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Sushma Sanwal Artifact



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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

Puppetry as Pedagogy, Protest, and Legacy

"In shadows and scrolls, in classrooms and courtyards, stories endure."

Shadows of Odisha

In Odisha, shadows speak louder than words. The ancient art of *Ravanachhaya*—literally "the shadow of Ravana"—transforms the *Ramayana* into a play of silhouettes. Rama, symbol of divinity, casts no shadow, while Ravana's towering figure dominates the screen. As Dr. Gouranga Charan Dash reminds us, "*divinity casts no shadow, hence Rama cannot be shadowed, while Ravana's figure is larger and darker for dramatic impact.*" These performances, rooted in Balarama Dasa's *Jagamohana Ramayana*, remind us that the epic is not only pan-Indian but deeply Odia, etched in light and darkness.

From Karnataka to Odisha – The Cow's Truth

Last month, we explored *Punyakoti* in Karnataka—where a cow keeps her



promise to a tiger, even at the cost of her life. This month, we trace its journey into Odisha's heritage village of Raghurajpur, where the tale becomes *Baula Gai Katha*. Here, the tiger retreats into the forest, moved by honesty. Whether in shadow puppetry or *Pattachitra* murals, the moral remains unchanged: truth transforms even the fiercest adversary. Across continents, echoes resound. In Mali's

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Bamanan puppetry, the hyena is transformed by honesty. In Japan's Bunraku, samurai uphold promises at great personal cost. Characters differ, but integrity endures.

Katha Dhaara – Stories Flow with Purpose

On March 28, 2026, the Telangana Saraswatha Parishad witnessed *Katha Dhaara*, organized by Ms. Kshamata Mandana Chepuri of Katha & Krafts. The festival honoured the legacy of Bhargavi, whose last wish continues to guide this initiative. Her family was felicitated for their program in Mehboobnagar, where chemical-free meals nurtured recovery for fifty people battling illness—a testament to conscious living. The evening's highlight was the performance of *31 Dosalu* by the Young Brigades of Sphoorthi Theatre – STEPARC, students of Cremon Montessori Life School. For many government school children, it was their first puppet show in a theatre setting, complete with sound, visuals, and



stories springing to life. Their laughter and wonder affirmed puppetry's power to educate, heal, and connect.

A Legacy of Service – Guru Nanak High School

In April, joy filled the Dashmesh Auditorium at Sikh Chawni, Kishan Bagh, Attapur, as the Pre-Primary Graduation Ceremony unfolded. Rooted in the Sikh

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Education Society's mission since 1939, the school continues to embody inclusivity and service. As Guest of Honour, I emphasized the importance of creativity, storytelling, and values in shaping young minds—reminding us that education is not only literacy but resilience, empathy, and joy in learning.

Creative Corner – Clues for Imagination

Every edition of Patrika's Creative Corner is dedicated to children. A single image is given as a clue, and from it, young minds are invited to draw something meaningful. Since March, three out-of-the-box drawings have been awarded best prizes, while all submissions are published. This space has become a gallery of imagination, proving that when children are trusted with creativity, they surprise us with depth, originality, and vision.

Puppets Against War

Closer to home, two neighbourhood children began a summer camp with

simple puppet making, raising their voices against the ongoing Middle East conflict. Their handmade figures spoke what words could not: that art can bridge divides where politics falters. In their innocence lies a profound truth—puppetry is not just heritage, but conscience.

Published Voice – NEP and Puppetry

This month also saw my article "*The NEP's Vision for Change*" published in *Bhavan's Journal* (April 16–30, 2026). It explored how puppetry aligns with NEP 2020's emphasis on experiential learning, creativity, and emotional intelligence. As I wrote there: "*There is no such thing as a relic; puppetry is a live pedagogy.*" From rod puppets teaching mathematics to shadow plays nurturing empathy, puppetry continues to reinvent education while preserving cultural rootedness.

World Puppetry – Jimmy Grimes

Across the seas, Jimmy Grimes of the United Kingdom exemplifies how innovation can re-imagine tradition. A puppetry director, designer, maker, and

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teacher, Grimes blends traditional craft with mechanical ingenuity. His journey—from self-taught beginnings to Associate Puppet Director of the National Theatre's *War Horse*—reflects a passion for accessibility. Through free mechanical patterns, workshops, and online resources, he has inspired a new generation of makers. His focus on animals and non-verbal characters pushes movement and physicality to expressive heights, reminding us that puppetry is both craft and community.

In Memoriam – Padma Shri Mahipat Kavi

The puppetry fraternity mourns the passing of **Padma Shri Mahipat Kavi**, a stalwart of Indian puppetry, who left for his heavenly abode at the age of 96. Born on March 28, 1931, in Jinej, Gujarat, Mahipat ji devoted his life to *Kathputli Kala*, elevating it from folk tradition into a medium of education, social awareness, and cultural exchange. Together with his late wife, Leela Kavi, he founded the Puppet Natak

Sanstha, training generations of artists for over five decades.

Influenced by Gandhian ideals, Mahipat ji staged his first plays at Darpana Academy under Mehrbehn's mentorship, mastering glove, rod, shadow, and string puppetry. He produced over 150 plays, many addressing social issues, and contributed to ISRO's SITE programmes with memorable puppet series like *Hu Ane Mari Bhuri* and *Gamdu Jage Che*. His dedication culminated in the Padma Shri Award in 2023.

Mahipat ji's legacy is vast: blending tradition with innovation, using puppetry as a tool for education and awareness, and elevating Indian puppetry to the global stage. His voice will forever echo through the puppets he brought to life.

Conclusion

From Odisha's shadow screens to Hyderabad's classrooms, from Karnataka's cows to Jimmy Grimes' mechanical marvels, and from children's handmade puppets to Mahipat Kavi's lifelong devotion, the message is clear:

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puppetry is pedagogy, therapy, protest, and play. It is heritage and hope.

As lamps flicker and shadows dance, let us remember: *"puppetry is not only performance but conscience."* In times of war and division, may our puppets and children's drawings continue to speak for peace, resilience, and the courage to uphold truth.

This version integrates Jimmy Grimes as a **global voice of innovation** and Mahipat Kavi as a **pillar of Indian tradition and service**, giving your editorial both international breadth and heartfelt tribute. Would you like me to also prepare a **short pull-quote box** (with Mahipat ji's Gandhian ideals or Jimmy's "innovation without abandoning tradition") to visually highlight in the layout?

Conclusion

From Odisha's shadow screens to Hyderabad's classrooms, from Karnataka's cows to Jimmy Grimes' mechanical marvels, and from children's

handmade puppets to Mahipat Kavi's lifelong devotion, the message is clear: puppetry is pedagogy, therapy, protest, and play. It is heritage and hope.

As lamps flicker and shadows dance, let us remember: *"puppetry is not only performance but conscience."* In times of war and division, may our puppets and children's drawings continue to speak for peace, resilience, and the courage to uphold truth.

"There is no such thing as a relic; puppetry is a live pedagogy."



World Puppetry

Jimmy Grimes – Tradition Re-imagined

Arun Bansal

Jimmy Grimes, a puppetry director, designer, maker, and teacher based in the United Kingdom, has carved a distinctive niche in the global puppetry landscape. His work is celebrated for blending traditional craft with innovative mechanical design, creating performances that are both technically inventive and emotionally resonant.

Grimes' journey into puppetry began after years as an actor and theatre maker. Fascinated by animation and expressive performance, he started building simple puppets to realize the worlds he imagined. His turning point



World Puppetry

Jimmy Grimes – Tradition Re-imagined

Arun Bansal



Photo credit: Johan Persson

came with the National Theatre's *War Horse*, where he worked for three years, eventually becoming Associate Puppet Director. This experience deepened his understanding of visual storytelling and mechanical design, laying the foundation for his distinctive style.

What sets Grimes apart is his commitment to accessibility. Entirely self-taught, he is passionate about sharing opportunities to learn. He frequently offers free mechanical patterns on his website, alongside video demonstrations on social media, inspiring a new generation of makers. His workshops, publications, and online resources extend his reach globally, offering practical insights into puppet design and storytelling.

Beyond the stage, Grimes embodies puppetry as a communal art. His teaching and outreach demonstrate how contemporary puppetry can evolve while staying rooted in

World Puppetry

Jimmy Grimes – Tradition Re-imagined

Arun Bansal



craft traditions. His interest often leans toward animals and non-verbal characters, where movement and physicality are pushed to be as expressive and specific as possible.

In the broader context of world puppetry, Jimmy Grimes stands as a reminder that innovation need not abandon tradition. Instead, it can re-imagine it — breathing new life into an ancient art form while keeping its essence intact. His work exemplifies how design, storytelling, and education can converge to enrich audiences and learners alike, making him a vital voice in today's international puppetry community.

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Photos for the article obtained from
<https://www.facebook.com/jimmygrimespuppetry/photos>

Indian Puppetry

Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

In Odisha, shadows speak louder than words. The ancient art of **Ravanachhaya**—literally “the shadow of Ravana”—transforms the *Ramayana* into a play of silhouettes. Here, Rama, symbol of divinity, casts no shadow, while Ravana's towering figure dominates the screen. Through perforated leather cutouts, flickering lamps, and rhythmic music, Odisha's puppeteers narrate epic battles and tender moments, keeping alive a tradition that is as much about cultural memory as it is about performance.

Origins and Symbolism

Ravanachhaya is among the oldest shadow puppet traditions in India. Rock paintings from Keonjhar (2nd–4th century CE) attest to its antiquity. The puppets are crafted from untanned deer or goat hide, unpainted and jointless, their detailing achieved through intricate perforations. The manipulation is deceptively simple—upward and sideways swings—yet the effect is profound. In this form, Ravana is the dramatic hero, while Rama's absence of shadow signifies divinity, reinforcing the philosophical depth of the performance.



philosophical depth of the performance.

Indian Puppetry

Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

The Odia Ramayana

The textual foundation for many of these shadow plays is the **Jagamohana Ramayana**, also known as the *Dandi Ramayana*, authored in the 15th century by **Balarama Dasa**, the eldest of the celebrated Panchasakha poets. His work was not a mere translation of Valmiki's Sanskrit epic but a **transcreation**, weaving Odia idioms, folklore, and devotional sensibilities into the narrative. By rendering the Ramayana in Odia, Balarama Dasa made the epic accessible to common people, ensuring that its moral and spiritual lessons resonated across villages. Shadow puppeteers often draw directly from his verses, aligning oral performance with written tradition and giving the Ramayana a distinctly Odia voice. Many of the episodes staged in *Ravanachhaya*—Sita's captivity, Indrajit's battles, Ravana's grandeur—are drawn directly from Balarama Dasa's text. Puppeteers often use his verses as dialogue or narration during performances.



Indian Puppetry

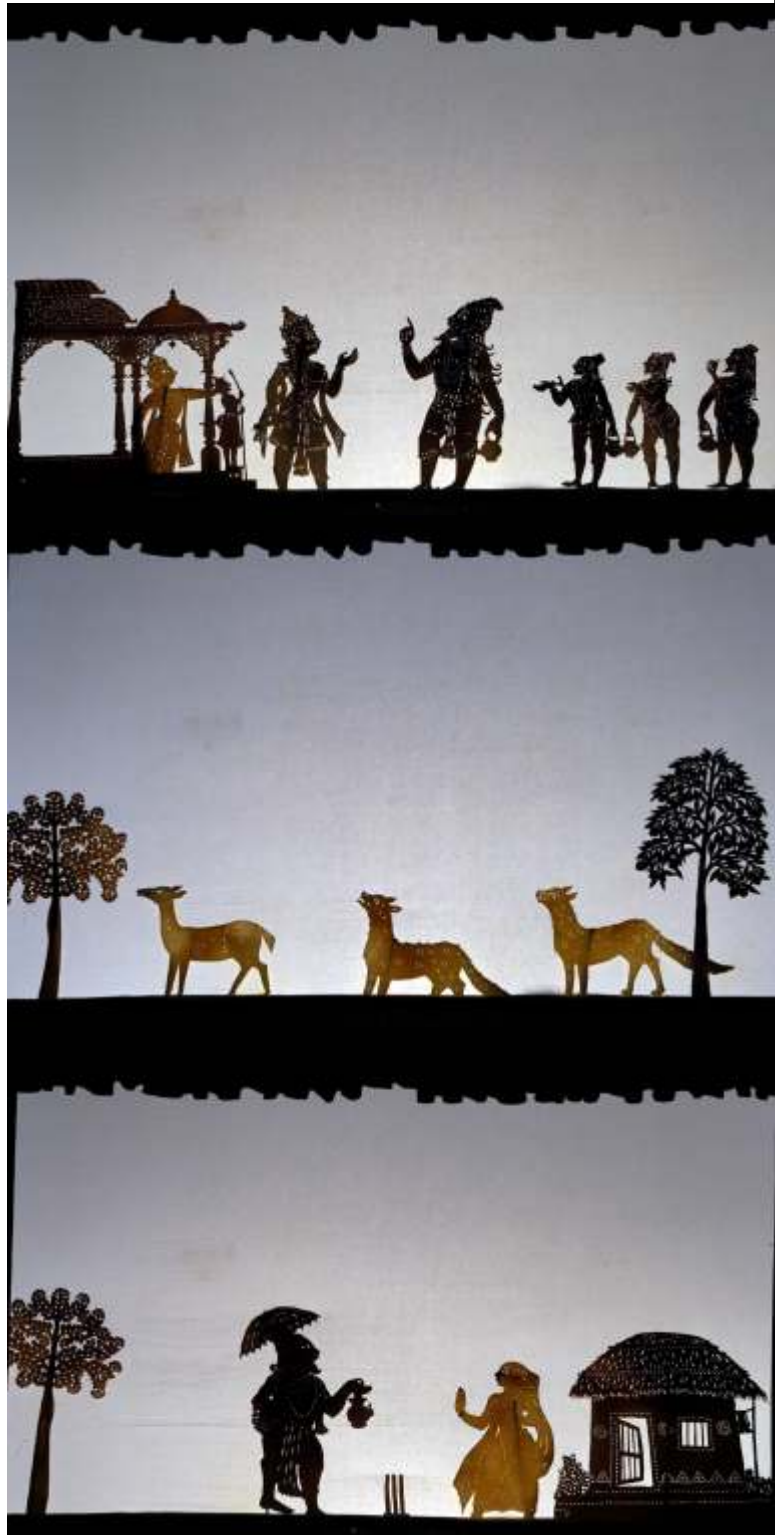
Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

"Though the Jagamohana Ramayana does not directly reference puppetry, its verses have long been the lifeblood of Odisha's shadow theatre. Puppeteers chant Balarama Dasa's lines as silhouettes move across the screen, transforming his Odia transcreation into living performance. The symbolism of Rama's divinity—without shadow—and Ravana's dominance—embodied in shadow—makes the text inseparable from the art of Ravanachhaya."

Craft, Materials, and Size

The choice of leather itself carries meaning. Puppets of Rama, Sita, Lakshmana, and Hanuman are cut from **deer or sambar hide**, which under lamplight glows with a reddish translucence, suggesting purity and divinity. Ravana and other demons are carved from **goat or sheep hide**, appearing black and opaque, emphasizing mortality and menace. As **Dr. Gouranga Charan Dash has explained, "divinity casts no shadow, hence Rama cannot be shadowed, while Ravana's figure is larger and darker for dramatic impact."**



Indian Puppetry

Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

Puppets range from **six inches to two feet**, their silhouettes stark yet expressive. Ravana's puppet is deliberately larger, reinforcing his dramatic presence against Rama's divine absence of shadow.

Stage, Lights, and Music

Performances are staged on a simple **white cloth screen**, stretched taut between bamboo poles. Behind it, puppeteers sit on the ground, manipulating figures close to the screen. Traditionally, **earthen lamps** provided the backlight, their flickering glow adding depth to the shadows; today, electric bulbs are sometimes used, but the reddish lamplight remains the most authentic. Music is integral: drums (*mrudanga*), wooden clappers (*daskathi*), cymbals, and reed instruments accompany the narration. The puppeteers chant verses, synchronizing dialogue with movement, while musicians sustain rhythm and atmosphere.



Indian Puppetry

Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

Popular Episodes

The repertoire draws heavily from the *Jagamohana Ramayana*. Most popular are:

- *Sita's captivity in Ashok Vatika*
- *Indrajit's yagna and battles with Lakshmana*
- *Hanuman's exploits in Lanka*
- *Ravana's final confrontation and fall*



These episodes are chosen for their dramatic contrasts—divine figures glowing faintly, Ravana looming darkly—and their moral resonance, reinforcing the triumph of truth over deceit.

Ramayana Narratives

Episodes from Balarama Dasa's Odia Ramayana dominate the repertoire: Sita's captivity in Ashok Vatika, Indrajit's battles, and Ravana's final confrontation. The scenes are staged with remarkable economy—two figures, a tree, a hut, or a chariot—and yet they evoke grandeur. The images of Rama and Lakshmana with bows drawn, Ravana with multiple heads, or Hanuman leaping across the screen are etched into collective memory. Each performance is both entertainment and moral instruction, reinforcing the triumph of truth over deceit.

Custodians of Tradition

The *Bhat* community has historically sustained Ravanachhaya. Families such as Baishnaba Das of Sipur have kept the art alive despite dwindling patronage. Institutions like **Kandhei Ghara** museum in Angul and the **Srirama Institute of**

Ravanachhaya: Odisha's Ramayana in Shadows

Padmini Rangarajan

Shadow Theatre in Kutarimunda have emerged as custodians, preserving and modernizing the craft. Their efforts ensure that the art is not confined to temple courtyards but reaches festivals, schools, and cultural forums.

Challenges and Revivals

The greatest challenge today is material: deer and antelope hides, once essential, are now inaccessible under wildlife protection laws. Puppeteers have adapted by crafting decorative items—lampshades, wall hangings—to sustain livelihoods. Yet performances continue, often supported by cultural organizations and government campaigns. Shadow puppetry has been used to spread awareness on health, sanitation, and education, proving its relevance in contemporary society.

Contemporary Resonance

Beyond entertainment, Ravanachhaya has therapeutic value. Scholars like Dr. Gouranga Charan Dash have noted its use in treating mental health conditions, where the interplay of shadow and narrative provides catharsis. In education, puppetry aligns with NEP 2020's emphasis on toy pedagogy, offering children immersive learning experiences. With digital platforms, there is scope to adapt shadow plays into animated formats, ensuring younger audiences encounter the Ramayana not only in text but in living performance.

Conclusion

Ravanachhaya is more than an art form; it is Odisha's gift to India's cultural heritage. In its shadows, we glimpse not only Ravana's grandeur and Rama's divinity but also the resilience of communities who continue to breathe life into leather silhouettes. Anchored in Balarama Dasa's *Jagamohana Ramayana*, the performances remind us that the epic is not just pan-Indian but deeply Odia. As lamps flicker and shadows dance, the Ramayana endures—etched in light and darkness, carried forward by voices that refuse to fade.

From Waste to Wings

Sustainable Tributes to Motherhood

Mrs. Sushma Sanwal



This Mother's Day, as we celebrate the nurturing spirits in our lives, artist Sushma Sanwal reminds us that love—much like art—can breathe new life into the most forgotten things. Through her stunning "Nature Scenes," Sanwal transforms common household waste into intricate dioramas that capture the tender, universal bond between a mother and her young. The Art of Upcycling At first glance, Sanwal's work displays a vibrant, rustic charm. However, a closer look reveals a masterclass in sustainability. By repurposing materials that many would discard, she proves that

From Waste to Wings

Sustainable Tributes to Motherhood

Mrs. Sushma Sanwal

creativity is the ultimate form of recycling. Her "waste-to-wonder" toolkit includes:Coconut Husks: Expertly molded to create textured, realistic bird nests and hollowed sanctuaries.Plastic Bottles & Containers: Cut and painted into delicate green leaves and bright, blooming flowers.Discarded Twigs & Jute: Bound together to form the sturdy architecture of trees and hanging perches.Old Containers: Reimagined as colorful, patterned bases that ground her whimsical landscapes.A Symbol of NurturingThe centerpiece of Sanwal's latest collection is a series of bird nests, a poignant choice for Mother's Day. In one piece, a mother bird sits perched atop a nest made of coconut fiber, watchful over her eggs. In another, tiny chicks huddle together in a cozy, jute-wrapped home.These scenes are more than just crafts; they are metaphors for the home. Just as Sanwal painstakingly



From Waste to Wings

Sustainable Tributes to Motherhood

Mrs. Sushma Sanwal

assembles these materials to create a safe haven, a mother builds a world for her children out of care, patience, and resourcefulness. The "Nature Scene" reminds us that motherhood is an act of constant creation—turning the simple into the extraordinary."Art is not just about what you make, but how you see the world. By using waste, we honor the Earth—the ultimate mother to us all."Celebrating the "Green" MotherSushma Sanwal's work challenges us to think about our footprint while we celebrate our families. Her art suggests that the best way to honor our mothers is to



protect the environment they've raised us in. This Mother's Day, let Sanwal's birds and blooms inspire you. Whether it's through art, a kind word, or a commitment to live more sustainably, let us celebrate the hands that nurture us and the creativity that keeps our world beautiful

About Puppets:

How to Make a Hand Puppet

Dr. Arun Bansal

Making puppets can be a fun and creative activity! Here's a basic guide on how to make simple hand puppets:

Materials you'll need:

Socks or fabric

Felt or fabric scraps for decoration

Googly eyes or buttons

Glue (fabric glue or hot glue works well)

Scissors

Marker or pen

Optional: yarn, feathers, sequins, or any other decorations you'd like to add

Steps:

Choose your sock or fabric: You can use an old sock or cut a piece of fabric in the shape of a sock. Make sure it's big enough to fit your hand comfortably.

Decorate your puppet: Use felt or fabric scraps to create features like a mouth, nose, ears, or hair. You can glue these onto the sock or fabric using fabric glue or hot glue. Get creative with colors and shapes!

Add eyes: Glue googly eyes or buttons onto your puppet to give it some personality. You can also use felt or fabric to create eyes if you prefer.

Customize: Add any additional decorations you like, such as yarn for hair, feathers for wings, or sequins for sparkle. Let your imagination run wild!

Let it dry: Allow the glue to dry completely before using your puppet.

Once your puppet is dry, slip your hand inside and start bringing it to life! You can create stories and characters to entertain yourself or others. Have fun with it!



Padma Shri Mahipat Kavi (1931–2026)

Subhasis Neogi



The puppetry fraternity mourns the passing of **Padma Shri Mahipat Kavi**, a stalwart of Indian puppetry, who left for his heavenly abode at the age of 96. Born on **March 28, 1931, in Jinej, Gujarat**, Mahipat ji devoted his entire life to the art of *Kathputli Kala*, elevating it from a folk tradition into a medium of education, social awareness, and cultural exchange.

Together with his late wife, **Leela Kavi**, he founded the *Puppet Natak Sanstha* (Puppet Drama Institute). For **51 consecutive years**, the couple worked tirelessly to bring global recognition to Indian puppetry. Their home in *Patrakar Colony, Ahmedabad* became a training ground for generations of artists—renowned and unsung—who learned the nuances of puppetry under their guidance.

Padma Shri Mahipat Kavi (1931–2026)

Subhasis Neogi



Mahipat ji's journey was deeply influenced by Gandhian ideals and the freedom movement. Though expected to join his family's textile business, he chose instead to walk barefoot, wear khadi, and dedicate himself to truth and art. His turning point came at the **Darpana Academy of Performing Arts**, where he staged his first puppet plays based on Indian literature. Under the mentorship of **Meher Rustom Contractor (Mehrbehn)**, he mastered glove, rod, shadow, and string puppetry, introducing a remarkable fusion of traditional and foreign styles into Gujarat's puppetry landscape.

Over his lifetime, Mahipat ji and Leela ji produced **over 150 puppet plays**, many designed to impart educational lessons to children in simple, accessible ways. His productions often carried themes from the *Ramayana* and *Mahabharata*, as well as

Padma Shri Mahipat Kavi (1931–2026)

Subhasis Neogi



The poster is for the Padma Awards 2023, featuring Mahipat Kavi. It includes the Ministry of Information and Broadcasting logo, G20 and 75 Azadi Ka Amrit Mahotsav logos, and a photo of Mahipat Kavi receiving the award. The text highlights his title as 'Renowned Puppeteer', his Padma Shri award, and his work in art from Gujarat, specifically his use of puppetry to address social issues like AIDS and family planning, and to teach children about mathematics, science, and communication.

Ministry of Information and Broadcasting
Government of India

G20
75
Azadi Ka Amrit Mahotsav

Padma Awards 2023



MAHIPAT KAVI

'Renowned Puppeteer'

Padma Shri

Art | Gujarat

Created **awareness** on **social issues** such as **AIDS, Family planning, & Environment** through **puppetry shows**

Used **puppetry** as a medium to teach **mathematics, science, communication, etc.** to **children**

[/MIB_India](#) [/MIB_Hindi](#) [/COVIDNewsByMIB](#) [/inbministry](#) [/inbministry](#) [/mib_india](#) [/mib_india](#) [/MIB_India](#)

contemporary social issues such as family planning, health awareness, and environmental conservation. He also contributed to **ISRO's SITE (Satellite Instructional Television Experiment)** programmes, creating memorable puppet series like *Hu Ane Mari Bhuri* (Me and My Bhuri) and *Gamdu Jage Che* (The Village Awakens), which gave voice to villagers through puppetry.

Padma Shri Mahipat Kavi (1931–2026)

Subhasis Neogi

Mahipat ji was not only a puppeteer but also a **musician, writer, researcher, and educator**. He authored more than a hundred puppet plays, organised exhibitions, produced puppet films and television serials, and established the **Puppet Academy in Ahmedabad (1987)** to train teachers, students, and children. His dedication earned him numerous accolades, culminating in the **Padma Shri Award in 2023**, a recognition of his lifelong service to the arts.

Despite struggles and hardships, Mahipat ji never abandoned puppetry. He believed in puppets as carriers of profound human values, capable of expanding educational awareness and preserving Indian culture. His life was a testament to resilience, creativity, and devotion.

Legacy

- Elevated Indian puppetry to the global stage.
- Produced 150+ puppet plays and trained generations of artists.
- Blended traditional *Kathputli Kala* with glove, rod, shadow, and international puppetry styles.
- Used puppetry as a tool for education, social awareness, and cultural development.
- Honored with the **Padma Shri (2023)** for his outstanding contributions to art.

Mahipat Kavi ji's voice will forever echo through the puppets he brought to life. His art was not just entertainment—it was education, culture, and humanity itself.

It is a matter of pride that *Puthalika Patrika* carried an **exclusive feature article on Mahipat Kavi ji in its February 2023 edition (pp. 15–20)**, documenting his journey, struggles, and triumphs. Today, as we bid him farewell, we also celebrate the legacy he leaves behind for generations of puppeteers and educators.

Graduation Day of the Month

At Guru Nanak High School, Attapur, Hyderabad

Sphoorthi Theatre-STEPARC Team



On **Saturday, 18th April 2026**, the Dashmesh Auditorium at **Guru Nanak High School, Sikh Chawni, Kishan Bagh, Attapur, Hyderabad** was filled with joy and pride as the **Pre-Primary Graduation Ceremony** unfolded. The event marked a milestone for children from underprivileged communities, many of them from Sikh and Muslim families, who are the primary beneficiaries of the school's mission.

A Legacy of Service

The **Sikh Education Society (SES), Hyderabad** was constituted in **1939** by prominent Sikh elders, including **Shri Sardar Dalip Singhji** (founder President), **Shri Sardar Khem Singhji** (founder Secretary), and leaders such as **Shri Panth**

Graduation Day of the Month

At Guru Nanak High School, Attapur, Hyderabad

Sphoorthi Theatre-STEPARC Team



Bhushan Bishan Singhji and **Shri Sardar Maan Singhji**. Their vision was clear: to provide education to children whose families could not afford it, and to root schooling in social service and community welfare.

The Society first established the **Himayathnagar branch in 1978**, which became the oldest of its schools. Later, the **Guru Nanak High School in Sikh Chawni, Bahadurpura, was founded in May 1990**, and development works expanded **from 2004 onward**, strengthening infrastructure and outreach. Alongside these schools, SES also runs the **Hazuri Sikh Hostel (established in 1943)**, which has provided free accommodation and food to needy students for over 70 years.

Graduation Day of the Month

At Guru Nanak High School, Attapur, Hyderabad

Sphoorthi Theatre-STEPARC Team

Graduation Day Highlights

The ceremony was graced by **Shri** and **Smt Sardar Gurcharan Singh Ji Bagga**, Chairman of All Gurudwara Saheban Telangana State, as Chief Guest, and **Smt. Padmini Rangarajan**, Educational & Therapeutic Puppeteer, Storyteller, and Folklore Researcher, as Guest of Honour. Leaders of the Sikh Education Society, including **Shri and Smt Sardar Pritam Singh Ji**, President, and other office bearers, lent their presence and blessings. The school is managed by the Sikh Education Society, with **Dr. Sajjan Singh** serving as **Secretary and Correspondent**, ensuring continuity of the Society's mission. Currently, Mrs Ruksana Ahmed is the Principal.

The auditorium was decorated with vibrant graduation motifs—caps, balloons, and cheerful banners—reflecting the excitement of the children and their families. The program included blessings, speeches,



Graduation Day of the Month

At Guru Nanak High School, Attapur, Hyderabad

Sphoorthi Theatre-STEPARC Team

and performances by the students, each moment affirming the school's dedication to holistic growth.

In her address, Guest of Honour **Padmini Rangarajan** emphasized the importance of creativity, storytelling, and values in shaping young minds. She highlighted how education at this stage is not only about literacy but also about instilling resilience, empathy, and joy in learning.

Conclusion

The Graduation Day was not just a ceremony—it was a celebration of beginnings, a promise of future learning, and a reaffirmation of the Sikh Education Society's mission: **to impart quality education to all, especially the needy, without profit motive**. Rooted in service since 1939, Guru Nanak High School continues to embody the spirit of inclusivity and community welfare, ensuring that every child, regardless of background, has the chance to shine.



Event of the Month

Katha Dhaara – Stories Flow with Purpose

Sphoorthi Theatre-STEPAR Team

On **March 28, 2026**, the Telangana Saraswatha Parishad witnessed a gathering where stories became bridges of memory, creativity, and healing. *Katha Dhaara*, organized by **Ms. Kshamata Mandana Chepuri** of *Katha & Krafts*, was not just a storytelling festival—it was a tribute to friendship, resilience, and the transformative power of art.

Honouring Bhargavi's Legacy

Smt. Uma Maheshwari garu and Shashidhar garu were recognized for their impactful 45-day program in Mehboobnagar, where they served wholesome, chemical-free meals to 50 individuals facing serious health challenges. Their initiative showed how mindful, natural food can nurture recovery and well-being — a powerful reminder of the strength found in simple, conscious living.

STEPARC Young Brigades Shine with 31 Dosalu

The highlight was the performance by **Sphoorthi Theatre for Educational**



Event of the Month

Katha Dhaara – Stories Flow with Purpose

Sphoorthi Theatre-STEPAR Team

Katha Dhaara

Where Stories Flow



PERFORMANCE PARTNERS



Sphoorthi Theatre for Educational
Puppetry, Art and Craft STEPARC



PARTICIPATING SCHOOLS

- GOVT PS, SITHAPLAMANDI, A.P.D.D.C. QTS, LALAPET
- SRI SARASWATI SHISHU MANDIR, NIMBOLIADDA
- GOVT PRIMARY SCHOOL, ERRAMANZIL, KHAIRATHABAD
- SREE RAMA EDUCATIONAL SOCIETY, NEW NALLAKUNTA
- AMMA SOCIAL WELFARE ASSOCIATION, SHADNAGAR
- REFAH E AAM HIGH SCHOOL, HARIBOWLI

GIFTING PARTNERS



Event of the Month

Katha Dhaara – Stories Flow with Purpose

Sphoorthi Theatre - SFEER Team

Katha Dhaara

Where Stories Flow



EVENT PROGRAMME

9:15 AM – WELCOME NOTE & GUEST ADDRESS



10:00 AM – PUPPET SHOW- '31 DOSALU'
BY SPHOORTHI THEATRE



10:45 AM – STRINGS TO CIRCUITS
A Surprise Showstopper by LEARNZILLA



11:00 AM – STORYTELLING BY BHOOMIKA THEATRE



11.45 AM - VOTE OF THANKS

FOLLOWED BY REFRESHMENTS

Event of the Month

Katha Dhaara – Stories Flow with Purpose

Puppetry Day
Sphoorthi Theatre & STEPAR Team



You're Invited!

Join us for an unforgettable

Katha Dhaara

Where Stories Flow



This March, marking **World Storytelling Day** and **World Puppetry Day**, Katha&Krafts is delighted to host students from Government schools in Hyderabad for an exclusive event in Telugu, performed by **Sphoorthi Theatre** and **Bhoomika Theatre**

Saturday, March 28, 2026

9:00 AM. to 1.00 PM. at

Telangana Saraswatha Parishath

King Koti.



Event of the Month

Katha Dhaara – Stories Flow with Purpose

Sphoorthi Theatre-STEPAR Team

Puppetry Art & Craft (STEPARC), presented by the **Young Brigades of Sphoorthi Theatre – STEPARC, students of Cremon Montessori Life School**. Their staging of *31 Dosalu*, a humorous Telugu folktale, filled the hall with laughter and wonder.

For many government school students in the audience, this was their **first-ever puppet show in a theatre setting**—complete with sound, visuals, and stories springing to life on stage. The children's enthusiasm, teamwork, and creativity reflected STEPARC's mission to use puppetry as a tool for education, therapy, and cultural preservation.

For **Sphoorthi Theatre**, the participation in *Katha Dhaara* was a reaffirmation of its mission: to use puppetry as a tool for education, therapy, and cultural preservation. The young brigades' performance of *31 Dosalu* stood as a testament to how puppetry can empower children to



Event of the Month

Katha Dhaara – Stories Flow with Purpose

Sphoorthi Theatre-STEPAR Team

express themselves, embrace heritage, and find joy in collective art-making.

A heartfelt thanks goes to **Kshamata** for giving us the dais, and it was a unique experience for the Lower Elementary wing of Cremon Montessori students performing for the first.

A Festival of Connection

Katha Dhaara brought together nearly **120 children** from six government schools, alongside performance partners like Bhoomika Theatre and Learnzilla. Supported by gifting partners including Pink Velvet, Bharati Reuse Studio, Sugar Can Co., and Impressio Gifting Solutions, every child carried home not just a gift but the joy of shared storytelling.

Where Stories Flow

What began as a small step to bring theatre and creativity to children has grown into a journey filled with purpose and connection. This feature belongs to every child who listened, every storyteller who shared, and every supporter who believed in the magic of stories.



From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan



In our **April 2026 edition of *Puthalika Patrika***, we featured *Punyakoti – A Cow's Truth in Puppet Shadows*. That article explored how shadow puppetry in Karnataka retells the timeless story of a cow who keeps her promise to a tiger, even at the cost of her life. The performance reminded us that puppetry is not just entertainment—it is pedagogy, a way of teaching resilience, empathy, and the courage to uphold truth.

This month, we continue the journey by looking at how the same story travels and transforms across regions and cultures.

From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan



Raghurajpur's Baula Gai Katha

In Odisha's heritage village of **Raghurajpur**, the tale of Punyakoti is retold as *Baula Gai Katha*. Here, the cow's vow is preserved in **Pattachitra murals**, scrolls, and palm-leaf engravings. The ending differs—the tiger, moved by Baula's honesty, retreats into the forest instead of leaping to his death. Yet the moral remains unchanged: truth transforms even the fiercest adversary.

From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan



- **Murals:** Over 120 homes are adorned with natural-pigment paintings, turning the village itself into a living gallery.
- **Scrolls:** Cloth scrolls unfurl panel by panel, accompanied by narration and song.

From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan

- **Palm Leaves:** Talapatra engravings inscribe values into heritage materials, filled with lamp soot to reveal the narrative.
- **Oral Tradition:** Chitrakars invite visitors to sit on their verandas, weaving gesture, symbol, and song into living pedagogy.



Global Resonance of Truth

While *Punyakoti* is uniquely Indian, its values echo across cultures:

- **Africa (Mali):** In Bamanan puppetry, stories like *The Hyena's Dream* emphasize resilience and moral clarity. The hyena, like Arbhuta the tiger, is transformed by encounters with honesty and community values.
- **Japan (Bunraku):** Puppet dramas such as *Chūshingura* explore loyalty and sacrifice. Just as Punyakoti keeps her vow, Bunraku heroes uphold promises even at great personal cost.

These parallels show that while characters differ—a cow in Karnataka, a hyena in Mali, a samurai in Japan—the **universal lesson of integrity endures**.

From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan



From Shadows to Scrolls:

Continuing the Journey of Punyakoti

Padmini Rangarajan

Art, Ecology, and Education

The artistic processes themselves carry lessons:

- **Natural Pigments:** Conch shells for white, laterite for red, indigo plants for blue.
- **Palm Leaf Engraving:** Stylus and soot inscribe values into heritage materials.
- **Ecological Stewardship:** Preserving trees like the Talipot palm sustains both environment and art.

For children, these stories are **social-emotional learning tools**. For educators, they are interactive methods to connect heritage with values. For artists, they are reminders that ecological and cultural preservation go hand in hand.

A Call to Action

As we move from shadows to scrolls, and from India to the wider world, let us embrace variations not as contradictions but as **celebrations of plurality**. Each retelling enriches our collective heritage, reminding us that values are universal, even when expressed through different artistic languages.



1/100 No. 24

April 16-30, 2026

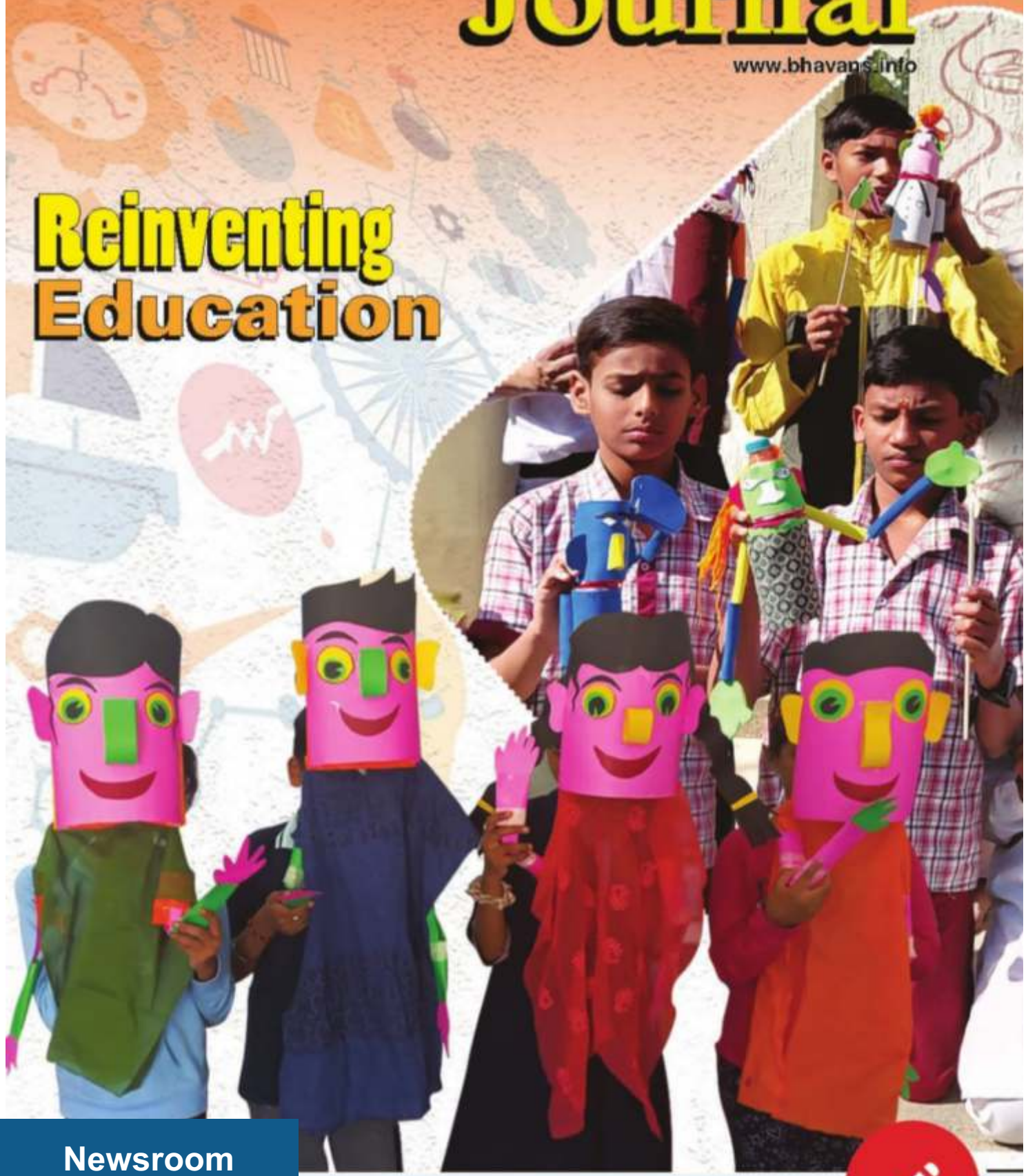
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Reinventing Education



Newsroom



The NEP's Vision for Change

Padmini Rangarajan*

A rod puppet named Zero once stood uncertainly amid his classmates who were numbers with values. The classroom was filled with laughter and expectation. At the conclusion of the play, Zero was a Hero. He had accomplished his goal of claiming his rightful position, not just in the number line, but also in the hearts of youngsters who now regarded mathematics as a story that was worthy of being told. This transformation is not a simple coincidence. There is a bigger national movement that it echoes.

NEP 2020 Vision: Puppetry

In the National Education Policy (NEP) 2020, there is a call for a transition away from memorisation and towards education that is experiential and pleasant. It fosters creativity, emotional intelligence, and cultural rootedness by encouraging the incorporation of arts into all subjects included in the curriculum. As a result of this vision, puppetry, which is an old art form in India, has acquired renewed relevance.

'Role of Puppetry in Education' workshops are held all across the

*Educational Puppeteer, Storyteller and CCRT Trainer, Hyderabad





country by the Centre for Cultural Resources and Training (CCRT), which is part of the Ministry of Culture. These workshops are held to recognise the potential of puppetry. With the help of these initiatives, teachers in public schools are taught to employ puppets not just as a form of entertainment but also as instruments for inclusive education, emotional healing, and the preservation of cultural traditions.

At CCRT Hyderabad, through tactile storytelling, visual prompts, and learning based on rituals, the courses investigate the ways in which puppets can be used to teach various concepts, including social empathy, leadership, and place value. When it comes to developing classroom experiences that have a profound impact on children, inspiration is drawn from expressive arts therapy, narrative frameworks, and regional traditions.

My Experiences as a Puppeteer in the Educational Field

My personal journey started with a straightforward inquiry: Is

it possible for a puppet to teach English, mathematics, or science concepts? The response was not just yes, but that it could teach these subjects with joy, depth, and dignity. Putting together puppets is an artistic endeavour that is founded on the scientific principles of evaluation and computation.

Children at Oxford Grammar School have been taught by me to write and perform puppet plays that investigate academic subjects and human values. Through the use of huge rod puppets, students were able to portray a blind couple negotiating language and perception in the play *Bhasha ka Chamatkar*. This performance challenged prejudices and celebrated the diversity of languages. Maths was transformed into a visual and tactile experience in *Zero is Hero*, with number characters and place value models being brought to life through the use of performance.

The performances of these plays are acts of redemption. Engaging in tactile activities helps children with attention-deficit/hyperactivity

Bhavan's Journal, 16-30 April, 2026 ♦ 25



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disorder (ADHD) gain concentration. In order to gain leadership, adolescents channel their mischief.

Educators are rediscovering the value of storytelling as a potent instructional tool.

An Appeal

There is no such thing as a relic; puppetry is a live pedagogy. Let us accept the puppet not only

as a performer, but also as a collaborator in learning, as the National Education Policy 2020 (NEP 2020) encourages us to reinvent education.

There is a tale that is just waiting to be told in each and every classroom. Occasionally, it is necessary to have a puppet recount the story.



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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

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मोहाली के नेबरहुड पार्क में लगा किताबों का लंगर



BGJCSWS events

Events of the Month

News रिपोर्टर- मोहाली

शिक्षा का प्रकाश फैलाने के लिए किताबों का लंगर आयोजित करके एक सराहनीय पहल की गई। भाई घनैया जी केयर सर्विस एंड वेलफेयर सोसायटी ने सोशल सर्विसेस चंडीगढ़ के सहयोग से सेक्टर-70 लाइब्रेरी के नेबरहुड पार्क में एक विशेष कार्यक्रम का आयोजन किया। इस अवसर पर बहलोलपुर, मातौर, सुहाना और मौली वैदवान गांवों की लगभग 110 लड़कियों को नए शैक्षणिक सत्र में उनके दाखिले के मौके पर विभिन्न विषयों की प्रतियोगी परीक्षाओं की किताबें, सामान्य ज्ञान की किताबें और स्टेशनरी वितरित करके प्रोत्साहित किया गया। इस पहल का मुख्य उद्देश्य गांवों की लड़कियों को शिक्षा के प्रति प्रेरित करना और उन्हें प्रतियोगी परीक्षाओं के लिए तैयार करना था ताकि वे अपने भविष्य को और अधिक मजबूत बना सकें। इस दौरान, लड़कियों को शिक्षा से संबंधित मुख्य जानकारियों के साथ-साथ सरकार द्वारा चलाई जा रही छत्रवृत्ति स्कॉलरशिप और मुद्रा बैंक जैसी योजनाओं के बारे में भी जागरूक किया गया। संगठन के चेयरमैन केके सैनी ने बताया कि नए सत्र के अवसर पर दान के रूप में प्राप्त हुई किताबों को विभिन्न सरकारी स्कूलों



के विद्यार्थियों के बीच भी वितरित किया जा रहा है, ताकि शिक्षा के संसाधन अधिक से अधिक बच्चों तक पहुंच सकें। इस कार्यक्रम को सफल बनाने में संगठन के अध्यक्ष संजीव रावड़ा, वरिष्ठ सदस्य हरिंदर पाल सिंह, सुनील कुमार बोरीवाल, राजिंदर कुमार, शिक्षिका मेघा, सिमरन और अन्य स्वयंसेवकों ने महत्वपूर्ण भूमिका निभाई। इस कार्यक्रम ने न केवल समाज में शिक्षा के प्रति जागरूकता पैदा की बल्कि साझा सेवा और सहयोग की भावना को भी सुदृढ़ किया। इस पहल के कई महत्वपूर्ण लाभ भी सामने आए। इसके माध्यम से मुफ्त किताबें और स्टेशनरी उपलब्ध होने के कारण गांवों की लड़कियों के परिवारों पर पड़ने वाला आर्थिक बोझ कम हुआ। पढ़ाई के लिए आवश्यक सामग्री उपलब्ध होने से लड़कियों का आत्मविश्वास बढ़ा और उन्होंने अधिक उत्साह के साथ प्रतियोगी परीक्षाओं की तैयारी शुरू कर दी। इस तरह के कार्यक्रम शिक्षा के क्षेत्र में समान अवसर पैदा करते हैं और गरीब तथा गांवों के बच्चों को आगे बढ़ने का मौका देते हैं। इसके अलावा किताबों का लंगर समाज में पढ़ने की संस्कृति को मजबूत करता है, युवा पीढ़ी को नशे और गलत रास्तों से दूर रखने में मदद करता है।

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BGJCSWS events

Events of the Month

Mentor: Subhasis Neogi

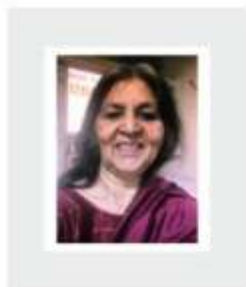


Events of the Month

**Bhai Ghanaiya Ji Institute of Health
Panjab University
With Social Substance**



Centre for Public Health, PU



World Health Day Celebrations

Dr. Shakuntla U Lavasa
MD | Ph.D. from PGIMER, Chandigarh



Apr 7, 2026 | 2:15 PM

**Centre for Public Health
Panjab University**

Workshops for Art Therapy

Dr. Manoj Kumar
Chairperson
Centre for Public Health

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

**Bhai Ghanaiya Ji Institute of Health
Department of Physical Education
With Directorate of Sports
Panjab University**



Art Therapy
Walk and Run

World Health Day 2026

International Sports Day

Welcome to the Occasion and get Healthier

Apr 7, 2024 | 6-7 AM

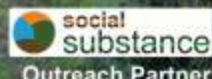
My Health, My Right

951654918 | 9872410838

Let us celebrate the festival of Health, together.

Start and End Point
Bhai Ghamaiya Ji Institute of Health
Panjab University

**JOIN
4
Healthy
U**





Art Therapy Committee, PU
With Social Substance

Panjab University 100 Shots

Dr. Arun Bansal
Mr. Eshit Bansal

Editor
Dr. Rupinder Kaur

Visibly Hidden

Volume 1.0 | Apr 2026

Book Release

Events of the Month



Apr 26, 2026

GD Goenka Public School

Sector 69 Mohali

WITH THE THINKERS CHESS ACADEMY

An Initiative by National Level Chess Players

One Day Chess Championship



JS Dolly

Painting Workshop For Waiting Parents

Limited Seats

Apr 26, 2026 | 10 am - 12 Noon

+91-8437600644 | +91-9815548314 | +91-8360188121

Our Associates



Organizing Partner



Venue Partner



Outreach Support



Apr 26, 2026

GD Goenka Public School

Sector 69 Mohali

WITH THE THINKERS CHESS ACADEMY

An Initiative by National Level Chess Players

One Day Chess Championship



Swati

Art-Craft Fun Activities For Waiting Parents

Limited Seats

Apr 26, 2026 | 12 Noon - 2 PM

+91-8437600644 | +91-9815548314 | +91-8360188121

Our Associates



Organizing Partner



Venue Partner



Outreach Support



Apr 26, 2026

GD Goenka Public School
Sector 69 Mohali

WITH THE THINKERS CHESS ACADEMY

An Initiative by National Level Chess Players

One Day Chess Championship



Puneet Madan

Art and Exhibition For Waiting Parents

Limited Seats

Apr 26, 2026 | 3 PM - 5 PM

+91-8437600644 | +91-9815548314 | +91-8360188121

Our Associates



Organizing Partner



Venue Partner



Outreach Support

Events of the Month



Subhasis Neogi



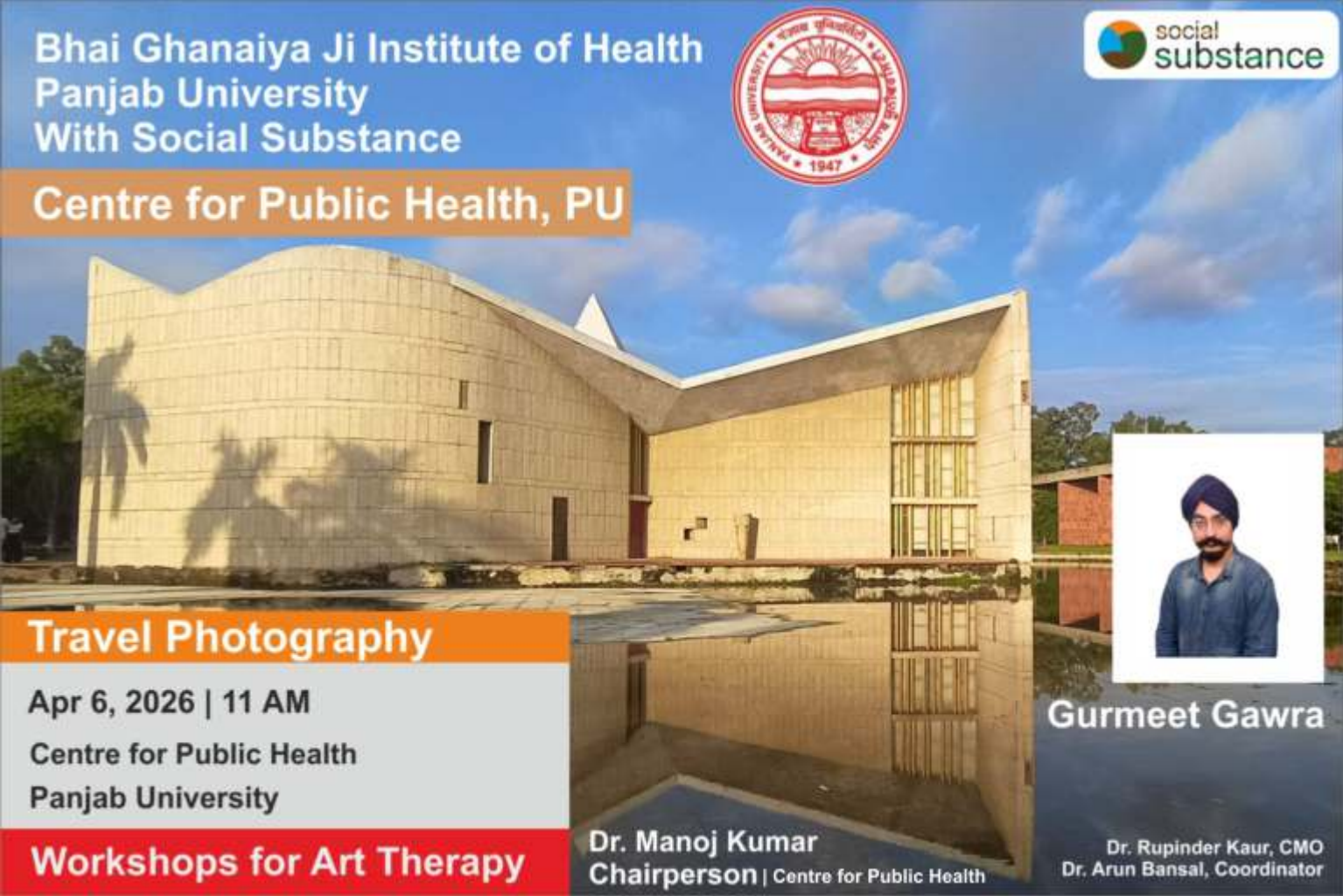
**Bhai Ghanaiya Ji Institute of Health
Panjab University
with Social Substance and PNA
Vridhhi - Educating India**

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


Samarth Jiyo Residential Care
Pooja Ghai


 

SUNDAY 11 AM | Apr 19, 2026
Sector 15, Chandigarh



**Bhai Ghanaiya Ji Institute of Health
Panjab University
With Social Substance**






Centre for Public Health, PU

Travel Photography

Apr 6, 2026 | 11 AM
**Centre for Public Health
Panjab University**



Gurmeet Gawra

**Dr. Manoj Kumar
Chairperson | Centre for Public Health**

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

Workshops for Art Therapy



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

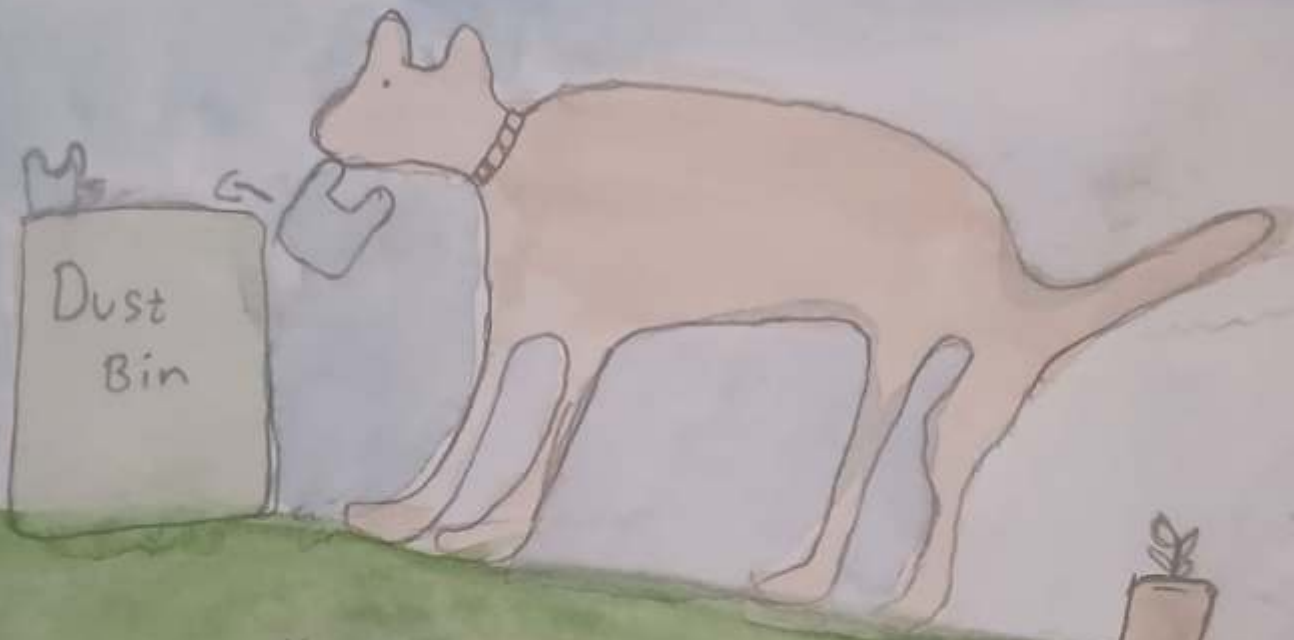
Contact number to

puthalikapatrika@gmail.com

Final Submission Date: May 25, 2026



Name:- Barnika.K
Schoolname:-CTEMON
Date :-15-4-2026



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Cremon
Montessori
Life
School

Help the Animals



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Second

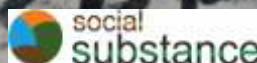
Third

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Krishna K 9885208311

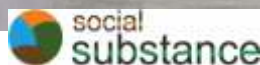
Pranav



Krishna school: 2000
16/1/2020 Age: 10



Veterinary





T - Tommy
 Red - Red Bull
 Rod - Rodvilar

Name: Ar Shikha
 Date : 15/11/26
 Age : 9y 11m

Welcome to Brokhaven in Roblox



SIMRA
Cremona
montessori
Life
school
15/4/2026

NO WAR

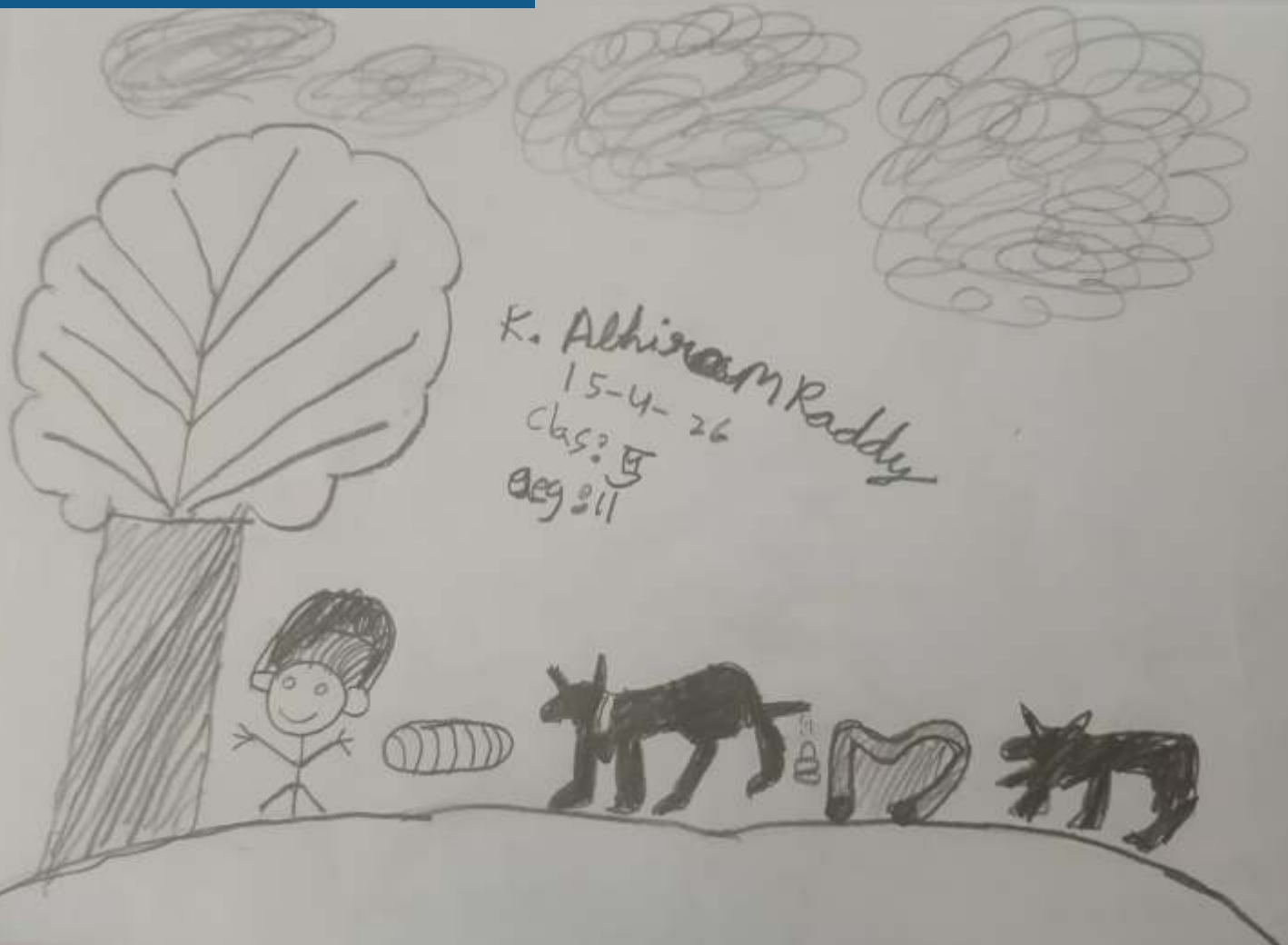
NO! NO!



Albiana - C
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Cremona
Montessori
Life School

Plastic ↗






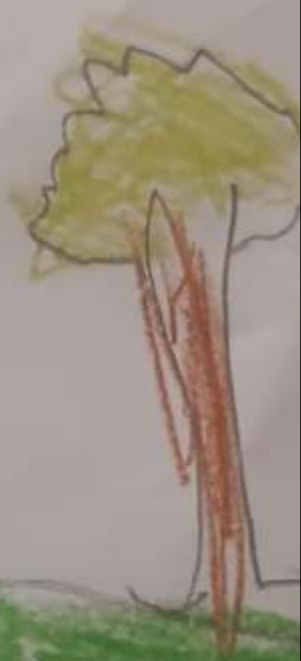
K. Alhisham Raddy
15-4-26
class: 5
age: 11

Hasaan
15-4-2026
cremon



Hasaan
8

Rider 
8 years
Remom



Name: Anvika
Date: 15/11/2026
School: Cremon
Montessori life
School
Age: 10 years



DOG MAN / PRANAV / class / Cremon



Ayaan

Name: Ayaan

Date: 15-4-26

Age: 8 and Half



Creative Corner

KEYAAN
II
15/4/2026
Cremona



15-4-2026

Arush
Cremona Montessori





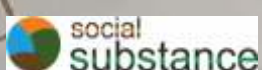
Anisudh
Dad = Joseph (809 6666007)
Mom = Divya (7799 665 222)
Cremont Montessori life school
Meh, Heyd ~~5000~~

Creative Corner

Name-Krishna Kou
School-Cremom montessori
Life School,
Mehidipatnam,
Hyderabad
State-Telangana
Father name-Uday Kitan
mother name-Grayathri
Contact number-8106771084

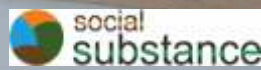
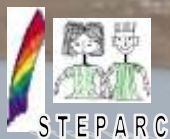


Name: Paridha
Date: 15/4/2026
School Name
: Cremom Montessori
Life School





Name: Annavii
Date: 15/5/2026
School name:
Bremont Montessori



Soudamini
15/4/2026
Cremon



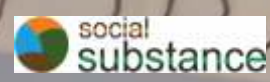
Before



After



Global
warming



are
loyal animals



MISHTY
GIUPTA
6th



STRAY
DOG OUT



BE SAFE

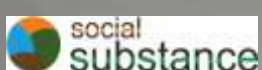
Creative Corner



Use the given content to create a story and illustrate it.

CREATIVE CORNER CONTEST CHALLENGE- April 2025 challenge
Name- K. MISHIKA
Class- VI
School- ST. PAUL'S HIGH SCHOOL
Place- HYDERABAD
8/11/25

Call-At
303
456
788
61234



Creative Corner

ENGE-April 2026 challenge

Name- Poojithra
Class- 10 D
School- St. Paul's High school
Place- Hyderabad - 29

Creative Corner:



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



It is a bomb

Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



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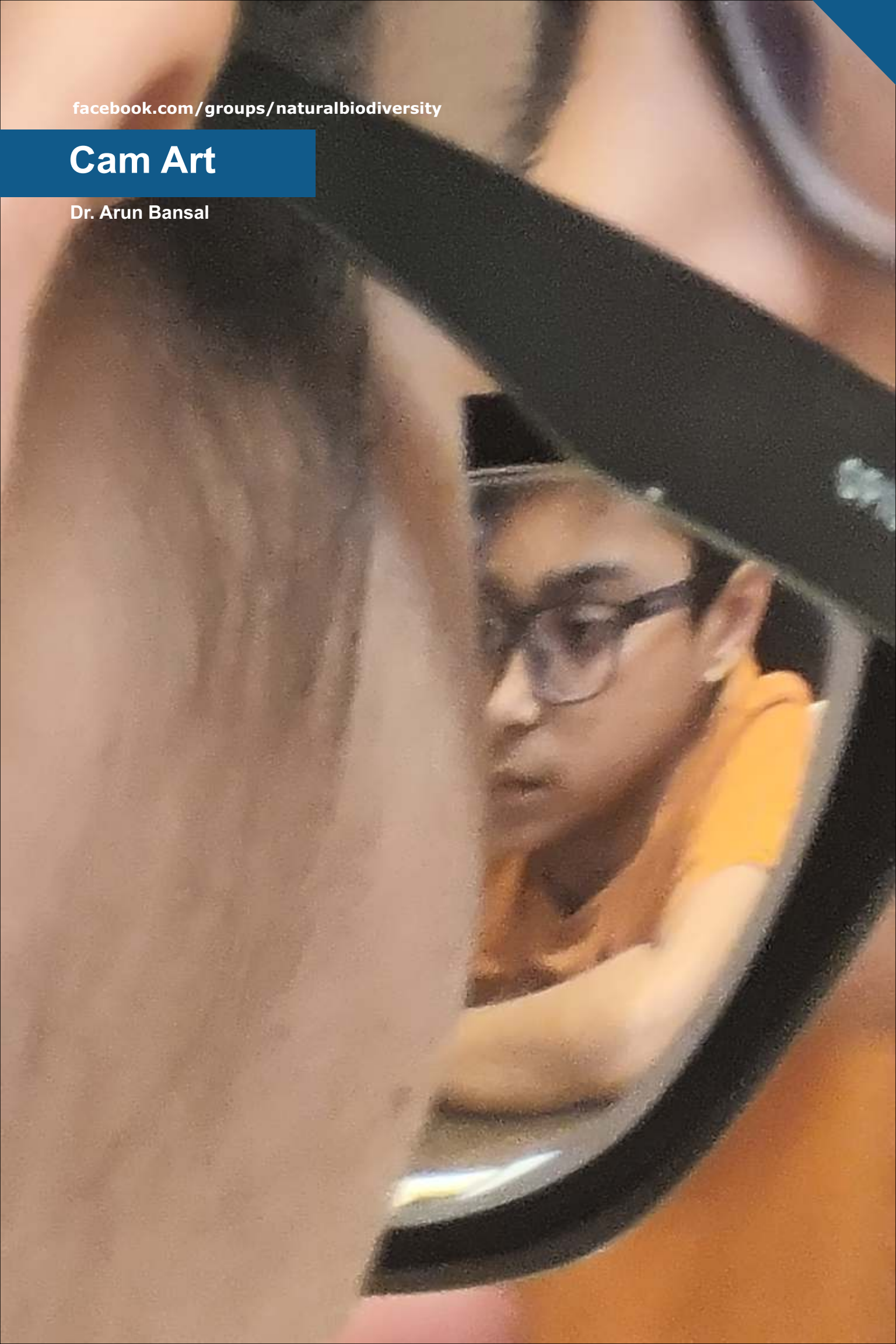
Eshit Bansal



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Cam Art

Dr. Arun Bansal



Pattern Making

WASTE TO WEALTH TIPS



Megha Thakur
Class: IX
Stepping Stones School
Sector 37, Chandigarh

Materials required for a design with tools

Pencil, superglue, scissors 6pcs (same size), pleyer, nose pleyer or wire cutter or any tools, a4 or a3 color sheet 01 (according to size of tools), ruler 1 ft or more6. Button, bottle cap or any round shaped 2-d or 3-d material

Step 1: draw a horizontal line & a vertical line to figure out the centre of a4 or a3 colour sheet.

Step 2: arrange 6pcs scissor or any tools make a sequences around the centre point & paste the scissors/tools with superglue.

Step 3: paste a bottle cap, button or any circular shaped material in the centre of your patter.

Step 4: now your artifact is ready. You explored the sequencing, pattern to create this 3-d design. All the best!



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