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PUTHALIKA PATRIKA

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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

This November, as the air turns crisp and the festivals ripple through courtyards and classrooms, *Puthalika Patrika* brings you stories stitched with devotion, rhythm, and resilience.

We begin with **Sitaswayamvaram – Part 2**, where the strings of epic memory tighten around the bow of destiny. In this continuation, the puppets speak not just of valor, but of choice, silence, and the sacred feminine gaze. The staging notes and character

arcs offer a gentle guide for educators and performers alike.

Our coverage of **Alai Balai 2025 -Part-2**, celebrates the convergence of Telangana's folk soul and youthful fire. With STEPARC's young brigades from Oxford Grammar School bringing miniature theatre to life, this year's event became a living archive of rhythm, ritual, and restoration.

In **“From Hobby to Healing”**, we explore how **doll-making**—once a quiet pastime—has become a source of income,



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emotional renewal, and cultural continuity for women across India. These dolls are more than objects; they are companions, educators, and symbols of transformation.

We also journey into the world of **Pehlam Puppets**, where recycled materials and lyrical storytelling meet in the hands of community artists. This piece highlights how puppetry can be both ecological and educational, especially when crafted by children and guided by mentors.

Finally, our feature on **Odisha's Sakhi Kandhei** traditions—both string and glove—offers a twin portrait of heritage at the edge of silence. From Palakana's carved dancers to Mantipada's sleeved storytellers, we honour the last custodians and call for collective revival.

As always, **Puthalika Patrika** remains a space for reflection, documentation, and gentle advocacy. May this issue inspire you to stitch, sing, and share. Let every puppet, doll, and dance become a vessel of memory and joy.



World Puppetry: the Orlando Science Center

Pelham Puppets: Strings of Memory, Threads of Joy

Subhasis Neogi



In a quiet corner of post-war England, a man named Bob Pelham began crafting joy from wood, string, and imagination. What emerged was not merely a toy company, but a movement—one that invited children to become storytellers, performers, and keepers of gentle traditions. Pelham Puppets, born in 1947, became a household name across Britain and beyond, offering marionettes that danced not just on stage, but in the hearts of families.

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A Puppet for Every Child

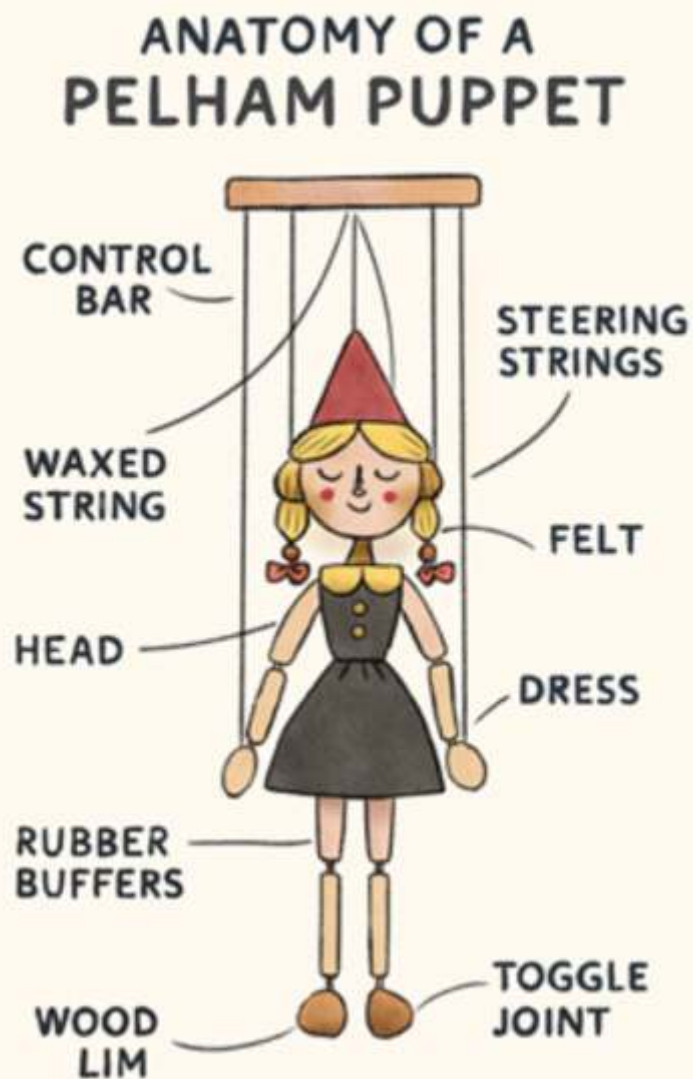
Unlike the ornate, professional puppets of theatre troupes, Pelham's creations were designed for children. They were simple, colorful, and sturdy—made to be held, tangled, untangled, and loved. From the SL (Stringed Large) series to the JC (Junior Control) range, each puppet carried a name, a personality, and a promise: that storytelling belonged to everyone.

The company's innovation extended beyond design. In 1955, Pelham introduced rubber buffers to prevent string tangling—a small but thoughtful gesture that made

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puppetry more accessible to tiny hands. Animal puppets, glove puppets, and even miniature “Jumpettes” joined the family, each crafted with care and whimsy.

The Pelpup Club: Where Children Became Creators

In 1950, Pelham Puppets launched the Pelpup Club, a community for young puppeteers. Members received newsletters, badges, and performance tips. It wasn't just marketing—it was mentorship. Children were encouraged to stage plays, write scripts, and share their puppet adventures. The club became a sanctuary of creativity, where every child's voice mattered.

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Trials and Triumphs

The journey wasn't without hardship. A devastating factory fire in 1961 threatened the company's future. Yet, like a puppet rising from backstage, Pelham Puppets rebuilt—stronger, brighter, and more beloved. Bob Pelham's passing in 1980 marked the end of an era, and by 1993, the original company closed its doors. But the legacy lingered.

In 2008, David Leech—a former employee—revived the brand, honoring its spirit with new puppet lines and a collector's guide. Today, Pelham Puppets live on in vintage collections, museum exhibits, and the hands of nostalgic storytellers.

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Echoes in Our Own Tradition

As an educational puppeteer in Hyderabad, I see Pelham's ethos reflected in our own festival dolls and ritual puppets. Like Pelham, we craft with intention—repurposing waste into wonder, shaping stories from scraps, and inviting children to become custodians of culture.

Pelham Puppets remind us that puppetry is not just performance—it is preservation. It is the act of giving voice to the voiceless, of animating memory, and of restoring joy through touch and tale.

A Call to Craft

This Diwali, as we light lamps and tell stories of light triumphing over darkness, let us also remember the quiet magic of puppets. Let us craft, perform, and pass down traditions—not just through grand spectacles, but through gentle gestures. A string, a smile, a story.

Pelham Puppets may have been born in England, but their spirit belongs to every child, every artisan, and every storyteller who believes that play is sacred. starters.

Indian Puppetry

Strings and Sleeves

The Twin Lives of Sakhi Kandhei in Odisha

Sphoorthi Theatre-STEPARC



Strings and Sleeves: The Twin Lives of Sakhi Kandhei in Odisha

In the coastal district of Kendrapara, Odisha, two distinct puppet traditions share a single name—**Sakhi Kandhei**. One dances on strings, the other sings through sleeves. Though they differ in form, both carry the weight of centuries, echoing stories of gods, villagers, and fading festivals. This article explores their twin lives: the string puppets of Palakana and the glove puppets of Mantipada.

Indian Puppetry

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Palakana's Puppets: The Stringed Legacy

In Palakana village, Sakhi Kandhei refers to a vibrant tradition of string puppetry. These puppets are carved from lightweight wood, painted in bright hues, and suspended by threads that animate their limbs with grace and precision. Each puppet features a movable head and limbs, with strings attached to thumbs, knees, and shoulders, allowing for expressive gestures that bring characters to life.

Performances typically narrate episodes from the *Ramayana*, *Mahabharata*, and local folklore, accompanied by harmonium, cymbals, and vocal chants. These shows are

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not only a source of entertainment but also serve as moral instruction during village fairs and temple festivals. At the heart of this tradition is master puppeteer **Fakir Singh**, who continues to perform and teach, preserving the legacy through community engagement and youth training.

Mantipada's Puppets: The Sleeved Rhythm

In contrast, the village of Mantipada is home to **Sakhi Kandhei Nata**, a glove puppetry tradition. Here, puppets are worn on both hands—their cloth bodies stitched with care, their faces painted with bold expressions. Puppeteers animate them while simultaneously playing the *dholak*, allowing the rhythm of the drum to become the heartbeat of the story.

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The themes often revolve around Krishna's childhood, village life, and moral tales, delivered in lyrical bursts with improvisation and audience interaction. Once a thriving tradition with over 25 artists, Mantipada's glove puppetry now teeters on the edge of silence, with only seven ageing puppeteers remaining. These performances, once central to education, awareness, and celebration, are now endangered.

Among the last custodians are **Kedar Singh (72)**, who inherited the craft from his father, and **Abhaya Singh (62)** and **Sarat Singh (66)**, both known for their lyrical improvisation and expressive puppet gestures. Their performances are intimate, unscreened, and deeply engaging—each a duet of hand and heartbeat.

Shared Threads and Divergent Forms

Though distinct in technique, both forms of Sakhi Kandhei share a deep connection to rural festivals and oral storytelling. They are rooted in craftsmanship passed down

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through generations and have long served as tools for education and entertainment in village life. Today, both forms face the pressing need for revival and documentation.

Their twin lives reflect the diversity within Odisha's puppetry heritage—one tethered to strings, the other to rhythm. Both deserve recognition, support, and preservation.

Cultural Significance

Odisha's puppetry traditions are rich and varied. They include **Gopalila Kundhei** (string puppetry), **Kathi Kundhei** (rod puppetry), **Ravana Chhaya** (shadow puppetry), and **Sakhi Kandhei Nata** (glove puppetry). Among these, glove puppetry is the most intimate—performed without screens and directly engaging the audience. Kendrapara remains the only district where this form survives.

Preservation and Outreach

Efforts to revive these traditions are underway. The **Odisha Sangeet Natak Akademi** has initiated documentation projects, while elder puppeteers lead community workshops. Government-supported *Kalakara* pensions and awareness programs offer some support, and educational puppeteers and cultural researchers have begun to take interest.

Further outreach to Kendrapara's cultural offices, local schools, and folk art institutions could help restore visibility and encourage new generations to learn these forms.

Conclusion

Strings and Sleeves is more than a metaphor—it is a call to action. These twin lives of Sakhi Kandhei are not just art forms; they are vessels of memory, rhythm, and devotion. Let them dance again—in classrooms, courtyards, and cultural journals. Let the strings sing and the sleeves speak.

Indian Theatre

Strings of Dharma: Sita Swayamvaram in Bala Ramayana: Part-2

Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller



The Curtain Fell, But the Story Did Not End

This Navaratri, twelve children stood in quiet formation to enact *Sita Swayamvaram*—a moment from the Ramayana that is both delicate and decisive. The community waited eagerly, and when Rama lifted the Shiva Dhanush, the hall erupted in a spontaneous chorus: *Jai Sri Rama!* Women came forward with Aarth plates, showering flowers with reverence. The joy was real. The love for Rama, still alive. Children glowed. Parents smiled. The ensemble was complete. Yet behind the scenes, as a trainer and storyteller, I witnessed something more complex. Many parents did not encourage their children to participate. Some arrived late, others disengaged. The rehearsals revealed gaps—not just in performance, but in understanding. Children asked, “Who is Janaka?” “Why did Sita choose Rama?” These are not trivial questions. They are signs of a cultural disconnect.

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Ramayana Is Not Just a Story—It Is a Mirror

The Ramayana is not a tale to be told once a year. It is a mirror held up to our choices, our relationships, our dharma. In Sita's silence, there is strength. In Rama's restraint, there is clarity. In Lakshmana's loyalty, there is fire. These are not ancient virtues—they are timeless ones. Yet today, many have not truly read the Ramayana. We know the names, not the nuances. We speak of Sita, but forget her silence. We admire Rama, but overlook his restraint. This forgetting is not just literary—it is emotional, cultural, and generational. My Bala Ramayana is a gentle rebellion against

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that forgetting—a luminous act of restoration. It is not staged for spectacle. It is a ritual of remembering. A call to clarity. A garland offered not just to Rama, but to every parent, child, and reader who dares to return to the epic—not as audience, but as participant.

On Art Appreciation and Artists

In a society that often prioritizes utility over beauty, artists become invisible. Punctuality, presence, and respect for rehearsal and performance are not just etiquette—they're part of the ritual. When these are missing, the ensemble spirit suffers. Art is not decoration—it is devotion. And artists are not entertainers—they are torchbearers. As an educational puppeteer, I see this most vividly in rehearsal halls. Children ask, "Why does Sita wait?" Parents ask, "Is this just a play?" These questions reveal a deeper truth: the need to restore reverence, not just for stories, but for the act of storytelling itself.



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The Vanishing Language of Culture

One of the most painful observations is the erosion of native language. In many Indian homes, children speak English with their parents—not Telugu, not Tamil, not Kannada. The language of lullabies, proverbs, and prayers is missing. With it, the rhythm of culture fades. Simple mannerisms—greeting elders, folding hands, offering respect—are no longer instinctive. They are optional, forgotten, or replaced by imported gestures. Who is responsible? I hold parents responsible. The glittering life of gated communities has given many a masked existence—comfortable, but disconnected. The child knows the touchscreen, but not the temple bell. They know the cartoon Hanuman, but not the *Sundara Kanda*. They know the word “respect” but not its embodiment.



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The Stage Is a Seed, Not a Show

This Bala Ramayana is not a seasonal play.

It is a seed.

A rehearsal of values.

A ritual of remembering.

When children enact Sita's choice, they learn **agency**. When they speak Rama's words, they learn **restraint**. When they move as an ensemble, they learn **unity**.

But this seed must be watered—by parents, by schools, by communities. It must be spoken in native tongues, celebrated in homes, and echoed in everyday life.

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As the performance concluded, a moment of grace unfolded. Mr. Godi Satish Reddy and Mrs. Godi Vijetha Reddy, patrons of cultural continuity, stepped forward to present gifts and certificates to all the young participants. Their words were not ceremonial—they were heartfelt. They encouraged every child to continue being part of our culture, our stories, and our celebrations. In that gesture, the garland was lifted once more—not by Sita, but by the community itself.

The Journey Has Begun

Let us not say, “The play is over.”

Let us say, “The journey has begun.”

Let us not wait for the next festival to remember our epics.

Let us live them—in language, in ritual, in everyday reverence.

Let Bala Ramayana echo not just in auditoriums, but in homes, hearts, and hallways of learning.



Indian Theatre

Strings of Dharma: Sita Swayamvaram in Bala Ramayana: Part-2

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About Bala Ramayanam Play participants

1. Name: Jarul Agarwal

Grade: 5

About me:

Hi, I am Jarul. I am enthusiastic, chirpy and fun going girl. I love watching tv playing with friends and likes to challenge myself with new adventures and my most fav pastime is troubling my mom

Interest and passion: Swimming dancing and fav thing watching TV



2. Name: Vihaan Yechuri

Grade / Class: 8th

About Me:

Hi, I'm Vihaan. I'm a pretty normal guy who enjoys watching TV, listening to music, and exploring different kinds of theatre and drama plays. I also love diving deep into subjects like chemistry and learning new things in detail.

My Interests & Passions: ♦ Hardcore Gamer ♦
Passion for chemistry ♦ Trying different recipes



3. Name : Hitika Gottapu

Grade: 3rd class

About me: I love exploring new ideas. I like dancing and I have passion for gymnastics. I love playing



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and fighting with my little brother. I respect elders and be a good daughter.

My interests : Reading story books, Drawing, Dancing and Playing PS5

4. Name: Adith

Grade / Class: 7th

About Me (2–3 sentences):

◆ My name is Adith, and I am a student in grade 7. I enjoy learning new things and taking part in creative activities that help me grow. I like public speaking, as it gives me confidence to share my thoughts with others and connect with people. I also enjoy working in groups, learning from my friends, and challenging myself with new experiences.



My Interests & Passions:

- ◆ Playing sports, especially table tennis and tennis
- ◆ Exploring science and technology
- ◆ Drawing and creative writing
- ◆ Public speaking and sharing my ideas with others

Fun Fact (Optional):

- ◆ I love trying out new recipes and cooking simple dishes at home.

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Strings of Dharma: Sita Swayamvaram in Bala Ramayana: Part-2

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5. Name : Pratishtha Pandey

Grade : 3

About me : I love to talk and my PTMs are full of Chatter Box or Conversationalist comments, I seek new experiences, hence keep trying various things. I love playing and fighting with my Little sister. I also hold a Brown Belt in Karate.

My interests :Drawing, Dancing, Playing in Water and Karate

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6.Name: Anagha Devi Godi

Grade: 9

About myself

Hi! I'm Anagha Devi Godi, I'm in class 9 and I'm 15 years old. I study in Sancta Maria International school. I'm a bit shy when making new friends, I'm not that happy all the time or excited. I enjoy irritating my brother and my mom. I only speak in English most of the time, and a bit in Telugu. I love watching thriller and investigation movies.

My hobbies are, Drawing, Solving Trial balance in Accounting, Taking pictures of scenery.

7. Name: Palagiri Vaishno Devi

Grade: 8

About Me:

I am a creative and passionate student who enjoys expressing myself through art and performance. I love exploring new ideas and using them to make a positive difference in my community.

My Interests & Passions: ♦ Watercolour art ♦ Theatre and modelling ♦ Kuchipudi dance

Fun Fact: I founded a mobile library all with my friends to bring reading opportunities to under-served communities and started an organisation dedicated to planting neem trees.



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8. Name : Ananya Salapaka

Grade : 6

About me : I'm a voracious reader and an avid space enthusiast. I love singing and have a great passion for art and creativity. I love learning about new scientific inventions and discoveries in the space technology.

My interests and passions: 1. Space technology and advances, 2. music, 3. books and drama

Fun fact: I'm so fascinated by space that I once told my parents that the moon feels like my faraway friend who watches over me every night.

9. Name : Ishika Jaya

Grade: 2nd class

About me: I'm very Inquisitive by nature. I love exploring the world. I am a passionate Kuchipudi dancer. I love going on trips with my family. I respect elders and I learn to inculcate discipline and be a good daughter to my parents.

My interests: Drawing, Dancing, Play PS5 with friends and Shopping



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10. Name: Aaradhya Kommireddy

Grade: 6

About Me: I'm a fun-loving girl. I love my family and friends. Though I belong to Gen Alpha. My upbringing is inclined towards traditions, ethics and values.

My interests Passions: Listening to music, Dancing, I'm passionate about painting

11. Name: Godi Vikramaditya Reddy

Grade: 11

About Me:

I'm a curious and motivated student with a strong passion for science and medicine. I love exploring how the brain works and finding ways to use science to make a difference.

My Interests & Passions:

- ◆ Neuroscience and medical research
- ◆ Public speaking and leadership
- ◆ Sketching and basketball

Fun Fact:

I founded a student-led initiative to support rural healthcare access and have interned with leading hospitals to research solutions that can improve lives



About Puppets:

Puppetry as Therapy

Dr. Arun Bansal



Puppetry can be a powerful and effective therapeutic tool for individuals of all ages, providing opportunities for self-expression, emotional healing, communication, and personal growth. Puppetry therapy, also known as puppet-assisted therapy or puppet play therapy, is a form of expressive arts therapy that utilizes puppets as a means of therapeutic intervention. Here are some ways puppetry can be used in therapy:

- 1. Emotional Expression:** Puppets can serve as intermediaries for individuals to express and explore their emotions in a safe and non-threatening way. Through puppet play, individuals can externalize their feelings, act out scenarios, and communicate their inner thoughts, struggles, and experiences that may be difficult to express verbally.

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2. Narrative Therapy: Puppets can be used in narrative therapy approaches to help individuals externalize their problems, create new narratives, and explore alternative perspectives and solutions. Individuals can use puppets to tell their stories, reenact significant events, and envision desired outcomes, empowering them to rewrite their personal narratives and make positive changes in their lives.

3. Symbolic Representation: Puppets can represent symbolic figures, parts of the self, or significant others in an individual's life, allowing them to explore relationships, conflicts, and dynamics in a symbolic and metaphorical way. Puppets can embody aspects of the individual's identity, inner child, inner critic, or other parts of the psyche, facilitating self-awareness and insight.

4. Role-Playing and Social Skills: Puppets can be used for role-playing activities to teach and reinforce social skills, interpersonal boundaries, and communication strategies. Individuals can use puppets to



About Puppets:

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practice social interactions, assertiveness, empathy, and problem-solving skills, helping them develop more adaptive and effective ways of relating to others.

5. Trauma Processing: Puppets can be used in trauma-focused therapy to help individuals process traumatic experiences, memories, and emotions in a safe and regulated manner. Puppets can serve as proxies for traumatic events or parts of the self-affected by trauma, allowing individuals to explore and process difficult feelings, memories, and sensations at a manageable pace.

6. Creative Expression and Play: Puppetry provides a playful and creative outlet for individuals to express themselves, experiment with different roles and identities, and engage in



About Puppets:

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imaginative play. Through puppet play, individuals can engage in creative problem-solving, fantasy exploration, and symbolic expression, fostering a sense of agency, autonomy, and self-efficacy.

7. Catharsis and Healing: Puppetry can promote catharsis and emotional release by allowing individuals to externalize and release pent-up emotions, tension, and stress through puppet play. Engaging in puppetry activities can provide a sense of relief, release, and validation, helping individuals process and integrate their emotional experiences in a healthy and constructive way.

8. Empowerment and Self-Expression: Puppetry can empower individuals to find their voice, assert their needs, and express themselves authentically. Through puppetry, individuals can cultivate self-confidence, self-esteem, and self-advocacy skills, empowering them to assert their agency and advocate for their own well-being.

Overall, puppetry therapy offers a creative, playful, and person-centered approach to therapy that honors individuals' unique strengths, experiences, and needs. By incorporating puppetry into therapeutic practice, therapists can create a supportive and engaging therapeutic environment that encourages exploration, growth, and healing for their clients.



Festival of the Month

Alai Balai 2025: A Festival of Unity, Heritage, and Young Creative Fire

Dr Anirudh Srinivasan

On October 3rd, 2025, the Exhibition Grounds in Nampally, Hyderabad came alive with the colours, sounds, and soul of Telangana as the 20th edition of Alai Balai unfolded in grand style. Organized by the Alai Balai Foundation under the stewardship of former Governor Bandaru Dattatreya and Chairperson Bandaru Vijaya Lakshmi, this year's celebration carried a dual resonance: honouring the cultural unity of Telangana and paying tribute to the heroes of Operation Sindhura.

It was a colourful display of Telangana culture, art, music and folk dances at the annual 'Alai-Balai Dasara Sammelan' hosted at the Exhibition Grounds on October 3rd, 2025, Wednesday. It was attended by governors, former governors, ministers, politicians, social workers, prominent personalities and celebrities. From folk dances to culinary delights, from poetic tributes to patriotic salutes, the event was a confluence of tradition



Festival of the Month

Alai Balai 2025: A Festival of Unity, Heritage, and Young Creative Fire

Dr Anirudh Srinivasan



and contemporary pride. Dignitaries from Telangana and Andhra Pradesh graced the occasion, while families, artists, and students filled the grounds with joy and reverence.

Folk Art Forms That Lit Up the Grounds

This year's Alai Balai was a living tapestry of Telangana's folk traditions, featuring:

- **Perini Shiva Tandavam:** A vigorous warrior dance performed in honor of Lord Shiva.

Festival of the Month

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- **Bathukamma Songs and Dances:** Celebrating feminine strength and floral devotion.
- **Lambadi Dance:** With its swirling skirts and jingling ornaments, this tribal dance brought rustic elegance.
- **Dappu and Oggu Katha:** Percussive rhythms and epic storytelling echoed through the grounds.
- **Bonalu Ritual Performances:** Symbolizing protection and gratitude to the Mother Goddess.

Festival of the Month

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Dr Anirudh Srinivasan

These performances weren't just entertainment—they were acts of cultural preservation, echoing centuries of communal memory.

STEPARC's Young Brigades: Puppetry with Purpose

Among the most heart-warming highlights was the participation of Sphoorthi Theatre for Educational Puppetry, Art and Craft (STEPARC), whose young brigades from Oxford Grammar School and Cremon Montessori Life School brought a burst of youthful creativity to the cultural mosaic. With handcrafted puppets, vibrant props, and spirited performances, these children embodied the values of empathy, hygiene, and heritage through miniature theatre and interactive storytelling.

Their segment, nestled between folk showcases and musical interludes, featured themes of hygiene, empathy, and heritage. With gentle humour and vibrant props, these children transformed performance into a ritual of



Festival of the Month

Alai Balai 2025: A Festival of Unity, Heritage, and Young Creative Fire

Dr Anirudh Srinivasan

restoration—echoing the feminine strength and communal joy that Alai Balai celebrates.

As dusk fell and the final dappu beats echoed, the applause for STEPARC's young puppeteers rang out like temple bells—clear, proud, and full of promise.

Their segment, nestled between folk showcases and musical interludes, offered a gentle yet powerful reminder: that the future of cultural preservation lies in the hands of inspired young learners. The STEPARC team's presence was not just a performance—it was a ritual of restoration, echoing the feminine strength and communal joy that Alai Balai seeks to celebrate.

As the sun dipped behind the domes of Nampally, the applause for these young puppeteers rang out like temple bells—clear, proud, and full of promise. It was truly a memorable gathering filled with culture, respect, and togetherness.



From Hobby to Heritage

How Doll-Making Empowers Women and Builds Livelihoods

Dr Anirudh Srinivasan



In homes across India, what once began as a quiet pastime—stitching scraps into dolls, painting tiny faces, dressing them in festival finery—has blossomed into a vibrant cottage industry. **Doll-making**, rooted in tradition and creativity, is now a source of income, pride, and cultural revival for countless women.

A Craft Born of Care

For many women, doll-making began as a gesture of love—creating toys for children, decorations for festivals like Bathukamma, Navaratri, or Golu, or simply preserving family rituals. Using fabric remnants, clay, wood, and even recycled materials, these dolls became vessels of memory and meaning.

Over time, what was once a hobby turned into a skill. And that skill, when nurtured, became a livelihood.

Women at the Heart of the Movement

Across Telangana, Tamil Nadu, Odisha, and beyond, women's self-help groups, artisan clusters, and solo creators have embraced doll-making not just as art, but as

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How Doll-Making Empowers Women and Builds Livelihoods

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enterprise. They sell their creations at:

- Local exhibitions and craft fairs
- Online platforms and social media shops
- Cultural festivals and temple events
- School workshops and educational kits

These dolls range from **traditional dancers and deities** to **eco-friendly puppets and storytelling props**, often reflecting regional attire, rituals, and folklore.

Creativity Meets Sustainability

Many women have innovated by using **waste materials**—old sarees, paper pulp, coconut shells, and discarded bangles—to craft dolls that are both beautiful and environmentally conscious. This not only reduces cost but also adds a layer of storytelling: each doll becomes a symbol of transformation.



From Hobby to Heritage

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Education and Empowerment

Doll-making has also found its way into **educational puppetry**, where women mentor children in hygiene, empathy, and cultural values through handcrafted characters. These dolls become tools for learning, healing, and dialogue.

Workshops led by women artisans now teach:

- Basic doll construction and design

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- Festival-specific themes and symbolism
- Entrepreneurial skills like pricing, packaging, and storytelling
- Digital literacy for online sales and outreach

A Growing Network

Organizations and cultural institutions have begun to support these efforts through:

- Artisan grants and pensions

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- Skill development programs
- Market linkages and exhibitions
- Documentation and storytelling platforms

Some women have even expanded into **international collaborations**, showcasing Indian doll-making as a form of heritage diplomacy.

Conclusion: More Than Just Dolls

Doll-making is no longer just a hobby—it is a **ritual of restoration**, a **source of income**, and a **celebration of feminine strength**. For the women who craft them, each doll is a story stitched with care, a gesture of resilience, and a step toward economic independence.

As these dolls dance from courtyards to classrooms, from local fairs to global showcases, they carry with them the spirit of their makers—resourceful, radiant, and rooted in tradition.





PNA theatre events

Events of the Month

Mentor: Subhasis Neogi





PNA theatre events

Events of the Month

Mentor: Subhasis Neogi

PNA theatre events

Creativity





Mentor: Subhasis Neogi

PNA theatre events

Creativity

A close-up photograph of a young girl with dark hair and a bindi, wearing a school uniform. She is holding up a drawing of a giraffe and trees. Other children are visible in the background.

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Events of the Month

Social Substance events

Session on Awareness About Health



Social Substance events

Events of the Month



Master Puppeteer

Subhasis Neogi

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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

Life of a Storyteller

Art of providing Essential Education

Sunday, Oct 5, 2025, 11 AM

Google Meet Session

meet.google.com/vgy-asht-rxx

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



Sunday Oct 12, 2025 | 11 AM
meet.google.com/vgy-asht-rxx

LEARN TO MAKE WEBSITES USING
VIBE Coding
PUNEET ARORA

facebook.com/groups/socialsubstance





Waste to Wealth 54200 kg so far
Events of the Month





Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class,

School, Place and State

Contact number to

puthalikapatrika@gmail.com

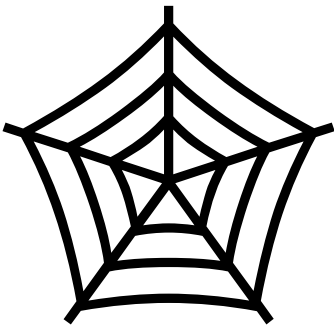
The best six will be issued e-Certificate

Final Submission Date: Nov 22, 2025



Oct 2025 Hint and Submissions

Creative Corner:



Use the given symbol/
figure as a reference

Four Threads of Wonder” or “Webs We Weave: Shelter, Shadow, Symbol, and Surprise.”

To the last October Month Creative corner Clue Challenge, four young artists took a single clue—a spider web—and spun it into four distinct worlds. From shelter to shadow, from symbol to structure, each child reveals how imagination transforms a simple thread into a story.

A celebration of how children see the world through colour, emotion, and pattern.

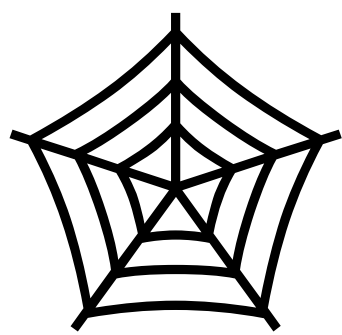
Mishika (L.K.G, St. Paul's School) painted a radiant umbrella with rainbow panels, subtly echoing the web's structure in its ribs. Her work feels like a celebration of shelter and joy—perhaps the web here is a quiet protector, catching dreams instead of fears.

Vaibhav (Class IV D, St. Paul's High School, Hyderabad) drew a bold spider web with a watchful spider at its centre, and a child nearby with wide eyes and a worried expression. His artwork captures a moment of emotional tension—where the web becomes a space of encounter, curiosity, and quiet courage.

Mishty Gupta (Class V, Carmel Convent School, Chandigarh) created a mesmerizing patterned web, each segment filled with symbols—stars, suns, hearts, and teardrops. Her design feels like a mandala of meaning, where the web transforms into a tapestry of emotions, wishes, and harmony.

Oct 2025 Hint and Submissions

Creative Corner:



Use the given symbol/
figure as a reference

Hardik (Class IV C, St. Paul's High School, Hyderabad) imagined a spider web spun inside a circular frame, resembling a fan or spinning wheel. His web stretches across the spokes like threads of memory, with a spider quietly perched at its centre. The warm orange and yellow background adds a sense of energy and transformation—where nature and invention meet in quiet rhythm.



26-10-21 Hardik TV C School HIGH SCHOOL
-STP H S
HYD





Puinaika Patricia
Creative Writing Club
Oct 2015



Name -
K. Mishika
St. L. K. G. I. School
St. Paul's School

Nature’s Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity





Cam Art

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Cam Art

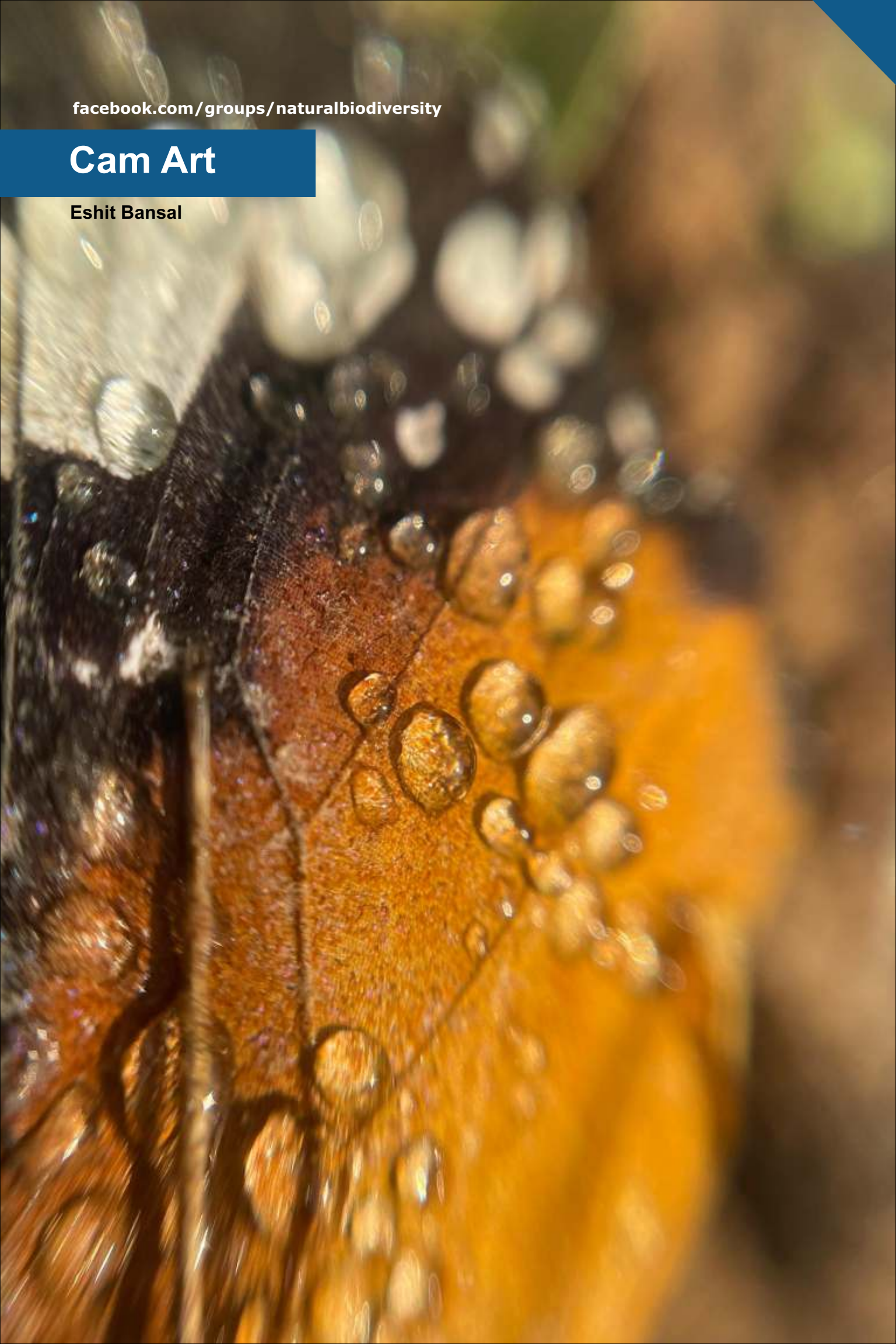
Eshit Bansal



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Cam Art

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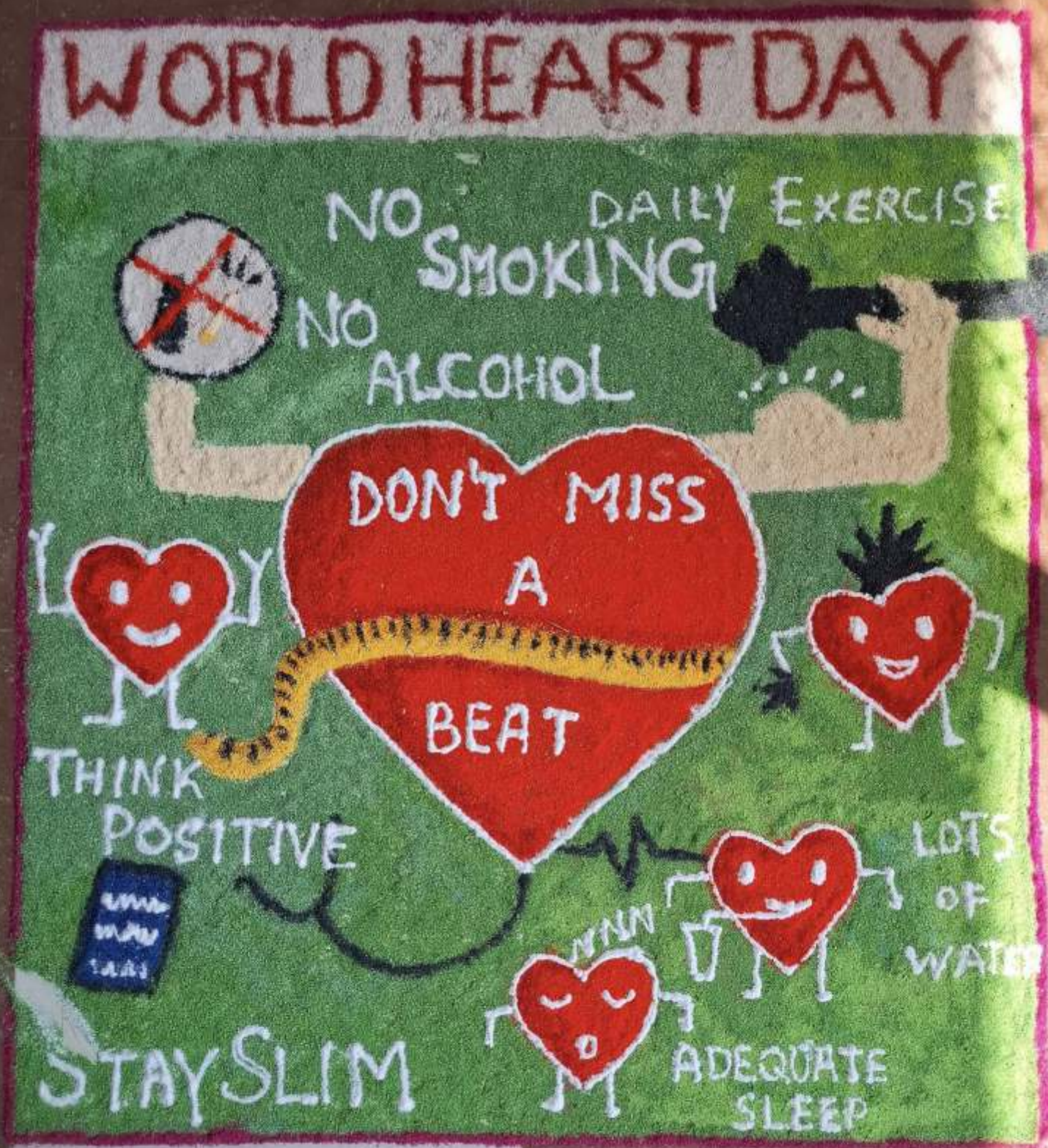
Cam Art

Eshit Bansal



Cam Art

By Students and Staff of Centre for Public Health, Panjab University



Character Making

WASTE TO WEALTH TIPS

Sashank

Material Required: 2 colour sheets, Scissor, Pencil/Sketch Pen

Step 1: Draw a DIYA in the centre of Each Page

Tip: To draw symmetrical DIYA from both sides, please fold the paper from centre & draw half of the design & cut.

Step 2: Please cut a slit from centre of DIYA towards bottom on 1 design & other centre till upward

Step 3: Now cut both the Diya from centre in opposite direction. Our 3-D DIYA is ready to install

Step 4: Insert 2 pcs. Your 3-D DIYA is ready... Light your imagination!



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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