



STEPARC



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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

Strings of Celebration: Navaratri, Dolls, and the Living Art of Storytelling

As October unfurls its festive tapestry, the air in Telangana and across India hums with devotion, colour, and rhythm. Navaratri arrives not merely as a religious observance but as a living theatre of memory, myth, and feminine grace. In homes and community spaces, dolls are arranged in tiers—each step a story, each figure a whisper from the past. These bommalu, whether clay-crafted or cloth-bound, are not static idols but silent narrators of dharma, valor, and transformation.

In the heart of this tradition lies the puppeteer's art. Puppets—animated by string, hand, or rod—become vessels of voice and movement, echoing the ancient impulse to make stories walk, dance, and speak. They are the cousins of the dolls on the Navaratri golu, sharing the same sacred intent: to embody the divine, to educate, to enchant.

Bathukamma, the floral festival unique to Telangana, blooms alongside this narrative arc. Women gather in circles, crafting towers of seasonal flowers—thangedu, gunugu, chamanti—layered like stories themselves. The Bathukamma is not merely a floral arrangement; it is a living sculpture, a collective offering, and a celebration of feminine resilience. The songs sung around it are oral epics, passed from grandmother to granddaughter, echoing the same spirit that animates puppets and dolls.



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In educational theatre, especially among children, this season offers fertile ground. Imagine a Bala Ramayana where Sita's swayamvaram is enacted not with grandeur but with grace—twelve children, a handful of props, and the emotional clarity of storytelling. The dolls become reference points, the puppets become protagonists, and Bathukamma becomes a metaphor for ensemble harmony.

Navaratri reminds us that storytelling is not confined to books or screens. It lives in the folds of a sari, the tilt of a puppet's head, the fragrance of marigold, and the cadence of a child's voice reciting a

verse. As educators, artists, and cultural stewards, we are called to preserve this living heritage—not as museum pieces, but as evolving rituals that speak to today's children in tomorrow's language.

Let this October edition brings in the celebrations of strings—those that tie flowers, animate puppets, and connect hearts through stories. May every bommai or bommalu, every Bathukamma bloom, and every child's voice in performance echo the timeless rhythm of dharma and delight.



World Puppetry: the Orlando Science Center

Crafting Finger Puppets: The Science of It

Dr. Arun Bansal



This September, the Orlando Science Center invites children and families into a realm where imagination wears a thimble and dreams are stitched by hand. As part of its Fantasy Month celebration, the Center's vibrant Maker-Space—The Hive, presented by the Isaacs Family—has transformed into a sanctuary of soft sculpture and storytelling.

At the heart of this initiative lies a humble yet magical medium: finger puppets. Using simple tools, scraps of fabric, and a sprinkle of decorative flair, guests are encouraged to design and sew their own miniature characters. From aliens with stitched antennae to electric sharks with felt fins, the puppets born in The Hive are as diverse as the

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minds that shape them. Some visitors even craft playful caricatures of science center staff—complete with quirky cone hats and embroidered smiles.

What makes this workshop especially resonant is its beginner-friendly ethos. Children and adults alike are guided through basic sewing techniques, learning not just how to thread a needle, but how to thread a story. The activity fosters maker skills, creative



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confidence, and a sense of collaborative joy—values that echo deeply with our own traditions of puppetry and festival craft.

Throughout September, these workshops offer more than entertainment—they offer a ritual of making. In every stitch, a child's voice finds form. In every puppet, a new world is born. And in every shared moment, the spirit of Fantasy Month becomes a quiet celebration of hands-on wonder.

For readers of Puthalika Patrika, this initiative reminds us that puppetry—whether stitched in the quiet corners of anganwadis or sparked in a bustling American maker-



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space—is forever a vessel of imagination, identity, and ancestral play. In every finger puppet, we glimpse echoes of our own puthalikas—those humble dolls that carry stories of Devi, of village lore, of feminine strength. May our children continue to craft with reverence and joy, and may each stitch become a thread in the long sari of tradition.



Sources: The article titled “Crafting Finger Puppets: The Science of It” was published by WESH Channel 2 on October 3, 2025. It covers the Orlando Science Center’s Fantasy Month celebration and the finger puppet workshops held inside The Hive, their maker-space.

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Indian Puppetry: Dolls of Devotion

A Cross-Cultural Reflection on Navaratri Golu and Japan's Hina Matsuri

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Dolls of Devotion: A Cross-Cultural Reflection on Navaratri Golu and Japan's Hina Matsuri

Across continents and centuries, dolls have served as vessels of memory, protection, and celebration. In the vibrant celebration of Navaratri, families across South India honour feminine energy and ancestral continuity through Golu—an artistic arrangement of dolls on stepped platforms that depict gods, goddesses, mythic scenes, and everyday life. This ritual, rich in storytelling and community participation, finds a beautiful parallel in Japan's Hina Matsuri, or Girls' Day, where families display Hina Ningyo dolls representing the imperial court on red-carpeted tiers. Both festivals celebrate the grace, protection, and aspirations of womanhood, using miniature worlds to convey lineage, seasonal renewal, and cultural memory. While Golu aligns with autumn's spiritual triumph and communal song, Hina Matsuri welcomes spring with peach blossoms and wishes for health and happiness. Together,

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they echo a shared reverence for the feminine divine, the power of heirlooms, and the poetic symbolism of dolls as vessels of tradition and hope. In South India's Navaratri Golu and Japan's Hina Matsuri, we find two vibrant traditions that honour feminine energy, ancestral lineage, and seasonal renewal through a poetic arrangement of miniature worlds. Though separated by geography, these festivals echo each other in spirit—inviting families to gather, storytellers to weave, and children to dream.

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Navaratri Golu: A Stairway of Stories

Celebrated during the nine nights of Navaratri, Golu is a ritual display of dolls arranged on stepped platforms (padis), often in odd numbers—three, five, seven, or nine. Each tier becomes a stage for mythic retellings and cultural memory. The top levels feature deities and epic scenes from the Ramayana, Mahabharata, and Puranas. Middle tiers may include saints, gurus, and cultural icons, while the lower steps depict village life, musicians, animals, and miniature kitchens.

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Central to this tradition is the **Marapachi Bommai**—a pair of wooden dolls symbolizing fertility and well-being, traditionally gifted to brides and dressed anew each year. Golu is deeply participatory: families invite neighbors to view their displays, sing devotional songs, exchange gifts and sweets like sundal, and engage in storytelling. It's a living ritual, evolving each year with new themes, handmade additions, and intergenerational collaboration.

Hina Matsuri: A Court of Blessings

In Japan, **Hina Matsuri**, or Girls' Day, is celebrated annually for a day on March 3rd. Families with daughters display **Hina Ningyo** dolls on a red-carpeted tiered platform (hinadan), representing the imperial court of the Heian period. The top tier features the Emperor and Empress seated before a golden screen, while lower tiers include court ladies, musicians, ministers, and attendants, each with symbolic accessories like sake cups, instruments, and furniture. The rituals and doll displays are prepared

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in the days leading up to it, but the main observances—prayers, offerings, and festive meals—are centered on that single day. Families often begin setting up the Hina Ningyo dolls in late February, and it's considered important to take them down promptly after March 3rd to avoid superstitions about delayed marriage. While the visual and emotional preparation may span days, the heart of the celebration—blessing daughters, sharing seasonal food, and honoring tradition—unfolds in one gentle, meaningful day. These doll sets, often heirlooms passed down generations, are displayed with reverence and precision. The festival is rooted in the ancient Peach Festival (Momo no Sekku), and peach blossoms—symbols of purity and protection—adorn the display. Families offer prayers for their daughters'

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health, happiness, and future prosperity, accompanied by festive foods like chirashi sushi and sweet sake. The practice atraditional Japanese calendar began during the Edo period (1603-1868). It started as a way of warding off evil spirits, with the dolls acting as a charm. Even today, people in some parts of the country release paper dolls into rivers after the festival, praying that the dolls take people's place in carrying away sickness and bad fortune.

Shared Symbolism and Cultural Echoes

Despite their distinct aesthetics and seasonal timing—Golu in autumn, Hina Matsuri in spring—both festivals share profound symbolic threads:



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- **Feminine Grace and Protection:** Each honours the nurturing, powerful aspects of womanhood, whether through divine goddesses or imperial figures.
- **Ancestral Continuity:** Dolls are cherished heirlooms, passed down through generations, linking past and future.
- **Miniature Storytelling:** The tiered displays become stages for myth, memory, and aspiration, inviting reflection and creativity.
- **Seasonal Renewal:** Golu aligns with spiritual triumph and harvest; Hina Matsuri with purification and blossoming.

Unlike South India's Navaratri Golu, which traditionally follows odd-numbered steps such as 3, 5, 7, 9, 11, or even 21 for symbolic and ritual reasons, Japan's Hina Matsuri does not impose strict numerical restrictions on its tiered doll displays. While the most common arrangements feature five or seven tiers, families may opt for three, two, or even single-tier setups depending on space, budget, or personal tradition. The structure of Hina Matsuri is guided more



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by aesthetic hierarchy than sacred numerology: the top tier holds the Emperor and Empress dolls, followed by court ladies, musicians, ministers, and attendants, with lower levels displaying miniature furniture and household items. Though flexible in form, the display must be promptly dismantled after March 3rd to avoid superstitions about delayed marriage. Thus, while Golu's padis reflect ritual precision, Hina Matsuri's tiers prioritize visual storytelling and familial heritage.

In South India, Navaratri Golu is a vibrant celebration of the divine feminine and community storytelling. Families arrange dolls on wooden steps called padis, following a symbolic mythic and social order. These displays often include deities,

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saints, village scenes, and cultural icons, creating a miniature world that reflects spiritual themes and everyday life. The festival aligns with the autumn harvest and spiritual renewal, inviting communal participation through singing, visiting homes,



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and exchanging gifts. Central to the tradition are heirloom dolls like the Marapachi Bommai, passed down to brides as symbols of fertility and continuity.

Japan's Hina Matsuri, or Girls' Day, centers on the happiness, health, and prosperity of young girls. Families display elegant Hina Ningyo dolls on red-carpeted tiers known as hinadan, representing the imperial court in hierarchical order. The festival coincides with spring blossoms and purification rituals, offering prayers for well-being and future blessings. Heirloom doll sets, called Hinakazari, are passed to daughters and carefully arranged with courtly accessories. Celebrations include peach blossom offerings, festive meals, and intimate family rituals that honor tradition and nurture hope.

A Dialogue Across Cultures

Imagine a miniature theatre where **Marapachi Bommai** and **Hina Ningyo** meet beneath a canopy of mango and peach blossoms. They exchange stories of devotion, protection, and play—one



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born of mythic epics, the other of imperial elegance. Through their silent presence, they remind us that dolls are more than toys; they are storytellers, guardians, and bridges between generations.

While South India's Doll's Festival (Golu) is celebrated during Navaratri in September–October, Japan's Hina Matsuri takes place annually on March 3rd, marking the arrival of spring. The timing aligns with the ancient Peach Festival (Momo no Sekku), symbolizing



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purification, renewal, and feminine beauty. Families begin setting up the doll displays in late February, and it's customary to dismantle them promptly after March 3rd to avoid superstitions about delayed marriage.

So while Golu celebrates the autumnal triumph of the goddess, Hina Matsuri welcomes spring's gentle blessings—two seasonal mirrors reflecting devotion, lineage, and the grace of miniature storytelling.

Conclusion:

Though separated by geography and seasonal timing, Navaratri Golu and Japan's Hina Matsuri share a profound cultural kinship. Both festivals use the poetic arrangement of dolls to honor feminine energy, ancestral lineage, and the rhythms of renewal. Golu's mythic padis and Hina Matsuri's imperial tiers become miniature



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stages where tradition, storytelling, and aspiration converge. Whether through autumn's communal songs or spring's peach blossoms, these rituals invite families to gather, children to dream, and generations to connect—reminding us that dolls are not merely ornaments, but sacred vessels of memory, protection, and hope.



Indian Theatre

Strings of Dharma: Sita Swayamvaram in Bala Ramayana: Part-1

Padmini Rangarajan



This Navaratri, Sphoorthi Theatre–STEPARC presents a luminous child-led adaptation of *Sita Swayamvaram*, scripted with poetic care and staged by just twelve young performers aged 8 to 16. Though traditionally such epic scenes call for large ensembles, this production embraces minimalism and meaning—proving that even a small group of children, when guided with reverence and clarity, can evoke the grandeur of dharma.



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Initiated by Ms. Godi Vijetha Reddy, a passionate patron of performing arts from Kohinoor Apartment, Auro Realty, Madhapur, this Bala Ramayana offering is not just a performance—it is a pedagogical act. It seeks to bridge a growing gap: many children today lack clarity about the Ramayana and Mahabharata, their symbolism, and their emotional depth. This play becomes a gentle invitation to rediscover these epics—not as distant mythology, but as living mirrors of human values.

A Theatre Style Rooted in Reflection

Under the creative mentorship of heritage storyteller Puppet and master dancer-trainer Shri Ramachandra (*Ramachandranna*), the performance unfolds in English, using expressive theatre rather than spectacle. There are no puppets, masks, or rangoli designs—only voice, posture, and ensemble movement. The focus is on emotional resonance and dramatic clarity.



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The Scene: Bow of Dharma, Strings of Grace

At the heart of the play lies the moment Rama lifts Shiva's bow, winning Sita's hand in a swayamvaram that echoes cosmic alignment. The children portray:

- **Rama's dharmic resolve** through stillness and purposeful stride
- **Sita's silent prayer** through attentive presence and gentle pacing
- **Janaka's dilemma** through voice modulation and dramatic timing

The scene is rendered not through elaborate props, but through layered emotional

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cues and poetic dialogue. Each child becomes a vessel of meaning, carrying the weight of epic truth with sincerity and grace.

Training as Transformation

Rehearsals are more than preparation—they are transformation. Children begin with story circles, explore character motivations, and co-create poetic lines that deepen their understanding. Shri Vampu Ramachandranna (MA. HPT. MPA Folk Arts., Sphoorthi Theatre Team member and Samskara Bharathi Telangana state Lok kala Samyojak) , his movement training emphasizes rhythm as remembrance, while Puppet's storytelling scaffolds emotional clarity and cultural context.

This process helps children not only perform—but *understand*. It plants seeds of curiosity about dharma, destiny, and devotion.

A Living Offering from Madhapur

As the curtain rises on October 1, 2025, this Bala Ramayana becomes a living



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offering. It invites families, educators, and community members to witness epic truth through the eyes of twelve young performers. It reminds us that clarity is cultivated, not assumed—and that even a small cast, when guided with love and insight, can awaken timeless truths.

May *Sita Swayamvaram* remind us that strength lies in surrender, and that theatre—when rooted in ritual and reflection—can become a path to understanding.

Conclusion: Reclaiming the Ensemble Spirit of Ithihaasa

In today's cultural landscape, storytelling and performances rooted in the *Ramayana* and *Mahabharata* are sprouting with renewed energy. Bala Ramayana adaptations, miniature theatre, and festival plays are reclaiming epic narratives for a new generation. Yet, alongside this revival, a quieter challenge persists.

In many gated communities—despite abundant resources and access—children are not being actively encouraged to learn or participate in these traditions. Family sizes have shrunk, often to a single child, and with that comes a narrowing of perspective. Every child wishes to play Rama or Sita—the hero or heroine—while overlooking the ensemble of characters who truly bring the Ithihaasas to life.

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Valmiki and Vyasa did not write monologues. They wrote *worlds*. Worlds where Kaikeyi's dilemma, Lakshmana's fury, Mandodari's sorrow, and Vibhishana's courage are as vital as Rama's dharma or Sita's grace. Yet few children wish to play Ravana, Surpanakha, or Shakuni—fearing ridicule or misidentification. This hesitation stems not from the child alone, but from a cultural conditioning that equates role with reputation.

Here, theatre becomes a teacher. It asks us to shed inhibition, to inhabit complexity, to understand that every role—positive or negative, central or peripheral—is a thread in the epic tapestry. And here, parents play a pivotal role. They must help their children embrace the ensemble spirit, to see value in every character, and to understand that performance is not about personal glory, but collective storytelling.

When a child plays Jatayu with conviction, or Kaikeyi with nuance, they are not just acting—they are *awakening*. They are learning empathy, perspective, and the courage to step into another's truth.



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Strings of Dharma: Sita Swayamvaram in Bala Ramayana: Part-1

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Let us, as educators, artists, and families, nurture this awakening. Let us remind our children that the Ithihaasas are not just about Rama and Sita—they are about *everyone*. And that true theatre begins when we stop seeking the spotlight, and start serving the story.



About Puppets:

Puppetry for specially abled

Dr. Arun Bansal

citylife

CHANDI GEDI

स्पेशली एबल्ड बच्चों को एक्रेलिक पेंटिंग, टाई-डाई और ब्लॉक प्रिंट करना सिखाया

Workshop

युप सोशल सर्विसेस ने सेक्टर-15 के संस्था समर्थ जियो में स्पेशली एबल्ड बच्चों के लिए दो दिवसीय वर्कशॉप का आयोजन किया। इसमें 21 बच्चे हिस्सा बने।

सिटी रिपोर्टर | चंडीगढ़

देखो बच्चों, कितना सुंदर प्रिंट आया है। फैब्रिक पर प्रिंट मेंकिंग देखकर एक्साइटड होते बच्चे। तालियां बजाते और कहते कि इसे हमने बनाया है। टीटी, हमें भी यह सिखाओ। कुछ इसी तरह का माहौल मिला सेक्टर-15 के संस्था समर्थ जियो में। यहाँ युप सोशल सर्विसेस की ओर से स्पेशली



वुडन ब्लॉक, स्टोन और ड्राइड वुडन पीस इस्तेमाल किए

उन्होंने बच्चों को बताया कि कौटिल पर ही टाई-डाई करना असल होता है। इसके लिए खाइए फैब्रिक लेना होता है और उसे पहले रंग में ड्राई करना है। फिर कपड़े को सुखाना है और उसके बाद उसे प्रेस करना है। वहीं अगर ब्लॉक प्रिंट करना है तो उसके लिए ड्राइड फैब्रिक को इस्तेमाल कर सकते हैं। इसके लिए डिजाइन वाले ब्लॉक जल्दी बनीं हैं। पत्थर के डिजाइन, ड्राइड वुडन के टुकड़े या भी इस्तेमाल कर सकते हैं। इन्हें फैब्रिक में अच्छा डिजाइन बनाया है, क्योंकि हर चीज की अपनी छाप है।

पहले पेपर प्लेट पर एप्लिक कलर डालने फिर उसमें थुड़ या स्टोन को छिप कर दो और उसे फैब्रिक पर ब्लॉक की तरह डिजाइन बनते छोड़ी छोड़ी बूटी पर सीरीज में लगाओ। इन्हें अपनी पसंद अनुसार कलरेशन व एडजस्ट कर डिजाइन बन जाएगा।

एबल्ड बच्चों के लिए दो दिवसीय आर्ट वर्कशॉप रखी गई। इंटरनेशनल आर्टिस्ट पुनीत मदन ने आर्टिज्म और सेरिब्रियल पालसी से ग्रस्त 21 बच्चों को एक्रेलिक पेंटिंग, टाई एंड डाई आर्ट और ब्लॉक प्रिंटिंग आर्ट करना सिखाया। आर्टिस्ट पुनीत

ने बताया- वर्कशॉप का मकसद बच्चों को एंजेल करना है। हालांकि जो स्पेशली एबल्ड बच्चे होते हैं उनकी जरूरतें अलग होती हैं। जिसे समझकर ही उनसे डील किया जाता है। इन्स्ट्रक्शंस में यह बच्चे फ्री बने रहते हैं उन्हें जोड़ने का जरिया यह

आर्ट प्रीपी है। आर्ट वर्कशॉप की एक्टिविटी से उनका मेडिटेशन होता है और माइंड भी रिलेक्स रहता है। इस तरह की एक्टिविटी से उनमें एक्साइटमेंट पैदा होती है। वे जुड़ते हैं। और कहते हैं कि हमने भी यह करना है। हमें भी कपड़ा दो। हालांकि

इनमें कुछ रस्ते लानर्स हैं तो कुछ बात करने में हिचकिचाते हैं। इनके हाथ फकड़कर रंग में छिप करके बताना होता है कि इस तरह करो। पुनीत ने बच्चों को मटीरियल दिया और उन्हें बताया कि इसपर डिजाइन बनाओ। उन्हें समझाया कि टाई डाई

के लिए पांच-छह बार कपड़े को कलर में छिप करना होता है। वहीं जो बच्चे आराम से सीखते हैं उनसे हाथ फकड़कर कपड़े को छिप कराया। फिर फ्लोर वाले ब्लॉक और ड्राइड वुडन पीस से फैब्रिक पर स्टैमिंग करते हुए डिजाइन बनाना बताया।

Puppetry can be a valuable and inclusive tool for individuals with disabilities or special needs, offering opportunities for creative expression, communication, social interaction, and skill development. Here are some ways puppetry can be adapted and utilized for individuals with special abilities:



About Puppets:

Puppetry for specially abled

Dr. Arun Bansal

- 1. Sensory Stimulation:** Puppetry can provide sensory stimulation for individuals with sensory processing disorders or developmental disabilities. Puppets with different textures, colors, and sounds can engage individuals' senses and promote sensory exploration and awareness.
- 2. Communication Aid:** Puppets can serve as communication aids for individuals with speech or language impairments. Nonverbal communication through puppetry, such as gestures, facial expressions, and body language, can help individuals express themselves, communicate their feelings, and interact with others in a meaningful way.
- 3. Emotional Expression:** Puppets can provide a safe and expressive outlet for individuals to explore and express their emotions. Through puppet play, individuals can act out scenarios, role-play different emotions, and process difficult feelings in a supportive and non-judgmental environment.

समाज की बात कर
जागरूक किया
क्लाउनिंग एक्ट से



चंडीगढ़ | सेक्टर-15 स्पेशली एबलड केयर सेंटर -
सामर्थ जियो में सोशल सबस्टांस द्वारा क्लाउनिंग एक्ट
रखी गई। इसमें पीएनए और बंग भवन के क्रिएटिव
पीएनए व बंग
भवन के क्रिएटिव
हब के बच्चों ने
सामर्थ जियो-15
में दो छोटे नाटक
पेश किए।
हब के बच्चों ने दो नाटक
पेश किए। पहला नाटक
'रोड रेज' रहा दूसरा नाटक
'नो वॉर'। दोनों नाटकों को
देवायन सेन ने डायरेक्ट
किया। रोड रेज नाटक की
कहानी में चंडीगढ़ की स्मार्ट
बाइक का इस्तेमाल किया
गया। इससे बताया गया कि

जब हम ट्रैफिक नियमों का पालन नहीं करते तो उसकी
वजह से आम लोगों को किस तरह की परेशानियों का
सामना करना पड़ता है। कई बार तो जान का खतरा भी
बन जाता है। दूसरी कहानी 'नो वार' में मोहब्बत की
बात हुई। बताया गया कि हमें अपने आसपास के लोगों
में नफरत को बढ़ावा देने की बजाय उनसे प्यार और
सलीके के साथ बात करनी चाहिए। इस दोनों नाटक
में आर्टिस्ट का मेकअप जिज्ञासा और विदुषी ने किया।
जबकि रौनक दत्ता, विदुषी गुहा, जिशनू पाल, स्वर्णा
दे, शौर्या चैटर्जी, अभय चैटर्जी, अनुष्का भट्टाचार्य ने
परफॉर्मर की भूमिका निभाई।

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- 4. Social Skills Development:** Puppetry can support the development of social skills for individuals with autism spectrum disorders or social communication difficulties. Puppetry activities, such as puppet shows, puppet-making workshops, and puppet playgroups, can provide opportunities for individuals to practice turn-taking, joint attention, imitation, and peer interaction in a structured and engaging setting.
- 5. Therapeutic Tool:** Puppetry can be used as a therapeutic tool in occupational therapy, speech therapy, and other therapeutic interventions for individuals with disabilities. Puppetry activities can help individuals improve fine motor skills, hand-eye coordination, visual tracking, and motor planning through puppet manipulation, puppet-making, and puppet-themed exercises.
- 6. Educational Resource:** Puppetry can be used as an educational resource for individuals with learning disabilities or intellectual disabilities. Puppets can help make learning more engaging, interactive, and accessible by illustrating concepts, reinforcing academic skills, and providing multisensory learning experiences in a fun and creative way.
- 7. Inclusive Performances:** Puppetry performances and puppet theater productions can be adapted to be inclusive and accessible for individuals with disabilities. Puppetry companies and



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theaters can provide sensory-friendly performances, relaxed performances, and audio-described performances with accommodations such as quiet areas, tactile props, and visual supports to ensure that individuals of all abilities can enjoy and participate in the experience.

8. Community Engagement: Puppetry can promote community engagement and inclusion by providing opportunities for individuals with disabilities to participate in puppetry workshops, performances, and collaborative projects with their peers, families, and caregivers. Puppetry can help individuals build connections, develop friendships, and feel a sense of belonging within their communities.

Overall, puppetry has the potential to be a transformative and empowering experience for individuals with disabilities or special needs, offering opportunities for self-expression, skill development, social interaction, and inclusion in the arts. By embracing puppetry as an inclusive and accessible art form, educators, therapists, artists, and community organizations can create meaningful and enriching experiences for individuals of all abilities.



A theatrical play by Students of Cremon Montessori Life School

Navaratri: The Festival of Nine Emotions

Dr Anirudh Srinivasan

Navaratri: The Festival of Nine Emotions

A Theatrical Journey Through
Rasa, Ritual, and Reflection

By Puppet – Educational
Puppeteer, Cultural Mentor,
and Heritage Storyteller

Introduction: A Festival
Beyond Flowers

Navaratri is often celebrated with lamps, colors, and sweets. But beneath the surface lies a deeper rhythm—a journey through emotion, transformation, and inner awakening. This year, in collaboration with a school ensemble, we scripted and staged *Navaratri: The Festival of Nine Emotions*—a theatrical offering that reimagines the nine nights as a pilgrimage through the **Navarasas**, the nine emotional essences of Indian aesthetics. The play was not a spectacle. It was a mirror. A ritual. A rehearsal of values.



A theatrical play by Students of Cremon Montessori Life School

Navaratri: The Festival of Nine Emotions

Dr Anirudh Srinivasan

The Seeker and the Nine Goddesses

At the heart of the play was a child—a seeker, curious and emotionally confused. Each night, a goddess appeared, embodying one rasa and guiding the child through questions, confusions, and revelations. The **Narrator**, a poetic voice, wove transitions like silk between scenes. Optional masks and enactments allowed children to embody emotions physically, visually, and vocally. The journey began with a lamp-lighting and invocation song, setting the stage for emotional illumination.



Scene Highlights: A Tapestry of Rasa

- **Shringara (Love & Beauty):** Lalita offered a mirror and taught that love is strength in silk.

Music: "Nagumomu Ganaleni" (Raga Abheri)

- **Hasya (Joy & Laughter):** Gauri juggled lemons and laughter, showing that joy is rebellion.

Music: Light folk or "Thillana" in Raga Hindolam

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Navaratri: The Festival of Nine Emotions

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- **Karuna (Compassion):** Durga cradled a wounded bird, revealing that compassion is courage wrapped in kindness.

Music: "Jagadodharana" or "Rangapura Vihara"

- **Raudra (Anger):** Kali stormed in, thunderous and fierce, teaching that sacred rage protects truth.

*Music: "Simhendramadhyamam" and **Aigiri Nandini** for dramatic crescendo*

- **Veera (Heroism):** Chamunda gifted a sword of light, showing that bravery is choosing to act while afraid.

*Music: "Mahaganapatim" or "Durge Durge Durgatinashini" with **Aigiri Nandini** chorus*

- **Bhayanaka (Fear):** Bhadrakali held a lantern, guiding the child to name and walk with fear.

Music: Raga Todi alapana

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- **Bibhatsa (Disgust):** Dhumavati arrived with torn cloth, teaching that disgust is a compass toward truth.

Music: Raga Pantuvarali

- **Adbhuta (Wonder):** Saraswati floated in with a glowing book, celebrating curiosity as the spark of wisdom.

Music: "Hamsanandi" alapana

- **Shanta (Peace):** All goddesses returned. Durga placed a white flower, and the child became whole.

*Music: "Mokshamu Galada" or Raga Mohanam with soft **Aigiri Nandini** instrumental*

A theatrical play by Students of Cremon Montessori Life School

Navaratri: The Festival of Nine Emotions

Dr Anirudh Srinivasan

Emotional Architecture and Musical Alchemy

Each scene was carefully paired with ragas that echoed the emotional tone—Abheri for longing, Hindolam for playfulness, Simhendramadhyamam for rage, and Saramati for peace. The use of **Aigiri Nandini** was strategic and sacred—amplifying Kali's thunder, Chamunda's vow, and Durga's final blessing. This was not just a play. It was a **pedagogical pilgrimage**—where children learned to name, navigate, and honor their emotions through goddess archetypes and poetic dialogue.

Reflections and Resonance

As a puppeteer and mentor, I watched children transform—not just in costume, but in clarity. They asked, “Can anger be good?” “Is fear always bad?” “Why do I cry when someone else is hurt?” These questions are the true curriculum. The play became a rehearsal for life. Parents, too, witnessed the emotional spectrum with fresh eyes. Some wept. Some smiled. Some saw their children anew—not as performers, but as seekers.

Conclusion: Nine Nights, One Light

Navaratri: The Festival of Nine Emotions is not a seasonal offering. It is a seed. A rehearsal of values. A ritual of remembering.

When children enact Lalita's love, they learn gentleness.
When they speak Kali's rage, they learn righteous voice.
When they walk with Bhadrakali's lantern, they learn courage.
When they sit in Durga's silence, they become whole.

Let us not say, "The play is over."

Let us say, "The journey has begun."

Strings and Stature: Sabha Parva Awaits at Alai Bala

A Scene from the Mahabharata - Part 1

Padmini Rangarajan



The **Alai Balai programme**, held annually in Hyderabad after Dussehra, is a vibrant cultural gathering that brings together people from all walks of life—political leaders, artists, and citizens—in a spirit of unity and celebration. Initiated in 2005 by Hon'ble Governor of Haryana Shri **Bandaru Dattatreya**, this event has grown into a beloved tradition that showcases the rich heritage of Telangana while fostering camaraderie across political and social boundaries.



Strings and Stature: Sabha Parva Awaits at Alai Bala

A Scene from the Mahabharata - Part 1

Padmini Rangarajan



Hosted by the **Alai Balai Foundation**, the programme typically takes place at the **Exhibition Grounds in Nampally**, drawing thousands of attendees. The event features **traditional music and dance performances**, folk arts, and a grand feast that includes over **60 regional delicacies**. It's a sensory celebration of Telangana's culinary and artistic diversity.



What sets Alai Balai apart is its emphasis on **social harmony and cultural pride**. Leaders from various political parties attend the event, setting aside differences to honour shared traditions. In 2024, dignitaries such as former Vice President M. Venkaiah Naidu, Telangana Chief Minister A. Revanth Reddy, and several governors and MPs joined the festivities, underscoring the programme's role as a **symbol of unity in diversity**.

Strings and Stature: Sabha Parva Awaits at Alai Bala

A Scene from the Mahabharata - Part 1

Padmini Rangarajan



More than just a social gathering, Alai Balai serves as a reminder that cultural celebration can be a powerful force for public goodwill and collective progress. It invites us to dance, dine, and dream together—beyond boundaries, beneath the banner of shared heritage.

As part of the cultural celebrations at Alai Balai 2025, Sphoorthi Theatre's Youth Brigade Puppeteers of 2025-26 from Oxford Grammar School, Himayathnagar and Cremon Montessori Life School, Mehdiapatnam, Hyderabad is proud to present a dramatic enactment from the Sabha Parva of the Mahabharata—one of the most emotionally intense and morally complex episodes in the epic. This performance, staged on October 3rd, brings to life the grandeur and turmoil of the Kuru court, where destiny unfolds through dice, pride, and silence.

Strings and Stature: Sabha Parva Awaits at Alai Bala

A Scene from the Mahabharata - Part 1

Padmini Rangarajan

The scene centres on the game of dice played between Yudhishtira and Shakuni, culminating in the humiliation of Draupadi—a moment that tests the conscience of kings and the strength of dharma. Through expressive dialogue, puppetry, and symbolic staging, the performance explores themes of justice, silence, and the power of feminine resilience. Draupadi's voice becomes the soul of the scene, questioning the very foundations of righteousness in a hall of silence.

Presented by Sphoorthi Theatre's Youth Brigade Puppeteers of 2025-26 this enactment blends traditional theatre, emotion masks, and poetic narration, inviting the audience to reflect on timeless questions: What is dharma when power is misused? What is honour when silence prevails? And how does a woman's courage ignite the path to transformation?



Strings and Stature: Sabha Parva Awaits at Alai Bala

A Scene from the Mahabharata - Part 1

Padmini Rangarajan



In the spirit of Alai Balai, where cultural pride meets communal harmony, this Mahabharata scene reminds us that ancient stories still speak to modern hearts—and that performance can be both celebration and awakening.

This performance is not just theatre—it is ritual in motion, a tribute to heritage, and a call to collective reflection. In the spirit of Alai Balai, where differences dissolve and traditions converge, the Mahabharata reminds us that every conflict holds the seed of transformation, and every story is a mirror to our own.

Pattada Gombe:

Sacred Wooden Couple of South Indian Tradition

Subhasis Neogi

Pattada Gombe, known as *Marapachi Bommai* in Tamil and *Marapachi Bommalu* in Telugu, refers to a revered pair of wooden dolls—depicting a husband and wife—central to wedding ceremonies and Navaratri celebrations across South India. Far more than decorative artifacts, these dolls embody ancestral blessings, dharmic union, and the spirit of ritual storytelling passed down through generations.

Traditionally carved from softwood or medicinal red sandalwood (*marapachi*), the dolls are dressed in silk or paper garments and gifted to brides by their parents during weddings. This symbolic gesture entrusts the bride with the responsibility of continuing the Navaratri doll display in her new home, transforming her into a custodian of ritual continuity. The dolls are not merely objects—they are living vessels of memory, carrying the aesthetics, values, and stories of generations. Their presence in the bridal trousseau is a blessing for a fruitful household, echoing divine unions like Rama and Sita or Shiva and Parvati. It is as if the elders say, “May your home be a stage for sacred stories.”



Pattada Gombe:

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Subhasis Neogi

During Navaratri, families arrange dolls on a multi-tiered platform in a festival known as *Gombe Habba* in Kannada, *Golu* in Tamil, and *Bommala Koluvu* in Telugu. The Pattada Gombe couple is placed on the topmost tier, signifying their role as ancestral guardians and presiding deities of the household. This elevated position reflects a cosmic hierarchy, with gods and sacred figures above and earthly beings below. Their serene presence anchors the festive tableau, reminding participants of the sacred union that underlies all stories and rituals. In some traditions, the dolls are ritually “awakened” at the start of Navaratri and “put to sleep” on Vijayadashami, marking the cyclical rhythm of devotion and storytelling.

The craftsmanship of these dolls is a testament to South India's artisanal legacy. Traditionally painted with natural dyes, their stylized postures and tranquil expressions evoke timeless grace. While Pattada Gombe is specific to Karnataka, similar traditions flourish across the region. In Tamil Nadu, *Marapachi Bommai* are carved from red sandalwood and gifted to brides as symbols of fertility and protection. In Telugu-speaking



Pattada Gombe:

Sacred Wooden Couple of South Indian Tradition

Subhasis Neogi



households, *Marapachi Bommalu* are used in *Bommala Koluvu*, often alongside Kondapalli and Etikoppaka dolls that depict mythological and rural themes. Though regional variants enrich the visual diversity of the display, the sacred wooden couple remains a timeless emblem of dharma, continuity, and reverence.

Placed first in the Navaratri arrangement, these dolls are not animated performers but still, silent witnesses to the drama below. Their placement signifies stability, sanctity, and the beginning of all stories—they are the still center from which the festive cosmos unfolds. In educational theatre, especially in child-centered performances like *Strings of Dharma*, these dolls can serve as a poignant metaphor:

Pattada Gombe:

Sacred Wooden Couple of South Indian Tradition

Subhasis Neogi

silent sentinels of tradition, gentle reminders of the values that shape our homes and hearts.

*"O silent pair, carved from sacred wood—
You are the stillness before the story,
The blessing before the journey."*

Across languages and lands, the Marapachi couple stands as a shared South Indian ethos of ritual storytelling—ancestral, aspirational, and enduring.

Manufacturing Origins

Karnataka: Pattada Gombe dolls are often crafted by traditional artisans in and around Mysuru, especially during the Dasara season. The name "Pattada" itself refers to the royal connection—these dolls were once made for the Wodeyar dynasty.

Tamil Nadu: Marapachi Bommai are widely produced in Tirunelveli, Madurai, and Chennai. Artisans use red sandalwood or neem wood, and the dolls are often dressed in silk or cotton outfits.



Pattada Gombe:

Sacred Wooden Couple of South Indian Tradition

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Andhra Pradesh & Telangana: While Marapachi Bommalu are less commonly manufactured here, Etikoppaka and Kondapalli villages are renowned for wooden doll-making traditions that sometimes include sacred couple figures.

These dolls are available in various sizes like 5-8 inches (Ideal for Bommala Kovuvu), 10-12 inches (Mostly gifted during wedding ceremonies), 15-20 inches (decorative showpieces, used in elaborate Navaratri displays) and 24 inches and above (ceremonies, gifts and as exhibition pieces) .

Relevance in the Present Day

In today's fast-paced, digital world, traditions like *Marapachi Bommai* and *Pattada Gombe* offer a grounding presence—a tactile, visual reminder of ancestral wisdom and dharmic values. These dolls continue to play a vital role in **intergenerational storytelling**, especially during Navaratri, where children learn mythology, symbolism, and cultural aesthetics through hands-on participation. Their presence in



Pattada Gombe:

Sacred Wooden Couple of South Indian Tradition

Subhasis Neogi

weddings reinforces the idea that marriage is not just a personal bond but a continuation of sacred lineage and ritual responsibility.

Moreover, in educational and artistic spaces—such as your Bala Ramayana performances—these dolls serve as **metaphors for stillness, union, and reverence**. They invite reflection on what it means to be a witness to tradition, a bearer of stories, and a silent anchor in a world of movement. As families adapt rituals to modern lifestyles, the dolls remain a **bridge between past and present**, reminding us that cultural continuity is not about replication, but about **renewal with reverence**.

Conclusion

Pattada Gombe and *Marapachi Bommai/Bommalu* are more than wooden figures—they are **living symbols of dharma, devotion, and domestic sanctity**. Whether placed atop a Navaratri display or gifted to a bride, they embody the values that shape homes and hearts across generations. In their stillness, they speak volumes: of stories remembered, rituals revived, and traditions reimaged. As we continue to engage children and communities in cultural expression, these dolls remind us that the most profound teachings often come not through speech, but through **presence, placement, and poetic silenc**



Bathukamma:

A Floral Ode to Life and Womanhood in Telangana

Padmini Rangarajan



Bathukamma, meaning “Mother Goddess of Life,” is a vibrant and deeply symbolic festival celebrated across Telangana during the months of September and October. Coinciding with the onset of *Sharath Ruthu* and culminating two days before Dussehra on *Durgashtami*—also known as *Saddula Bathukamma* or *Pedda Bathukamma*—this festival is a poetic offering to nature, feminine divinity, and cultural identity.

Origins Rooted in Devotion and Loss

The legend of Bathukamma traces back to the Chalukya dynasty of Vemulavaada in present-day Karimnagar. When Rajendra Chola seized and relocated the sacred Shiva Linga from the revered Sri Rajarajeshwara temple, the people of Telangana, feeling

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abandoned by their deity, turned to Goddess Parvathi for solace. To console her, they crafted floral arrangements resembling Mount Meru, placing a turmeric-smeared clay idol of *Gowramma* atop the structure. This act of devotion evolved into a ritual of floral worship and immersion, symbolizing the return of divine grace and the resilience of the people.

The Ritual of Bathukamma

Bathukamma is crafted with seasonal wildflowers—*Gunuka*, *Tangedi*, *Marigold*, *Chrysanthemum*, *Nandi-varadhanam*, and others—arranged in seven concentric layers to resemble a temple *Gopuram* or the sacred mountain *Meru*. These flowers, gathered from fields and forests, are believed to possess medicinal and purifying properties. The arrangement floats on water, signifying purity and ecological harmony.



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Preparation begins in the afternoon, with women trimming stems, soaking fragrant blossoms, and layering them on broad leaf-lined plates. A lotus or pumpkin flower may crown the structure, symbolizing purity. The clay idol *Buddemma* is also crafted before the festival begins and immersed alongside Bathukamma on the final day.

Celebration in Motion and Melody

Bathukamma is not merely a visual spectacle—it is a rhythmic celebration of community and womanhood. Women and children, dressed in traditional attire, gather in open spaces—temples, lakesides, playgrounds—and form circular groups around the Bathukamma. They clap in unison, synchronize their steps, and sing

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Telugu folk songs rich in heritage and devotion. This dance, known as *Bathukamma Atta*, is led by a main singer, with others joining in chorus to celebrate life, nature, and feminine energy.

Following the dance, a ceremonial procession begins. Women carry Bathukamma on their heads to nearby water bodies—natural lakes in villages or artificial ponds in cities—for immersion. The ritual concludes with the sharing of *Maleeda*, a sweet made from sugar and corn bread, before families return home.

Tradition Meets Modernity

In urban settings, Bathukamma has embraced contemporary elements. Sound systems amplify folk music, DJs introduce new dance styles, and public gatherings reflect a fusion of tradition and modern celebration. This blend of old and new reinforces the festival's core values—affection, unity, and joy.

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A Festival of Feminine Renewal

Bathukamma is a celebration of feminine energy, offering women space for self-expression, reflection, and renewal. It affirms the centrality of women's happiness to familial well-being and highlights the strength of female relationships in sustaining cultural continuity. The festival's rituals—flower gathering, singing, dancing, and immersion—serve as a collective meditation on life, nature, and the sacredness of womanhood.



Bathukamma:

A Floral Ode to Life and Womanhood in Telangana

Padmini Rangarajan



Seasonal Significance and Cultural Continuity

Bathukamma marks the beginning of *Sharath Ruthu*, while the week-long *Boddemma* festival that follows signifies the end of *Varsha Ruthu*. The monsoon rains fill village ponds (*cheruvu*), and wildflowers bloom across the plains, adding to the scenic and spiritual richness of the season. The festival's floral offerings are not only beautiful but also believed to purify water and promote health.

During *Pedda Bathukamma*, families reunite in ancestral homes (*puttillu*), rekindling childhood memories and village bonds. Men gather flowers, while women lead the rituals, reinforcing the festival's communal spirit.

Bathukamma is not just a festival—it is Telangana's living heritage, a floral ode to life, nature, and the enduring spirit of its women.

Photos courtesy -P.Viswhanath



Art Teacher in School

Art in School Education

Ms. Puneet Madan



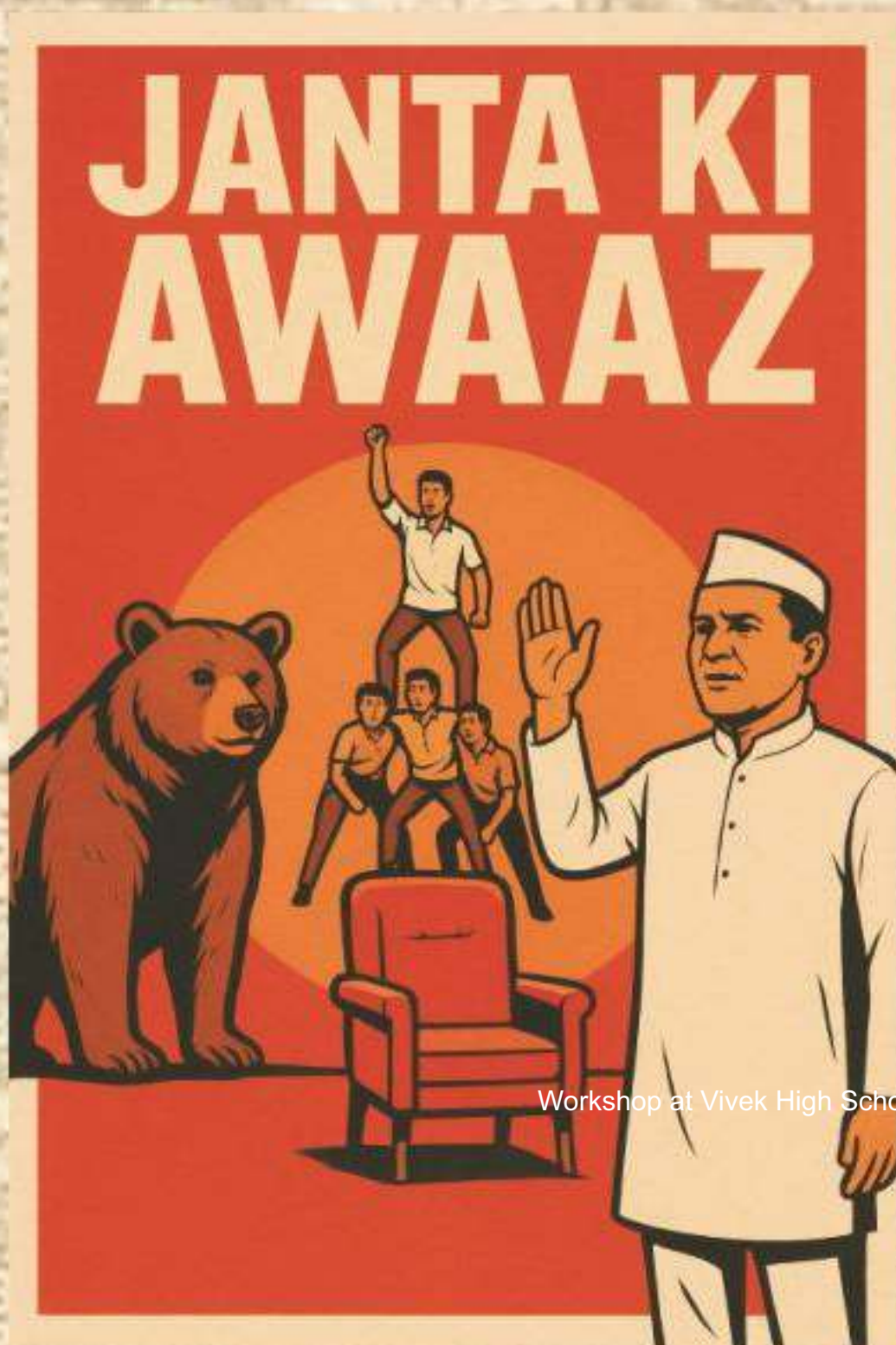
PNA theatre events



Events of the Month

Mentor: Subhasis Neogi

formed by students of Ananda-Shiksha, Pkl



Workshop at Vivek High School, Chandigarh

On 29th September, 2025 at 8 pm

At Tricity Durga Bari

At Community Centre, Sector 20, Panchkula (Hry)

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi and Pranita Biswas, Vridddhi



नाटक में भ्रष्टाचार और एआई पर हुई बात

Stage Play

PNA theatre events

पंचकूला का आवाज राका

Creativity

नाटक जनता का आवाज
का मंचन किया।

सिटी रिपोर्टर | वडोदा

भ्रष्टाचार के साथ-साथ एआई की कहानी का नाटकीय मंचन। यह प्रस्तुति रही नाटक "जनता की आवाज" की। आनंद शिक्षा पंचकूला (अशि) के स्टूडेंट्स ने सेक्टर-20 के कम्युनिटी सेंटर में सोमवार शाम को इस नाटक का मंचन किया। कहानी में एक भ्रष्ट नेता के साथ-साथ एआई के बनाए दो गीतों को शामिल किया। एआई के गीत को लिखा अरुण बंसल और विवेक राज शिवहरे ने। नाटक में 19 स्टूडेंट्स ने एक्ट किया। उन्होंने सिंबॉलिक स्टाइल में एक्सपेरिमेंटल नाटक की प्रस्तुति दी। इसे डायरेक्ट



ह्यूमन पिरामिड बनाकर एकता को दर्शाया... नाटक में 10 बच्चे ह्यूमन पिरामिड बनाकर आम आदमी के बीच एकता को दर्शाते हैं। और मदारी को हराते हुए भ्रष्टाचार को मारते हैं। आखिर में दो परफॉर्मर गीत सारे जहाँ से अच्छा हिंदुस्तान हमारा पर भारत का झंडा लाते हैं मंच पर प्रस्तुति देते हैं। नाटक आशा की किरण और सबसे बड़ा लोकतांत्रिक देश: भारत यानी जनता द्वारा, जनता का और जनता के लिए के संदेश के साथ खत्म होता है। नाटक में गोलू, अयान, शिवम कुमार, कीर्ति, श्रद्धा, आयुष, अतुल, शिवम, रिया, जानवी, नैसी, रितिका, दिवांजना, शिवानी, खुशी, पायल, हानी, निशा और रीता ने एक्ट किया।

किया शुभाशीष और रीता ने। नाटक की कहानी एक शरीफ भालू के साथ शुरू होती है, जिसे जनता के

प्रतिनिधि के तौर पर रिप्रजेंट करते हैं। उतने में मदारी आता है जो उसे अपने वश में करके नचाता है। फिर

भालू को अहसास होता है अपनी ताकत का। जिसके बाद वह अपने हक के लिए लड़ता है।





Mentor: Subhasis Neogi

PNA theatre events

Creativity

Events of the Month

Mentor: Subhasis Neogi

टीचर्स को सिखाया आर्ट के जरिए बच्चों से जुड़ने का तरीका

Workshop

पांच दिवसीय वर्कशॉप में टीचर्स को पपेट्स आर्टिस्ट सिखा रहे पपेट्स से एजुकेशन कैसे जोड़ें।

सिटी रिपोर्टर | चंडीगढ़



बच्चों को केवल पाठ पढ़ाना जरूरी नहीं। जरूरी है उनकी क्रियाशीलता को आगे तक लेकर जाना। एक बच्चा अपनी कल्पना में कहाँ तक पहुँच सकता है, इसका निर्णय वह अध्यापक भी हो सकता है, जो उसे विशेष प्रकार से कहानी सुनाए। अब कहानी के हर दृश्य को जीवंत भाव से सुनाया जाए तो स्टूडेंट तो उससे जुड़ेगा ही, साथ ही वो एक इमेजिनेशन में जाएगा। जहाँ वो कहानी को अपनी आखों के सामने चलता हुआ पाएगा। ऐसे में उसकी क्रिएटिविटी तेजी से आगे बढ़ेगी। शिक्षा एवं प्रशिक्षण के आंचलिक संस्थान, सेक्टर-33 में आयोजित

पांच दिवसीय वर्कशॉप में कुछ ऐसे ही प्राइमरी टीचर्स को पपेट आर्ट से जोड़ा जा रहा है, जहाँ टीचर्स को बच्चों के बीच क्रिएटिव तरीके से संवाद के तकनीक के बारे में बताया जा रहा है। इस वर्कशॉप का विषय आधारभूत स्तर पर भाषा और साक्षरता में क्षमता विकास रहा। वर्कशॉप में टीचर्स को कहानी के आधार पर टॉयस को चुनने और अपने हाथों से कागज के द्वारा कार्टून बनाने की प्रैक्टिस करवाई गई। जहाँ वह बच्चों को कहानी के किरदार

अनुसार क्रिएटिव कार्टून बनाने का टास्क आगे टीचर दे सकेंगे। वर्कशॉप को कंडक्ट शुभाशीष ने किया। उन्होंने कहा - ड्राइंग के कुछ फिगर्स की मदद से कार्टून किरदार बनाए जा सकते हैं। इसमें प्रैक्टिस होनी चाहिए हाथों की। उन्होंने टीचर्स को एक कोरे कागज पर गोलाकार आकृति बनाने को कहा। फिर इसे तब तक प्रैक्टिस करने को कहा जब तक यह आकार बिल्कुल गोल न हो जाए, वो भी बिना किसी मदद से।

PNA theatre events

Events of the Month

Mentor: Subhasis Neogi



Events of the Month

Social Substance events

Bhai Ghanaiya Ji Institute of Health
Panjab University
With Social Substance

Vaping, E Cigarettes impact on adolescent health

Awareness Session

meet.google.com/vgy-asht-rxx

Sunday 11 AM Sep 14, 2025

Art Therapy



Dr. Gunjan Baweja
MD MRCPCH UK
Consultant Pediatrician
Chandigarh

Dr. Rupinder Kaur, CMO
Dr. Arun Bansal, Coordinator

Events of the Month

Department of
ALUMNI RELATIONS

APPEAL FOR
THE FLOOD
RELIEF AID

Alumni House
Panjab University, Sector 25
Chandigarh
Timings: 8 AM to 8 PM

Prof. Renu Vig
PUAA President and HVC
Panjab University
Chandigarh



8146911394 | 9056556109 | 8360188121 | 9888337725

- Clothes
- Ladies Garments
- Kids Garments
- First Aid Kits
- Hand wash
- Mosquito Repellent
- Cattle feed
- Torches
- Batteries



SPOTLIGHT

www.firajpost.com

THOUSANDS TRAPPED
IN PUNJAB FLOODS



A collection centre has been set up at Alumni House
This is an appeal to alumni of Panjab University
Faculty Members, and volunteers to come forward
and join hands to help our brothers and sisters in
these difficult times

Last Date: Sep 13, 2025

Prof. Latika Sharma
Dean Alumni Relations

पुनीत की तीन कॉफी पेंटिंग्स हुई बुसान
इंटरनेशनल आर्ट फेस्ट में सिलेक्ट

Proud Moment

चंडीगढ़ | आर्टिस्ट पुनीत मदन की तीन कॉफी पेंटिंग्स को 22वें बुसान इंटरनेशनल एन्वायर्नमेंट आर्ट फेस्ट - 2025 के लिए चयनित किया गया। यह प्रदर्शनी साउथ कोरिया में होगी। इसमें 80 देशों के कलाकारों का कार्य डिस्प्ले होगा। पुनीत ने कहा - पहली बार मेरा कार्य बुसान इंटरनेशनल एन्वायर्नमेंट आर्ट फेस्ट के लिए चुना गया है। फेस्ट में प्रदर्शित होने के लिए ऑनलाइन एंट्री मंगवाई गई थी, जिसमें मेरे तीनों आर्टवर्क को सिलेक्ट किया है। अब इन्हें फिजिकली भी भेजा



जाएगा। तीनों पेंटिंग्स के अलग-अलग विषय हैं, जिसमें एक पेंटिंग कृष्ण-राधा पर आधारित है,

दूसरी पेंटिंग आजादी की तलाश पर आधारित है और तीसरी पेंटिंग गुरु हरगोबिंद साहिब का पोर्ट्रेट है। पुनीत ने कहा - तीनों ही पेंटिंग में नए एलिमेंट भी इस्तेमाल किए हैं। इसमें गुरु हरगोबिंद साहिब की पेंटिंग के दौरान कूलिंग टेक्नीक, पेन आर्ट और निपिंग आर्ट का सहारा लिया। वैसे ही फ्रीडम से जुड़ी पेंटिंग में वैक्स का इस्तेमाल किया गया। सभी पेंटिंग्स का मेन एलिमेंट कॉफी ही है, जिससे यह डिजाइन क्रिएट किया गया। प्रदर्शनी का दूसरा चरण 24 अक्टूबर से 1 नवंबर तक रहेगा और तीसरा चरण 23 जनवरी से 7 फरवरी, 2026 तक रहेगा।

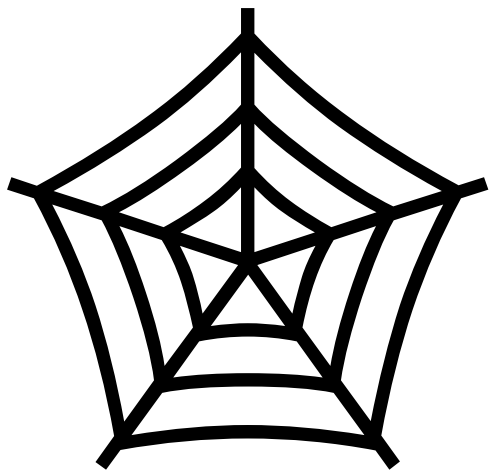


Events of the Month

Flood Relief Collection Camp



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: Oct 22, 2025





MISHTY GUPTA
5th

Nature’s Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal





Cam Art

Dr. Arun Bansal

Can you guess that these are grapes?

Cam Art

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity



facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



facebook.com/groups/naturalbiodiversity

Cam Art

Dr. Arun Bansal



Character Making

WASTE TO WEALTH TIPS

KRITANKA MAZUMDER
Bhavan Vidyalaya,
New Chandigarh
Class- KG



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

For Subscription please contact at

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