord Aravamudan. When the Prasadam was presented, he was so enchanted by its divine aroma that he partook of it before the formal offering. The priests were initially worried about the Lord's displeasure, but to their surprise, Lord Aravamudan smiled, recognizing the Azhwar's deep devotion. The extent of love that Lord Aravamudan shared with Thirumazhisai Azhwar was such that the Lord took the name of Aravamudhazhwar and the devotee as Thirumazhisai piran after this incident.

The Lord who provides nutriment to all beings with involvement and ensures their physical and spiritual growth is called Bhoota Bhavana. Chanting "Om Bhoota Bhavanaya Namaha" will eradicate weakness and nourish the body and soul.

Day 11: "Pootathma" – The Pure Self - One who is untainted by the effects of karma - good or bad.

Date: December 26, 2024

The narrative surrounding Oppiliappan is distinctive, blending elements of divine intervention, penance, and a hint of humor. Sage Markandeya, renowned for his unwavering devotion to Lord Vishnu, undertook intense penance to achieve a particular aspiration: to have Lord Vishnu as his son-in-law. In response to Markandeya's fervent devotion, Vishnu chose to fulfill this wish in an unforeseen manner. He manifested before the sage in the guise of an elderly Brahmin and requested the hand of Markandeya's daughter in marriage. Unaware of the true identity of the aged Brahmin, the sage consented, albeit with the stipulation that his daughter should not be mistreated for any of her shortcomings, particularly noting her youth and inexperience in cooking, including her inability to add salt to a dish.

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On the wedding day, just as the sage was about to present his daughter's hand, the elderly Brahmin unveiled his true identity as Lord Vishnu, assuring the sage that he would care for his wife so thoroughly that he would willingly forgo salt if necessary. This revelation led to the Lord being referred to as 'Uppili Appan'—meaning Saltless Lord. He is also known as 'Oppili Appan'—indicating one without an equivalent. Nammazhwar refers to him as "Than Oppar ill Appan"—the Unparalleled Lord, embodying the virtue of harmonizing contrasting elements.

This shows the Lord's greatness. Who will relish food without salt? The Lord says, "Just as a lotus blossom, though rooted in the mud, remains untouched by its impurities, so too does my divine essence remain pure amidst the turmoil of the material world. I experience the joys and sorrows of creation, but I am not bound by them. I am the witness, the observer, the ever-present consciousness that pervades all existence."

The name Pootathma reminds us that true purity lies within, untouched by the external world. It signifies that even amidst the chaos and suffering of existence, one can maintain inner peace and tranquility.



Puppetry in Education

Teaching Telugu Language through Puppetry

Dr. Anirudh Srinivasan



Shot on OnePlus
Mahesh Ranna

A multitude of educators possess a puppet that 'communicates exclusively in English' and adeptly employ it to inspire their students to engage in conversation in English. Puppets serve as a medium for communication, enabling children to explore and understand their identities, ages, preferences, and dislikes. This endeavour seeks to impart knowledge of the Telugu language through the medium of puppet play. Language serves as the essential tool in shaping a child's educational journey. From an early age, children encounter languages that extend beyond their primary language. A multitude of educational institutions employ English as the medium of

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instruction, driven by parental and societal demand for early exposure to the language, which is regarded as essential for achieving success. The Language Experience Approach represents a profound method for the acquisition of any language. This method comprises the following elements: 1. Motor Coordination Visual Discernment Auditory Discernment The three essential components foster the fundamental language skills: listening, speaking, reading, and writing. Puppets can be employed with great efficacy in this language instruction approach. Language functions as a fundamental instrument in moulding a child's academic experience. From a young age, children are exposed to languages that transcend their native tongue. A plethora of educational establishments utilise English as the primary language of instruction, propelled by the expectations of parents and society for early engagement with the language, which is deemed crucial for attaining success. The Language Experience Approach constitutes a significant methodology for the attainment of any language. This approach encompasses the subsequent components: 1. Motor Coordination Visual Acuity Auditory Discrimination The three crucial elements cultivate the foundational language abilities: listening, speaking, reading, and writing. Puppets can be utilised with considerable effectiveness in this language instruction approach.

Why Puppets?

Anything a teacher is capable of; a puppet can replicate as well! Puppets possess the remarkable ability to engage in dance, articulate speech, perform songs, leap, read, compose, and even impart knowledge! A classroom is invigorated by the presence of puppets. Engage in dialogue with others, cultivate effective listening abilities, employ language as a means of social interaction, value and relish quality literature, adhere to grammatical precision, express oneself fluently and naturally, and articulate clearly without raising one's voice. Acquire proficiency in written language by utilising labels and signs in conjunction with the puppet. Discover the compelling integration

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of visual, auditory, and kinaesthetic modalities in the pursuit of knowledge. The manner in which children engage with puppets is truly intriguing; they exhibit a remarkable capacity to suspend disbelief and interact with the puppet as though it possesses reality. A considerable number of educators possess a puppet that 'communicates solely in Telugu or native language' and utilise it adeptly to motivate their students to engage in TELUGU language conversation. Puppets facilitate communication, as children endeavour to uncover their names, ages, preferences, and aversions. Children occasionally employ puppets as their conduits of expression,

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shedding their inhibitions and engaging in a manner that would elude them if they were to assume the roles directly. Puppets facilitate the opportunity for children to assume diverse and novel roles. Puppets introduce an element of diversity and occasionally infuse a sense of enchantment into the classroom experience.

It is often observed that children who exhibit a lack of cooperation or demonstrate minimal interest in classroom activities can respond remarkably well to the use of puppets. Puppets serve various purposes, including facilitating warm-up activities, engaging in conversation, providing instructions, or introducing new language concepts. They may find application in musical compositions, rhythmic chants, dialogues, spontaneous performances, and theatrical productions. Puppets can indeed be utilised effectively within limited environments. Intricate characters—such as germs, monsters, trees, birds, and animals—often challenging to depict on stage, can be transformed into captivating puppets. They may be employed alongside

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narratives you share with the children, as well as those they create independently. The art of puppetry necessitates a certain level of proficiency in performance, particularly in the ability to employ distinct vocalisations for various characters. Within the classroom, teachers act as Puppeteers and they must acquire the skill to deftly manipulate their puppets, ensuring that the movements of the mouth align seamlessly with the dialogue being delivered. There are instances when the puppet must remain motionless, or execute turns and movements with precision, as well as enter and exit the stage with deliberate caution.

The recent workshop training for **Telugu teachers at Oxford Grammar School**, aimed at instilling **healthy handwashing habits** through a puppet play, presented a unique challenge for

the educators. They were tasked with observing students' behaviour, health aspects, language proficiency, and pronunciation. In response to this challenge, four teachers—**Varalakshmi garu, Swetha garu, Sunita garu, and SriLatha garu**—collaborated to create an exceptional script. Subsequently, a cohort of



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approximately 25 students was chosen, all of whom had selected Telugu as their second language. Subsequently, the process of selecting students was conducted. In the context of puppet training, Ms. Padmini Rangarajan, alongside Youth team leader Mr. Mahesha B. R., provided instruction to the students on the operation of Talking Puppets.

Throughout the training period, several observations were recorded using Puppets with Purpose in the Educational Environment:

- Utilise puppets to facilitate the introduction or reinforcement of a concept or

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activity. Maintain a steady grip on the puppet while engaging with the group of children. Direct your gaze towards the puppet while articulating your thoughts. As the puppet articulates its responses, ensure that its mouth or body is animated in synchrony with its speech directed



towards the children. Once more, it is essential to maintain a steady position when you or another puppet engages in dialogue.

- Stimulated and inspired Educator to employ puppets more extensively within the educational environment. Ms. Varalakshmi garu subsequently employed puppets in a few lessons to enhance the enjoyment of the learning experience.

Students were afforded the chance to showcase their talents at the Centre for Cultural Resources and Training in Madhapur, Hyderabad, as part of a workshop designed for educators.

Consequently, there exists considerable potential in the utilisation of puppetry within educational settings, particularly for language acquisition. Once proficiency in the language is attained, the process of learning various subjects and comprehending them becomes significantly more accessible.



Ms. Puneet Madan was honored with two Awards 'Leonardo da Vinci- The Great Artist Annual Award 2024' and 'The Diamond Art Award - 2024' at New Delhi

Honour of the Month



Workshop at Vivek High School, Chandigarh

Events of the Month

Mentor: Subhasis Neogi



Exhibition of Giant Puppets

On 20th November to 19th December 2024

At Tagore Theatre, Chandigarh



Courtesy

THEATRE FOR THEATRE

At 19th TFT Winter National Theatre Festival 2024



Mentor: Subhasis Neogi

PNA theatre events

Honoured

Mentor: Nandita Neogi

PNA theatre events

Creativity

मां को देखते हुए सीखा क्रोशिया, 80 की उम्र में पैशन को कर रही पूरा

Handicraft Items

बुधवार को सेक्टर-18 के टैगोर थिएटर में क्राफ्टेड विद केयर एग्जीबिशन की शुरुआत हुई, आज इसका आखिरी दिन है।

सिटी रिपोर्टर | चंडीगढ़

बचपन से मैंने कला को थामे रखा। आज जब जिंदगी की शाम हो चुकी, तब कला ने मुझे थाम लिया। यह मेरे लिए सुकून का जरिया है। मैं युवाओं को भी यही कहती हूँ कि आर्ट एंड क्राफ्ट के किसी एक रूप को जरूर चुनो। यह हमारी जिंदगी को आसान कर देता है। यह कहना है 80 साल की आर्टिस्ट नंदिता नियोगी का, जिनकी एग्जीबिशन क्राफ्टेड विद केयर बुधवार को सेक्टर-18 के टैगोर थिएटर में लगी है। इसे 19वें टीएफटी विंटर नेशनल थिएटर फेस्टिवल के तहत आयोजित किया गया। उन्होंने बताया - मैंने कभी अपने पैशन को प्रोफेशन में तब्दील नहीं किया। पेशे से स्कूल टीचर रही हूँ। बचपन में जब मां क्रोशिया से कुछ न कुछ बनाती तो मैं भी सीखने की जिद करती। मां अक्सर मुझे पढ़ाई पर ध्यान देने को कहती। मगर शौक इतना था कि सीख ही लिया। मैं बुनाई, क्रिस क्रॉस, जूट और केन से अलग-अलग सामान तैयार करती हूँ और उसे अपने रिश्तेदारों, दोस्तों को तोहफे में दे देती हूँ। आज एग्जीबिशन का अंतिम दिन है।
समय - शाम 4 से रात 8.30 बजे तक है।



यह हैं खास आइटम



जूट लैंडस्केप | यह लैंडस्केप सीनरी क्रिस-क्रॉस पैटर्न से बनाए हैं। जूट की पुरानी बोरी को धोकर, सुखाकर, उस पर मोटे धागे और ऊन से इसे बनाया है।

क्रोशिया बैग

इस बैग को जूट से बुना है। इसे हर उम्र के लोग कैरी कर सकते हैं। यह पूरी तरह सस्टेनेबल है। इसमें हैंडबैग और स्लिंग बैग दोनों हैं।



ईको-फ्रेंडली जूलरी

इसे क्रोशिया से तैयार किया है। इसमें ईयररिंग, नेकलेस, ब्रेसलेट आदि हैं। यह फैशनेबल भी है और पहनने में हैवी भी नहीं।

Events of the Month

Mentor: Subhasis Neogi



Glimpses from play "The Ray of Hope" performed at 19th TFT Winter National Festival on the stage of Mini Auditorium, Tagore Theatre, Chandigarh



Social Substance Events

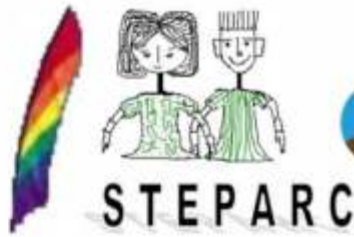
Events of the Month



Social Substance Events

Events of the Month





Events of the Month

SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY, ART & CRAFT-STEPARC
SOCIAL SUBSTANCE

Dhanurmasam Tirupaavai Upanyasam



Dec 16, 2024 to January 13, 2025

Timings 5:00- 6:30pm

Language:Tamil

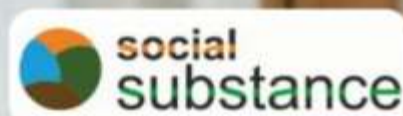
Shri U. ve. Komandur Elayavalli T. Rangarajan

Sri Vaishnava Scholar, Vedantic Discourse Render, Theatre Artist, Storyteller

Google Meet Session

meet.google.com/vgy-asht-rxx

facebook.com/groups/socialsubstance



Events of the Month

**VRIDDHI WITH
SOCIAL SUBSTANCE**

**Tuesday
Dec 10, 2024**

Dr Bharti Sharma

Assistant Professor
HPGDC Shimla (H.P)

**Orientation talk and workshop on
Oral Health Awareness
Childhood Caries, Causes,
Preventive Modalities**

Vridddhi : Jagatpura, Oppo. Sec 48, Chandigarh

facebook.com/groups/socialsubstance

Upcoming Events



SZCC
= Austrian
Embassy
New Del

ಧಾತು ಅಂತಾರಾಷ್ಟ್ರೀಯ ಬೊಂಬೆಯಾಟ ಉತ್ಸವ

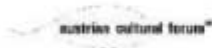
DHAATU INTERNATIONAL PUPPET FESTIVAL 2025

Venue: Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Station (Metro Pillar 303),

Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

www.mandalabengaluru.com



DATE	TIME	STAGE	EVENT
JAN 3 FRIDAY	9:30 to 12:30	Glasshouse	Seminar: "Puppets & Materials"
	18:00	Vasantavana	INAUGURATION GIRIDHARA NAGARA KI MEERA Salaaki & Sutrada Bombe Ata Traditional Rod & String Puppets of Karnataka & Dance Show Dhaatu Puppet Theatre, Bengaluru
JAN 4 SATURDAY	10:30	Glasshouse	GANESHA Contemporary Puppets Sphoorthi Theatre STEPARC, Telangana
	12:00	Treehouse Area	THE GREAT INDIAN CIRCUS Special String Puppets Dhaatu Puppet Patashala
	14:00	Vasantavana	RAMAYANA Kalsootri traditional String Puppet Show Sri. Ganpath Sakaram Masage, Pinguli, Maharashtra
	16:00	Glasshouse	RAMAYAN Ravanchaya Shadow Puppets Sri. Khageshwar Sahoo, Orissa
	17:15	Treehouse Area	GULABO SITABO Gulabo Sitabo Style of Hand Puppets Sri. Pradeep Nath Tripathi, Lucknow, Uttar Pradesh
JAN 5 SUNDAY	18:00	Vasantavana	TAMING OF THE WILD Contemporary Puppets Sri. Sudeep Gupta, West Bengal
	10:30	Glasshouse	VEER SAVARKAR Kalsootri traditional String Puppet Show Sri. Ganpath Sakaram Masage, Pinguli, Maharashtra
	12:00	Treehouse Area	BOMMALATAM PUPPET SHOW Bommalatam traditional string puppets of Tamil Nadu Tamil Nadu Team, Tamil Nadu
	14:00	Vasantavana	PUPPET SHOW BY CORDULA NOSSEK DIPF International Show Austria
	16:00	Glasshouse	KERALA PAVAKATHAKALI PUPPET SHOW Pavakathakali Traditional Puppets Sri. Srinivasan, Kerala team, Kerala
	17:15	Treehouse Area	YAKSHAPRASHNE Chinni Ata traditional hand puppets Dhaatu Puppet Patashala
18:00	Vasantavana	VALEDICTORY CHUDALA Sutrada Bombe Ata, Traditional String Puppets of Karnataka Dhaatu Puppet Theatre, Bengaluru	

Please be seated 15 minutes before show time. Seating is on first come first basis. Entry free. All are welcome.



Sat, JAN 4th

10:30 | At Glasshouse | Rod/Shadow Puppet Show

GANESHA

Sphoorthi Theatre STEPARC, Telangana

Direction: Padmini Rangarajan

Recommended for: Ages 3+

Two Shows:

Ganesha-the Elephant headed one | Rod Puppet play

Ganesha and Karthikeya | Rod & Shadow Puppet Play

Language: English | **Duration:** 60 mins including both shows



Both plays are obtained from the Shiva Purana and the Skanda Purana. The first puppet show, "Ganesha - The Elephant-Headed One," narrates the story of how Ganesha gets his elephant head. The second play, "Ganesha and Karthikeya: The Wisdom of the Fruit Story," emphasises the importance of prioritising wisdom and family over material pursuits. The narrative of Lord Ganesha and the Fruit of Knowledge serves as a significant reminder that genuine wisdom resides in comprehending what is actually essential in life.

Upcoming Events

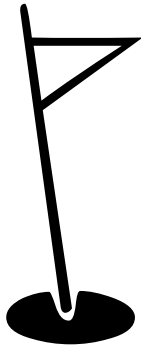
DHAATU INTERNATIONAL PUPPET FESTIVAL 2025 WELCOMES JAN 3RD - 5TH

Regions represented: PINGULI, KOLKATA, ORISSA, TELANGANA, BENGALURU, MAHARASHTRA, UTTAR PRADESH, KARNATAKA, AUSTRIA.





Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

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

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Jan 22, 2025



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal

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



Cam Art

Dr. Arun Bansal



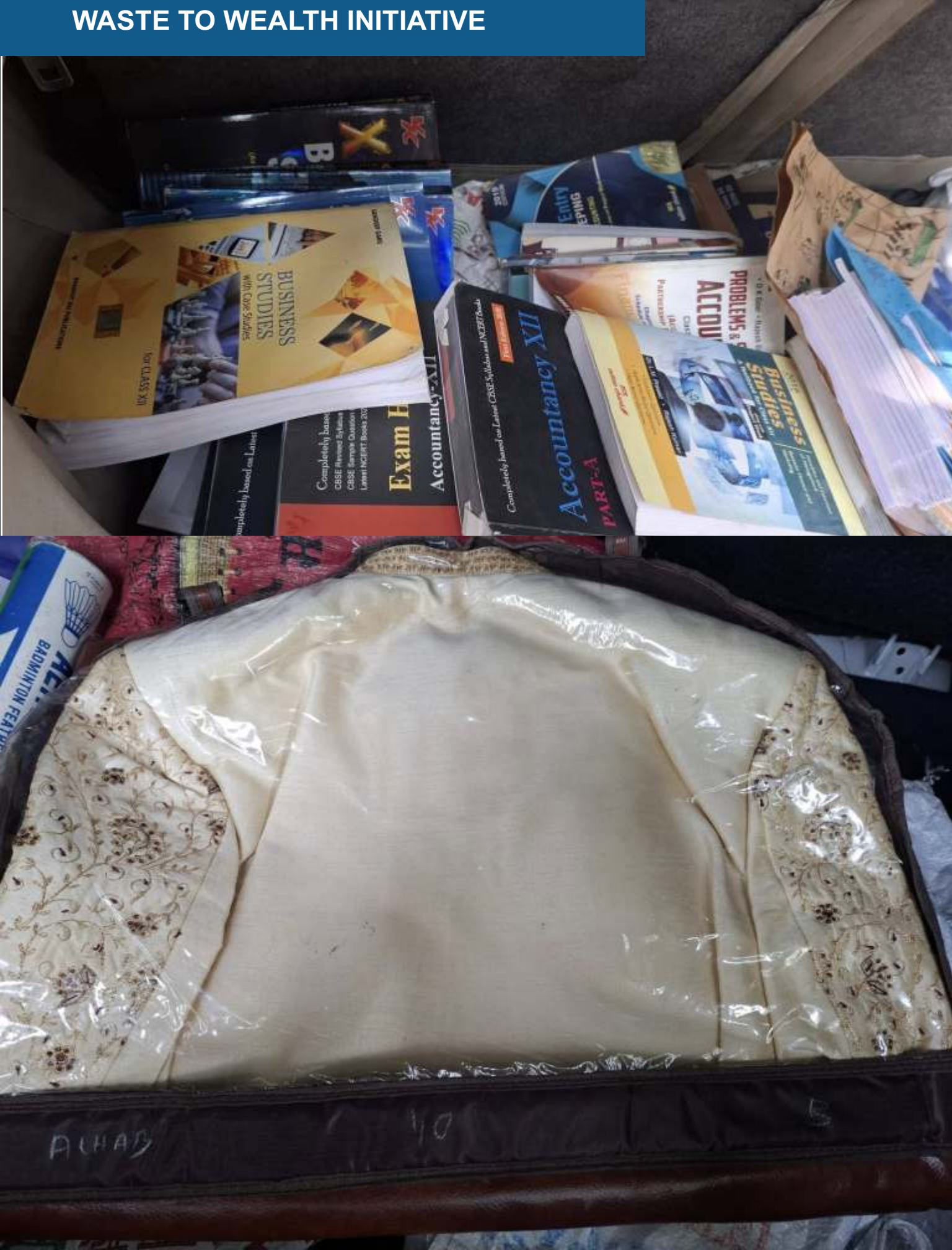
Showcase of Art

Opinder Mohan Jasrai



Social Substance

WASTE TO WEALTH INITIATIVE



WASTE TO WEALTH TIPS

Creating Characters

Step 1

Need to make a hole at the bottom of each Plastic Bottle & it's Cap for the legs of the Spider: Each leg Need 3 Bottles Total $3 \times 8 = 24$ Bottles

Step 2

Need to make 8 holes in the Plastic Container for the Body of the Spider

Step 3

One pair of Leg (3+3 bottles) to be connect with wire. Plastic Container (Body of the spider) should be in the CENTRE of both the legs. So, weight distribution can be done. Repeat 4 times to prepare the (2 legs at a time) legs. Spider is ready.. One can paint it with spray paint for Acrylic color. All the Best



Kautik Sen
9th, St Annes Convent School
Chandigarh

Materials required :

- 24 Plastic Bottles
- 1 Plastic Container
- Wire cutter
- plier, wire
- Suya



Poetry of the Month

Ravi Ktariya

गुजरा जो, वो भी क्या जमाना था,
क्या नया, क्या पुराना था।
अपने तो थे ही अपने
पर पराए, भी अपने लगते थे,
एक दुसरे के सम्मान मे,
सब झुक जाया करते थे।
गुजरा जो, वो भी क्या जमाना था,

हमारे बर्तन कभी पड़ोसियों के,
घर आया जाया करते थे।
ना कभी झगडा ना कोई बैर,
बस चहरे खिलखिलाया करते थे।

हो अगर घर में शादी तो पडोसी भी,
बारातियों को खाना खिलाया करते थे।
कौन अपना कौन पराया सब,
अपने लगा करते थे।
गुजरा जो, वो भी क्या जमाना था,

जहाँ झुंड बजुर्गों का जमा करता था,
वहाँ बच्चे या नौजवान नहीं थमा करता था।
ये भय नहीं बस उनकी इज्जत,
कहलाया करते थे
बडे बुजर्ग हमारे लिए इतिहास,
बन जाया करते थे।
नई पुरानी सही गलत का पाठ,
खुब पढाया करते थे।

हो भला कोई कितना भी बलवान वो,
निडर खडे हो जाया करते थे।
गुजरा जो, वो भी क्या जमाना था,

गुजरा जो, वो भी क्या जमाना था,
पहले बातें हम में हुआ करती थी,
मैं, तो पहले से ही मात खाया करती थी।
मोह माया बिलकुल नहीं हुआ करती थी।
एक दुसरे की मदद, मुँह का निवाला,
दे कर हुआ करती थी।
पहले एक जुबां हुआ करती थी,
मर जाए इंसान मगर जुबा नहीं फिरा करती थी।
गुजरा जो, वो भी क्या जमाना था

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

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Artists, Art lovers, Parents, Teachers and Anyone Passionate
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