



विना तु नृत्य शास्त्रेण दिवसस्य सुखं विदुः

nalanda dance research centre's nalanda nritya kala mahavidyalaya

(Autonomous)

E-Magazine 2025-2026



LIGHT :
WISDOM



TEMPLE :
TRADITION



JOURNEY :
SĀDHANĀ



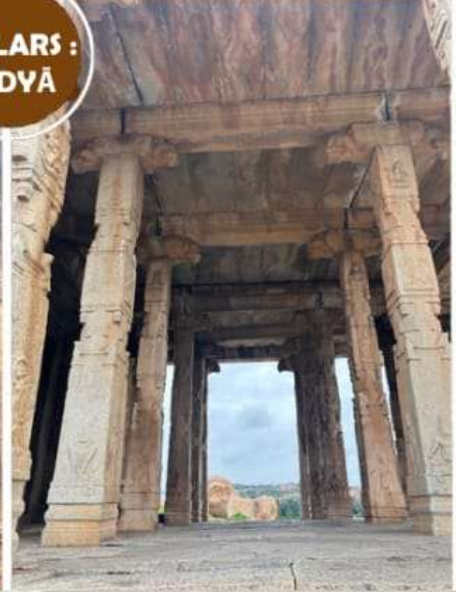
MOTION :
NṚTYA



PILLARS :
VIDYĀ



HISTORY :
LEGACY



All photographs captured on the study tour of Hampi by Srushti Ruia Chamaria from MPA II

"A Window into the World of Nalanda Nritya Kala Mahavidyalaya"

NALANDAITE

CREATE. DANCE. LIVE.

Enter
our World
of Nalanda

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Nalandaite 2026

Nalanda Nritya Kala Mahavidyalaya • Academic Year 2025–26

C O N T E N T S

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★ EDITOR'S PICK	Exceptional writing — highest recognition
★ SPOTLIGHT	Outstanding academic content
★ MUST READ	Highly recommended writing
★ CREATIVE EXCELLENCE	Distinguished creative work

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Principal's Desk

Namaste Everyone!

One more edition of Nalandaite! My heart is full of gratitude and admiration for this magazine- of the students, for the students, by the students. It has been like a dream come true where every "Nalandaite" is truly proud of its alma mater from the bottom of the heart and experiences a true sense of belonging.

The events of the academic year 2025-26 do get mentioned and recorded. The number of events mind you, is not small because there are innumerable events happening even in the "Dance College of ours", besides studies and performances. It can be easily construed from the list of the events and initiatives taken up by Nalanda. This Magazine also traces the educational endeavors taken in Nalanda, while keeping Dance as its primary motto.

This Magazine gives scope to the students to showcase their creative talents in various spheres, and I am super proud of the fact that every student of Nalanda is a storehouse of talent and thus this magazine gives them an opportunity to showcase their creativity in the best possible way.

Enjoy reading! I congratulate all the students (My bachchaas) of various committees for bringing out this edition of Nalandaite!



**- Dr. (Smt.) Uma Rele, Director,
Nalanda Dance Research Centre Principal, Nalanda Nritya Kala Mahavidyalaya**

**HISTORY :
LEGACY**

Student's Editorial

Nalanda Nritya Kala Mahavidyalaya has long stood as a luminous institution dedicated to preserving and nurturing the timeless traditions of Indian classical dance. Rooted deeply in our cultural heritage, the academic year 2025–2026 marks yet another chapter in this enduring journey of artistic excellence, discipline, and spiritual expression. The 3rd edition of 'NALANDAITE' begins its editorial by expressing gratitude to Dr. Smt. Uma Rele, our admired principal of Nalanda, who herself is a beautiful Bharata Nāṭyam performer and a loving teacher.

JOURNEY :
SĀDHANĀ

The annual publication of the Nalandaite magazine, the first of its kind since the 50 years of the institute's founding, is the result of Dr. Smt. Uma Rele's innovative leadership. This magazine honours the institution's legacy of its founder, the late Padmabhushan Dr. Smt. Kanak Rele, in addition to being a compilation of artistic creations and personal journeys. The esteemed Guru-Śiṣya Paramparā is at the centre of its tradition and serves as the cornerstone for our institution.

The institute is resolute in striking a balance between innovation and tradition, by choreographing ballets and incorporating varied classical dance forms in unison within the same production. Teachers and students have shown incredible dedication throughout the academic year, contributing to the continued vitality of our artistic community. Our shared dedication to excellence has been reinforced by workshops, performances across the city and beyond, research projects, and cross-cultural interactions, which have also created new opportunities for artistic expression.

This magazine serves as a celebration of all those journeys of discipline transformed into artistry, of tradition carried into contemporary spaces, and of young dancers who continue to shape the future while remaining rooted in the wisdom of the past. It also pays homage to the gurus whose teachings continue to inspire generations and whose counsel illuminates the path of every aspiring artist here.

We would like to express our sincere gratitude to the magazine committee, which is headed by our distinguished principal, Dr. Smt. Uma Rele, teacher coordinators, and the committed students for their significant contribution in bringing together Nalandaite, which serves as a reminder of our common journey, our accomplishments, and the legacy we continue to create together.

May this edition serve as a reminder that dance is about more than just movement; it's about memory, identity, and cultural continuity. To ensure that the sacred rhythm of our traditions continues to reverberate for future generations, may the spirit of the institute continue to encourage creativity, humility, and respect for the classical arts. We invite you to enter through Nalandaite's window, into the wondrous world of Nalanda.



Srushti Ruia Chamaria
(M.P.A Part II)

Shining Stars of Halanda

Student's Excellence Award (Academic Year 2024 – 2025)

Bhoomi Ahuja – Foundation II



Bhagyada Chorge – BPA I



PILLARS :
VIDYĀ

Lakshmi Nair – BPA II



Meera Wagh – BPA Degree



Kanak Darak – MPA I



Simran Cherayil – MPA II



Venkateshwarn Akileswaran – MPA I

(Human Movements)



Manjyot Jogle – MPA II

(Human Movements)



PILLARS :
VIDYĀ

Best Student Award – Kanak Darak (MPA Part I) - (In memory of Dr. Smt. Kanak Rele)



Best Student Award - Nadar Karthika Murugan (BPA Degree) - (In memory of Shri. Yatindra Rele)



Highest Scorer Award - Meera Wagh (MPA I) (In BPA Degree Examination)



Unraveling Inner Talent

Youth festival (2025-2026)

Serving as student coordinators for the Youth Festival was an incredibly rewarding and insightful experience for both of us. As coordinators, we, Bhoomi and Amanda, had the honor of representing our college and supporting all participants throughout the event. We are deeply grateful to our institution for entrusting us with this responsibility and providing us with such a valuable platform to learn and grow.

MOTION :
NRTYA

Prior to the competition, a detailed preparatory meeting was conducted, where all aspects of the event were thoroughly discussed. This meeting played a crucial role in helping us understand our responsibilities clearly, including registration procedures, coordination protocols, and event guidelines. It ensured that we were well-prepared and confident in managing our roles efficiently during the festival.

Together, we handled a range of responsibilities, including managing both online and offline registrations, coordinating with the organizing committee, and ensuring that all processes were carried out smoothly. Throughout this journey, we worked closely as a team—dividing tasks, supporting each other during challenges, and ensuring that every participant received proper guidance and assistance.

Working alongside each other strengthened our understanding of teamwork, communication, and mutual support. This experience taught us how effective coordination and cooperation can make demanding responsibilities manageable and enjoyable. It also helped us develop essential skills such as leadership, adaptability, problem-solving, and time management.

All of this would not have been possible without the unwavering support, guidance, and trust placed in us by our college. The encouragement and opportunities provided by the institution truly formed the foundation of this entire experience. We feel extremely fortunate to be part of an environment that nurtures growth, builds confidence, and empowers students to take on such meaningful responsibilities.

Overall, being student coordinators for the Youth Festival has been a truly memorable and enriching experience for both of us. It not only enhanced our confidence but also deepened our sense of responsibility and appreciation for teamwork. We once again extend our heartfelt gratitude to our college for their constant support and belief in us, which made this journey so meaningful and fulfilling.



Thank you,
Bhoomi Bipin Patel and Amanda Chetty,
BPA Students (Bharatanatyam)

Winning moments in Summary...

Event: 58th Inter-Collegiate Youth Festival – Folk Dance Finals Theme: Traditional Indian Folk Dance

We, the students of Nalanda Nritya Kala Mahavidyalaya, feel truly fortunate and deeply grateful to our institution for giving us the opportunity to be a part of the Folk Dance Competition at the Youth Festival. Our journey through this experience was incredibly enriching and memorable for all of us. Every practice session was filled with energy, enthusiasm, and joy. While we enjoyed ourselves, we also learned valuable skills as a team. The exercises, especially those involving balance, taught us patience and focus, while our regular practice sessions helped improve our stamina and overall fitness.

**MOTION :
NRTYA**

Beyond the physical growth, this experience brought us closer as a group. We built strong bonds of trust by supporting one another through challenges and celebrating every small achievement together. Working in unison on routines, sharing ideas, and constantly motivating each other created a beautiful sense of camaraderie that made every moment special.

We sincerely thank our college for its constant encouragement, guidance, and support. Participating in this competition as a team has not only enhanced our skills but also strengthened our friendship and teamwork, leaving us with memories we will always cherish.

Participants: Gauri Vijay Jathe, Jainami Dharendra Gada, Meera Upendra Wagh, Kavya Sunil Varma, Gauri Ajith Puthukattil, Nadar Karthika Murugan, RM. Purva Naik, Bhoomi Shankar Ahuja, Kajal thakur, Aarya Arvind Sawant

*Thank you, Gauri Jathe
MPA Part II (Kathak)*



Event: 58th Inter-Collegiate Youth Festival – Western Vocals Finals



I, Purva Naik, a student of Nalanda Nritya Kala Mahavidyalaya, feel deeply grateful to my college for giving me the opportunity to participate in the Western Vocal Competition at the Youth Festival, where I was honored with the Consolation Prize. I sincerely appreciate the constant encouragement, guidance, and platform provided by the institution, which made this experience truly enriching. The competition was exceptionally well-organized and offered me invaluable exposure. It helped me refine my artistic

PILLARS :
VIDYĀ

expression, strengthened my confidence as a performer, and inspired me to continue growing and striving for excellence in my musical journey. I am truly thankful to my college for nurturing my passion and supporting me at every step.

Thank you,
Purva Naik
BPA Part II (Bharatanatyam)

Event: 58th Inter-Collegiate Youth Festival – Mono Act Competition

I, Avantika Dipak Chougule, a student of Nalanda Nritya Kala Mahavidyalaya pursuing my bachelor's degree in Bharatanatyam, am deeply grateful to my institution for providing me with continuous opportunities to actively participate in cultural and artistic platforms that enrich my creative expression. In 2025, I had the honor of representing my college at the Youth Festival of Mumbai University, where I was privileged to secure the 2nd Prize in Mon acting (Marathi). This achievement would not have been possible without the constant guidance, encouragement, and mentorship of Shri Mahesh Kaparekar, along with the unwavering support of my institution. This accomplishment reflects not only my dedication but also the nurturing and inspiring environment fostered in my college. I sincerely thank my Guru and my college for their belief in me and for providing a platform to grow. I remain committed to continuing my journey with the same passion and to contributing meaningfully to the rich legacy of Indian classical and theatrical arts.



Thank You,
Avantika Dipak Chougule
BPA Part II (Bharatanatyam)

Event: 58th Inter-Collegiate Youth Festival – Collage-making competition



I, Hiya Kishore Ambekar, a second-year student pursuing my Bachelor's in Performing Arts at Nalanda Dance Research Centre, am sincerely grateful to my institution for providing me with the opportunity to participate in the collage-making competition at the Youth Festival, where I was honored with the Consolation Prize. The competition was exceptionally well-organized and conducted with fairness, offering me a truly enriching experience. It helped me discover and explore my creative potential while also encouraging me to express myself more confidently through art. I am deeply thankful to my college for its constant support and encouragement, which motivates me to participate in more such events, further develop my artistic abilities, and continue creating work that brings joy and smiles to others.

PILLARS :
VIDYĀ

Thank you,
Hiya Kishor Ambekar
BPA Part II (Bharatanatyam)

Event: 58th Inter-Collegiate Youth Festival – Non-Percussion Instruments Competition



I, Ananya Aithal, a second-year student of Nalanda Nritya Kala Mahavidyalaya, am deeply grateful to my institution for giving me the opportunity to participate in the Non-Percussion Instruments Competition at the Youth Festival. It was a truly enriching experience for me. Performing on the sitar on such a vibrant platform not only boosted my confidence but also allowed me to learn from many talented artists. Though I did not secure a prize, the exposure and valuable feedback I received were immensely meaningful. I sincerely thank my college for its constant encouragement and support,

which motivates me to continue improving and to cherish my journey in music with greater dedication.

Thank you,
Ananya Aithal
BPA Part II (Bharatanatyam)

Youth Festival Certificates...





Nalanda Shines Through Creativity

Intercollegiate Events (2025-26)

MOTION :
NRTYA

Event – Pehchaan Fest 2025

Date – 22nd December 2025

Venue – R.J College, Mumbai

Nalanda, once again, secured first position at the Pehchaan Festival RJ college Ghatkopar with flying colors. The third-year students of Nalanda delivered a vibrant Haryanvi Ghoomar performance, powerfully choreographed by Prashant Baflekar. This achievement was made possible through the constant support and guidance of Uma Ma'am, Radhika Nair Ma'am, and Megha Ma'am, whose belief and encouragement inspired the performers throughout the journey.

Performers – Asmi Gada, Devanshi Shinde, Vvani Jain, Venkateshwari Nadar, Karthika Murugan, Bhoomi Patel, Lakshmi Nair, Pratishtha Nair



Event - Udaan Festival

Date – 23rd January 2025

Venue – B.K. Shroff College of Arts, Mumbai

Ms. Arsha Shah, a student of Nalanda Nriya Kala Mahavidyalaya (Bachelor of Performing Arts, Part I), participated in the Elocution Competition at Udaan Fest 2025 held at J.K. Shroff College, Kandivali. Her topic, "Care for Senior Citizens," highlighted the importance and responsibility of caring for the elderly.

She is a brilliant student with commendable communication skills. Heartfelt thanks to Principal Dr. Smt. Uma Rele Ma'am for her constant guidance and support.



Event - Udaan Festival

Date – 23rd January 2025

Venue – B.K. Shroff College of Arts, Mumbai

Students of DLLE committee of Nalanda Nriya Kala Mahavidyalaya performed a Street Play 'Viral Fever' at the Udaan Festival under the guidance of Dr. Patil V A, Teacher in charge of the DLLE unit at Nalanda.

Participants: Lakshmi Nair, Vvani Jain, Venkateshwari Nadar, Bhoomi Patel, Divya Gharat, Pratishtha Nair, Devanshi Shinde, Asmi Gada, Karthika Nadar, Rutika More, Arya Bijoy, Mahek Shah, Bhagyasree V Murugan, Neeraja Nair, Vaishnavi Gondhalekar, Kirti Sabale



Event - Udaan Festival

Date – 23rd January 2025

Venue – B.K. Shroff College of Arts, Mumbai

Ms. Hiya Ambekar and Ms. Aarya Arvind Sawant, students of Nalanda Mahavidyalaya from the First and Third Year of Bachelor's degree, participated in the Poster Making Competition. Their work beautifully showcased their creativity, originality, and artistic expression.

Their participation and efforts truly highlight their commendable creative skills and dedication. This participation was made possible with the guidance of Principal Dr. Smt. Uma Rele Ma'am and the constant support of Teacher-in-Charge Dr. Vijay Patil Sir, whose encouragement played a significant role.



Event – Star Miss Teen India 2025

Date – 15 October 2025

Miss Hiya Kishore Ambekar, a second year bachelor's student of Nalanda, was selected as a finalist at Star Miss Teen India 2025 and was conferred the title of Miss Attractive.

Beyond her brilliance, Hiya stands out for her creativity and deep artistic sensibility. Her achievement was especially remarkable in the National Costume round, where her attire beautifully embodied the spirit of India. Her costume was a heartfelt tribute to our country where every color, rhythm, and thread narrated a story of culture and heritage.

The Garba-inspired lehenga, combined with a Bharatanatyam drape, symbolized devotion, grace, and divinity. Adorned with traditional jewelry and Rajasthani puppets, her ensemble reflected the richness of India's art, spirit, and strength capturing the true essence of the Indian woman.



Artistic Essence in Motion

Performing Arts Event (2025-26)



Event - Ghungroo festival

Date - 22nd June 2025

Venue - CIDCO Auditorium, Vashi, Mumbai



The Ghungroo Festival, held on 22nd June 2025 at CIDCO Auditorium, Vashi, Mumbai, witnessed a graceful and spiritually enriching performance by the final-year students of Bachelor of Performing Arts from Nalanda. The presentation featured at Sindhu Nair's esteemed festival 'Gungroo'

The performance commenced with a humble offering to Lord Ganesh, embodying devotion through the language of movement. The piece unfolded with the serene invocation of a shloka, setting a sacred tone, which gently blossomed into a vibrant Pushpanjali, and culminated in the rhythmic precision of Alarippu. Each segment seamlessly flowed into the next, reflecting both technical finesse and emotive depth like a flowing river of emotions. Guided by the inspiring mentorship of Dr. Smt. Uma Rele Ma'am, the performers brought alive the essence of classical artistry with poise and dedication.

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Performers - Karthika Murugan, Venkateshwari Nadar, Lakshmi Nair, Vvani Jain, Devanshi Shinde, Asmi Gada, Pratishtha Nair, Uttara Sharath, and Divya Gharat

Theme – Shri Krishna Leela

Date – 24 August 2025

Venue – Haveli of Shrinathji, Juhu, Mumbai



The students of BPA part 2 were blessed to present their Dance - drama offered at the Haveli of lord Shrinathji in Juhu. Entrusted with the responsibility of shaping the entire presentation from its conceptualization to its presentation, the students brought alive the saga of Shri Krishna's divine journey through the production - Shri Krishna Leela. This heartfelt presentation praised the divine journey of Shri Krishna - from his playful childhood of Makhan Chori, eating mud, and Wondrous Kalia Maradana to his glorious

adulthood where he founded Dwarka, weds his eternal devotee Rukmini, uplifted his friend Sudhama, and miraculously protected Draupadi during the Vastra Haran. The narrative culminated in the epic of the Mahabharata, depicting Krishna's revelation of cosmic vishvaroop to Arjuna and his immortal teachings of the Bhagavat Gita, it continues to illuminate lives even today.

MOTION :
NRTYA

With the blessings and guidance of our revered mentors – Dr. Smt Uma Rele Ma'am, Dr. Smt Vaidehi Rele Ma'am, Shri Taamohar Biswas sir and Shri Vignesh Mahajan sir and our beloved masters Mohan Acharya and Srushti Ruia Chamaria. Heartfelt gratitude is extended to all teachers for constant encouragement and support

Performers - Ananya Aithal, Hiya Ambekar, Amanda Chetty, Bhagyada Chorge, Avantika Chougule, Vaishnavi Gondhalekar, Fiyona Koprea, Rajrupa Mitra, Eshita Mehta, Samiksha More, Anushka More, Bhumika Nath, Purva Naik, Shreya Nair, Aleena Nair, Savni Pednekar, Kirti Sable, Ashmi Shrimali, Chitvan Majitiya, Devika Sakhare, Dhanila Sunil, Soumya Chaudhary, Seepy Namdeo, Shreya Malvankar, Srushti Ruia Chamaria and Mohan Acharya

Event – Thematic Lecture Demonstration

Date – 17th September 2025

Venue – EY Foyer, Utpal Shanghvi Global School, Juhu

On 17th September, 2025 the Master's (final year) students of Nalanda Nritya Kala Mahavidyalaya presented a captivating Bharatanatyam lecture demonstration at EY Foyer, Utpal Shanghvi Global School, Juhu, offering a rich blend of traditional dance, academic insight, and cultural exploration. The piece unfolded the timeless tale of Lord Ganesha and Karthikeya, engaged in a divine competition to complete three circumambulations of the world with speed and wisdom. The lecture demonstration took place under the guidance of - Dr. Vaidehi Lal & Shri Taamohar Biswas, Faculty



Performers: Vaishnavi Naiksatam, Kanak Darak, Roshni Kamble, Sakshi Apte, Richa Rajeevan, Preshit Meher, Kshitij Kowe

Event – Rashtriya Ekta Divas Parade

Date – 31st October 2025

Venue – Narmada Valley, near Kevadia in the state of Gujarat

Students of Nalanda were honored to be a part of the celebration marking the 150th birth anniversary of Sardar Vallabhbhai Patel at the Rashtriya Ekta Divas Parade in Gujarat. This prestigious occasion stood as a tribute to the visionary leader whose efforts shaped the unity of the nation.

Students of BPA Part 2 and degree courses were privileged to celebrate this moment through the grace and elegance of Mohini Attam. Like a river in gentle flow, their movements carried a lyrical beauty, embodying devotion, harmony, and cultural depth. Nalanda's participation reflected a vibrant confluence of tradition and expression, where every gesture resonated with the spirit of unity in diversity.



A key highlight of the parade was “Loh Purush Namastubhyam,” a powerful presentation curated by the Sangeet Natak Akademi, paying tribute to the Iron Man of India and his enduring vision of a united nation.

The performance stood not just as an artistic expression, but as a heartfelt homage where rhythm met patriotism, and dance became a voice celebrating India's strength, unity, and timeless cultural heritage.

Performers – Nayana Prakash (Alumnus), Lakshmi Nair, Nadar Karthika Murugan, Nadar Venkateshwari Sivalingam, Devanshi Shinde, Amanda Chetty, Anushka More, Bhagyada Chorge, Shreya Nair

Event – Suvarna Mohotsav

Date – 2nd November 2025

Venue – Swatantra veer Savarkar auditorium

The Suvarna Mohotsav is a celebration of arts and artistry in remembrance of Vidhwan Guru M.N. Suvarna by her Shishya Guru Dr. Smt Meenakshi Shiriyan ji. Nalanda was honored and delighted to be a part of this mesmerizing event where we presented a captivating Dance-drama titled 'Ekalavya'. Featuring Visiting Faculty, Shri Taamohar Biswas sir accompanied with Kumar Preshit Meher (MPA part II) and Kumar Mohan Acharya (MPA Part I).



This production was shaped under the guidance of our most beloved Principal Guru Dr. Smt Uma Rele Ma'am who is gracefully carrying down the legacy of Padma Bhushan Dr. Smt Kanak Rele Ma'am. The presentation unfolds the story of Ekalavya, a shishya whose devotion for his Guru is eternal and beyond his physical presence.

This Made the stage a sacred gurukul of the soul, where learning bloomed without a teacher's presence. It was not merely a performance, but a heartfelt offering—where every gesture echoed surrender, and timeless tribute to the eternal bond between Guru and Shishya.

Performers – Shri Taamohar Biswas, Kumar Preshit Meher, Kumar Mohan Acharya

Event - Global Education Icons

Date - 12th November 2025

Venue – Grand Hyatt, Kalina, Mumbai



Nalanda was honored or privileged to participate in the times education icons Mumbai 2025. Where the students of MPA I & II presented a mesmerizing performance which showed their artistic excellence and refined elegance. They presented a fascinating presentation which started with auspicious Ganesh Vandana and blossomed like a lotus into a graceful Pushpanjali. Highlighting the rich cultural treasure of Indian Classical dance. Under the mentorship of our Principal Dr. Smt Uma Rele Ma'am the students gave a compelling performance.

Adding to this, Ma'am's inspiring speech highlighted Nalanda's steadfast commitment to nurturing and promoting Indian classical dance. This event gave Nalanda a distinguished platform to show its dedication towards Indian Classical dances and lighting the spiritual lamp of bhakti in the minds of spectators which illuminates their minds and showcases its exceptional artistry and legacy.

Performers – Vaishnavee Naiksatam, Sakshi Apte, Preshit Meher, Meera Wagh, Srushti Ruia Chamaria, Kanak Darak, Jainami Gada, Gauri Jathe , Gauri Ajit, Kavya Varma



Event - Guru Samarpan Samaroh

Date - 15th November 2025

Venue – Navpada, Netaji Subhash Nagar, Vile Parle

Nalanda troupe was elated to perform at Guru Samarpan Samaroh which was held on 17th November where they presented one of the treasured productions 'Santawani'. This piece was given shape and created by Legendary artist Padma Bhushan Dr. Smt Kanak Rele Ma'am.

This production now was led under the guidance of Dr. Smt Uma Rele Ma'am who is gracefully carrying down the legacy of Padma Bhushan Dr. Smt Kanak Rele Ma'am. Performance began with invocation of lord Ganesh with serene Expression and graceful movements followed by the depiction of Dashavatar - ten avatars of lord Vishnu demonstrating how the divine descends on earth when the world is facing turmoil. The artist brought in life to each avatars through stirring impact and striking rhythm and a garland of stories stung through gestures



Performers: Taamohar Biswas sir, Kanak Darak, Vaishnavee Naiksatam, Preshit Meher, Richa Rajeevan, Roshni Kamble, Sakshi Apte

Event – Lecture demonstrations on Indian classical dance styles

Date – 25th November 2025 and 3rd December 2025

Venues – Day 1 Jawahar Vidya Bhavan, Chembur / Day 2 the Lion MP Bhuta Sion Sarvajanik High School, Sion



Nalanda Nritya Kala Mahavidyalaya was honored to be a part of a Lecture Demonstration organized by NCPA through its initiative, the NCPA Dance Camp. It was an evening enriched with joy, creativity, and meaningful learning, as our students conducted an interactive session for the children of Jawahar Vidya Bhavan, Chembur, showcasing the beauty of Indian classical dance. The objective was to introduce the children to various classical styles originating from different states of India and to demonstrate their basic movements, vocabulary, and technique.

Students representing Mohini Attam, Odissi, Bharatanatyam, and Kathak came together to illuminate the young learners with the grace, rhythm, and intricate techniques of their respective art forms. The response from the children was electric. They participated with immense enthusiasm, eagerly learning the steps and adavus, making the session truly memorable. We are grateful to the NCPA Dance Team headed by Dr. Swapnokalpa Dasgupta ji and the entire Team for their love and support.

On Day 2 which was conducted on 3rd December, students of Nalanda Nritya Kala Mahavidyalaya recently visited the Lion MP Bhuta Sion Sarvajanik High School for a captivating lecture demonstration, we would like to thank NCPA for this wonderful opportunity! Our students showcased four vibrant folk dances - Bhangra, Kalbeliya, Gondal, and Garba - each representing a unique cultural heritage from different states of India.

Participants: *Ananya Aithal, Amanda Chetty, Ananya Aithal, Hiya Ambekar, Amanda Chetty, Bhagyada Chorge, Avantika Chougule, Vaishnavi Gondhalekar, Fiyona Koprea, Rajrupa Mitra, Eshita Mehta, Samiksha More, Anushka More, Bhumika Nath, Purva Naik, Shreya Nair, Aleena Nair, Savni Pednekar, Kirti Sable, Ashmi Shrimali, Chitvan Majitiya, Devika Sakhare, Dhanila Sunil, Soumya Chaudhary, Seepy Namdeo, and Shreya Malvankar*



Event – Visit to Dilkhush School

Date – 1st December 2025

Venue – Dilkhush Special School, Mumbai



On 1st December 2025, first year & Bachelors in Degree Final year Students of Nalanda Nritya Kala Mahavidyalaya visited the Dilkhush Special School for Better understanding of their Teaching Learning pattern as well as to volunteer to teach the enthusiastic kids for their upcoming Annual event of the school. The kids are preparing for the occasion of Christmas portraying the life story & birth of Jesus Christ through a play along with Christmas Carols & cheerful dances, the preparations for Christmas celebration are in full swing. We the students of Nalanda Dance College



had a very fun & interactive session visiting Dilkhush Special School at this special time of the year.

Event - Doordarshan shoot for #T3

Date - 22nd December 2025

Venue – Doordarshan Kendra, Worli

The Dynamic students of Nalanda Nritya Kala Mahavidyalaya were given a wonderful opportunity to be part of a shoot for the Doordarshan show #T3 – Tadka, Taal, Thumka, under the mentorship of Dr. Sandip Sir. This enriching experience offered valuable exposure and learning, enabling the students to understand the nuances of professional performance and media presentation. We extend our special thanks to our respected Principal, Smt. Dr. Uma Rele, for her constant support, motivation, and for making such enriching opportunities possible for the students. We also express our heartfelt gratitude to Dr Sandip Sir, Dr Vaidehi Rele Lal for their dedicated teaching, training, and constant support throughout the process.

Performers - Bhagyasree V Murukan, Mahek Shah, Rutika More, Harshada Bhusari, Khushi Kalgikar, Krupali Tambe, Varada Mahesh Pawar, Kajal Thakur, Arya Bijoy, Aarya Arvind Sawant, Divya Pandey, Shivani Gupta, Mansi Raaut, Aarsha Shah, Neeraja Nair, Shashikala Rathod, Bhoomi Ahuja, Aarya Prabhakar Sawant



Event - Global Maitri Festival

Date - 27th December 2025

Venue - police parade ground Ghatkopar East, Mumbai



Nalanda once again showcased its elegance and grace through a mesmerizing performance at the Global Maitri Festival. The talented faculty members, along with dedicated students, collaborated with Harish Chand Bhatt to present an extraordinary and vibrant dance production titled *Ashta Disha – The Sanskriti of India*. This captivating piece beautifully highlighted diverse dance forms from different regions of India, blending classical traditions with contemporary expressions in an artistic

**MOTION :
NRTYA**

manner.

Along with this, a variety of classical and folk-dance forms such as Koli, Ghoomar, Bihu, Athango , and classical dance forms such as Odissi, Bharatanatyam, Kathakali, and Mohini Attam were performed. These dance forms were performed by Nalanda students, adding richness and vibrancy to the production. Featuring over 60 dancers, the performance stood as a proud moment for Nalanda, reflecting the depth, diversity, and cultural heritage of Indian dance while celebrating unity in diversity through movement and expression.

We extend our heartfelt gratitude to our respected Principal, Dr. Smt. Uma Rele Ma'am, whose guidance continues to inspire us. We also sincerely thank the two strong pillars of our institution, Dr. Smt. Vaidehi Rele Lal Ma'am and Taamohar Biswas Sir, for their constant support and encouragement. Special thanks to Harish Chand Bhatt Ji for his valuable collaboration, and for providing us with this wonderful opportunity, which has given us not only a platform to perform but also countless cherished memories to look on.

Performers – Shri Taamohar Biswas, DR. Smt Vaidehi Rele, Shri Sanatan Chakravarty, Shri Renjish Nair, Ms.Reah Rai , Divya Gharat, Savni Pednekar, Avantika Choughule, Samiksha More, Vaishnavee Naiksatam, Preshit Meher, Kanak Darak, Roshni Kamble, Maitreyee Ingale, Bhagyashree, Gauri Ajith, Jainami Gada, Divya Pandey, Bhagyada Chorge, Shreya Nair, Arya Arvind Sawant, Urvashi Gupta, Urvashi Parmar, Mehak Shah , Vvani Jain, Eshita Mehta, Karthika Murugan, Venkateshwari Nadar, Lakshmi Nair, Pratishtha Nair, Arya Prabhakar Sawant, Kshitij Kowe, Kavya Varma

Event – When Epics Dance

Date – 18th January 2026

Venue – Nair Welfare Association, Mulund

Nalanda was fortunate to present its own acclaimed production “Yajnaseni – Draupadi,” conceptualized

and choreographed by Dr. Smt. Uma Rele Ma'am. The performance offered a profound artistic interpretation of Draupadi's journey, capturing the intensity of her life's trials. It vividly portrayed the



pivotal moment of cheer Haran, which marked a turning point in her destiny, followed by her powerful vow and the eventual downfall of Dushasana and Duryodhana. The production beautifully blended the art of storytelling through dance, bringing out the emotional depth, strength, and resilience and to feel the fire inside the girl who was born from fire itself in a truly evocative manner.

MOTION :
NRTYA

Performers – Shri Taamohar Biswas, Mohan Acharya, Gauri Ajith, Jainami Gada, Lakshmi Nair, Urvashi Gupta, Urvashi Parmar, Karthika Murugan, Venkateshwari Nair

Event – Worldwide Classical Dance

Date – 17th January 2026

Venue – Prabodhan Thackeray Auditorium



Nalanda Nritya Kala Mahavidyalaya participated in 'Worldwide Classical Dance' 2026, held on 17th January 2026 at Thackeray Natya Mandir (Mini Auditorium)

The event served as a significant platform celebrating Indian classical dance traditions and artistic collaborations. As part of the programme, Nalanda Nritya Kala Mahavidyalaya presented a specially curated group performance that integrated three

Indian classical dance styles — Bharatanatyam, Kathak, and Mohini Attam.

The performance was set to a Tillana composition in Ragam Kadanakuthuhalam highlighting rhythmic vitality, expressive clarity, and stylistic diversity while maintaining aesthetic harmony among the three forms. The choreography demonstrated the common classical foundation as well as the distinct movement vocabulary of each style.

The presentation concluded with a thoughtfully structured Dashavatara sequence, symbolically depicting the divine incarnations through group formations and expressive storytelling. A total of 9 participants took part in the performance, reflecting disciplined training, coordination, and collective artistic effort.

The entire production was presented under the able guidance and mentorship of Dr. Smt. Uma Rele, Principal of Nalanda Nritya Kala Mahavidyalaya, whose vision and leadership were instrumental in

shaping the conceptual and artistic framework of the presentation. Dr. Smt. Uma Rele was conferred with the "Sasvata Kala Poshaka", Lifetime achievement award by "Sasvatam".

The institute places on record its sincere gratitude to Dr. Vaidehi Lal and Shri. Taamohar Biswas for their valuable support, encouragement, and contribution towards the successful execution of the performance.

Performers – Kanak Darak, Vaishnavee Naiksatam, Gauri Ajith, Jainami Gada, Kavya Varma, Roshni Kamble, Kshitij Kowe, Srushti Ruia Chamaria, Maitreyee Ingale, Urvashi Gupta

MOTION :
NRTYA

Event – Thaipooyam Mahotsavam

Date – 28th January, 2026

Venue – Kurumassery Bala Murugan temple, Kerala

Exceptionally skilled students of Nalanda Nritya Kala Mahavidyalaya MPA I were blessed to perform at Kurumassery bala Murugan temple. They presented Kadanakuthuhalam Tillana set in Adi Talam and Kadanakuthuhalam Ragam, followed by Mayura-Murugan Alaripu set in Mishra Jati, making the performance intricate and technically rich.



Expressing bhakti through graceful movements in devotion to God, their performance illuminated the audience with a warm and gentle glow. wicks, glowing with warmth and grace. Under the efficient guidance of our principal Dr smt Uma Rele Ma'am.

Performers – Jainami Gada, Urvashi Gupta, Mohan Acharya, Meera Wagh, Gauri Ajith, Kavya Varma

Theme – Prithvi

Date – 3rd February 2026

Venue – Tata Institute of Fundamental Research, Colaba, Mumbai

Nalanda Nritya Kala Mahavidyalaya presents Prithvi. Nalanda had the honour of presenting a compelling and aesthetically rich dance production titled Prithvi on 3rd February 2026 at the prestigious Homi Bhabha Theatre, Tata institute of Fundamental Research, Colaba, Mumbai. This thoughtfully curated production explored the philosophical concept of Pancha Mahabhutas - Prithvi (Earth), Jal (water), Agni (fire), Vayu (air), and Akasha (space) - the five fundamental elements believed to constitute the universe. According to Indian thoughts. The production was uniquely envisioned as a confluence of 4 Inan classical dance forms: Bharat Natyam, Kathak, Odissi and Mohini Attam, each style contributing its distinctive movements vocabulary, aesthetics and emotional depth to the overarching theme.

Each individual style presented separate presentation. Mohini Attam - Ganpati, Bharat Natyam - Shiv tandav, Odissi - Ashtapadi, Kathak - Tarana. Through seamless transition and group Synchrony and



individual stylistic experience, the Nalanda troupe brought alive the elemental energies of nature, highlighting the interdependence of all creation and the harmony that binds the cosmos.

Performers - Dr. Smt Vaidehi Rele-Lal, Shri. Taamohar Biswas, Sakshi Apte, Kanak Darak, Vaishnavee Naiksatam, Richa Kakarayin, Shri. Ankur Ballal, Shri. Sanatan Chakravarty, Pari Javadekar, Rajshree Malik, Rajrupa Mitra, Risha Lodha, Sanskriti Malviya, Srushti Ruia Chamaria, Kshitij Kove, Maitreyee Ingale, Shri. Radhika Vishvanath Nair, Shri. Nayana Prakash, Roshni Kamble, Urvashi Gupta

Event – Natyanjali Festival

Date – 13th February 2026

Venue – Sri Subramani samaj temple complex, Chembur



The talented students of Nalanda of Master Part 2 presented a captivating performance of kathak and Bharat Natyam seamlessly blending grace, strength and spirituality at Shri Sabarimani Samaj Temple complex. The presentation commenced with a Fierce and powerful shiva tandava which reflected both the dramatic and devotional aspects. It was followed by a serene Ganapati shloka invoking the blessings of the lord and setting the tone of the performance which then concluded with a tarana which is a piece depicting intrinsic footwork and melodic elegance

showcasing the control on the speed, rhythm and energy.

Where the audience enjoyed the timeless beauty of our classical dance and stage transformed into a sacred garden, where devotion blossomed through every gesture. We express our heartfelt gratitude to Dr. Smt. Uma Rele Ma'am for her unwavering guidance, support, and mentorship.

Performers – Kanak Darak, Srushti Ruia Chamaria, Richa Rajeevan, Preshit Meher, Vaishnavee Naiksatam, Gauri Jathe, Kshitij Kowe, Maitreyee Ingale, Roshni Kamble, Sakshi Apte.

Event – Mumbai Dance Session

Date – 15th February 2026

Venue – Tata theatre NCPA Mumbai

**MOTION :
NRTYA**

Our exceptional talented Students of Nalanda received a wonderful opportunity to perform and dazzle the audience at the grand finale of the Mumbai Dance Season 2026, held at the Tata Theatre, NCPA, Mumbai on the auspicious day of Mahashivratri, 15th February 2026. It was truly a proud and memorable moment, where the students of MPA I/II presented a remarkable performance that beautifully blended three classical dance styles Kathak, Bharatanatyam, and Mohini Attam, each showcasing its unique and intrinsic beauty.



They performed a Tillana in Kadanakuthuhalam Ragam and Adi Talam, which brought energy, rhythm, and elegance together on stage concluded with Dashavatara sequence, symbolically depicting the divine incarnations which became a sacred knot in a garland of devotion, offered at the feet of Nataraja.

We extend our sincere gratitude to Dr. Smt. Uma Rele Ma'am for her consistent support and inspirational leadership. Her vision continues to elevate the standards of classical dance education and presentation at Nalanda. The presentation was not just a performance but a visual treat—like a painting filled with different shades, coming together to create a masterpiece.

Performers – Kanak Darak, Srushti Ruia Chamaria, Gauri Jathe, Maitreyee Ingale, Roshni Kamble, Urvashi Gupta, Kavya Varma, Gauri Ajith, Jainami Gada

Event – Tagore Lit Festival

Date – 20th February 2026

Venue – Ravindra Natya Mandir, Prabhadevi

The exceptional troupe of Nalanda Nritya Kala Mahavidyalaya received a golden opportunity to showcase its talent at the Tagore Literature Festival held on 20th February 2026. On this prestigious platform, the students of the Bachelor of Performing Arts (Bharatanatyam) presented a captivating performance based on Bengali poems written by Rabindranath Tagore, under the production titled Ritumalyam on the 50th anniversary of the Shahana Tagore Centre for Indian music and culture.



This presentation was made possible due to the constant guidance and support of the esteemed Principal, Uma Rele. The production beautifully intertwined three classical dance forms Bharatanatyam, Odissi, and Mohini Attam Like three distinct

threads intricately woven into a beautiful saree, adorned with patterns of culture, devotion, and elegance.

Participants: Karthika Murugan, Asmi Gada, Venkateshwari Nadar, Devanshi Shinde, Vvani Jain, Divya Gharat, Lakshmi Nair, Bhoomi Patel, Aditi Mitra

**MOTION :
NRTYA**

Event – Juhu Hamara festival

Date – 22nd February 2026

Venue – Birla Garden, Juhu, Mumbai

The highly skilled students of Nalanda Nritya Kala Mahavidyalaya troupe performed at Juhu Hamara festival, which was held on 22nd February 2026, at Birla Garden juhu beach Mumbai. Depicting the lives of our great Freedom fighters, including Bhagat Singh, Swatantra Veer Savarkar, Veerangana Manikarnika, Chatrapati Shivaji Maharaj, Lokmanya Bal Gangadhar Tilak in a program or production titled 'Veer Javao ki Amar Gatha'... Which paid tribute to the sacrifice of our great freedom fighters and also inspired patriotism amongst the audience.

The performance was led under the mentorship of Dr. Smt Uma Rele Ma'am. as a profound honour for us to offer our tribute to the brave souls who fought for our freedom.

Performers – All students of Nalanda



Event – International Dance Day

Date – 27th April 2026

Venue – Veda Kunba Theater, Andheri West, Mumbai

Students of Nalanda Nritya Kala Mahavidyalaya got a chance to be a part of International Dance Day – dance never ages by Sandip Soparrkar. They presented two short narratives from the great epics – Shraavan Kumar, the embodiment of an ideal son from the Ramayana and the Dhruva Tara from Vishnu Puran – the young devotee whose unwavering faith earned him an eternal place as the Pole Star – a symbol of constancy and devotion.



This production was led under the mentorship of Dr. Smt. Uma Rele Ma'am, Dr. Smt. Vaidehi Rele Lal

Ma'am, Shri. Taamohar Biswas Sir and Shri. Sandip Soparrkar sir.

Performers – Rajrupa Mitra, Kshitij Kowe, Mohan Acharya, Preshit Meher

Broadening Perspectives...

Workshops: The building blocks of learning

LIGHT :
WISDOM

Event: International Yoga Day – “Yoga for One Earth, One Health”

Date: 21st June 2025

Conducted by: Ms. Trupti Rathod

The 11th International Yoga Day was observed on 21st June 2025 with the theme “Yoga for One Earth, One Health.” The programme aimed to create awareness about the importance of yoga for physical, mental, and spiritual well-being. The session began with a brief introduction to the significance of Yoga Day and this year’s theme, highlighting the connection between individual health and environmental harmony. Under the guidance of the instructor, participants performed various yoga asanas and breathing exercises with proper technique. The session helped in promoting relaxation, focus, and overall fitness. It also emphasized the importance of incorporating yoga into daily life for a balanced and healthy lifestyle. The programme concluded on a refreshing note, leaving participants motivated and energized.



Event: Workshop on Kalaripayattu – Ancient Martial Art for Modern Self-Defence

Date: 19th & 26th July 2025

Time: 8:30 AM – 10:30 AM

Venue: Kanaka Sabha

Conducted by: Rhea Rai

**HISTORY :
LEGACY**

Nalanda Nritya Kala Mahavidyalaya, in collaboration with the IQAC and Students Council Committee, organized a workshop on Kalaripayattu, one of the oldest martial art forms in the world. The sessions were conducted by renowned Kalari exponent Rhea Rai, who introduced participants to the fundamentals of this ancient practice. The workshop focused on improving body flexibility, strength, and coordination through various movement techniques. Special emphasis was given to self-defense, making the sessions both practical and empowering. Participants actively engaged in the exercises and gained insight into the discipline and control required in Kalaripayattu. The workshop also highlighted the connection between physical movement and mental focus. Overall, it was an enriching experience that encouraged students to explore traditional forms of martial arts in a modern context.



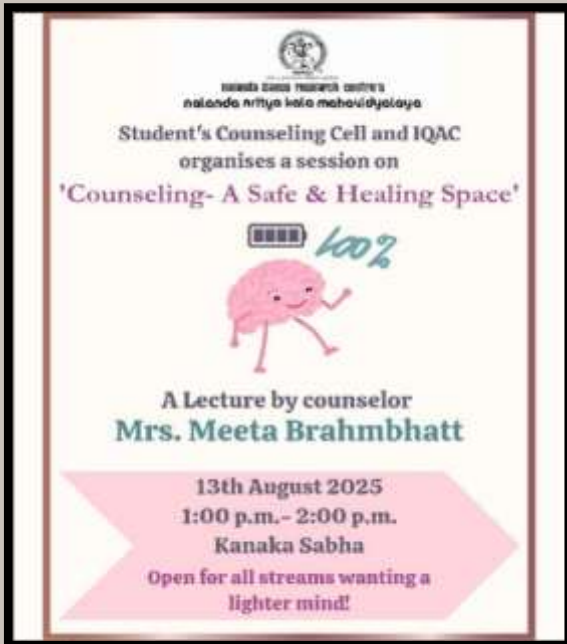
Event: Workshop on “Counselling – A Safe and Healing Space”

Date: 13th August 2025

Time: 1:00 PM – 2:00 PM

Venue: Kanaka Sabha

Conducted by: Ms. Meeta Brahmhatt



The IQAC Committee, in collaboration with the Student’s Counsel Cell, organized a workshop on “Counselling – A Safe and Healing Space” on 13th August 2025. The session was conducted by counsellor Ms. Meeta Brahmhatt, who spoke about the importance of counselling in providing emotional support and a safe space for individuals. The workshop highlighted how open communication and guidance can help in managing stress and personal challenges. Students actively participated and engaged in the session, making it interactive and insightful. The programme was coordinated by Dr. Meenakshi Iyer Gangopadhyay and Mrs. Jonaki Raghavan, along with student coordinator Meera Wagh. A total of 56 students attended the workshop, contributing to its success. The session concluded on a thoughtful note, leaving participants with a better understanding of mental well-being and the role of

counselling.



Event: Kathak Workshop on “Abhinaya through the Lens of the Natyashastra”

Date: 23rd August 2025

Time: 10:00 AM – 3:00 PM

Venue: Kanaka Sabha

Conducted by: Smt. Dr. Chetna Jyotishi Beodhar



Nalanda Nritya Kala Mahavidyalaya had the honor of hosting an enriching Kathak workshop conducted by the esteemed Smt. Dr. Chetna Jyotishi Beodhar, former Director of Kathak Kendra, New Delhi. The session focused on the profound theme of “Abhinaya through the lens of the Natyashastra,” offering participants deep insights into the classical foundations of expressive dance. Through a blend of lecture and demonstration, she explained how true Abhinaya goes beyond technique and emerges from a deep understanding of bhava and rasa. She elaborated on the elements of Angika, Vachika, Aharya, and Sattvika Abhinaya, making the theoretical aspects accessible and meaningful. The workshop encouraged participants to internalize emotions and bring authenticity to their performance. A total of 37 students and faculty members attended the session and actively engaged in the learning process. The workshop proved to be a valuable and inspiring experience, deepening the

participants’ appreciation for the classical essence of Kathak.



Event: Counselling Session on “Micro-Healing in Your Everyday Life”

Date: 10th September 2025

Time: 12:45 PM – 1:45 PM

Venue: Kanaka Sabha

Conducted by: Mrs. Meeta Brahmhatt



Nalanda Nriya Kala Mahavidyalaya, through its IQAC and Student’s Counselling Cell, organized a counselling session on “Micro-Healing in Your Everyday Life” as part of the series “Master Your Emotions.” The session was conducted by counsellor Mrs. Meeta Brahmhatt. The programme was held under the guidance of Principal Dr. Uma Rele and coordinated by Dr. Meenakshi Iyer Gangopadhyay. The session focused on the importance of making small, mindful changes in daily life to bring about positive long-term impact. The speaker highlighted simple techniques to manage emotions, reduce stress, and improve overall well-being. Students from all streams actively participated and engaged with the session. The programme was insightful and meaningful, encouraging students to adopt healthier emotional practices in their everyday lives.



Event: Lecture on Eye Health Care
 Date: 13th September 2025
 Conducted by: Dr. Kareeshma Wadia



Nalanda Nritya Kala Mahavidyalaya, in collaboration with Jehan Eye Clinic, organized a lecture on Eye Health Care on 13th September 2025. The event was conducted under the guidance of the Students Council Committee, headed by Smt. Radhika Nair and Dr. Vaidehi Rele Lal, along with the IQAC Committee led by Dr. Meenakshi Iyer Gangopadhyay. The programme began with the lighting of the lamp, followed by a Ganesh Vandana performed by Ms. Kanak Darak and an introductory address by Principal Dr. Uma Rele. The session was delivered by Cornea Specialist Dr. Kareeshma Wadia, who spoke about various aspects of eye care, treatment methods, and common misconceptions related to eye health. The lecture was moderated by Fitness and Nutrition Expert Mr. Mehul Lal and concluded with an interactive Q&A session. The programme was informative and helped create awareness about maintaining good eye health.



Event: Interactive Session on “Vigilance: Our Shared Responsibility”

Date: 7th November 2025

Venue: Kanaka Sabha

Conducted by: Anti-Corruption Bureau Officials



As part of Vigilance Awareness Week 2025, themed “Vigilance: Our Shared Responsibility,” an interactive session was organized at Nalanda Nritya Kala Mahavidyalaya. The session was conducted by officials from the Anti-Corruption Bureau, including ACP Pravin Nawadkar, Police Inspector Anil Chitarwad, ASI Jitendra Pol, and Constable Pramila Gawande. The speakers addressed students and staff on the importance of integrity, transparency, and ethical practices in everyday life. They also shared the Anti-Corruption Bureau helpline number (1064) and encouraged participants to report any instances of corruption. The session aimed to create awareness about the role of individuals in building a corruption-free society. Students actively participated and gained valuable insights into responsible citizenship. The programme was informative and impactful, reinforcing the importance of collective action and accountability.

**PILLARS:
VIDYĀ**

Event: Kathak Workshop (Jaipur Gharana)

Date: 11th, 12th & 13th November 2025

Venue: Kanaka Sabha

Conducted by: Pt. Rajendra Gangani



A three-day Kathak workshop was conducted at Nalanda Nritya Kala Mahavidyalaya by renowned Kathak exponent Pt. Rajendra Gangani. The workshop was organized exclusively for the current Kathak students of the institution. The sessions focused on strengthening the fundamentals, especially clarity in tatkaar and the practice of aamad, paran, tukde, and tora. Special attention was given to improving chakkar technique and understanding layakaari in the Jaipur gharana style. Pt. Gangani ji also introduced Tihai/Tivat concepts, explaining their structure and rhythmic patterns in detail. The application of abhinaya in traditional compositions was also discussed, helping students connect technique with expression. Students received individual corrections and guidance on stage presentation. The workshop emphasized the importance of regular riyaz and discipline in dance practice. Overall, it was a highly enriching experience that strengthened the students’ foundation in Kathak.

जयपूर घराण्याची परंपरा आणि त्रिवटचे सौंदर्य

(A report on the Kathak Workshop conducted by Pt. Rajendra Gangani – Jaipur Gharana)
(Written by Kshitij Kowe, MPA Part II)

TEMPLE :
TRADITION

नालंदा नृत्य कला महाविद्यालयामध्ये दिनांक १० ते १३ नोव्हेंबर २०२५ दरम्यान जयपूर घराण्याचे प्रख्यात कथक गुरु व प्रसारक पंडित राजेंद्र गंगानी यांची विशेष कार्यशाळा उत्साहात पार पडली. या कार्यशाळेमध्ये नालंदा नृत्यकला महाविद्यालय मधील २५ पेक्षा अधिक कथक नृत्य विषयाच्या विद्यार्थ्यांनी व कथक विभागाच्या शिक्षकांनी भरभरून सहभाग घेतला होता. यावरून त्यांना कथक अंगांबाबत सखोल मार्गदर्शन मिळाले.

कार्यशाळेत त्यांनी तीनताल, झपताल, पंचम सावरी तसेच त्रिवट या विषयांवर विद्यार्थ्यांना प्रत्यक्ष शिकवण दिली. विशेषतः त्रिवट या प्रकाराचे त्यांनी केलेले विश्लेषण विद्यार्थ्यांसाठी अत्यंत उपयुक्त ठरले. सामान्यतः त्रिवट हे नृत्य, संगीत आणि तबला/पखवाज यांच्या बोलांपासून बनलेले मानले जाते; मात्र गुरुजींनी त्रिवटला 'तीन अंगांचे एकत्रीकरण असे वेगळे आणि व्यापक स्वरूप दिले.

ज्यावेळी गुरुजी त्रिवटला संगीत व तालबद्ध करीत होते. तेव्हा मी त्यांच्या संगीत व ताल यावरील प्रभुत्व पाहून अचंबा झालो. ज्या प्रमाणे त्यांनी काव्यातील ओळ " ता तकिट निरत करत यमुना तट तकीट " याला संगीतात असे गुंफले की ते संपूर्ण त्रिवट एकजीव वाटायला लागले. यामुळे नृत्यच नव्हे तर संगीत बद्ध करण्याची कला पण मला समजली जेणेकरून जेव्हा मी कुठले नृत्यदिग्दर्शन करेन त्यावेळी मला याचे सूक्ष्म बारकावे उपयोगात पडतील.

या कार्यशाळेमुळे मला केवळ तांत्रिक ज्ञानच नव्हे, तर कलात्मक दृष्टीकोन आणि अभिव्यक्तीची समजही विकसित झाली. गुरुजींच्या मार्गदर्शनामुळे विद्यार्थ्यांना अमूल्य असे ज्ञान मिळाले, जे त्यांच्या पुढील कलाप्रवासात नक्कीच उपयोगी पडेल.



Written by,
Ksitij Kowe,
MPA Part II

Event: Conditioning Workshop with Tagda Raho

Date: 19th November 2025

Conducted by: Tagda Raho Team

Nalanda Nritya Kala Mahavidyalaya organized a Conditioning Workshop in collaboration with Tagda Raho as part of its commitment to the wellness of students and teachers. The initiative was conducted under the guidance of Principal Smt. Uma Rele and led by the Health and Nutrition Committee. The workshop focused on integrating traditional Indian physical culture into modern fitness practices, especially for dancers. The session introduced participants to traditional training tools such as Gada, Mudgal, Samtola, and Vajra, emphasizing their role in building functional strength and endurance. This was followed by a practical demonstration where experts guided participants through basic routines using the Gada and Mudgal. Both students and teachers actively participated in the hands-on session, practicing movements that enhanced core stability and rotational strength. The workshop was engaging and informative, highlighting the importance of strength training in supporting dance practice and overall fitness.



Event: Meditation Session – “Meditation: Your Daily Mental Reset”

Date: 20th December 2025

Venue: Kanaka Sabha

Conducted by: Ms. Trupti Rathod



The IQAC, CDC, and Food, Health and Nutrition Committee of Nalanda Nritya Kala Mahavidyalaya organized a meditation session titled “Meditation: Your Daily Mental Reset.” The session was conducted by Yoga Teacher Ms. Trupti Rathod and was attended by students, teaching, and non-teaching staff. The programme focused on the importance of mental well-being and managing daily stress through simple meditation practices. Participants were guided through techniques that encouraged mindfulness, relaxation,

and inner calm. The session created a peaceful and positive atmosphere, allowing everyone to pause and reconnect with themselves. It also highlighted how incorporating meditation into daily life can improve focus and emotional balance. The participants actively engaged in the practice, making the session both calming and meaningful. Overall, it was a refreshing experience that promoted mental clarity and well-being.

Event: Interactive Session with Guru Smt. Chitra Visveswaran

Date: 12th January 2026

Conducted by: Guru Smt. Chitra Visveswaran



Nalanda Nritya Kala Mahavidyalaya had the honour of hosting Guru Smt. Chitra Visveswaran, whose session left a deep impact on the students. The interaction provided a valuable opportunity to gain insight into the artistic and spiritual dimensions of classical dance. Guru ji shared her personal journey, reflecting on how art shaped her path under the guidance of her Gurus. She emphasized the importance of Shastras, the works of poets, and the teachings of saints in enriching the practice of Bharatanatyam. The session highlighted how these traditions contribute to both artistic growth and inner development. A memorable part of the session was her demonstration of Abhinaya, where she beautifully expressed emotions through subtle gestures and expressions. Students were deeply engaged and inspired by her performance and insights. The session proved to be an enriching experience, strengthening the understanding of the connection between dance, spirituality, and self-expression.



Event: Mythology behind four iconic classical ballroom dances (Tango, Paso Doble, Rumba & Samba)

Date: 5th February 2026

Venue: Kanaka Sabha

Conducted by: Dr. Sandip Soparrkar

**MOTION :
NRTYA**

The DLE unit of Nalanda Nritya Kala Mahavidyalaya organized a workshop on the mythology behind the four iconic western ballroom dance styles - **Tango, Paso Doble, Rumba & Samba** on 5th of February in Kanaka Sabha. The event was conducted under the guidance of Dr. Smt. Uma Rele Ma'am, with a special demonstration by renowned ballroom dancer Dr. Sandip Soparrkar sir.

The special talk delivered by Sandip Sir was truly insightful, as it allowed us to delve deeper into Western classical dance forms and understand their background, history, stylistic nuances, and the reasons behind the way certain styles are performed and interpreted today. The workshop was especially engaging because Sandip Sir not only explained the dance forms in depth but also demonstrated them practically through storytelling and performances by his own troupe.

Sir was also kind enough to have one-on-one discussions with us, during which the students had the opportunity to ask several questions regarding building a career in dance, staying motivated in this field, understanding the true meaning of knowledge, and ways to retain and apply it effectively.

Overall, the session was highly enriching and inspiring for all of us. It not only broadened our understanding of Western classical dance forms, but also motivated the students to think deeply about their artistic journey, learning process, and future in the field of dance.



Event: Movement Workshop – “Moving Towards Agency”

Date: 14th February 2026

Venue: Kanaka Sabha

Conducted by: Kumudha Chandrasekaran

Nalanda Nritya Kala Mahavidyalaya, through its IQAC, CDC, and Student's Council Committee, organized a movement workshop titled "Moving Towards Agency." The session was conducted by esteemed dancer, writer, and teacher Kumudha Chandrasekaran from Temple of Fine Arts, Bangalore. The workshop was held in two interactive sessions and focused on exploring movement beyond conventional techniques.

Participants were guided through exercises that encouraged abstract thinking, body awareness, and expressive freedom. The session emphasized the idea of discovering personal agency through movement and understanding one's own body language. It also introduced innovative choreographic approaches and mindful kinetic practices. Students actively engaged in the activities, experiencing a refreshing and creative learning process. The workshop concluded on a positive note, leaving participants with new perspectives and a deeper connection to movement.

MOTION :
NRTYA



Event: Dance Movement Therapy Workshop – “Every Body Holds a Story”

Date: 21st February 2026

Time: 10:00 AM – 12:00 PM

Venue: Kanaka Sabha

Conducted by: Shruti Ganesh and Shruti Suvarna (Ang Tarang)

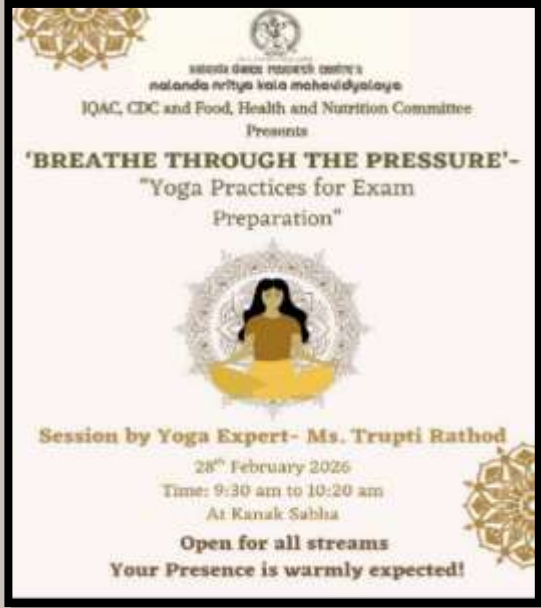
Nalanda Dance Research Centre's Nalanda Nritya Kala Mahavidyalaya organized a Dance Movement Therapy Workshop in collaboration with the Students Council, IQAC, and CDC Cell. The session was conducted by facilitators Shruti Ganesh and Shruti Suvarna from Ang Tarang. The workshop explored the theme "Every Body Holds a Story, come let's listen through movement," highlighting the idea that not all memories reside in the mind but are also stored within the body. Participants were guided through experiential activities that encouraged expression, awareness, and emotional release movement. The session created a safe and engaging space for students to connect with themselves and others. It also introduced the concept of movement as a tool for healing and storytelling. The workshop was insightful and enriching, offering a new perspective on the relationship between dance and emotional well-being.

**LIGHT :
WISDOM**



Event: Yoga Session – “Breathe Through the Pressure”
Date: 28th February 2026
Time: 9:30 AM – 10:20 AM
Venue: Kanaka Sabha
Conducted by: Ms. Trupti Rathod

Nalanda Nritya Kala Mahavidyalaya organized a yoga session titled “Breathe Through the Pressure” under the joint initiative of the IQAC, CDC, and the Food, Health and Nutrition Committee. The session aimed to help students manage examination stress through simple and effective yogic practices. It was conducted by Yoga Expert Ms. Trupti Rathod, who guided participants through various breathing techniques, relaxation methods, and basic yoga postures. The session focused on improving concentration, reducing anxiety, and enhancing overall mental well-being. Through practical demonstrations, students learned how controlled breathing and mindful movements can support better focus and confidence during exams. Participants from all classes and streams actively took part in the session. The programme was refreshing and beneficial, leaving students more relaxed and better prepared to handle academic pressure.



Event: Workshop on Varnam – “Nee Inda Mayam” (Raagam Dhanyasi)

Date: 14th & 15th March 2026

Venue: Kanaka Sabha

Conducted by: Dr. Meenakshi Iyer Gangopadhyay



Nalanda Nritya Kala Mahavidyalaya organized a two-day workshop on the Varnam “Nee Inda Mayam” in Raagam Dhanyasi, composed by Papanasam Sivan, under the initiative of the Alumni Association. The session was conducted by Dr. Meenakshi Iyer Gangopadhyay, Associate Professor and Head of the Department (Dance). The workshop focused on the detailed understanding of the Varnam, highlighting its subtle nuances and expressive depth. Through a clear and systematic approach, the concepts were explained in a way that made the learning process both engaging and insightful.

Alumni participated in the session both online and offline, contributing to an interactive and meaningful exchange of ideas. The workshop witnessed active involvement from all participants, enhancing their appreciation of the composition. The institution extends its gratitude to Principal Dr. Uma Rele for her constant support and encouragement. The event was efficiently organized by the Alumni Association, making it a successful and enriching experience for all.



Beyond the Stage

College Events

HISTORY :
LEGACY

Founder's Day Celebration: Reminiscing the Golden Woman, Padmabhushan Dr. Smt. Kanak Rele

Date: 11th June 2025, Morning

Venue: Kanaka Sabha



On June 11, 2025, Nalanda Nritya Kala Mahavidyalaya, Mumbai, hosted a distinguished talk show at its Vile Parle campus, commemorating the legacy of Padma Bhushan Dr. Kanak Rele. The event featured insightful presentations by three eminent faculty members: Principal and Director Dr. Uma Rele, Associate Professor Dr. Madhuri Deshmukh, and Head of the Department Dr. Meenakshi Iyer Gangopadhyay.

Dr. Uma Rele: Exploring Nayika Concepts through Dance

Dr. Uma Rele, Principal of Nalanda Nritya Kala Mahavidyalaya, delivered an engaging presentation on Santvani and Red Gowlan concept teaching students the emotions and body movements. Drawing from her doctoral research on the aesthetics of Nayikas, she elucidated how these archetypes encapsulate a spectrum of emotions and narratives, enriching the expressive depth of Bharatanatyam performances. Her discourse highlighted the relevance of these classical concepts in contemporary choreography, emphasizing their role in conveying nuanced human experiences.

Dr. Madhuri Deshmukh: Reflecting on Mohini Attam and Mentorship

Associate Professor Dr. Madhuri Deshmukh shared her personal journey and experiences under the mentorship of Dr. Kanak Rele, focusing on the classical dance form Mohini Attam. She discussed the rigorous training and philosophical insights imparted by Dr. Rele, which profoundly influenced her artistic development. Dr. Deshmukh also reflected on her participation in performances that celebrated Dr. Rele's choreographic works, underscoring the enduring impact of her guru's teachings on her own practice and pedagogy.

Dr. Meenakshi Iyer Gangopadhyay: Chronicling a Legacy

Dr. Meenakshi Iyer Gangopadhyay, Head of the Department of Dance, recounted her long-standing association with Nalanda Nritya Kala Mahavidyalaya, from her early days as a student to her current role as an educator. She spoke about her contributions to documenting Dr. Kanak Rele's life and work, providing valuable insights into the evolution of the institution and its pedagogical approaches. Dr. Gangopadhyay's narrative highlighted the transformative influence of Dr. Rele's vision on the academic and artistic landscape of Indian classical dance.

The talk show served as a heartfelt tribute to Dr. Kanak Rele's monumental contributions to Indian classical dance and education. Through scholarly discussions and personal anecdotes, the event illuminated the profound legacy of a visionary artist and educator, inspiring current and future generations of dancers and scholars.



Date: 11th June 2025, Evening
Venue: Kanaka Sabha



The evening unfolded with an immersive experience while paying tribute to the doyenne of Abhinaya in a pure Mohini Attam Margam from the Kanak Rele Bani. She carved a niche not only for herself but her style of presentation and performance where she would undoubtedly be the showstopper to every event! That was the charismatic presence of the enigma on stage and she would engulf all the senses of her audience and create magic on stage.

This brilliance of 'The Enchantress' will was brought to full life on stage under the guidance of Kalashree and Nalanda's and Kanakben's very own C Gopalakrishnan Nair sir and the voice of Kanak Rele Kalashree MS Gireesan sir along with great artists such as Balasubramaniam Sarma on Violin, Kalamandalam Krishnakumar on Mridangam and Shri P. Nandakumar on

Eddakya

The evening was graced by the presence of Guru Shri Deepak Mazumdar sir and other stalwarts who came and blessed the artists in the memory of their indomitable Guru Dr. Smt. Kanak Rele

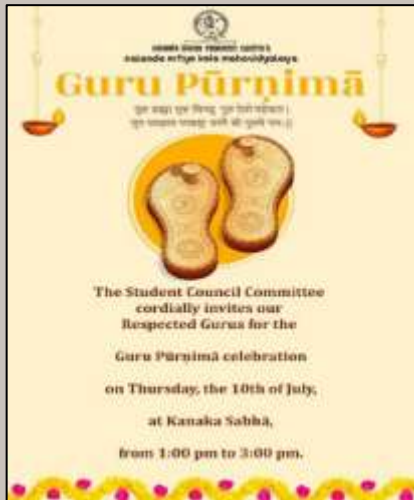
The performers range from her senior disciples, Dr. Dimple Rajesh Doha, Qatar, (Mohini Attam Exponent, Senior Disciple), Smt. Sneha Nambiar Muscat (Renowned Artist Senior Disciple), Kum Radhika Nair (Power-packed Artist, Disciple), Smt. Unnati H Ajmera (Soulful Performer, Disciple), and Kum Nayana Prakash (Dynamic Performer, Disciple)



Guru Poornima Celebration

Date: 10th July 2025

Venue: Kanaka Sabha



On the auspicious day of Guru Purnima, July 10, 2025, Nalanda Nriya Kala Mahavidyalaya resonated with reverence and gratitude as it honored the timeless bond between gurus and shishyas. The celebration commenced with a warm welcome to all the esteemed gurus, who were ushered in with traditional tilak and fragrant flowers, symbolizing deep respect and devotion. The ceremonial lighting of the lamp followed, illuminating the space with a sacred glow, signifying the dispelling of ignorance through knowledge.



Students from various classes showcased their dedication through a series of performances, each an ode to their teachers. From classical dance renditions to soulful musical pieces, every act was a testament to the guidance and inspiration provided by their mentors. The event also featured an invocatory song performed by the students, setting a spiritual tone and expressing heartfelt gratitude.

This celebration not only paid homage to the gurus but also reinforced the institution's commitment to preserving and nurturing the rich traditions of Indian classical arts.



Visit of Education Minister of Maharashtra

Date: 23rd July 2025

Venue: Kanaka Sabha

Nalanda Dance Research Centre (Juhu) celebrates 60 glorious years!

Hon'ble Minister for Technical and Higher Education Government of Maharashtra Shri. Chandrakant Dada Patil graced the occasion on 23rd July, 2025. Director, Higher Education (Maharashtra State) Shri. Shailendra Deolankar along with Advocate Shri. Parag Alavani – BJP MLA (Vile Parle East) also lent grace to the occasion.



On this occasion, selected poems of Hon'ble Prime Minister Shri. Narendra Modi was performed in the form of a dance -drama 'Sva-Abhivyakti' by the Nalanda Troupe conceptualized by Dr. Uma Rele (Principal /Director Nalanda Dance Research Centre) These poems are envisioned in Gujarati by the Hon'ble Prime Minister in his work. 'Aankh aa Dhanya Che', which have been transcribed into English "Letters to Self" by the Senior Film Critic Padmashree Bhavana Somaya. The Chief guest Hon'ble minister Shri. Chandrakant Dada Patil and the dignitaries were felicitated by Chairman, Shri.Raju Rawal, President Shri. Rahul Rele, and other trustees of Nalanda.



Kanaka Smaranam: a musical tribute to Padmabhushan Dr. Smt. Kanak Rele (Founder)

Date: 22nd February 2026

Venue: Kanaka Sabha



Nalanda Dance Research Centre's Nalanda Nritya Kala Mahavidyalaya proudly presented *Kanaka Smaranam*, a solemn musical tribute to Padmabhushan Dr. Smt. Kanak Rele, which was held on 22nd February 2026 at 10:30 am in Kanak Sabha. The event was a prayer service that offered an ode to the revered founder, celebrating her legacy through devotion, rhythm, and remembrance with music and prayer. Faculty and ex faculty performed original productions of music and choreography, honoring Dr. Rele's contributions to Indian classical dance. Attendees were requested to wear traditional attire in shades of blue, and the community joined together in celebrating the life and teachings of the esteemed Padmabhushan.



Kanak Shakti Puraskar and other Awards

Date: 13th March 2026

Venue: Kanaka Sabha

Kanak Shakti Puraskar & Dance Production “Sva Abhivyakti”

The college organized a remarkable cultural evening on 13th March 2026 at 6:00 pm at Kanaka Sabha, Nalanda Dance Research Centre, Juhu. The event was jointly organized by the IQAC and CDC Committee of the institution. The main highlight of the evening was the prestigious Kanak Shakti Puraskar, along with a powerful dance production titled “Sva Abhivyakti.” The program celebrated art, culture, and the achievements of individuals who have contributed significantly to their respective fields.



The evening commenced with the presentation of “Sva Abhivyakti,” an artistic ensemble that beautifully combined different Indian classical dance forms including Bharatanatyam, Mohini Attam, Kathak, and Odissi. The production was transcreated and scripted by Bhavna Somaya, who also recited the poems used in the presentation. The concept for the production was developed by Dr. Smt. Uma Rele, while the music was composed by Shri Narayan ji. The narration for the program was delivered by Dileep Jain, and the entire performance was presented by the Nalanda troupe.

“Sva Abhivyakti” was a celebration of multiple art forms and poetic expressions that highlighted different emotions, themes, and aspects of life. The production creatively brought together dance, music, and poetry, offering the audience a deeply meaningful and visually captivating experience. The

performance consisted of six poems drawn from the book **“Aankh Aa Dhanya Che”** written by **Narendra Modi ji**. Each poem represented a unique theme and artistic interpretation.

The first poem titled “Words” explored the power and impact of language. Through expressive movements and gestures, the dancers portrayed how words can influence emotions, thoughts, and human relationships. The choreography beautifully reflected the idea that words carry immense power and meaning.

The second segment was “Garba,” which celebrated the divine feminine energy. This piece paid tribute to the strength, grace, and nurturing spirit associated with feminine power. The vibrant choreography and rhythmic movements highlighted the cultural essence of Garba while honouring the sacred feminine principle.

The third presentation depicted “Seasons” and was performed in the Odissi dance form. Through graceful movements and expressive storytelling, the dancers illustrated the changing seasons of nature. The choreography captured the beauty, rhythm, and transformation of nature, symbolizing the cycle of life.

The fourth poem portrayed the Kargil War, representing the pain and division experienced by Mother Earth during times of conflict. This emotionally powerful piece depicted the sacrifices of soldiers and the sorrow caused by war. The dancers conveyed deep emotions through dramatic expressions and intense choreography, leaving a strong impact on the audience.

The fifth segment focused on the Narmada River, symbolizing purity, life, and spiritual significance. The performance highlighted the cultural and emotional connection that people share with rivers in India. Through flowing movements and elegant choreography, the dancers portrayed the river as a life-giving force that sustains civilization.

The final presentation was “Vande Mataram,” a tribute to the motherland. This concluding piece celebrated patriotism and unity, filling the auditorium with a sense of pride and reverence. The dancers expressed devotion to the nation through powerful movements and synchronized choreography, bringing the production to a grand and inspiring conclusion.

Following the dance production, the evening continued with the **Kanak Shakti Puraskar Award Ceremony**, which recognized individuals who have made significant contributions to society and their professions.

The Kanak Shakti Puraskar 2026 recipients included Dr. Lily Bhushan, an educational leader and the Principal of KES Shroff College, who was honoured for her outstanding contributions to the field of education. Another recipient was Dr. Rajashree Raval, a General Physician at Nanavati Max Super Specialty Hospital, recognized for her dedicated service in the medical field. Ms. Marina Balakrishnan, Chef and Founder of Oottupura, was also honoured for her achievements and entrepreneurial success. Dr. Pooja Raundale, Director of the Board of Examinations and Evaluation at the University of Mumbai, was recognized for her contributions to academic administration and education.

The Kanak Yuva Puraskar 2026 was awarded to Shri Vivaan Karulkar, known as the youngest author on Sanatan Dharma, and Shri Devashish Raval, recognized as a next-generation leader for his contributions and leadership qualities.

The Kanak Kartavya Ratna Puraskar 2026 was awarded to Shri R. Chellam, a retired senior clerk, Shri Nitin Mokal, head clerk, and Shri Valkesh Raut, senior clerk, in recognition of their dedicated service and commitment.

The Kanak Karmasheel Puraskar 2026 honoured Shri Bhalchandra Bhagat, retired peon, Late Shri Tanu Niwate (posthumous), Late Shri Jaipal Hande (posthumous), and Shri Bhagoji Yedge, retired gardener, acknowledging their years of sincere service and hard work.

The event concluded with appreciation for all performers, awardees, and organizers who contributed to the success of the evening. The program beautifully reflected Nalanda's commitment to preserving classical arts while recognizing individuals who have made meaningful contributions to society.



Nalanda Bids Farewell to the batch of 2025-26

Date: 10th March 2026

Venue: Kanaka Sabha



Vasundhara Club Initiatives

Workshop on 'Climate Skills Training Programme'

Attended by the esteemed faculty & students of BPA Part I

Venue: University of Mumbai, Kalina, Mumbai

Dates: 2nd to 7th January 2026

PILLARS:
VIDYĀ

Five Days, One Planet

A Photographic Journey Through Climate Action at Kalina

By Neereja P Nair
BPA 1 (BN)

The morning air at the University of Mumbai, Kalina campus didn't just carry the quiet rustle of trees—it carried questions. Questions about water, waste, survival, and responsibility.

From **2nd to 7th January 2026**, students from Nalanda Nritya Kala Mahavidyalaya stepped into a space where science met art, and awareness transformed into action through the **Climate Skills Training Programme**.

Geotag: Vidyanagari Campus, Kalina, Mumbai



Breaking the Ice: Strangers to Thinkers

The workshop began not with lectures, but with conversations. Participants were grouped in unexpected ways—sometimes even by birth dates—encouraging them to interact with unfamiliar faces and exchange ideas.

Discussions soon moved from simple habits to deeper realizations. Everyday actions like washing clothes became topics of debate, revealing how much water is unknowingly consumed.

"We talked and debated about things we never really thought about before... it made me more aware of how we use water in daily life." — Arya Sawant



Caption: "Strangers at the start, collaborators by the end."

Learning Beyond Classrooms

Under the guidance of Dr. Aparna Phadke, the campus transformed into a living laboratory.

Where curiosity met climate consciousness

Participants explored **wastewater management systems**, understanding how water is treated, recycled, and reused sustainably.

Geotag: *Wastewater Treatment Area, Kalina Campus*



Caption: “Beneath the surface lies a system of renewal—where every drop is given a second life.”

For some, this experience reconnected them with earlier passions.

“Being an ex-science student who shifted to arts, it felt like reopening my old science books in a new and creative way.” — Neereja Nair

Walking the Ecosystem

The campus itself became a teacher. Every path revealed biodiversity, traditional knowledge, and ecological balance.

Geotag: *Biodiversity Walk, Kalina Campus*



Caption: “Sometimes, the smallest fragments of nature carry the biggest stories.”

Geotag: *Campus Green Zones*



Caption: “Even within an urban space, nature quietly thrives.”

Participants explored ethnobotany, lotus ecosystems, and campus biodiversity.

“We learned that by strengthening our roots—our actions—we can ensure our future”

branches grow strong and safe. —
Shashikala Rathod

Where Art Meets Climate Action

What made this workshop unique was the fusion of **science and performing arts**.

Students of Nalanda expressed environmental ideas through a creative presentation on the *Panchamahabhutas*—the five elements of nature.

“I felt grateful to contribute a small choreography on Panchamahabhutas, performed along with my friends.” — Neereja Nair

“It was beautiful to see nature come alive through dance and storytelling.” — Namrata Boda

From Awareness to Measurement

Participants moved from observation to action by analyzing their own environmental impact.

They:

- Calculated daily water usage
- Learned digital data collection using KoboToolbox
- Understood how technology supports sustainability

“It was fascinating to use our phones to record nature’s health.” — Namrata Boda

From Ideas to Action: The Poster Dialogue

The learning culminated in a powerful activity—**creating and presenting environmental posters** based on real issues observed in their own college premises.

📍 *Geotag: Poster Presentation Area, Kalina Campus*



Caption: “Where ideas turned into solutions.”


Each group identified a problem—ranging from water wastage to environmental neglect—and proposed practical solutions.

What made it impactful was the exchange—students presented their ideas to participants from other colleges, engaging in discussion, questioning, and collaboration.

"Explaining our ideas helped us understand our problems more clearly and think of better solutions."

Voices, Bonds, and Shared Learning

Beyond knowledge, the workshop built connections.

 *Geotag: Nature Trail Gathering, Kalina Campus*



Caption: "A gathering of voices, perspectives, and shared purpose."

Interactive activities and games strengthened teamwork and self-awareness.

"The activities helped us build strong team bonds and understand our own personality better." — Aarya P. Sawant

"It was a great opportunity to meet new people and understand different perspectives." — Devi Nair

The programme, also guided by Prof. Indu George, emphasized collaboration and inclusive climate solutions.

A Lasting Impact

As the workshop came to a close, it left behind more than knowledge—it left awareness, responsibility, and inspiration.

"It was a very enriching and inspiring experience for me." — Neereja Nair

"Overall, it was a memorable and enriching experience." — Namrata Boda

 *Geotag: Kalina Campus – Final Day*

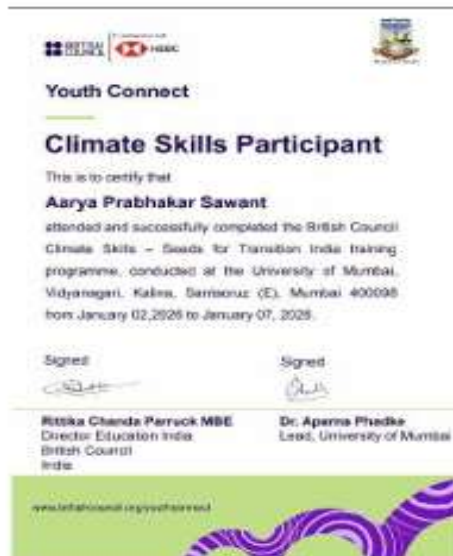


Caption: "Five days, countless lessons, one shared responsibility."

A Moment of Recognition

As the workshop drew to a close, it wasn't just the end of five days—it was the acknowledgement of learning, effort, and growth. Participants were awarded

certificates, marking their journey
awareness to action.



Caption: “More than a certificate—it’s five days of learning, collaboration, and commitment.”

CLIMATE GUARDIANS



NEEREJA P NAIR



DEVI NAIR



AARYA P SAWANT



SHASHIKALA RATHOD



AARYA A SAWANT



NAMRATA BODA

Conclusion: From Awareness to Action

Climate action is often spoken about in global terms—but here, it became personal.

In every drop measured, every plant observed, every idea shared—one truth became clear:

Change doesn't begin somewhere else. It begins with us.

Tree Plantation Drive

Nalanda Nritya Kala Mahavidyalaya celebrates 'Tree Plantation Program'

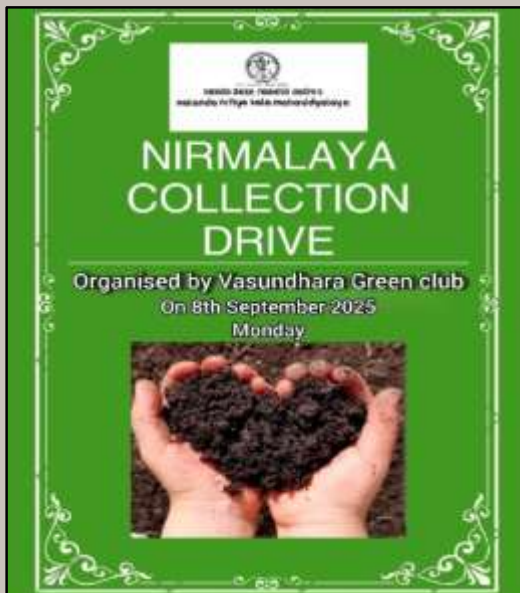


VASUNDHARA the Green Club of Nalanda Nritya Kala Mahavidyalaya celebrates the " Tree Plantation Program ". Fifty plus students along with the Principal ma'am, Faculty Members and Non-Teaching staff joined a noble initiative crafted by the Faculty Coordinator Dr. Madhuri Deshmukh and student Co-ordinator Mr. Mohan Acharya and Vaishnavee Naiksatam. The program was whole heartedly supported by Principal Dr. Smt. Uma Rele and Mr. Rahul Rele President Nalanda Dance Research Centre.



Nirmalaya Collection Drive

Vasundhara the Green Club of Nalanda Nritya Kala Mahavidyalaya organized a Nirmalaya Collection Drive on the auspicious occasion of Shree Ganesh Chaturthi. The flowers used for Ganpati Celebrations in the households were collected and brought to college for collection.



Library Events 2025-26

One-Day Workshop on UGC-NET Exam Preparation

PILLARS:
VIDYĀ

The library (KRC) and IQAC Cell of **Nalanda Nritya Kala Mahavidyalaya** successfully organized a one-day workshop on **UGC-NET Exam Preparation** on **28th July 2025** at **Rajata Sabha**.

The session was conducted by **Smt. Sneha Kashyap** (UGC-NET JRF, Research Scholar, NNKM), who shared valuable insights on exam patterns, syllabus guidance, strategies for Paper I & II, and time management techniques. An interactive Q&A session further enriched the learning experience.

The workshop saw enthusiastic participation from Master's students and alumni, who found the session highly beneficial for their upcoming UGC-NET exam.

Nalanda dance research centre & nalanda nritya kala mahavidyalaya
(Autonomous)
(Affiliated to University of Mumbai & East-India Coll. of Maharashtra)
Recognized by NAAC in 3rd Cycle with 'B++' Grade (2024, 2025)

LIBRARY(KRC) & IQAC CELL JOINTLY ORGANISES
ONE DAY WORKSHOP ON "UGC-NET EXAM PREPARATION"
(FOR MASTER'S STUDENTS AND ALUMNI)

WORKSHOP DETAILS

- Understanding UGC-NET Exam Pattern
- Syllabus and Resource Guidance
- Tip to Crack Paper I & Paper II
- Time Management Strategies
- Expert Interaction and Q&A

RESOURCE PERSON
SMT. SNEHA KASHYAP
UGC-NET/JRF, RESEARCH SCHOLAR,
NALANDA NRITYA KALA MAHAVIDYALAYA

WHO CAN ATTEND

- Master Final Year students
- Alumni preparing for UGC-NET Exam

DATE: 28th JULY 2025
TIME: 10:00 AM TO 4:00 PM
PLACE: RAJATA SABHA

FOR MORE INFORMATION CONTACT US:
PHONE: 022-2610 0000, 022-2610 0001, 022-2610 0002
LIBRARY CELL - 022-2610 0003, 022-2610 0004
Website: <http://www.nalanda.org> / www.nalanda.ac.in
Don't Miss this Opportunity!!!

The event proved to be an inspiring platform, motivating participants to approach the exam with clarity and confidence. E-Certificates were distributed to the participants.



Celebration of Reading inspiration Day - Dr. APJ Kalam Birth Anniversary

**नालंदा नृत्य कला महाविद्यालयाचे
ज्ञानसंपदा केंद्र (ग्रंथालय)**

आय.क्यू.ए.सी. (IQAC) यांच्या मार्गदर्शनाखाली
 > वाचन प्रेरणा दिन (Reading Inspiration Day) >

भादवरास डॉ. ए. पी. जे. अब्दुल कलाम यांच्या जयंतीनिमित्त
 दिनांक: १५ ऑक्टोबर २०२५ रोजी सायंकाळी ५ वाजेपर्यंत वेपार आहे.
 खालील उपक्रम आयोजित करण्यात आले आहेत -

- *मराठी संग्रहालयील पुस्तक प्रदर्शन
- ** ऑनलाइन प्रश्नसुधा स्पर्धा
- ***निबंध लेखन स्पर्धा
- ****ऑनलाइन तज्ञ व्याख्यान

सर्व विद्यार्थ्यांनी मोठ्या संख्येने सहभाग घेऊन कार्यक्रम
 पारस्वी करावा.

The college celebrated Reading Inspiration Day (Vachan Prerana Divas) on 15th October, commemorating the birth anniversary of Dr. A. P. J. Abdul Kalam. In accordance with the circular issued by the Government of Maharashtra, a series of activities in Marathi were organized to promote reading habits and appreciation of Marathi literature.



The events included a Book Exhibition, Expert Talk, Essay Competition, and Quiz Competition. Despite the ongoing examinations, there was enthusiastic participation from students.

The program was jointly organized by the Library and the IQAC of the college.



**नालंदा नृत्य कला महाविद्यालय(स्वायत्त)
ज्ञानसंपदा केंद्र (ग्रंथालय) आणि
आय.क्यू.ए.सी. (IQAC) यांच्या मार्गदर्शनाखाली**

📖 > वाचन प्रेरणा दिन उपक्रम < 📖

“वाचनाचे महत्त्व” या विषयावर तज्ज्ञ व्याख्यान
(EXPERT TALK ON IMPORTANCE OF READING)

दिनांक: १४ ऑक्टोबर २०२५
 वेळ: सकाळी ११:३० वा.

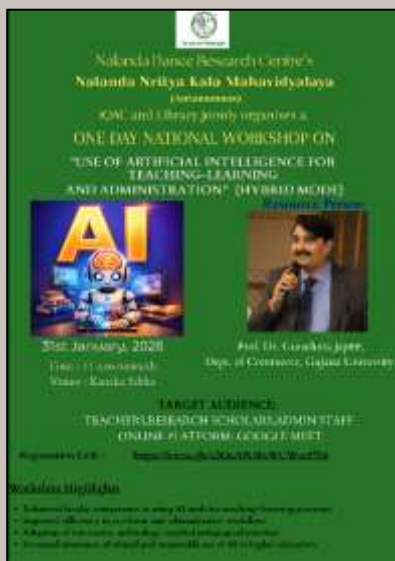
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दिसोर्स सरिन
 डॉ. श्रीमती माधुरी देवगुड
 सहप्राध्यापक
 नालंदा नृत्य कला महाविद्यालय





One-Day National Workshop on “Use of Artificial Intelligence for Teaching–Learning and Administration” in hybrid mode



Nalanda Dance Research Centre's **Nalanda Nritya Kala Mahavidyalaya (Autonomous)**, through IQAC and the Library, organized a **One-Day National Workshop on “Use of Artificial Intelligence for Teaching–Learning and Administration”** on **31st January 2026** at **Kanaka Sabha**, in hybrid mode.

The workshop was conducted by **Prof. Dr. Gurudutta Japee**, Department of Commerce, Gujarat University. The session highlighted the practical use of AI tools in **teaching, research, and administrative processes**, in line with the vision of **NEP 2020**. Emphasis was also laid on the **ethical and responsible use of AI**, including data security and academic integrity.

Faculty members, research scholars, and administrative staff participated actively, both offline and online. The workshop proved effective in enhancing awareness and competence in adopting AI-enabled practices in higher education.



Guest Talk on “Think Before You Click: Online Security and AI Risks Explained”



Nalanda Dance Research Centre’s Nalanda Nritya Kala Mahavidyalaya (Autonomous), through IQAC and the Library, organized a guest talk titled “Think Before You Click: Online Security and AI Risks Explained” on 31st January 2026 at Kanaka Sabha.

The session was delivered by Prof. Dr. Gurudutta Japee, Department of Commerce, Gujarat University. The talk focused on digital safety, online privacy, cyber threats, and the risks associated with misuse of AI tools. Students were sensitized to responsible online behavior and safe digital practices.

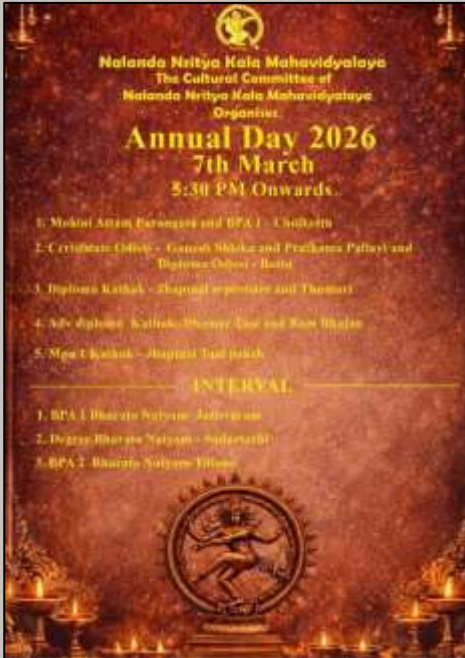
The program was informative and engaging, helping students develop awareness about cybersecurity and ethical use of emerging technologies.



Culmination Point: Annual Day 2025-26

Day I

MOTION :
NRTYA



Nalanda Nritya Kala Mahavidyalaya's 2 days fiesta took place on 7th and 8th March 2026. The first day of the annual function commenced with a grand procession led by the college principal, Smt. Dr. Uma Rele. The procession was followed by the lighting of the lamp ceremony, which marked the beginning of the event.

The first performance of the day was Mohini Attam Chollakettu followed by Ganesh shloka and Battu of odissi. Then a Kathak Thumari, Ram Bhajan as well as Jhaptal Taal Paksh were presented. Later that evening Bharatanatyam repertoire consisting of Jatiswaram, Sudartodi Tillana- the concluding item, were performed.

The dancers dressed in traditional attire presented a mesmerizing performance of the classical dance form. The recital was well received by the audience who appreciated the dancer's skill and precision.

Parangata Certification & BPA Part I – Mohini Attam



The Mohini Attam style presented Chollakettu the Invocatory item - Pranamyamaham Sree Gouri Sutam from the Mohini Attam Repertoire. This composition has been choreographed by respected Late Guru Smt. Padmabhushan Dr. Kanak Rele.

This item has a blend of rhythmic syllables (chollus) and dance movements (kettu) and invokes deities Ganapati, Lord Shiva and Saraswati. The sahityam is from the Ramashabdham and focuses on Lord Rama, his divine qualities and story of Rama as the supreme being.

A harmonious blend that showcased graceful movements combined with melodious Sopana Sangeetam.

Composer - Mysore Vasudeva Acharya **Ragam** - Goula and Sree Ranjini **Talam** - Ādi Tālam

Musicians:

- * On Nattuvangam – Smt. Dr. Madhuri Deshmukh Vocals – Smt. Sandhya Pisharody
- * Mridangam – Shri. Dakshina Murty Pillai Violin – Shri. Shekhar Tanjorekar
- * Flute – Shri. Raghavendra Baliga

Performers: Parangata student Miss Sharanya Nair & BPA Part I Mohini Attam student Smt. Devi Nair

Odissi Advanced Diploma Certification



The students of Odissi Diploma presented *Batu Nritya*, a traditional pure dance item from the classical dance form Odissi. *Batu* is a *nritta* piece, which means it focuses on pure dance rather than storytelling. The choreography highlights intricate footwork, rhythmic patterns, graceful movements, and sculpture-like poses inspired by the temple architecture of Odisha. The piece is traditionally dedicated to Lord Shiva, the cosmic dancer, celebrating rhythm, balance, and devotion.

MOTION :
NRTYA

Musicians: Mardala – Shri Sanatan Chakravarty Vocals – Smt. Sandhya Pisharody Violin – Shri. Shekhar Tanjorekar Flute – Shri. Raghavendra Baliga

Performers: Pari Javadekar, Rajshree Malik, Sanskriti Malviya, and Risha Lodha

Odissi Certification



The students of Guru Ankur Ballal presented two beautiful Odissi dance compositions that reflected both the devotional and technical aspects of the classical dance form. The presentation commenced with a *Ganesha Vandana* by Shradha, Ashoka, and Ramya, students of the Certificate Course in Odissi Dance. Performed in Raag Puriya Dhanashri, the piece was based on a verse from the *Abhinaya Chandrika* by Maheshwar Mahapatra and invoked Lord Ganesha, the remover of obstacles and the divine Master of Dance. Choreographed by Guru Kelucharan Mahapatra, the

dancers portrayed devotion, grace, and spiritual fervor through expressive movements and traditional Odissi vocabulary.

This was followed by *Prathama Pallavi*, a pure dance (*nritta*) composition in Raag Jhinjhoti symbolizing the blossoming of movement and melody in Odissi dance. Choreographed by Guru Jhelum Paranjpe with original music composition by Bunckim Paranjape, the piece was set to *Jhampa Taal* and accompanied by *Mardal* by Sanatan Chakravarty, *Manjira* by Ankur Ballal, and vocal support by Sandhya Pisharody. Through intricate rhythmic patterns and graceful movements, the dancers beautifully showcased the elegance, precision, and aesthetic beauty of Odissi dance.

Performers: Shradha, Ashoka, and Ramya

Diploma Certification – Kathak



The students of the Kathak Diploma started their performance with the *thaat* in *teentaal*, which displays the graceful attitude and stylized postures by a Kathak dancer. Followed by a showcase of the *Jhaptal* repertoire ending with *ladi*. They concluded their performance with a *Thumri* composed by Pandit Bindadin Maharaji, where the delicate interplay of *bhav* and melody brings alive the lyrical and emotive storytelling. Here Radha & other *gopis* are complaining within themselves that *Shyaam* is not listening to us & teasing us on our way to *panghat*. The eternally divine *chhed-chhaad ang* of Krishna & Radhika.

MOTION :
NRTYA

Musicians: Padhant - Ms. Swati Churadiya, Tabla - Shri Vivek Mishra, Harmonium & vocals - Shri Somnath Mishra

Performers: Anita, Mrunali Shirke, Preeti Israni, Saayali Patil and Urmi Dhondekar

Advanced Diploma Certification – Kathak

The Students of Advance Diploma performed *Shiv Vandana*, followed by *Dhamar Taal*, a cycle of 14 beats known for its vigor. *Dhamar* has a very reserved nature but a dignified character, because the syllables of the *Theka* are the bols of *Pakhawaj*. Their sounds are heavy and their moods are very dignified. According to an age-old Treatise called *Mridanga Sagar*, *Dhamar* has been literally described as the *taal* on which Lord Krishna dances in *Vrindavan*. They then transitioned into a soulful *Ram Bhajan*, seeking the divine through movement and expression.

Musicians: Tabla - Shri Vivek Mishra Harmonium - Shri Somnath Mishra Flute - Shri Raghuvendra Baliga Padhant - Smt. Sipra Dutta

Performers: Parul Joshi, Shubhada Kagalkar, Kashmiri Dalvi, Shivam priyadarshi, Sujata Broker, Mahak Chopra, Reena Verma, Navedita Sharma and Sonal Wala



BPA Part I – Bharatanatyam



The students of BPA Part I Bharatanatyam presented a Śiva Stuti set to Vasantha Rāgam, followed by a Jatiswaram in Rāgam Vasantha and Tālam Rūpaka, composed by the renowned Tañjore Quartet. The Śiva Stuti was a devotional offering in praise of Lord Śiva, portraying him as the supreme creator, protector, and benefactor of the universe. The composition beautifully

described his cosmic form, adorned with serpents and endowed with divine power, with the sun, moon, and fire symbolizing his three eyes. It further highlighted his boundless compassion and benevolence as the bestower of blessings upon his devotees. This was followed by the Jatiswaram, one of the foundational pure nṛtta compositions in Bharatanatyam. A harmonious blend of jathis and swaras, the Jatiswaram showcased rhythmic precision, graceful movements, and melodic beauty. The composition was traditionally structured into Pallavi, Anupallavi, and Caranam

Musicians:

- * On Mridangam – Shri Dakshina Murthy Pillai
- * On Nattuvangam – Smt. Dr. Vaidehi Rele Lal
- * On Vocals – Smt. Sandhya Pisharody
- * On Violin – Shri Shekhar Tanjorekar
- * On Flute – Shri Raghavendra Baliga

Performers: Aarya Arvind Sawant, Amit Munge, Arunima Acharya, Arya Bijoy, Bhagyashree V. Murukan, Divya Pandey, Kajal Thakur, Komal Kaushal, Krupali Tambe, Maithili Kulkarni and Neeraja Nair

BPA Degree – Bharatanatyam

The students of Bachelor's in Performing Arts – Degree, presented a beautiful piece from the rich tradition of Sangam literature – SudarTodi. It is an Aham poem choreographed by our dearest Padmabhushan Dr. Smt. Kanak rele ma'am inspired by the classical Tamil Sangam verses written by the sage Kapilar, belonging to the Kurinji, the mountainous landscape. This composition beautifully blends the gentle grace of Śṛṅgāra rasa



with the playful humour of Hāsya rasa. In this piece, the Nayika searches for her dear sakhi whom she lovingly calls Sudar Todi...the one adorned with shining golden bangles. She fondly recalls a mischievous boy from their childhood who would tease them endlessly like breaking their sandcastles, pulling her plait, and snatching away the ball during play. Years later, that same boy, now grown into a handsome young

MOTION :
NṚTYA

man, unexpectedly knocks on her door... and what follows becomes a delightful and humorous story that the Nayika eagerly narrates to her friend.

Musicians:

- * On Nattuvangam - Smt. Radhika Nair
- * Vocals - Smt. Sandhya Pisharody
- * Mridangam - Shri. Dakshina Murty Pillai
- * Violin - Shri Shekhar Tanjorekar
- * Flute- Shri. Raghavendra Baliga

Performers: Lakshmi Nair, Devanshi Shinde, Nadar Venkateshwari Shivalingam, Nadar Karthika Murugan, Bhoomi Patel, Asmi Gada, Aditi Mitra, Divya Gharat, Uthara Sharath, Prathishtha Nair and Vvani Jain



BPA Part II – Bharatanatyam



The students of BPA 2 Bharatanatyam performed Tillana. Our founder, Padma Bhushan Smt. Dr. Kanak Rele, described Tillana with a very beautiful thought. She would say, “Just as the flame of a candle shines the brightest before it extinguishes, the dancer too shines the brightest on stage just before the recital comes to its end.” And that is the spirit of Tillana. Tillana is one of the most vibrant and joyous pieces in a Bharatanatyam recital. It is where rhythm sparkles, movements become swift and radiant, and the dancer celebrates the sheer joy of dance. Performed towards the end of the Margam, it brings a surge of energy to the stage — a moment where every step, every glance, and

every beat comes alive with brilliance.

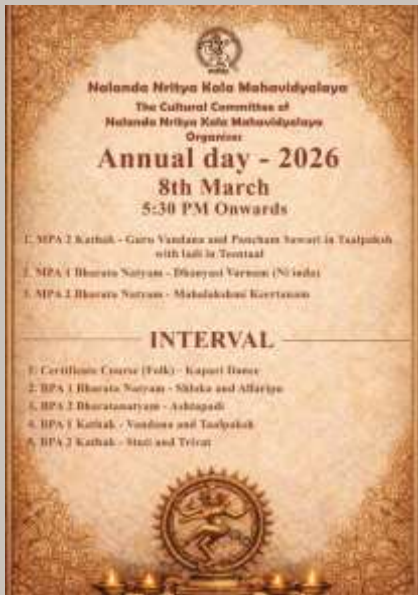
Tillana we present today is set in Raagam Hindolam and Adi Thalam, composed by Tanjore Quartet. This vibrant piece will be followed by Mangalam — a traditional offering of gratitude and auspiciousness, a gentle bow to the divine, to the art, and to all who share this moment with us.

Musicians:

- * Mridangam - Shri. Dakshina Murty Pillai
- * Vocal - Smt. Sandhya Pisharody
- * On Nattuvangam – Shri. Taamohar Biswas
- * Violin – Shri. Shekhar Tanjorekar
- * Flute – Shri. Raghavendra Baliga

Performers: Ananya Aithal, Bhagyada Chorge, Dhanila Sunil, Eshita Mehta, Fiyona Koprea, Hiya Kishore Ambekar, Shreya Nair and Savni Pednekar

Day II



The 2-day annual function of Nalanda was a resounding success featuring a diverse range of cultural performances. The Bharatanatyam, Kathak, Odissi, Mohini Attam and folk-dance performances were particularly well received, showcasing the talent and skill of the dancers. The event was well attended, and the audience appreciated the creativity and enthusiasm of the performers.

MOTION :
NRTYA

MPA Part II – Kathak



The Annual Day presentation by the Master's Part II students was a beautiful blend of devotion, grace, and rhythmic brilliance. The performance began with a soulful Guru Vandana, offered as a tribute to the Guru, whose guidance and blessings form the foundation of every dancer's journey. The serene opening created a spiritual atmosphere and reflected our respect towards the rich tradition of Indian classical dance. The presentation concluded with an

energetic composition in Pancham Savari Taal, showcasing the technical strength and rhythmic command of the performers. The sequence included Tode, Uthaan, Aamad, Chakardaar Paran and Chakardaar Toda, etc each presented with precision, coordination, and enthusiasm. The powerful footwork, graceful movements, and intricate rhythmic patterns highlighted the dedication and rigorous practice of the students. The performance as a whole was a memorable experience that beautifully celebrated the spirit of classical dance and teamwork.

Musicians:

- * Padhant – Smt. Jonaki Raghavan
- * Tabla – Shri. Vivek Mishra
- * Harmonium – Shri. Somnath Mishra
- * Flute – Shri. Kartik Bhat

Performers: Gauri Jathe, Maitreyee Ingle, Kshitij Kowe, Ravi Joshi, Srushti Ruia Chamaria

MPA Part I – Bharatanatyam



The students of Masters of Performing Arts Part One from Nalanda College of Performing Arts presented the Varnam 'Ni Indha Mayam' in Ragam Dhanyasi and Adi Tala, composed by the renowned Papanasam Sivan. The performance beautifully portrayed devotion, grace, and the timeless essence of Bharatanatyam. The presentation featured the Kuraippu section depicting two divine episodes from Krishna Leela – Govardhana Dharanam and Kalinga Nartanam – bringing alive the richness of Indian classical storytelling through expressive dance and rhythmic precision.

MOTION :
NRTYA

Musicians:

- * Nattuvangam – Smt. Radhika P. Nair Mridangam – Shri Dakshinamurthy Pillai
- * Violin – Shri Shekhar Tanjorekar
- * Flute – Shri Karthika Bhat
- * Vocals – Smt. Sandhya Pisharody

Performers: Mohan Raj Acharya, Gauri Ajith, Urvashi Parmar, Urvashi Gupta, Kavya Varma, Jainami Gada, and Meera Wagh

MPA Part II – Bharatanatyam



The students of Masters final year Bharatanatyam present a keertanam in praise of goddess mahalaxmi- a composition depicting her grandeur and the celestial tale of Amruta Manthana. This composition pays homage to the Ashtalakshmis - the eight manifestations of Goddess Lakshmi, symbolizing wealth, prosperity, courage, knowledge, love, fame, morality, and spiritual growth. The performance draws inspiration from the mythological tale of Amruta Manthana, where Goddess Lakshmi emerges as a radiant form, bestowing blessings upon the universe. This beautiful keertanam, composed by Shri Papanasam Sivan in Tamil, choreographed by Padmabhushan Dr. Smt. Kanak Rele, set to: Ragam: Shankarabharanam, Taalam: Misra Chappu.

Musicians:

- * Nattuvangam/Guidance: Dr. Meenakshi Iyer Gangopadhyay
- * Vocal: Smt Sandhya Pisharody
- * Mridangam: Sri Dakshinamurthy Pillai
- * Violin: Sri Shekhar Tanjorekar
- * Flute: Sri Kartik Bhat

Performers: Preshit Meher, Vaishnavee Naiksatam, Kanak Darak, Sakshi Apte, Richa Rajeevan and Roshni Kamble.

Folk Certification Course



The Students of Certificate Course - Folk presented the Kupari folk dance, a beautiful celebration of the Kupari community's unique cultural heritage.

This dance is a spirited expression of the East Indian Christian identity, blending deep-rooted local Maharashtrian traditions with historical influences. Performed by women in their striking, traditional Red Lugas (saris), this performance brings to life the rhythms and Kadodi dialect that have defined this community for centuries.

MOTION :
NRTYA

Performers: Kalpana Sunil Sapat, Chaitali Vishwas Bhalerao and Sneha Nebnani Bakshi

BPA Part I – Bharatanatyam

*The students of BPA Part I presented a Swaram and Tishra Alarippu set to Chatushra Jaati Rupaka Talam, beautifully interwoven with three Devi Shlokas in Raagam Saraswati, Raagam Madhuvanti, and Raagam Revati. Drawing inspiration from Smt. T. Balasaraswati's vision of the *Margam* as a temple, the students treated the Alarippu as the Gopuram a grand, blossoming entrance to the divine. This invocatory recital celebrated Women's Day by honoring Saraswati in the mind, Lakshmi in the heart, and Adi Shakti in the soul.*



Musicians:

- * Mridangam: Shri Dakshinamurthy Pillai
- * Nattuvangam: Shri Taamohar Biswas
- * Vocals: Smt. Sandhya Pisharodh
- * Violin: Shri Shekhar Tanjorekar
- * Flute: Shri Kartik Bhatt

Performers: Aarya P. Sawant, Bhoomi Ahuja, Harshada Bhusari, Khushi Kalgikar, Mahek Shah, Namrata Boda, Rutika More, Shashikala Rathod and Varada Pawar

BPA Part II – Bharatanatyam

The students of BPA 2 Bharatanatyam, presented the Aṣṭapadī “Candanarcita” from the Gīta Govinda, composed by the celebrated poet Jayadeva. This piece is choreographed by our revered Guru, Padma Bhushan Dr. Smt. Kanak Rele Ma’am, whose remarkable contribution continues to inspire generations of dancers. The composition - candanarcita paints a vivid and enchanting picture of the divine sports of Krishna in the lush groves of Vrindavan. Adorned with fragrant sandal paste, radiant ornaments, and garlands, Krishna moves gracefully amidst the gopīs, captivating them with his playful charm and irresistible beauty. Through this Aṣṭapadī, Jayadeva celebrates the spirit of madhura bhava bhakti, where devotion takes the form of love, longing, and joyous surrender to the divine.

MOTION :
NRTYA



Musicians:

- * Nattuvangam - Smt. Vaidehi Rele Lal
- * Mridangam - Shri. Dakshina Murty Pillai
- * Vocals - Smt. Sandhya Pisharody
- * Violin - Shri. Shekhar Tanjorekar
- * Flute - Kartik Bhat

Performers: Samiksha More, Kirti Sable, Aleena Nair, Bhumika Nath, Anushka More, Rajrupa Mitra, Vaishnavi Gondhalekar, Avantika Chougule and Purva Naik

BPA Part I – Kathak



The students of Bachelor’s of Performing Arts – Part I (Kathak), had the privilege of presenting our performance beginning with the Vandana “Kasturi Tilakam”, a devotional piece describing the divine beauty and adornments of Lord Krishna. The composition praises the kasturi tilak on His forehead, the Kaustubha gem on His chest, pearl ornaments, sandalwood paste, and other divine decorations. This Vandana was presented in Raag Bhupali.

They further presented Taal Teentaal, comprising traditional Kathak repertoire such as Uthaan, Thaata, Paran Judi Aamad, Tihaai, Tode, Paran, and Ladi, and concluded our performance with a beautiful Kavitt.

Musicians:

- * *Tabla – Shri Vivek Mishra*
- * *Vocals & Harmonium – Shri Somnath Mishra*
- * *Flute – Shri Kartik Bhat*
- * *Padhant – Smt. Sejal Deole Moghe*

Performers: Aarsha Shah, Dakshata Gadgil, Dipali More, Krishna Mehta, Mannsi Raaut and Shivani Gupta

BPA Part II – Kathak



The students of Bachelors of performing arts part 2 Kathak presented a Ganesh Stuti – “Pranamyas Shirasa Devam”. Following the stuti, they presented a Trivat in taal- Jhaptal and raag- Jog. composed and choreographed by Guru shri. Pandit Rajendra Gangani ji. A Trivat is a special and powerful composition in Kathak that beautifully weaves swar and kavya into the damdar bols of pakhawaj. This particular piece highlights the signature style of Guruji’s mastery in the intricate footwork, precise layakari, graceful chakkars and the mesmerizing imagination of Krishna dancing on the river Yamuna

**described in the Kavitta* by his pen named “Rasraaj”*

Musicians:

- * *Tabla - Shri Vivek Mishra*
- * *Vocals & Harmonium - Shri. Somnath Mishra*
- * *Flute - Shri Kartik Bhat*
- * *Padhant - Ms Swati Churadiya*

Performers: Seepy Namdeo, Shreya Malvankar and Soumya Chaudhary.



Celebrating our Glorious Mother India

Republic Day Celebrations

HISTORY :
LEGACY

Nalanda was honoured to be decorated by the presence of Brigadier Vinod Sharama ji, Lt. Colonel Ajay Kumar Soparrkarji and Chief Guest Colonel Harshvardhan Sharmaji on this 77th Republic Day Flag Unfurling and to Celebrate our Country's Rich History through the language of Nalanda – Dance. For this auspicious occasion, the students of Nalanda Nritya Kala Mahavidyalaya showcased a special ballet on 'Amar Gatha – Swatantra Veero Ki Shaurya Geet', organized by IQAC and the Cultural Committee of the college. The conceptualization, choreography and the immaculate deliverance of the ballet was taken care by the Masters Part II students of the College.



Group I – Chhatrapati Shivaji Maharaj

स्वराज्याधिपती : स्वराज्याच्या तेजस्वी इतिहासाला नृत्यरूप अभिवादन



Masters Ballet Production: "अमर गाथा : स्वातंत्र्य वीरों की शौर्य गाथा"
— वैष्णवी नाईकसाठम & सृष्टी रुईया चमारिया

इतिहास हा केवळ भूतकाळाचा आरसा नसून तो प्रेरणेचा अमूल्य ठेवा आहे. अशाच प्रेरणेतून साकार झालेले भव्य नृत्य-नाट्य म्हणजे "स्वराज्याधिपती" — छत्रपती शिवाजी महाराजांच्या जीवनप्रवासावर आधारित एक प्रभावी आणि विचारप्रवर्तक सादरीकरण.

हे नृत्य-नाट्य आमच्या Masters Ballet Production "अमर गाथा : स्वातंत्र्य वीरों की शौर्य गाथा" या भव्य प्रकल्पाचा एक महत्त्वाचा भाग होते. या संपूर्ण निर्मितीचा उद्देश भारतीय स्वातंत्र्य आणि शौर्यपरंपरेतील महान व्यक्तिमत्त्वांना कलात्मक माध्यमातून सादर करणे हा होता. त्यामध्ये "स्वराज्याधिपती" हे शिवाजी महाराजांच्या स्वराज्य स्थापनेच्या प्रेरणादायी विचारांना समर्पित सादरीकरण म्हणून विशेष ठरले.

"स्वराज्याधिपती" केवळ ऐतिहासिक घटनांची मांडणी नसून, स्वराज्य, स्वाभिमान, न्याय, नेतृत्व, राष्ट्रनिर्मिती आणि कर्तव्यभाव या मूल्यांचा कलात्मक जागर आहे. नृत्य, अभिनय आणि भावप्रदर्शन यांच्या माध्यमातून शिवाजी महाराजांचा पराक्रम, त्यांची दूरदृष्टी, युद्धनीती, प्रजाहितदक्षता आणि लोककल्याणकारी नेतृत्व प्रभावीपणे उलगडण्यात आले आहे.

या सादरीकरणात राजमाता जिजाऊंच्या संस्कारांत घडलेला शिवबा, रायेश्वराची ऐतिहासिक प्रतिष्ठा, मावळ्यांची निष्ठा, त्याग आणि स्वराज्याच्या ध्येयासाठी उभा राहिलेला जनसमुदाय यांचे जिवंत चित्रण केले गेले. प्रत्येक प्रसंगातून संघर्ष, धैर्य आणि स्वराज्याच्या संकल्पनेचा गौरव प्रेक्षकांपर्यंत पोहोचतो.

या नृत्य-नाट्याची संकल्पना, नृत्यरचना आणि सादरीकरण करताना माझा मुख्य उद्देश केवळ इतिहास सांगण्याचा नव्हता, तर तरुण पिढीच्या मनात प्रेरणा, आत्मगौरव आणि जबाबदारीची जाणीव निर्माण करणे हा होता. कला ही समाजजागृतीचे प्रभावी साधन आहे, आणि "स्वराज्याधिपती" मधून इतिहासातील तेजस्वी विचार आजच्या काळाशी जोडण्याचा प्रयत्न करण्यात आला.



या संपूर्ण प्रकल्पाने सहभागी झालेल्या प्रत्येक कलाकाराने शिक्षण, मेहनत आणि समर्पणाने आपली भूमिका साकारली. त्यांच्या उत्कृष्ट अभिनयामुळे आणि भावपूर्ण नृत्य सादरीकरणामुळे हे नृत्य-नाट्य अधिक प्रभावी, अर्थपूर्ण आणि जिवंत झाले.

"स्वराज्याधिपती" हे केवळ एक सादरीकरण नव्हे, तर शौर्य, स्वाभिमान आणि राष्ट्रभक्तीचा उत्सव होता. छत्रपती शिवाजी महाराजांचा आदर्श आजही तितकाच प्रेरणादायी असून त्यांचा वारसा जपण्याचा हा एक छोटासा पण मनापासून केलेला प्रयत्न आहे.

कृतज्ञता

या संपूर्ण प्रवासात आम्हाला मार्गदर्शन व प्रेरणा देऊन नवा प्रयोग करण्याची संधी उपलब्ध करून दिल्याबद्दल आम्ही आमच्या मा. प्राचार्या डॉ. सी. उमा रेले व नानंदा नृत्य कला महाविद्यालय यांचे मनःपूर्वक आभार मानतो/मानते. त्यांच्या पाठबळामुळे आम्हाला काहीतरी नवीन अनुभवता, विकता आणि सर्जनशीलतेने साकारता आले.

संगीत

- संध्या पिशांरोडी
- दक्षिणामूर्ती फिल्म्ट्री
- विवेक मिश्रा

(संगीत सादरीकरण / घोषदान)

- वैष्णवी नाईकसाठम
- कनक दारक
- साक्षी आपटे
- देवाशी शिंदे
- भूमी पटेल
- लक्ष्मी नायर

रेकॉर्डिंग / एडिटिंग

- विघ्नेश महाजन



नक्की! खालील कलाकारांची यादी मराठीत (देवनागरीत) दिली आहे. कलाकार

१. वैष्णवी नाईकसाठम
२. सृष्टी रुईया चमारिया
३. काव्या वर्मा
४. मोहनराज अघार्या
५. लक्ष्मी नायर
६. नादर वेंकटेश्वरी
७. प्रतिष्ठा नायर
८. राजरूपा मिश्रा
९. कीर्ती साबळे
१०. भाग्यदा चोरगे
११. श्रेया मालवणकर
१२. सौम्या चौधरी
१३. सौम्या गुप्ता
१४. देवी नायर
१५. नीरजा नायर
१६. माहेक शाह
१७. नम्रता बोड्डा



Group II – Swatantra Veer Savarkar

The dance-drama was a powerful tribute to the life of Vinayak Damodar Savarkar, unfolding his journey through evocative movement and expression. It began with the anguished call of Bharat Mata under British oppression, leading into Savarkar's birth, early awakening, and the formation of Mitra Mela. The fiery spirit of rebellion was captured through dynamic sequences like the foreign-clothes bonfire and his inspiring years in London, where his revolutionary ideas took shape.

The narrative intensified with his arrest, linked to the actions of Anant Kanhere and Madan Lal Dhingra, followed by his daring escape attempt at sea, portrayed through a vigorous jati symbolizing struggle and resilience. The harsh realities of imprisonment were expressed through the poignant "Ne Majhasi Ne Parat Matrubhumila", while a powerful rhythmic duel with British officers reflected his unbroken spirit and intellectual defiance even behind bars.

The final phase depicted his transformative years in Ratnagiri, where he championed social reform through unity and equality, including the establishment of the Sarvajatiya Mandir. The ballet rose to a patriotic crescendo with "Jayostute", symbolizing India's march toward independence, and concluded with his path of Atmarpan. The words "Anadi Mi, Ananta Mi..." echoed as a timeless reminder of his eternal legacy, leaving behind not just history, but an undying flame of courage and devotion.

HISTORY :
LEGACY



A Journey from Idea to Stage

This year, on the occasion of Republic Day, we—Kanak Darak and Maitreyee Ingle, students of MPA 2—took on what turned out to be one of the most challenging and meaningful experiences of our academic journey: choreographing a full-fledged dance drama titled “Veerangana Manikarnika.”

What began as just a project theme slowly transformed into something much deeper—an emotional, physical, and creative rollercoaster that pushed us as dancers, choreographers, and storytellers.

*The idea of portraying Rani Lakshmibai, the Queen of Jhansi**, came naturally to us. She is not just a historical figure; she is an emotion. A symbol of courage, motherhood, sacrifice, and unbreakable spirit. We wanted to go beyond just narrating her story—we wanted the audience to feel her journey.*

From Concept to Composition:

*The initial phase was honestly overwhelming. We had a powerful story in hand but shaping it into a structured dance production was not easy. Deciding the sequence of events, selecting music, choosing ragas and talas, and most importantly blending *Bharatanatyam and Kathak* into one cohesive narrative required constant brainstorming.*

There were moments when nothing seemed to fit. Music tracks didn't align, choreography didn't feel right, transitions looked abrupt. But slowly, piece by piece, things started falling into place.

We divided the production into key segments—Manikarnika's childhood, her transformation into the Queen of Jhansi, the impact of the Doctrine of Lapse, the uprising of 1857, and finally heroic martyrdom. Each scene demanded a different emotional approach, different movement quality, and a different energy.

The Choreography Process:

Choreographing this piece was not just about steps — it was about understanding bhava.

Portraying Vatsalya (motherly love) alongside Veera Rasa (valor) was one of the most challenging aspects. Switching from a nurturing mother carrying her child to a fierce warrior on the battlefield required emotional depth and control.

We experimented a lot — especially with:

** Strong footwork sequences for battle scenes*

** Expressive abhinaya for emotional transitions*

** Use of space to depict war, loss, and resistance*

Blending Bharatanatyam's precision with Kathak's fluidity was another interesting challenge. Instead of forcing a fusion, we tried to let both forms complement each other naturally.

The Struggles Behind the Scenes:

This journey was far from smooth.

There were days of complete exhaustion—physically and mentally. Managing rehearsals, coordinating with performers, working on synchronization, and still keeping up with academic responsibilities was not easy.

At times, we doubted ourselves—whether we were doing justice to such a powerful historical figure. There were also moments of disagreement, confusion, and last-minute changes.

But looking back, those struggles were necessary. They shaped the production.

The Team Effort:

One thing we truly realised through this project is that a dance drama is never a solo effort. Our team of performers gave their complete dedication — learning, unlearning, and adapting constantly. Every artist brought their own energy to the piece, making it richer and more dynamic. Our teachers guided us at every step—correcting, suggesting, encouraging—and most importantly, believing in our vision even when we were unsure.

The Final Performance:

The Republic Day performance was an unforgettable experience. Standing backstage, just before the performance, was a mix of nervousness and excitement. But the moment the music started, everything else faded away.

The energy on stage, the synchronization, the emotions — it all came together in that one moment. And when we saw the audience connect with the story, it made every bit of effort worth it.

What This Project Taught Us:

More than choreography, this journey taught us:

- * Patience
- * Teamwork
- * Creative thinking
- * Emotional expressions beyond technique

Most importantly, it taught us how to tell a story with honesty.

'Veerangana Manikarnika 'was not just a project for us—it was an experience we will carry forward in our artistic journey.

Concept and Choreography by Kanak Darak, Maitreyee Ingle & Team MPA Part II – Bharatanatyam & Kathak



Group IV - Lokamanya Tilak

The audience witnessed the life story of a great leader who inspired the entire nation with his powerful thoughts, who boldly declared, "Freedom is our birthright," and who kept the spirit of patriotism alive in the hearts of Indians — Lokmanya Bal Gangadhar Tilak.

His inspiring journey was presented through a dance-drama that expressed emotions beyond words. From his childhood to his role in India's freedom struggle, his courage during imprisonment, and his strong belief in Swaraj — all these aspects were portrayed through the performance. The presentation beautifully reminded the audience of India's history and allowed them to experience patriotism through art.

The dance-drama was performed by the ballet group: Roshni Kamble, Maitreyee Ingle, Gauri Ajith, Savani Pednekar, Aleena Nair, Amanda Chetty, Dhanila Sunil, Kajal Thakur, Aarya Arvind Sawant, Khushi Kalgikar, Bhagyasree V.

HISTORY :
LEGACY



Group V – Bhagat Singh

'Team Bhagat Singh' presented a grand and impressive dance performance at Nalanda Nritya kala Mahavidyalaya on 26th January 2026 at the program "Swatantra Veeroki Amar Gatha". Through this dance drama, the important events in the life of Bhagat Singh, the great revolutionary of India's freedom struggle, were depicted in an emotional and effective way.

The first scene depicts the horrific incident of Jallianwala Bagh massacre. The moment Bhagat Singh ignited the flame of freedom after seeing the land covered in blood due to the firing of innocent Indians is presented in a very touching manner.

In the second scene, the historical incident of Central Legislative Assembly bombing was dramatized. The main objective behind this act was to shock the British power and create awareness among the masses, which was highlighted by the impressive dance.

The third scene depicts the execution of Bhagat Singh, Sukhdev Thapar and Shivaram Rajguru and Bhagat Singh's inspirational letter to Indian youth. This scene deeply affected the minds of the audience and evoked a sense of patriotism.

For the successful display of this Project, Principal Dr. (Smt) Uma Rele's guidance and support played an important role

Sir Somnath G Mishra (Music & Harmonium), Sir Vivek G Mishra (Tabla) and Sir Dakshinamurthy Pillai (Mridangam) contributed greatly to the music and instrumentation. Technical support was handled by Sir Vignesh Mahajan.

Students participating in the play included Preshit Meher (MPA Part II), Richa Rajeevan (MPA Part II), Kshitij Kowe (MPA Part II), Urvashi Parmar, Bhagyashree Dhayphule, Anushka More, Ashmi Shrimali, Bhumika Nath, Amit Munge, Deepali More, Krupali Tambe, Varada Pawar, Samiksha More, Kartika Nadar, Dakshata Gadgil.



Celebrating Our Heritage

Rashtriya Ekta Divas Parade 2025



On the occasion of the 150th Birth Anniversary of Sardar Vallabhbhai Patel, we, the students of Nalanda Nritya Kala Mahavidyalaya, received a wonderful opportunity to perform Mohini Attam at the Ekta Divas Parade held on Rashtriya Ekta Divas on 31st October 2025.

The event took place at the Statue of Unity complex, located on the banks of the Narmada River. We were honored to perform in the presence of Prime Minister Narendra Modi.

The key performance included "Loh Purush Namastubhyam", curated by the Sangeet Natak Akademi.

We departed from Mumbai on 22nd October 2025 and reached Rajpipla the next morning, 23rd October 2025. We were accommodated at the Birsa Munda Tribal University. Our dance practice sessions began after breakfast, including a lunch break, and concluded before dinner.

We were guided by Santosh Nair's Sadhya team, who ensured smooth and effective rehearsals at the university campus. Our costumes were specially curated for the event, enhancing the overall beauty of the performance.

We would like to extend our heartfelt gratitude to our dearest Principal, Dr. Smt. Uma Rele Ma'am, for providing us with this remarkable opportunity; our teacher coordinator, Smt. Megha Mohad Ma'am, for her seamless coordination and guidance; and all our teachers for their immense support and encouragement throughout.

Although we were part of this grand celebration for ten days, we carry with us lifelong learnings and unforgettable memories. It was truly a proud and memorable experience for all of us.

List of Performers: Nayana Prakash (Alumnus), Lakshmi Nair, Nadar Karthika Murugan, Nadar Venkateshwari Sivalingam, Devanshi Shinde, Amanda Chetty, Anushka More, Bhagyada Chorge, Shreya Nair



150th Anniversary of National Song Celebration

Date 7th November 2025

Venue – Mumbai university, Sports Pavilion, Kurla Mumbai

Students of Nalanda Nritya Kala Mahavidyalaya proudly celebrated the grand event of 150th anniversary of the National Song of India, 'Vande Mataram' composed by Bankim Chandra Chattopadhyay, at the Mumbai University Campus on 7th September 2025. Students under the DLLE unit and able guidance of Dr. Vijay Patil Sir, sang the iconic song with the honourable dignitaries: Padma Shri Shankar Mahadevan ji and Actor Manoj Joshi ji, that ignited the spirit of patriotism in our nation. Everyone joined in singing Vande Mataram with great enthusiasm and devotion, filling the campus with a sense of harmony and national pride. The celebration served as a beautiful reminder of our cultural heritage and the enduring power of this timeless anthem.

Participants– Karthika Murugan, Divya Gharat, Vvani Jain, Lakshmi Nair, Devanshi Shinde, Aarsha Shah, Mehak Shah, Venkateshvari Nadar, Asmi Gada, Seepy Deodhar, Fiyona Koprea, and Sanika More



HISTORY :
LEGACY

Swami Vivekananda Day

College's DLLE organises "Rise of Yuva Shakti: Celebrating 164th Birth Anniversary of Swami Vivekananda



In remembrance of the birth anniversary of Swami Vivekananda, National Youth Day was commemorated with great enthusiasm under the theme "The Rise of Yuva Shakti." The event was organised by the DLLE Unit of Nalanda Nritya Kala Mahavidyalaya, with the aim of inspiring the youth to imbibe the values, strength, and vision propagated by Swami Vivekananda.

The programme was graced by our esteemed Chief Guest, Prof. Mandar Bhanushe Sir, whose keynote address was deeply insightful and truly transformative. His words resonated strongly with the students, encouraging them to recognise their inner potential and responsibilities as the nation's youth.

We express our heartfelt gratitude to our Principal Guru, Dr. Smt. Uma Rele Ma'am, for providing this meaningful platform and for her constant guidance and encouragement, which made this event

successfully possible. We also extend our sincere thanks to Dr. Vaidehi Rele-Lal and Taamohar Biswas Sir for their dedicated support and valuable contributions throughout the event.

A special note of appreciation goes to Prof. Vijay Kumar Patil, the DLLE Coordinator, whose unwavering support and guidance has always been a source of strength for the unit. The event witnessed a beautiful amalgamation of thought-provoking speeches delivered by students from various batches, reflecting on the life, teachings, and ideals of Swami Vivekananda. This was complemented by a graceful and expressive dance performance by the students, which artistically conveyed the spirit of youth, strength, and cultural values.

Overall, the celebration of National Youth Day proved to be an inspiring and enriching experience, motivating and empowering the youth to rise with confidence, character, and commitment towards building a better society.



Marathi Gaurav Divas Celebration

On 27th February 2026, Marathi Day was celebrated with enthusiasm at Nalanda Nritya Kala in collaboration with IQAC, CDC and Student Council Committee. On this occasion, the Marathi language, culture, and tradition were glorified, and students expressed their pride in Marathi through various cultural activities.



Ideas Take Shape: Project Spotlight

Subject: Research Methodology in Dance Studies

Theme: The Feminine Voice in Bharatanāṭyam Padams: A Social and Cultural Reading

Faculty In-charge: Dr. Smt. Chinmayi Deodhar

Submitted by: Gauri Ajith, MPA Part I, Bharatanatyam

MOTION :
NRTYA

“In her silence, she spoke the loudest.”

INTRODUCTION: LOCATING THE FEMININE VOICE IN BHARATANĀṬYAM PADAMS

The feminine voice in *Bharatanāṭyam Padams* has always fascinated me, the way a single glance, a lifted hand, or a subtle smile can hold centuries of untold emotion. As a dancer, I have often wondered how these compositions carry not just rhythm and melody but the emotional weight of women who lived, loved, waited, and questioned through art. In every *Padam*, I feel the echo of their voices, sometimes tender, sometimes rebellious, but always deeply human.

Padams, which form the expressive heart of *Bharatanāṭyam*, are more than musical interludes; they are intimate narratives of feminine experience. Traditionally composed in languages such as Telugu, Tamil, or Sanskrit, these lyrical pieces often portray themes of love, devotion, longing, and surrender, particularly between a *nāyikā* (heroine) and her beloved, who may be a mortal or a deity. Yet beneath the poetic surface lies a deeper cultural and social dialogue, one that reflects the woman’s place in history, her desire for freedom, and her negotiation of identity within devotion.

The *Padam* tradition flourished between the 17th and 19th centuries in South India, often emerging from the compositions of Muttuttāṇḍavar, Kṣētrayya, and Sāraṅgapāṇi, whose works gave the *nāyikā* her most nuanced voice.

Exploring the feminine voice in *Padams* means listening beyond the choreography. It involves reading gestures as language, emotions as text, and silence as resistance. The dance becomes not only an aesthetic experience but also a site of cultural memory where women’s emotional worlds, both sacred and personal, continue to speak. Through this study, I aim to understand how the feminine voice, expressed through *abhinaya* and poetry, bridges devotion and individuality.

For me, this research is also a personal journey, an attempt to understand the quiet strength that *Bharatanāṭyam*’s feminine voice carries. Each performance of a *Padam* becomes a conversation between past and present, between performer and audience, between the seen and the felt. Through a social and cultural reading of these compositions, I hope to trace how the woman’s voice in *Bharatanāṭyam* has evolved not only as a performer’s expression but as a reflection of her power, vulnerability, and agency.

LITERATURE REVIEW: CONTEXTS OF DEVOTION, DESIRE, AND EXPRESSION

Scholarly engagement with *Bharatanāṭyam* has often revolved around its aesthetic, historical, and socio-cultural dimensions. Researchers such as Susan L. Schwartz and Helen Thomas have emphasised how Indian classical dance embodies both sacred symbolism and embodied experience, where the dancer becomes a conduit of divine emotion through the

theory of rasa [Schwartz 41; Thomas 112]. Schwartz, in particular, explores the performance of the divine feminine through rasa and bhakti, offering insight into how emotion and devotion merge in forms like the *Padam*, where the performer's body becomes a site of both spiritual and social narration.

Ramsay Burt and Mariella Azzarelli expand this discussion through the lens of gender and identity, examining how performance constructs and negotiates femininity [Burt 56; Azzarelli 82]. Azzarelli's research on *Bharatanāṭyam* as a space for exploring gender identity demonstrates how the dance form allows performers to cross, question, and reaffirm gendered boundaries. Her argument that *Bharatanāṭyam* serves as a language of self-expression aligns closely with this study's focus on the *nāyikā* as a voice of female agency and emotion. Within the Indian scholarly context, Ananya Kedhar's essay "*Śṛṅgāra* and the Politics of the Erotic in *Bharatanāṭyam Padams* and *Jāvalis*" is particularly significant. Kedhar examines how *śṛṅgāra* rasa, the sentiment of love and eroticism, has historically been associated with feminine expression yet often reinterpreted through patriarchal frames. Her work highlights the tension between sacred devotion and sensual expression, illuminating how the *Padam* negotiates the space between spiritual surrender and emotional independence [Kedhar].

Modern perspectives, as presented by authors such as Nithya Pillai and U.K. Banerjee, further situate the discussion within contemporary social contexts. Pillai's reflections on caste and gender in *Bharatanāṭyam* expose how the erasure of the *devādāsī* voice reshaped the feminine identity of the art form [Pillai]. Similarly, Banerjee critiques the modern perception of *Bharatanāṭyam*'s "purity", questioning how women's artistic labour and sensuality have been culturally sanitised in the post-revival era [Banerjee].

Collectively, these scholars illustrate that the feminine voice in *Bharatanāṭyam Padams* cannot be understood solely as a lyrical or emotional construct; it is deeply interwoven with questions of identity, power, and cultural history. The present research builds upon these theoretical foundations by examining *Padams* as evolving spaces of female expression where devotion, desire, and selfhood converge to articulate a distinctly feminine worldview within the classical Indian aesthetic [O'Shea].

METHODOLOGY: INTERPRETING THE FEMININE VOICE THROUGH CULTURAL READING

This research adopts a qualitative and interpretive approach, focusing on *Padams* as both poetic and performative texts. The study combines textual analysis, cultural contextualization, and performance interpretation to explore how the feminine voice is constructed and communicated through *Bharatanāṭyam*.

The textual analysis involves close reading of selected *Padams* composed by traditional poets such as *Kṣētrayya* and *Sāraṅgapāṇi*, whose works embody themes of longing, surrender, and divine love [bhakti]. These compositions are examined for linguistic and emotional motifs that represent the *nāyikā*'s inner world and agency [Kedhar].

In the performative dimension, the study observes how *Bharatanāṭyam* dancers embody these lyrics through *abhinaya*, the art of expressive storytelling. Performance videos and live recitals are analysed to understand how gestures, facial expressions, and movement vocabulary give physical form to the feminine voice [Thomas 94].

Within the social framework of the time, these expressions of desire or longing were often misunderstood, yet within the dance tradition, they became sacred metaphors for divine union.

Cultural contextualization situates *Padams* within their socio-historical background, from their origins in the *devādāsī* tradition to their reinterpretation in the modern classical stage. This layer examines how gender, caste, and religious identities influence both creation and reception of *Padams* [Pillai; Banerjee].

Together, these methods allow for a multidimensional reading of the *Padam* not merely as a dance item, but as a living text that encodes female emotion, spirituality, and resistance within aesthetic form.

ANALYSIS AND DISCUSSION: THE FEMININE VOICE IN PERFORMANCE AND POETRY

The *Padams*, as a musical and poetic form, are distinguished by their emotional intimacy and lyrical sophistication. It offers a subtle space for the feminine voice to unfold, not in loud defiance but through nuanced emotional revelation. Two classical compositions, *Yāro Ivar Yāro* [Tamil] and *Mōratōpum moḷiyēn* [Telugu], illustrate how *Bharatanāṭyam* encodes diverse shades of womanhood: from romantic curiosity to spiritual devotion and emotional self-awareness.

1. The Curious Gaze in “*Yāro Ivar Yāro*”

Composed by Muttuttāṇḍavar, *Yāro Ivar Yāro* portrays the *nāyikā*'s first moment of encountering the divine beloved. Sung in *Śṛṅgāra* rasa, the poem describes Krishna's beauty as the object of the *nāyikā*'s wonder and fascination. The lyrics, though romantic in surface tone, convey a deeper spiritual curiosity, the awakening of the soul upon perceiving divinity in human form.

In performance, the dancer embodies this emotional shift through delicate gestures and controlled expressions. The raised eyebrow, the hesitant hand gesture, and the softened gaze transform curiosity into awakening desire. The dancer's physical stillness contrasts with the emotional turbulence beneath, illustrating the *nāyikā*'s inner conflict between restraint and fascination [Schwartz 56].

Through this portrayal, the feminine voice emerges as one of seeking, not submissive, but introspective and aware. The *nāyikā*'s curiosity symbolises an intellectual and spiritual quest, subtly challenging the notion that feminine desire must be passive. As Thomas observes, the female performer in *Bharatanāṭyam* negotiates between societal expectations and individual emotion, transforming private feeling into public art [Thomas 108].

The spoken word of the *Padam* finds its echo in the dancer's gaze, gesture, and breath, each movement translating poetry into lived emotion.

Thus, *Yāro Ivar Yāro* articulates feminine subjectivity through curiosity and awakening, presenting the *nāyikā* not as an object of male gaze but as an agent of perception and divine longing.

2. The Devotional Longing in “*Mōratōpum moḷiyēn*”

Attributed to *Kṣētrayya*, *Mōratōpum moḷiyēn* is a quintessential *Padam* that captures the emotional intensity of the *virahotkaṇṭhitā nāyikā*, the heroine pained by separation. In this composition, the feminine voice oscillates between complaint, surrender, and devotion. The *nāyikā*'s words express vulnerability yet command attention; she speaks with emotional honesty, addressing her absent beloved in tones that merge romantic love with spiritual yearning.

When performed, the dancer translates these emotions through expressive *abhinaya* eyes glistening with unshed tears, the hands reaching outward, and the torso subtly bent forward in longing. Each gesture manifests the *rasa* of *viraha* [separation] while maintaining the dignity of the divine feminine [Azzarelli 89].

Kṣētrayya's use of language blurs the line between the sensual and the sacred, revealing how devotion and desire are intertwined. The performer, through her embodiment, channels this complex interplay; her body becomes the site of sacred emotion, a space where spiritual surrender meets emotional assertion [Kedhar].

In this sense, *Mōratōpum moḷiyēn* exemplifies how the feminine voice in *Bharatanāṭyam* transcends dualities: sacred and sensual, passive and powerful. The *nāyikā*'s expression of love is not confined to personal desire but transforms into a universal act of devotion.

3. Feminine Voice as Cultural Resistance

Across both compositions, the *nāyikā*'s voice becomes a means of articulating agency within constrained social structures. Historically, the *Padam* belongs to the repertoire of *devādāsī* women who expressed spiritual love through art. Yet, with the social reform movements of the 20th century, their voices were reinterpreted through a more "classical" lens that often erased the sensual and social aspects of their expression [Pillai].

Contemporary performances of *Padams* thus serve as acts of cultural reclamation. When today's female dancers embody these compositions, they reclaim the silenced voices of their artistic foremothers. As Banerjee argues, *Bharatanāṭyam*'s modern identity carries both revival and repression of female sensuality [Banerjee 72].

Therefore, the feminine voice in *Padam* is more than an aesthetic element; it is an evolving dialogue between devotion, desire, and identity. It expresses the resilience of women's voices that continue to thrive within artistic, spiritual, and social spaces.

CONCLUSION: RECLAIMING THE VOICE THROUGH DANCE AND DEVOTION

The journey of exploring the feminine voice in *Bharatanāṭyam Padams* has shown me how dance can carry within it both history and emotion, the seen and the felt. Every gesture, lyric, and glance in a *Padam* speaks of a woman's world: her desire, her silence, her faith, and her resistance. These compositions may have been created centuries ago, but they still mirror the complexities of womanhood today.

Through the *Padam*, the dancer becomes a storyteller and a listener; she embodies the voice of women who found their expression within tradition and sometimes beyond it. The *nāyikā*'s longing or devotion is not only poetic; it is also profoundly human, reflecting a delicate balance between love and liberation.

As a student of *Bharatanāṭyam*, I have come to see these performances as more than art; they are living archives of emotion and identity. The feminine voice in the *Padam* continues to evolve, adapting to new contexts yet remaining timeless in its essence. It reminds me that in every performance, when the music fades and silence begins, that voice still speaks through every movement, every pause, and every heart that understands her story.

In reading these Padams through a feminist and cultural lens, we realise that the dancer does not merely represent the *nāyikā*; she becomes her, carrying her silence and strength into contemporary performance.

In the end, the feminine voice in *Bharatanāṭyam* is not just sung or danced; it is remembered. It moves through time like a pulse, reminding us that art is where silence learns to speak.

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Submitted by,
Gauri Ajith,
MPA Part I



★ EDITOR'S PICK

Subject: Dance Appreciation

Theme: Manipuri

Faculty In-charge: Smt. Megha Mohad

Submitted by: Bhagyada Chorge, BPA Part II, Bharatanatyam

Manipuri Dance Appreciation (Uday Shankar's Film – Kalpana)

MOTION :
NRTYA

I saw the Manipuri dance sequence from Uday Shankar's film Kalpana (1948), which beautifully presents the elegance and devotional spirit of the form. The performance reflected Manipuri's signature qualities — soft, circular, and graceful movements — that made it appear serene and otherworldly. What stood out to me most were the costumes and the way the rhythm and musicality shaped the entire experience. I feel that the costumes of the Manipuri dancers greatly enhance the charm and delicacy of the form. The female dancers wear the traditional potloi, a stiff cylindrical skirt paired with velvet blouses and translucent veils, which makes them look radiant and graceful. The skirt gives the impression that the dancers are floating or gliding rather than stepping, and that illusion of weightlessness adds to the dance's ethereal quality. The male dancers, dressed in simple dhotis and crowns or turbans, complement this with a sense of purity and devotion. Overall, the costume itself becomes a part of the movement, helping express the calm and devotional essence of Manipuri dance. The musicality in Manipuri is equally striking. The use of pung (drum) and kartal (cymbals) plays an important and unshakable role in defining the form. In Pung Cholom, the dancers perform intricate and often acrobatic movements while playing the pung, demonstrating both precision and physical control. Similarly, in Kartal Cholom, dancers use kartals to create rhythmic layers that enrich the performance. I feel that this acrobatic and vigorous energy of the male performers forms a beautiful contrast with the gentle and floating movements of the female dancers. This duality — of strength and softness, rhythm and grace — makes Manipuri diverse and complete, both from the costume perspective and the musical-dance perspective. It reflects how the form balances the masculine Tāṇḍava and feminine Lāsya qualities within its own tradition. Overall, I understood how beautifully the form combines grace, devotion, and rhythm. The costumes make the dancers appear almost celestial, while the music of the pung and kartal gives the performance its heartbeat. Together, they create a spiritual and artistic experience that feels both peaceful and uplifting.

The above observations are based on specific visual sequences from the Manipuri segment in Kalpana (1948)



Acknowledgement

I would like to express my sincere gratitude to our teacher In-charge Smt. Megha Mohad for guiding us through this beautiful topic. Her teaching enabled us to understand not just the technical aspects of dance forms but also their deeper aesthetic and spiritual dimensions. This project gave us a valuable opportunity to engage with dance through visual observation and critical reflection, allowing us to apply what we learn in a more meaningful way. I am truly thankful for the chance to present this work and for it to be considered for publication in the magazine.

**Submitted by,
Bhagyada Chorge,
BPA Part II**



**Subject: Dance Appreciation
Theme: Kuchipudi
Faculty In-charge: Smt. Megha Mohad
Submitted by: Ananya Aithal, BPA Part II, Bharatanatyam**

I recently watched a Kuchipudi classical dance performance, and it was a very exciting and engaging experience. What immediately stood out to me was the lively energy of the dancer—the footwork was quick, rhythmic, and full of confidence, yet every movement still looked graceful and controlled. The dancer used clear expressions, hand gestures, and body movements to tell the story, which made the performance enjoyable and easy to understand. The music, especially the mridangam beats and Carnatic melody, added a lot of power to the dance and kept the pace lively throughout. I also noticed how Kuchipudi blends both dance and drama, which gives it a unique charm compared to other classical styles. At times the movements were so fast that it was a little hard to catch every detail, but that only shows how skillful and trained the dancer has to be. Overall, watching this performance made me appreciate how Kuchipudi beautifully combines grace, rhythm, expression, and storytelling, making it a vibrant and colorful art form.

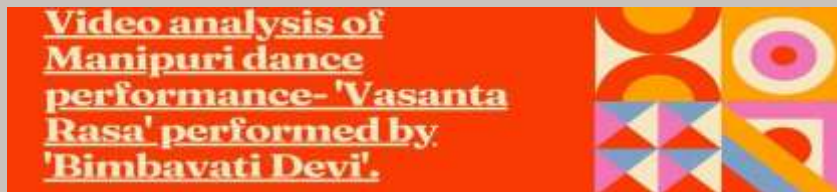


I would like to express my sincere gratitude to my teacher Smt. Megha Mohad for giving me this assignment and guiding me throughout. This assignment has helped me gain deeper knowledge and understanding of Kuchipudi as a dance form. It gave me an opportunity to explore its history, technique, and expressive elements in detail. I am truly thankful for their constant support and encouragement, which made this learning experience meaningful and enriching.



Submitted by,
Ananya Aithal
BPA Part II

Subject: Dance Appreciation
Theme: Manipuri, Performance by Bimbavati Devi
Faculty In-charge: Smt. Megha Mohad
Submitted by: Aleena A. Nair, BPA Part II, Bharatanatyam



Introduction

The **Raasa** is a significant thematic presentation within Manipuri dance, rooted deeply in the Vaishnavite traditions of Manipur. This performance by **Bimbavati Devi**, a distinguished exponent of Manipuri, blends purity of movement, lyrical grace, and spiritual devotion. The choreography reflects the aesthetics of spring (Vasanta), divine love, and the Raslila tradition.

Performer Background

Bimbavati Devi, daughter of the legendary Guru Bipin Singh and Kalavati Devi, is known for her uncompromising adherence to Manipuri classical vocabulary. Her work is characterized by subtle expressional depth, fluid torso movements, and precision in *lasya*-driven aesthetics.

Visual and Technical Observation

- **Movement Vocabulary:** The performance showcases the hallmark circularity of Manipuri dance—soft, continuous, and understated. Bimbavati's **chali** movements are smooth and deeply rooted in traditional posture alignments. The leaps, glides, and gently curved arm extensions evoke the blossoming and renewal associated with spring.

- **Abhinaya (Expression):** The abhinaya retains Manipuri's restrained emotionality. Bimbavati's eye movements and subtle facial expressions convey delicate nuances of devotion and divine love. Emphasis is placed on bhakti rather than dramatic intensity.
- **Rhythm and Laya:** The choreography is set to traditional **Pung rhythms** with fluid tempo changes. The interplay between syllables and movement is seamless, especially during faster rhythmic passages. The footwork remains gentle, consistent with Manipuri aesthetics.
- **Costume and Aesthetic Elements:** The iconic Potloi and translucent veil amplify the ethereal quality of the performance. Soft pastel colors reflect the atmosphere of springtime, supporting the theme of Vasanta. Costume movement complements the dancer's gliding steps, enhancing visual flow.
- **Music and Accompaniment:** Traditional Manipuri ensemble consisting of Pung, kartal, and devotional singing. The music enhances the spiritual aura, maintaining a cyclical, meditative soundscape.

Choreographic Features

- Strong adherence to Raslila-inspired patterns.
- Group formations (if observed in the recording) maintain radial symmetry, characteristic of Manipuri dance structure.
- Solo passages highlight Bimbavati's refined technique and command over Manipuri body language.

Key Technical Observations

- **Torso work:** Soft oscillations and gentle undulations.
- **Hand gestures:** Rounded, continuous, and never abrupt.
- **Spatial pathways:** Circular floor patterns reflecting Raslila geometry.
- **Expressive subtlety:** Graceful restraint without losing emotional resonance.

Conclusion

Bimbavati Devi's "Vasanta Rasa" performance exemplifies the spiritual elegance of Manipuri dance. Her mastery over movement, expression, and traditional aesthetics results in a performance that is both visually serene and emotionally enriching. The piece stands as a refined representation of Manipuri classical artistry and its devotional essence.

Acknowledgment

Teacher Incharge: Smt. Megha Mohad ma'am

I would like to express my gratitude for your guidance and support throughout the completion of the project. Your valuable insights, encouragement and patience helped me so much. It is due to Megha



ma'am because the project was given by her through which I was able to understand the classical dance style **MANIPURI** very deeply.

Once again Thank You for your constant support.

Snippets from the performance video:

These are some snippets of the video of vasanta rasa where **KRISHNA, RADHA** and other **GOPIS** are having rasa. In this it shows how radha and gopis are engrossed with Krishna while having rasa. They are fully involved in Krishna that they don't think about world issues or anything. It mainly shows the love between **KRISHNA and RADHA** and the rasa happening in "Vasanata Rasa" which means in spring season.

**MOTION :
NRTYA**



Submitted by,
Aleena A. Nair,
BPA Part II

Subject: Dance Appreciation

Theme: Kuchipudi and Manipuri

Faculty In-charge: Smt. Megha Mohad

Submitted by: Avantika Chougule, BPA Part II, Bharatanatyam

**'Dance appreciation'
"नृत्य प्रशंसा"**

**अवंतिका दिपक चौगुले
नालंदा नृत्यकला
महाविद्यालय**

BPA-PART-2

"भामाकलापम्" कूचिपुडी नृत्यप्रस्तुतीवरील अहवाल

कलामंदिरम विजूषा प्रशोभ (Nruthyodaya, कतार) यांच्या सादरीकरणेवर आधारित भूमिका कूचिपुडी हे भारतातील आठ प्रमुख शास्त्रीय नृत्यप्रकारांपैकी एक असून याचा उगम आंध्रप्रदेशातील "कूचिपुडी" या गावात झाला आहे. या नृत्याची खास वैशिष्ट्ये म्हणजे लावण्यपूर्ण हालचाली, नाट्यमय अभिनय, भक्तिभाव आणि नृत्य (नृत्य व नृत्य) यांचा सुंदर संगम. कलामंदिरम विजूषा प्रशोभ यांनी Nruthyodaya, कतार या संस्थेअंतर्गत "भामाकलापम्" या पारंपरिक नृत्यनाटकाद्वारे सादरीकरण केले. भामाकलापम् हे सुप्रसिद्ध संत सिद्धेंद्र योगी यांनी रचलेले नृत्यनाट्य असून यात कृष्णाची राणी सत्यभामाचे स्वाभिमान, सौंदर्य व भक्तिभाव यांचे प्रभावी चित्रण केले जाते. संगीत रचना

घटकमानितीरागभैरवी -

सुमधुर, भक्तिपूर्ण, भावपूर्णतालमिश्र छापू (७ मात्रा)संगीत प्रकारकर्नाटक शास्त्रीय संगीत आधारित भैरवी रागामुळे प्रस्तुतीला भावनिक खोली व भक्तिपूर्णता लाभली, तर मिश्र छापू तालातील जटिल लयबद्धता नृत्याच्या नाट्यमयतेला ताकद देणारी ठरली.

मुख्य वाद्ये:

मृदंगम्, व्हायोलिन, बंधी, वीणा, नट्टुवंगम (तालवाद्य).

गायकाने सादर केलेले पद, श्लोक व भावपूर्ण काव्य नृत्यअभिनयाशी उत्तम रीतीने जुळले.

• शेषभूषा व रंगमंचीय साज

• कूचिपुडीतील पारंपरिक रेशमी पोशाख, सुंदर शीमा व लयबद्ध घड्यांसह.

• तेजस्वी रंगछटा - विशेषतः लाल, हिरवा व सोनेरी.

• अलंकार: मंदिरशैलीतील दागिने, रत्नोडी (मस्तकभाग), नथ, लांब झुमके, कटीबंध (केबरपट्टा).

• मेकअप:

• मंचावर योग्य भासण्यासाठी हलका पण अभिव्यक्तिकुपूर्ण

• डोळ्यांचा मेकअप खास, नेत्राभिनय स्पष्ट होण्यासाठी

• केस पारंपरिक जुद्धा पद्धतीने बांधून फुलांनी सजवले.

"भामाकलापम्"मध्ये सत्यभामेचा राजेशाही अंदाज दाखवण्यासाठी कलाकाराने योग्य सौंदर्य व तेज अंगी

“वसंत रस” – मणिपुरी नृत्यप्रस्तुतीवर आधारित अहवाल

- सादरीकरण: सुप्रसिद्ध नृत्यांगना श्रीमती बिंबावती देवी

मणिपुरी हे भारतातील प्रमुख शास्त्रीय नृत्यप्रकारांपैकी एक असून त्याचा उगम ईशान्येकडील मणिपूर राज्यात झाला आहे. या नृत्याची वैशिष्ट्ये म्हणजे कोमलता, भक्तिभाव, लयबद्धता, सौंदर्यपूर्ण देहाभिनय आणि शांतता. इतर नृत्यशैलीपेक्षा मणिपुरीमध्ये भक्तीभावाना प्राधान्य दिले जाते. हालचाली गोलाकार, मूढ व बोटक असतात. विशेषतः राधा-कृष्ण यांच्या प्रेमलीला, वैष्णव परंपरेतील कथा या नृत्यातून सादर केल्या जातात. “वसंत रस” या नृत्यप्रस्तुतीद्वारे कृष्ण व गोपींच्या रसलीलेचे तसेच वसंत ऋतूच्या आनंदाचे भावपूर्ण चित्रण करण्यात आले.

- नृत्यांगना – श्रीमती बिंबावती देवी

- * प्रसिद्ध मणिपुरी नृत्यगुरू बिपिन सिंह व कलावती देवी यांच्या कन्या.
- * आंतरराष्ट्रीय पातळीवर ओळखल्या जाणाऱ्या मणिपुरी शास्त्रीय नृत्यांगना.
- * परंपरा व नवकल्पना यांचे सुंदर संतुलन त्यांच्या नृत्यात दिसून येते.
- * त्यांचा नृत्यभाव – तंत्रशुद्धता, लयबद्धता आणि आध्यात्मिक खोली ही वैशिष्ट्ये दर्शवते.

“वसंत रस” प्रस्तुतीचा आढावा
नृत्यप्रस्तुतीची सुरुवात मूढ संगीताच्या मंगलाचरणाने झाली. वसंत ऋतूच्या आगमनाचा आनंद, तसेच कृष्णाच्या गोपीसोबतच्या दिव्य लीलेचे चित्रण त्यांनी अत्यंत अभिव्यक्तिपूर्ण रीतीने सादर केले. संपूर्ण नृत्य गंभीर, शांत, ललित आणि सौंदर्यपूर्ण होते.
प्रस्तुतीतील मुख्य घटक
घटकमाहितीविषयवसंत ऋतू आणि कृष्ण-गोपींची रसलीलारस / भावभक्तिपूर्ण, शांत, आनंदमयतंत्र (शैली)गोलाकार हालचाली, सौम्य पायांची सफाईदार चालअभिनय (अभिनय)मर्यादित हातवारे, कोमल हावभावप्रस्तुती प्रकारएकल नृत्य परंतु कथानिवेदनानुन समूहाचा भास.

नृत्यतंत्र व शैली

- हालचाली मूढ, सतत व गोलाकार.
- पायांची कामगिरी कोमल व ठेका न देता, इतर नृत्यांप्रमाणे पाय आपटले जात नाहीत.
- देहबोली – छोटी झुकलेली मुद्रा, संयत हालचाली.
- अभिनयात प्रभावापेक्षा भावना अंतर्मुख पद्धतीने व्यक्त.
- दूरयांतर सहज व प्रवाही – कलाकाराची अनुभवी दृष्टी स्पष्ट होते.

• एकूण प्रभाव

बिंबावती देवींच्या प्रस्तुतीतून मणिपुरी नृत्याची मूळ ओळख – भक्तिमयता, सौंदर्य, शांतता, कोमलता व सांस्कृतिक परंपरा – उत्कटतेने प्रकट झाली. त्यांनी नृत्याकडे दृश्य प्रदर्शन म्हणून नव्हे तर आध्यात्मिक अनुभूती म्हणून पाहिले.
वसंत ऋतूचे आगमन त्यांच्या हालचालींमधून निसर्गाच्या पुनर्जन्मासारखे जाणवले. नृत्य, वेषभूषा, संगीत व अभिव्यक्ती – सर्व घटक एकात्मिक झाले होते.

“वसंत रस” ही प्रस्तुती केवळ नृत्य नव्हे तर एक आध्यात्मिक यात्रा होती.

त्यांच्या नृत्याने खालील मुद्दे अधोरेखित केले:
मणिपुरी नृत्याची वैशिष्ट्यपूर्ण वेषभूषा, संगीत आणि देहभाषा परंपरा व आध्यात्मिक सौंदर्याचा सुंदर संगम तांत्रिक अचूकता आणि कलात्मक परिपक्वता ही प्रस्तुती शास्त्रीय नृत्य अभ्यासकांसाठी प्रेरणादायी व अनुकरणीय ठरली.

वेषभूषा व दृश्यात्मक सौंदर्य

मणिपुरी नृत्यात वेषभूषेला फार महत्त्व असते.

- पोटलौई (स्त्रियांची पारंपरिक स्कर्ट) – कठीण, नळीच्या आकाराची, कलात्मक सजावटयुक्त.
- वरचा पोशाख – साधा पण मोहक अंगरखा, चार्फिंग (हलके घुंगट) डोक्यावर.
- अलंकार – सोने व मण्यांचे साधे पण आकर्षक दागिने.
- रंगछटा – वसंताचे प्रतीक म्हणून गुलाबी, हिरवा, केशरी व शुभ्र रंगांचा वापर.

या वेषभूषेमुळे नृत्यांगनेची हालचाल अधासारखी हलकी व तरंगत जाणारी भासत होती.

- संगीत व ताल

मणिपुरी संगीत भक्तिपूर्ण व सौम्य असते.

- प्रमुख वाद्ये: पेना (तंतुवाद्य), पुंग (डोल), वंशी, करताल.
- ताल व लय – साधी पण प्रभावी, नृत्याच्या प्रवाहाशी सुसंगत.
- वैष्णव स्तोत्रांचे गायन – नृत्याला आध्यात्मिक गहराई प्राप्त झाली.

बिंबावती देवींच्या तालज्ञान व लयबद्ध नियंत्रित नृत्य यामुळे प्रस्तुतीत शास्त्रीय शुद्धता दिसून आली.



Submitted by,
Avantika Chougule,
BPA Part II

Subject: Dance Appreciation
Theme: Case Study of Pioneer Kathak Dancer – Kumudini Lakhia
Faculty In-charge: Smt. Megha Mohad
Submitted by: Sanika More, BPA Part II, Kathak

Breaking Boundaries in Kathak: Kumudini Lakhia

Kumudini Lakhia was one of the most influential pioneers of Kathak who transformed the traditional dance form through innovation, creativity, and contemporary expression. Born in 1930, she dedicated more than seventy years of her life to Kathak and became synonymous with artistic excellence and fearless experimentation. She was also the founder of the Kadamb Centre for Dance and Music in Ahmedabad and was honored with the prestigious Padma Vibhushan award.

Her journey in dance began at a young age under the guidance of renowned gurus such as Sohanlal, Ashiq Hussain, Sunder Prasad, and later the legendary Shambhu Maharaj. She also worked closely with Birju Maharaj. Although she initially started with Bharatnatyam, Kathak eventually became the medium through which she expressed her artistic vision. She mentions in her interviews, "Dance was not destined for me, but it just happened"

One of the most inspiring aspects of her personality was her fearless attitude towards art. She encouraged dancers to think independently, move beyond rigid boundaries, and discover their own artistic identity. Her belief that dance should constantly evolve continues to inspire generations of performers and choreographers. What stands out the most to me about Kumudini Lakhia; At a time when classical dance was deeply bound by traditional structures, she dared to experiment with choreography, group presentations, music, and themes without losing the purity of the art form. Her ability to balance tradition with modern expression

made her truly unique and revolutionary. Another remarkable quality was her individuality and confidence as an exquisite artist. She encouraged dancers to think beyond imitation and develop their own identity through dance. Instead of treating Kathak only as a traditional performance style, she transformed it into a medium for expressing contemporary emotions and ideas. This vision not only changed the way Kathak was presented on stage but also inspired future generations of dancers to be creative and independent.

Her unapologetic ideologies that do not strike her down and that is what she wants for every dancer.

The fact that she never wanted to fit into a box and wants to carry forward that legacy of being independent and a true artist on your own. The ideas that were once criticized, are now trends and part of kathak idiom so it shows that never giving up is the way to go. In her era, she was a rebel but today the world sees her work as master pieces, what is alluring is her approach to amalgamate contemporary style with classical.

Submitted by,
Sanika More,
BPA Part II



Subject: Dance Appreciation

Theme: A Dance-Drama Production by Padmabhushan Dr. Smt. Kanak Rele

Faculty In-charge: Smt. Megha Mohad

Submitted by: Samiksha More, BPA Part II, Bharatanatyam

MOTION :
NRTYA

निसर्ग आणि मानवी प्रवृत्ती: एक नृत्याविष्कार

प्रस्तुती: डॉ. कनक रेळे

विषय: पशू-पक्षांचे जीवन आणि मानवी दृष्टिकोन

श्रीमती डॉ. कनक रेळे यांच्या मार्गदर्शनाखाली सादर झालेला हा नृत्याविष्कार मानवी स्वभावाचे दोन अत्यंत भिन्न पैलू समोर ठेवतो. या सादरीकरणामध्ये पशू-प्राण्यांच्या जीवनावर आधारित दोन प्रमुख भाग दर्शवण्यात आले आहेत:

- **विघातक वृत्ती (हिंसक राजा):**

या भागात असा एक राजा दर्शविला आहे जो केवळ आपल्या आनंदासाठी निष्पाप पशू-पक्षांची शिकार करतो. हा भाग मानवाच्या त्या अहंकारी वृत्तीचे दर्शन घडवतो, जिथे स्वतःच्या मनोरंजनासाठी निसर्गाचा बळी दिला जातो.

- **विधायक वृत्ती (दयाळू राजा):**

दुसरीकडे, असा एक राजा आहे जो पशू-पक्षांना आपल्या कुटुंबाप्रमाणे मानतो. तो त्यांच्याशी संवाद साधतो, त्यांना संरक्षण देतो आणि त्यांच्यासह आनंदाने जीवन जगतो. हा भाग प्रेम, करुणा आणि सहअस्तित्वाचा संदेश देतो.

प्रमुख संदेश:

या जगामध्ये प्रत्येक सजीवाला जगण्याचा समान अधिकार आहे. निसर्गाचा नियम हा सर्वांसाठी सारखाच आहे. जरी आपल्याला पशू-पक्षांची भाषा समजत नसली, तरी त्यांनाही वेदना होतात आणि त्यांनाही आनंद होतो. मानवाचे विचार दोन प्रकारचे असू शकतात— एक जे विनाश करतात आणि दुसरे जे सृजन करतात.

निष्कर्ष:

निसर्ग सर्वांचा आहे आणि तो टिकवून ठेवणे ही आपली जबाबदारी आहे. हे सुंदर जग आणि निसर्गाचा आनंद घेण्यासाठी पशू-पक्षांनाही मुक्तपणे जगण्याचा अधिकार आहे, जो कोणीही हिरावून घेऊ शकत नाही.



धन्यवाद,

मी मेघा मॅम यांचे खूप खूप आभार मानते. त्यांनी आम्हाला अशा नवनवीन नृत्य शैलीबद्दल माहिती दिली व आम्हाला माहिती काढण्यास प्रोत्साहन दिले.

या माध्यमातून आम्हाला विविध शास्त्रीय नृत्यप्रकारांबद्दल नवीन माहिती मिळाली. तसेच वेगवेगळ्या नृत्यांमध्ये विविध मुद्रांद्वारे आणि अभिनय भावांद्वारे भावना कशा व्यक्त होतात, याचा आम्हाला अनुभव मिळाला.

या सर्वांसाठी मी मेघा मॅम यांचे मनःपूर्वक आभार मानते.

MOTION :
NRTYA



Submitted by,
Samiksha More,
BPA Part II

★ SPOTLIGHT

Subject: Archival Study

Theme: Field Trip to NCPA Library

Faculty In-charge: Smt. Megha Mohad

Submitted by: Ananya Aithal, BPA Part II, Bharatanatyam

Purpose: To explore the archival collections and understand the resources available for research in performing arts

Organizer: Smt. Megha Mohad and Smt. Ramiya Shreejesh

Date of Visit: 9/10/2025, Thursday

We the students of Nalanda Nritya Kala Mahavidyalaya BPA Part II, visited the NCPA Library with the objective of exploring its rich archival resources related to Indian and international performing arts. The library, located within the NCPA premises in Mumbai, is renowned for its vast collection of materials related to theatre, music, dance, and other performance traditions.

A significant part of the visit was dedicated to exploring the archival section, which includes:

- **Rare Recordings:** Gramophone records, tapes, and digitalized audio of historic performances and lectures.
- **Photographic Archives:** Black-and-white and color photographs of past NCA events, iconic performances, and legendary artists.
- **Event Documentation:** Flyers, brochures, and programmes from performances held at NCA since its inception.
- **Newspaper:** there were newspapers cuttings of the great pioneers of every artform dating from 19th century to present date.

The staff explained the procedures for accessing and referencing archival materials. We also learned about ongoing efforts to digitize the archives for preservation and broader access. The NCPA Library is not just a reading space, but a living archive that documents the evolution of performing arts in India.

The library offers research opportunities for scholars studying musicology, theatre history, dance traditions, and cultural evolution. We understood the importance of archiving live performances, not only for posterity but also for pedagogy and inspiration. We also got the opportunity to see one of the archival recordings of Smt. Sucheta Bhide Chapekar explaining her view of viewing and performing bharatanatyam using Hindustani taal and bols of instruments like pakhwaj, etc.

The visit to the NCPA Library was enriching and inspiring. It highlighted the role of documentation and archiving in preserving intangible cultural heritage. We left with a deeper appreciation for the performing arts and the efforts made by institutions like NCPA to safeguard artistic legacies. We thank the NCPA Library staff for their hospitality and guidance during our visit and also our teachers for giving us this opportunity.

I would like to express my sincere gratitude to my teachers, Smt. Megha Mohad and Smt. Ramiya Shreejesh, for thoughtfully organizing a field trip to the NCPA Library. The visit was an enriching and insightful experience that allowed me to explore valuable resources and deepen my understanding of the subject. I am truly thankful for their efforts in making learning more interactive and engaging beyond the classroom. This opportunity has greatly contributed to my knowledge and appreciation of the field.



**Submitted by,
Ananya Aithal
BPA Part II**



Subject: Archival Study
Theme: Field Trip to NCPA Library
Faculty In-charge: Smt. Megha Mohad
Submitted by: Rajrupa Mitra, BPA Part II, Bharatanatyam

PILLARS :
VIDYĀ

Short Report on NCPA Archival Library Visit (in connection with Odissi archives)

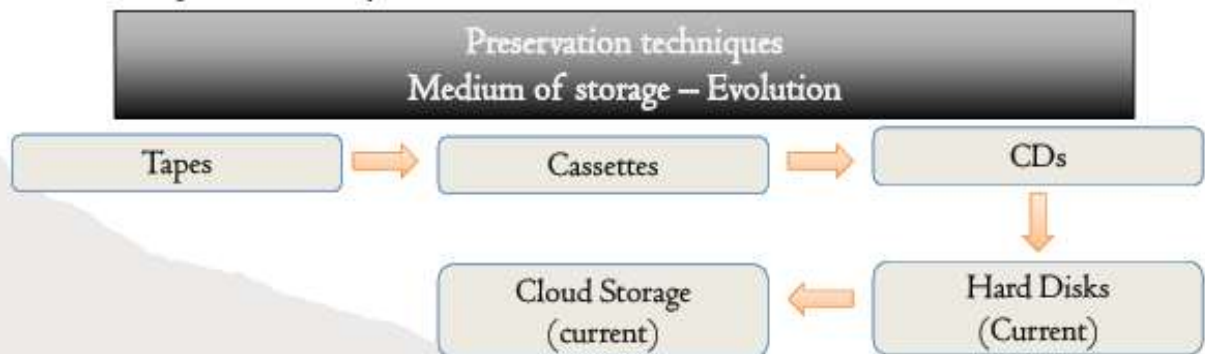
- The NCPA (National Centre for the Performing Arts), Mumbai is India's premier institution dedicated to preserving, promoting, and presenting the performing arts — including dance, music, theatre, film, and scholarship
- The NCPA Library and Reference Centre serves as both a research library and a digital/audio-visual archive
- The library houses:
 - Over 30,000 books, journals, and periodicals on performing arts, aesthetics, theatre, dance, and cultural studies
 - Maintains an extensive audio-visual archive of concerts, dance recitals, lecture-demonstrations, and interviews recorded at the NCPA since the 1970s
 - These include rare performances of artists like Guru Kelucharan Mohapatra, Sanjukta Panigrahi, Birju Maharaj, Yamini Krishnamurthy, Balasaraswati, etc.
 - Holds musical notations, stage photographs, scripts, and festival recordings (e.g., NCPA Mudra Dance Festival, Living Traditions Series, NCPA Guru Kelucharan Mohapatra tribute evenings)

Continued..

- The NCPA has been digitizing its archives for preservation and research access
- Scholars and students can request access to view specific recordings or materials on-site at the NCPA library in Mumbai (Nariman Point)
- Some archival clips are occasionally featured on NCPA's official YouTube channel and NCPA NOW (online magazine). The institution also collaborates with IGNCA and Sangeet Natak Akademi for national archiving projects
- To access materials:
 - One can visit the NCPA Library and Archives (Level 3, NCPA building, Nariman Point, Mumbai)
 - One will need to fill out a request form and sometimes take prior email permission specifying your area of research (e.g., Odissi or Guru Kelucharan Mohapatra)
 - Library memberships are open to researchers, students, and members of the performing arts community at a nominal fee of Rs. 500/annum

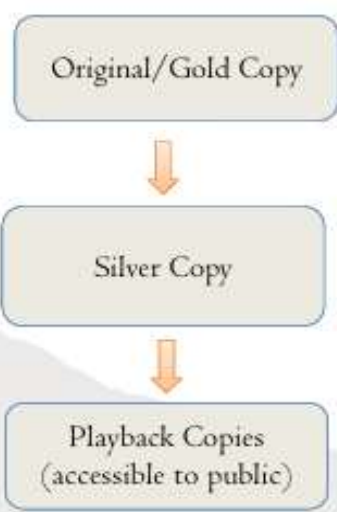
Continued..

- The NCPA archives preserve the only surviving video/audio documentation of many pioneering Indian dancers' early performances.
- It's one of the best sources for authentic research on post-independence revival movements in Indian classical dance — including the work of Guru Kelucharan Mohapatra, Guru Mayadhar Raut, and others.



Continued..

**Preservation techniques –
How copies are preserved?**



Tempererion & humidity is to maintain at the storage units

Every hour temperature measurement is taken

Periodic wind/Rewind mechanisms for the old cassettes and tapes

Original/Gold copies are Stored separately in another building

Quality of the audio/videos are maintained through hybrid recording techniques – input is analog/output is digital
 Process is: Analog sound – Analog-to-digital converter (ADC) – Digital recording storage

Some Snippets from the NCPA Library...



Acknowledgements

Heartfelt gratitude to Megha Ma'am and Ramya Ma'am for organizing the NCPA Library visit for us. The visit was indeed insightful and helped us with knowledge about different archival techniques and preservation methods; and at the same time, it gave us ideas on how and where we can, as dancing students, access these various records for our dance/music research-related work.

Also, a note of gratitude to all the member staff at NCPA for being so kind and patient with us and treating us like a part of them and being so warm and generous to us. Special thanks for showing us documentaries on western classical dance dramas, which were truly wonderful to witness.

Thank you

*Submitted by,
Rajrupa Mitra,
BPA Part II*



Subject: Archival Study
Theme: Field Trip to NCPA Library
Faculty In-charge: Smt. Megha Mohad
Submitted by: Sanika More, BPA Part II, Bharatanatyam

SANIKA MORE | FIELD PROJECT | NCPA REPORT

PILLARS :
VIDYĀ

The Artistic Archive

Visit at the NCPA Library

We the students of Nalanda from class BPA 2, had a study visit to NCPA library for the subject Field Project in Semester 3 on the 9th of October, 2025.

The main motive of our visit was to know and learn about Archives, and the original Music collection that NCPA has collected over the years along with the most authentic sources.

We were greeted ever so warmly by the NCPA team, and a presentation of what the NCPA is about was presented before us. Initially we were seated in the Stuart Liff library, In addition to the Library's main catalogue, the NCPA houses the world-famous Stuart-Liff Collection of 6,000 books and 11,000 LPs on Western classical music. This collection was generously donated to the Centre in 2009 by Mr Vivian Liff and is an invaluable source for research by musicologists and students as well as for general music lovers. The book collection includes the autobiographies or biographies of almost every important Western classical music singer from the 18th century up to the present. Mr. Nayan Kale- Chief Executive of Technical dept. gave us an insight on what goes behind saving these what we call them treasures and also how to technicalities work, beyond just the music and composing. He showed us the first form of player; Quarter inch magnetic tape, which was in mono format and could only be played in the mono machine. Then took us along the many medium of recordings like Cassette to CD to Beta cams to Hard Drives and now what may take over is the Cloud. He also shared how the Cloud may hinder with the security system and the original data could be copied.

The tapes are kept in a particular temperature in a special vault for storage and longevity. He enlightened us upon where the original i.e. the gold copy is stored, vs the other copies that they use for listening sessions for scholars, researchers and artists, etc are stored in another place for safety in case of any calamity.

We were then taken to the Western Orchestra Library. One of the chief objectives of the NCPA is to maintain the continuity of the great masters of Indian classical and folk music, dance and drama and to record and preserve the finest performances in these arts which were handed down through oral tradition over generations.

The library's Listening Room currently contains 5,622 tapes, 1,396 cassettes, and over 120 CDS covering many styles of music and featuring several collector's items.

◆ We got to see many Archival hard copy photographs of some legendary Pioneers of various classical dance styles, we were shown how they are stored, how they have a particular unique number and the year is mentioned. We got to see Scripts written by the very earliest Directors of dramas, and playwrights which were handwritten with so much precision and detail, along with some Newspaper cut outs stored in files of greatest exponents.

We then watched a video of Smt. Sucheta bhide chapekar, an exponent of Bharat Natyam and a Sangeet Natak Akadami awardee; it was a beautiful interpretation of hers, where she incorporated two, in literal sense poles apart dance styles, that is Bharatnatyam from the South - Uses Carnatic as base, and Kathak from the North of India that uses Hindustani music as base. She used the syllables or bols of Hindustani music, and she danced Adavus and Jatiswaram on the bols of the Pakhawaj. It was truly splendid and inspiring to see the work and passion that she had put into learning and analyzing the two worlds of Sangeet and Nritya.

We also watched archival videos of western Ballet that included Bolshoy and Keroff- Famous russian ballet, The dying swan, La Cossaire - Rudolf Norem - graduation dance video, Swan Lake the most famous one, and Black swan pas de. It gave us a very meaningful glimpse of perspective of connecting the Indian and western cultures and traditions, in the technique aspect as well as that music and dance is truly a universal language, for the performer as well as the viewer.

We are delighted to have experienced this day and we thank our ever so supporting Principal, Dr. Smt. Uma Rele ma'am, our Pillar of Strength Shri. Rahul Rele sir, and I also extend my gratitude to Smt. Megha Ma'am and Smt. Ramiya Ma'am for organizing the field visit and always give us the exposure that every artist deserves. I have never felt so valued, so understood, appreciated and important before having visited the NCPA so a huge thank you to the NCPA team for giving us an incredible experience to visit the venue.

Date:9/10/2025

Place: Mumbai

2



*Submitted by,
Sanika More,
BPA Part II*

★ MUST READ

Topic: Mental, Physical & Spiritual Growth as Dancers (from a psychological perspective) Faculty In-charge: Dr. Smt. Uma Rele
Submitted by: Bhagyada Chorge, BPA Part II, Bharatanatyam

LIGHT :
WISDOM

The mental, physical and spiritual growth of dancers, when viewed from a psychological perspective, extends far beyond the realm of mere physical movement. Within the Indian classical tradition, dance becomes a profound medium of inner transformation, engaging the mind, disciplining the body and refining the inner self through sustained practice and awareness.

The theoretical foundations laid down in the Natyashastra by Bharata Muni provide a comprehensive framework for understanding this transformation. The Rasa Sutra, which states that “Rasa is produced by the combination of Vibhava, Anubhava and Vyabhichari Bhavas,” does not merely explain the structure of performance, but reveals a deeper psychological process through which human emotions are organized, experienced and ultimately elevated.

From a psychological perspective, the growth experienced as dancers begins with an increasing awareness of emotions and their inner structure. In everyday life, emotions arise spontaneously and often remain unexamined. However, within the discipline of dance, these same emotions are approached with sensitivity and awareness.

The concepts of Vibhava (determinants), Anubhava (expressions) and Vyabhichari Bhavas (transitory emotional states), though rooted in performance, reflect patterns that exist within lived emotional experience itself. Through continuous practice, the dancer gradually becomes aware of this structure, learning not only to express emotions but also to observe and regulate them. In this way, dance contributes to mental growth by fostering emotional intelligence, concentration and self-awareness.

An important dimension of this psychological process is the idea of de-individualization, which refers to the dancer’s ability to move beyond personal identity and enter the emotional world of the character being portrayed. However, this movement is neither complete nor immediate. There are moments in performance where the dancer remains deeply aware of personal concerns such as physical discomfort, fear of error or uncertainty in execution. In such instances, even while the body continues to perform, the mind remains divided, unable to fully immerse itself in the experience.

This reflects the complexity of de-individualization, suggesting that the process of transcending the personal self requires time, discipline and psychological maturity. At the same time, there are instances where a shift in awareness becomes evident. A dancer who approaches the stage with apprehension may consciously redirect their focus, recognizing the stage as a space. This shift transforms the internal state, allowing moments of confidence and engagement to emerge. The earlier experience of fear gradually gives way to a sense of courage.

Such experiences indicate that dance not only reflects emotional states but also facilitates their transformation, contributing to psychological resilience and inner strength. Within this journey, the process of catharsis occupies a subtle yet significant role. It is not merely an outward release of emotion, but an inward transformation of experience.

In the act of dancing, emotions that may remain unexpressed in daily life begin to take shape through movement, expression and rhythm. What remains suppressed in ordinary consciousness finds a channel of expression, not in an uncontrolled manner, but within the disciplined structure of performance.

This results in a sense of inner clarity, as if the emotion has been understood rather than simply released. In relation to the ideas presented in the Natyashastra, this process may be seen as aligned with the transformation of Bhava into Rasa. The dancer does not merely portray emotion but undergoes a refinement of it.

The personal dimension of feeling gradually dissolves, allowing it to assume a more universal quality. In this sense, catharsis becomes a process of purification, where the intensity of emotion is softened into

awareness. The structured framework of Vibhava, Anubhava and Vyabhichari Bhavas allows emotions to be observed, shaped and expressed with sensitivity, transforming what might otherwise remain internal tension into meaningful experience.

This process is often accompanied by a quiet sense of lightness or completion after performance, suggesting that the emotion has been processed at a deeper level. Catharsis, therefore, is not merely a moment of release but an act of understanding, reflecting a movement from internal disturbance to aesthetic harmony.

Through this, the dancer develops a greater capacity to engage with emotions without being overwhelmed by them, leading to a state of psychological balance.

The physical dimension of growth as dancers is inseparable from this inner process. The disciplined training of the body through posture, balance and coordination creates the foundation upon which expression becomes possible.

The use of Angas and Upangas, as described in the theoretical framework, highlights the precision with which the body becomes an instrument of communication. Over time, the dancer develops not only strength and flexibility but also a heightened awareness of the body as a medium through which inner states are expressed.

Each movement acquires intention, and the body itself becomes a bridge between emotion and expression. This integration of physical and mental processes reflects the holistic nature of dance training.

Beyond the mental and physical aspect lies the dimension of spiritual growth, which unfolds gradually through sustained engagement with the art form.

The experience of Rasa, often described as a state of aesthetic bliss, suggests a movement beyond individual emotion into a universal awareness. In moments of deep involvement, the distinction between self and performance begins to dissolve, giving rise to a state where awareness and immersion co-exist.

This is not a loss of consciousness but a refinement of it, where the dancer becomes simultaneously aware and absorbed. Such a state reflects an inward stillness, even amidst dynamic movement.

It is within this stillness that dance begins to acquire a contemplative quality, resembling a form of meditative experience. The emotions appear more authentic and the performance acquires a sense of truthfulness that is felt both internally and externally.

This indicates a transition from performing emotion to experiencing it, marking a significant stage in both artistic and psychological development. It also reflects the deeper aim of dance, where the external form becomes a vehicle for inner experience, allowing the dancer to connect more profoundly with both the art form and the self.

CONCLUSION

In conclusion, the growth experienced as dancers is not limited to the acquisition of technical skill but unfolds as a deeper process of psychological and spiritual evolution. The concepts such as Rasa, Bhava, de-individualization offer a meaningful framework through which this evolution may be understood, not merely as theoretical ideas but as lived experiences.

From a psychological perspective, dance enables the individual to engage with emotions in a structured and reflective manner, allowing them to be observed, expressed and gradually transformed. This process strengthens mental clarity, emotional balance and the ability to remain present even in moments of internal conflict.

At the same time, the discipline of the body and the inward experience of expression contribute to a sense of integration, where the mind and body function in harmony. Over time, this harmony extends beyond performance, influencing the dancer's overall sense of awareness and perception.

The journey of a dancer, therefore, is not confined to the stage, but continues as an ongoing process of understanding and refinement. Thus, dance gradually transforms the dancer, not only in skill, but in awareness, understanding and inner balance.



**Submitted by,
Bhagyada Chorge,
BPA Part II**

Topic: Mental, Physical & Spiritual Growth as Dancers (in context with emotions)

Faculty In-charge: Dr. Smt. Uma Rele

Submitted by: Rajrupa Mitra, BPA Part II, Bharatanatyam

LIGHT :
WISDOM

INTRODUCTION

Dance is not merely a physical activity or a form of entertainment; it is a powerful medium of transformation that shapes the mind, body and spirit. In classical traditions like the Bharatanatyam or Odissi, dance transcends movement and becomes a holistic discipline — one that refines intellectual capability, strengthens the body, and deepens spiritual awareness.

At its core, dance is rooted in emotions (bhava), which is expressed and experienced through the body and mind, ultimately evoking rasa in the audience. This emotional dimension acts as a bridge that integrates mental, physical and spiritual growth.

From a psychological perspective, dance also facilitates processes such as catharsis (emotional release), de-individualisation (loss of ego in the art) and generalization (application of learned discipline and emotional understanding). These concepts help explain how dance goes beyond performance and becomes a transformative life practice.

Through this detailed analysis and report, my attempt is to explore how dance contributes to mental, physical and spiritual growth and to understand how emotions serve as a unifying force that integrates these dimensions into a holistic experience.

MENTAL GROWTH THROUGH DANCE

Dance plays a vital role in enhancing cognitive abilities, emotional intelligence, and mental resilience.

a) **Development of mental strength and focus:** *Dance requires intense concentration. A dancer must simultaneously focus on rhythm, posture, expression and coordination. This strengthens attention span and trains the mind to remain stable even under pressure.*

b) **Analytical Maturity:** *Understanding dance compositions involves analyzing:*

- *Lyrics and shlokas*
- *Rhythmic patterns (talas, swarams)*
- *Narrative structures*

This continuous engagement enhances analytical thinking and intellectual maturity.

c) **Quick-Wittedness and Presence of Mind:** *Dance develops the ability to respond instantly — whether correcting a movement, adjusting to rhythm or improvising during performance. This sharpens reflexes and situational awareness.*

d) **Growth of creativity and imagination:** *Dance nurtures creativity by encouraging exploration of new movements, expressions and interpretations. A dancer begins to visualize scenes, characters, emotions vividly, enhancing imaginative capacity.*

e) **Increased retention and memory capacity:** *A dancer constantly memorizes:*

- *Steps and sequences*
- *Shlokas, Sahityams*
- *Talam, nattuvangam cues*

This strengthens memory and the ability to store and retrieve complex information effectively.

f) **Emotional intelligence:** *By portraying various characters and emotions, a dancer develops*



empathy and sensitivity. This leads to deeper understanding of human behaviors and emotions.

g) Discipline and consistency: Regular practice builds mental discipline. The commitment to repetition and improvement cultivates patience and perseverance.

h) Stress management and regulation: Dance acts as a mental release, reducing stress and anxiety. It provides a structured outlet for emotions, helping maintain psychological balance.

PHYSICAL GROWTH THROUGH DANCE

Dance transforms the body into a strong, flexible and resilient instrument.

a) Improvement in breathing and stamina: Dance emphasizes controlled breathing, which improves oxygen flow and endurance. Mastering breath control allows dancers to perform with ease and sustain energy.

b) Muscle strength and endurance: Regular practice builds strength in:

- Legs*
- Core muscles*
- Arms*

This enables dancers to hold poses for long duration without fatigue.

c) Bone strength and joint stability: Repetitive, structured movements strengthen bones and improve joint stability, particularly in the knees.

d) Reduction in inflammation and improved circulation: Dance promotes blood circulation, which helps reduce inflammation and improves overall physical health.

e) Agility, flexibility and coordination: Dance enhances flexibility, agility and coordination between different parts of the body, making movements more fluid and controlled.

f) Balance and posture correction: Practicing dance improves posture and balance, correcting alignment issues and enhancing body awareness.

g) Cardio-vascular health: Dance improves heart health by increasing endurance and maintaining an active life.

h) Increased energy and detoxification: Regular movement boosts energy levels and helps eliminate toxins through sweating, adding to improving energy and vitality.

i) Hormonal balance: Physical activity through dance supports hormonal regulation, positively influencing mood and overall well-being.

j) Conscious lifestyle and eating habits: A dancer becomes mindful of their eating choices; heavy meals restrict the flow of the dancer, therefore, the goal should be to consume light, nutritious meal which not only gives energy but sustains the dancer for a long time and doesn't interrupt with their practices.

SPIRITUAL GROWTH THROUGH DANCE

Dance deeply influences the inner self leading to spiritual awakening and self-realization.

a) Appreciation of solitude: A dancer begins to enjoy solitude as a peace space for reflection and practice. Solitude becomes a tool for growth rather than isolation.

b) Contemplation and Self-improvement: Time spent alone allows deep thinking and refinement of both technique and expression.

c) Detachment from external noise: As we go deeper in the art form, dance encourages us to detach from unnecessary distractions such as superficial relationships and negativity. We cut down on people and events which consume our time and energy and doesn't contribute to our growth.

d) Shedding of ego (De-individuation):

- One of the most profound transformations in dance is deindividuation — the gradual loss of ego and personal identity in the process of becoming the character or the art itself.
- The dancer no longer performs as an individual but becomes a medium through which art flows. This surrender allows for authentic expression and deeper connection with the audience.
 - This is a space where the true union of the dancer and the dance take place.
- e) **Development of humility and groundedness:** As ego diminishes, qualities like humility, discipline and groundedness naturally emerge.
- f) **Self-awareness and clarity:** Dance leads to deeper understanding of oneself; one becomes aware of their thoughts, emotions, conduct and boundaries.
- g) **Karmic clearance and letting go:** Once we become committed to the art form, the universe supports you in your purpose and slowly all the obstacles start fading away. Dance gives us immense strength to simply trust the universe and follow the unknown and surrender completely at the feet of the divine with trust and faith that he will take care of it. This belief not only develops the character of a dancer but also makes them fearless and unstoppable.
- h) **Emergence of Sattvika Abhinaya:** When inner purity is achieved, expressions become spontaneous and genuine. Sattvika abhinaya arises naturally from within and cannot be artificially created. The abhinaya of an artist with higher spiritual prowess looks natural, effortless and one with the character portrayed.

VARIOUS PSYCHOLOGICAL PROCESSES IN DANCE

Dance is deeply connected to key psychological concepts that explain its transformative power.

- a) **Catharsis (Emotional release):** Dance acts as a medium for catharsis allowing release of suppressed emotions such as sadness, joy, fear. Instead of bottled up, emotions are expressed through movement and expression, leading to emotional relief and mental clarity.
- b) **Deindividuation (loss of self):** As discussed earlier, deindividuation occurs when the dancer transcends personal identity and becomes fully immersed in the character or performance.

This state allows:

- Freedom from self-consciousness
- Authentic expression
- Complete involvement in art
- c) **Generalization (Applicable to life):** The skills and values learned through dance extend beyond the stage into everyday life. This is known as generalization.

For example:

- Discipline in practice → discipline in daily routine
- Emotional understanding → Better relationships
- Focus and patience → improved academic and professional performance

Thus, dance becomes a life skill, not just an art form.

ROLE OF EMOTIONS IN INTEGRATING GROWTH

- a) Emotions are central elements that connects mental, physical and spiritual growth.
 - The mind understands emotions
 - The body expresses emotions
 - The soul experiences emotions

Through bhava and rasa, dance transforms emotions into a shared experience between the performer and the audience.

b) *Dance allows both expression and transformation of emotions, turning negative feelings into meaningful artistic expression. With growth, expressions become natural and genuine rather than mechanical.*

c) *A dancer who is mentally sharp, physically trained and spiritually evolved can deeply connect with the audience, creating a lasting impact.*

CONCLUSION

Dance is a powerful medium of holistic development that nurtures the mind, strengthens the body, and elevates the spirit. It is not limited to performance but extends into every aspect of life.

Mental growth enhances intelligence, creativity and emotional awareness. Physical growth builds strength, endurance and discipline. Spiritual growth leads to self-awareness, humility and inner peace.

Ultimately, dance becomes a journey of self-discovery and evolution, where emotions act as a guiding force. It is not merely an art — it is a way of life, a path towards balance, expression and inner awareness and fulfillment.

**Submitted by,
Rajrupa Mitra,
BPA Part II**



★ EDITOR'S PICK

Subject: Culture

Topic: Jainism through time (Origin, Evolution & Social Acceptance)

Faculty In-charge: Dr. Smt. Vaidehi Rele Lal

Submitted by: Neeraja Nair, BPA Part I, Bharatanatyam

TEMPLE:
TRADITION

Jainism Through Time:-

Origin, Evolution, and Social Acceptance.

Neeraja Nair BPA-1

Jains believe their religion is eternal and is revived in every age by spiritual teachers called Tirthankars. There are 24 Tirthankars in the present time cycle. Two important historical figures are:

- Parshvanatha (23rd Tirthankar) fig 1, who taught four main vows
- Mahavira (24th Tirthankar) fig 2, who organized Jain teachings into a structured religious system.

Mahavira is considered the final Tirthankar of this era and the main historical reformer of Jainism.

2. Life and Teachings of Mahavira

Mahavira was born into a noble family in present day Bihar. At the age of 80, he renounced his worldly life and became ascetic. He practiced intense meditation and self discipline for about 12 years before attaining Kevala-jnana (perfect knowledge).

After enlightenment, he spent around 30 years preaching across North India. He taught every soul is capable of liberation if it follows strict moral conduct.

Introduction

Jainism is among the oldest continuously practiced religious traditions of the Indian subcontinent. Distinguished by its uncompromising commitment to non-violence (Ahimsa), disciplined self-worth and the pursuit of spiritual liberation, Jainism has influenced Indian ethics, philosophy, politics, trade practices and art for more than two thousand years.

Although never numerically dominant, Jain communities played a vital role in shaping urban culture, education, architecture and moral thought.

1. Origin and Early Background

Jainism developed in ancient India around the 6th century BCE during a time of religious questioning many thinkers were dissatisfied with ritual based practices and were searching for deeper spiritual truth. This period gave rise to renunciate traditions that emphasized meditation, moral discipline, and liberation from rebirth.

The five great vows he emphasized were:-

1. Ahimsa - Non-violence towards all living beings.
2. Satya - Truthfulness
3. Asteya - Non-stealing
4. Brahmacharya - Celibacy
5. Aparigraha - Non-attachment to possessions.

Monks and nuns followed these vows strictly, while laypeople practiced them in a limited form.

3. Growth and Social Acceptance

Mahavira organized a four-fold community consisting of monks, nuns, laymen and laywomen. This structure helped Jainism spread quickly.

It gained strong support from merchant and trading communities who valued its emphasis on honesty, non-violence and simple living opposed to business growth.

Over time, several kings and regional rulers also supported and built Jain shrines. In later times Jain centres developed in Bihar, Gujarat, Rajasthan, Karnataka and Tamil Nadu. Missionary Jainism helped to expand its influence across India.

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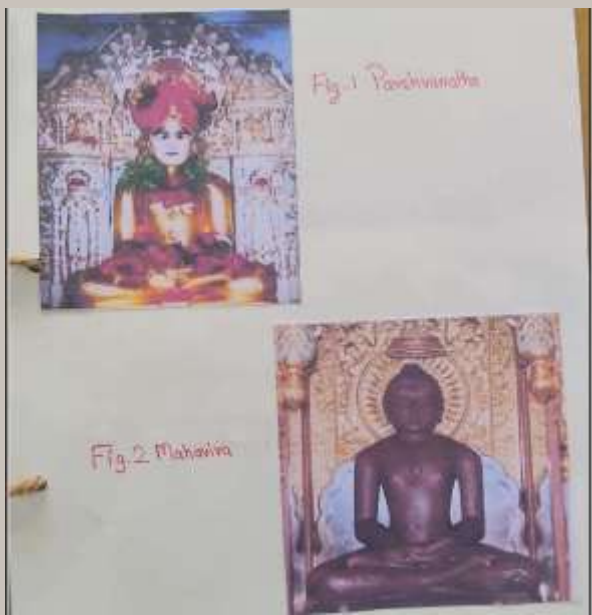
4. Jainism
 Jain Philosophy, spiritual path, Karma
 leads to the end because of karma and karma
 is when the soul becomes free from all karma
 Jainism is based on the Three Jewels
 Right Faith, Right Knowledge, Right Conduct
 Jainism also followed the law of non-injury
 Jainism has many sects and groups like
 Svetambara, Digambara, etc.

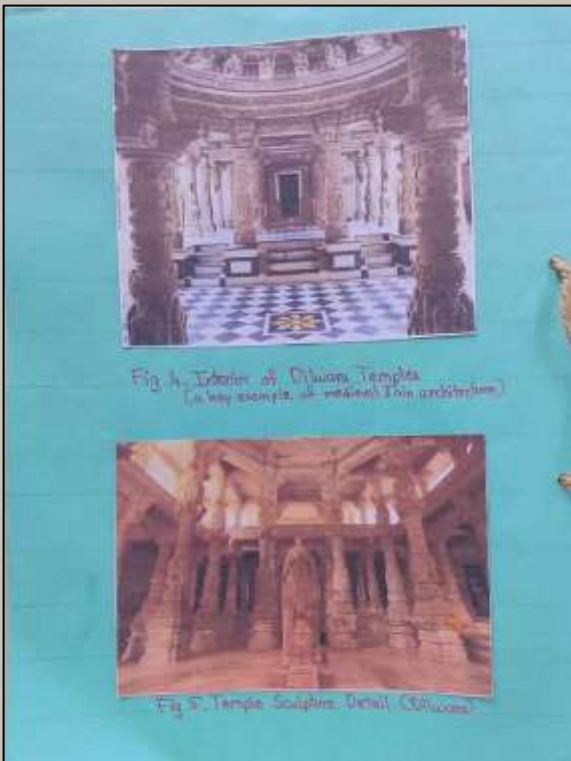
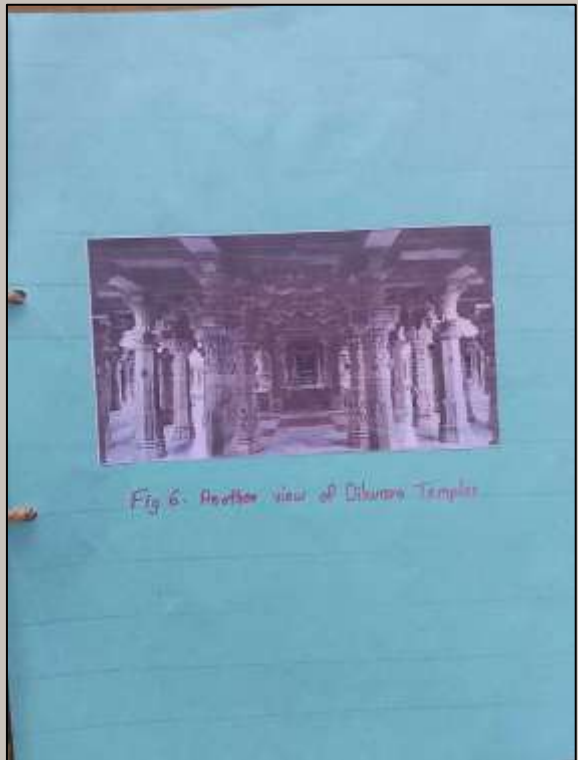
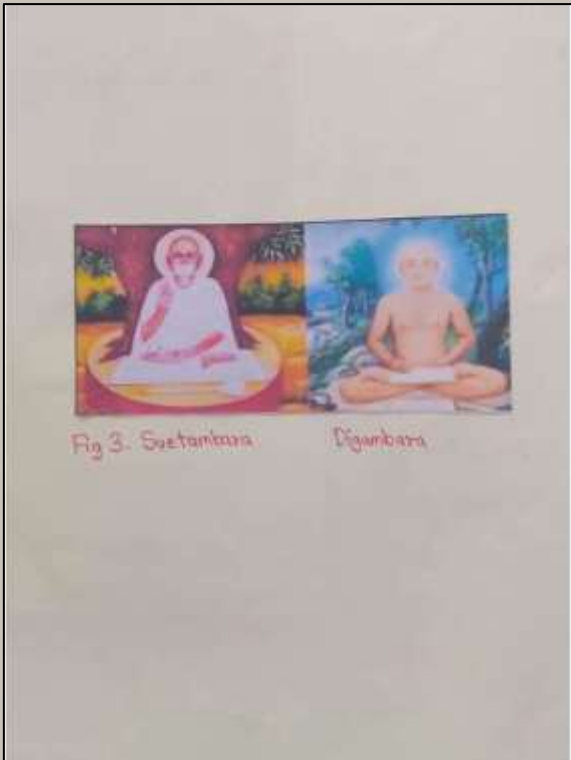
5. Division into Sects
 Jainism is divided into two main sects: Svetambara and Digambara.
 Svetambara Jainism is known for its strict adherence to non-violence and its emphasis on the path of knowledge.
 Digambara Jainism is known for its strict adherence to non-violence and its emphasis on the path of knowledge.

Jain communities have also spread to countries like US, UK, Canada and East Africa, where they have built temples and cultural centres.

Conclusion
 From its beginnings as an ascetic reform movement in ancient India to its presence as a global religious community today, Jainism has evolved while preserving its central values of non-violence, truth and self-discipline. Its ability to balance strict monastic practices with practical guidance for households helped it survive and gain acceptance over centuries.
 Even today, Jainism remains a powerful example of ethical living and spiritual dedication, continuing to influence society through its timeless teachings.

6. Medical Contributions
 During medieval times Jain communities became important patrons of art and education. Wealthy followers built magnificent temples and sculptures. Jain literature flourished in languages like Sanskrit, Prakrit, Kannada, Tamil and Gujarati.
 Large temple complexes and beautifully carved marble temples show the artistic excellence of Jain architecture. Jain libraries preserved thousands of ancient manuscripts.
 Jainism in the Modern Era
 In Modern times, Jain communities are known for their role in business, philanthropy, education and charity. Many Jains run hospitals, animal shelters and schools. The principle of non-violence has influenced broader Indian society and even global discussions on peace and environmental protection.





Submitted by,
Neeraja Nair,
BPA Part I

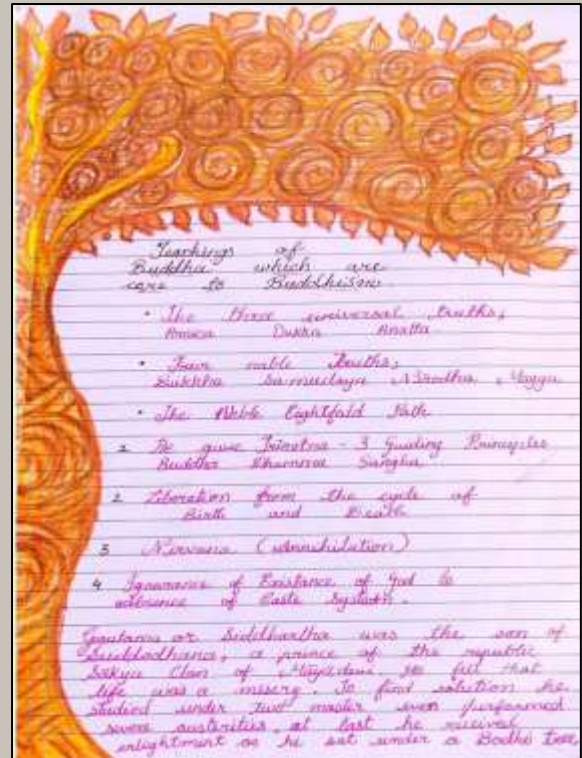
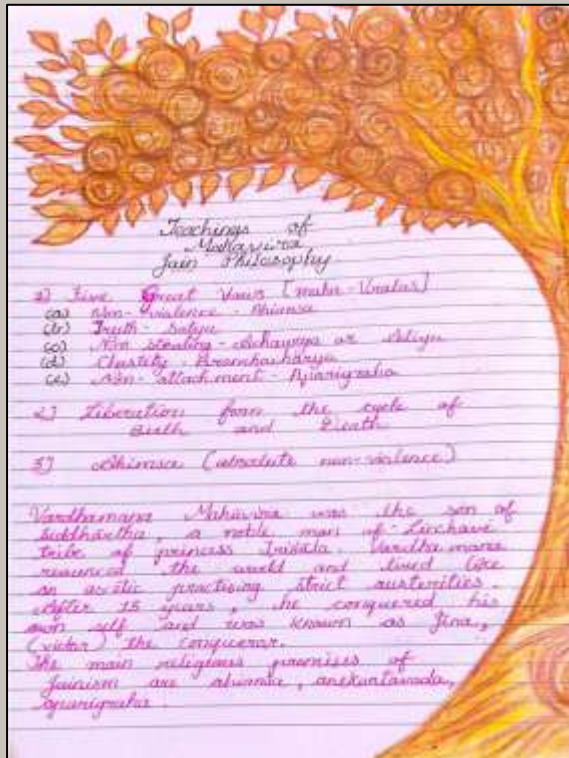
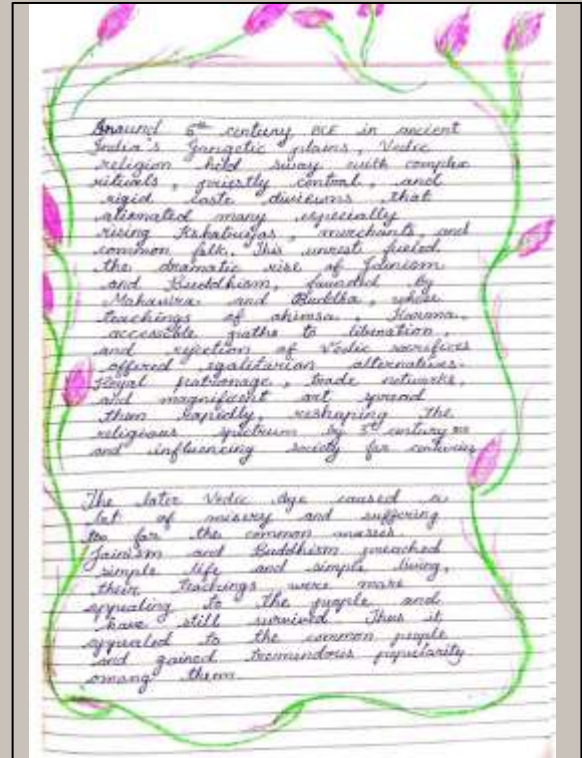
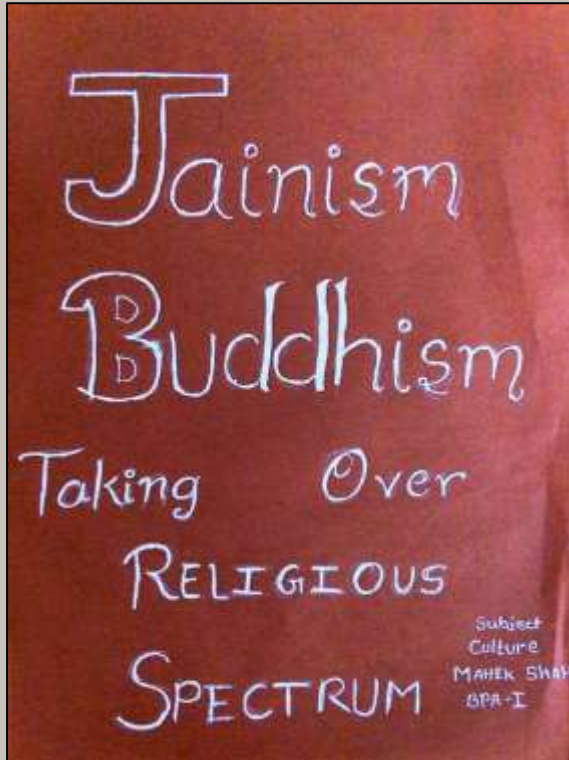
Subject: Culture

Topic: Jainism & Buddhism taking over religious spectrum

Faculty In-charge: Dr. Smt. Vaidehi Rele Lal

Submitted by: Mahek Shah, BPA Part I, Bharatanatyam

TEMPLE :
TRADITION



**TEMPLE :
TRADITION**



Vedic Society faced deep social and religious issues that fueled discontent, paving the way for Jainism and Buddhism.

The Vedic society was a caste system with a hierarchy. At the bottom were the Shudras, who were denied education and social mobility. This led to resentment, especially among the upwardly mobile Kshatriyas like Buddha and Mahavira.

Yojnas grew elaborate, requiring ritual killings, Sanskrit chants, and huge pits only elites could afford. Common folk rejected blind faith, superstitions, and priestly corruption exploiting devotees for wealth.

Vedic texts in Sanskrit were inaccessible to masses speaking Prakrit, rituals emphasized fear over ethics. Urbanization and farming conflicts and tensions.

These flaws created unrest in Gangetic plains, marking equilibrium. Political upheaval.

Social and Economic shifts in ancient India around 6th century BC created fertile ground for Jainism and Buddhism to flourish over Vedic traditions.

Iron tools boosted agriculture, leading to surplus food and urbanization in Gangetic plains. Cities like Patliputra, Taxila, and Ujjain emerged as hubs. Trade guilds of merchants and moneylenders grew wealthy via inter-city trade, selling ethical goods. Jainism dominated finance. Buddhism appealed to traders with non-violent trading commerce.

Shift from pastoral Vedic tribes to settled kingdoms eroded old rituals, common folk (Kshudras) faced exploitation, drawing to egalitarian sanghas offering community without birth-based barriers.

Kings and rulers provided crucial support to Jainism and Buddhism, funding art that accelerated their spread across ancient India.

Jainism received patronage from kings, nobles, merchants and common people.

The Jains in Magadha wore white clothes. There are two types of sects in Jain - Digambaras and Svetambaras. Jainism spread rapidly. Chandragupta Maurya and others went to Mysore and established a Jain centre at Shravanabelagola.

Jainism had no monasteries, no centres of higher learning and it did not spread outside India. Jain art became famous in later centuries. Jain preach in the language of people known as Ardhamagadhi. Thus, it encouraged the vernacular languages to grow.

**TEMPLE:
TRADITION**

Buddhist kings provided massive support that propelled the faith across ancient India.

King Bimbisara of Magadha patronized the Buddha, built the Ashoka Ashoka and visited Buddha after. His son Ajatashatru hosted the first Buddhist Council at Rajagriha after Buddha's death.

Chandragupta Maurya's grandson Ashoka converted after bloody Kalinga War, erecting 84,000 stupas pillars across empire with edicts which promoting non-violence, and sent missionaries.

Kanishka convened Fourth Buddhist Council, patronized Mahayana Buddhism, built stupas in Kashmir, spreading Greco-Buddhist art to Central Asia.

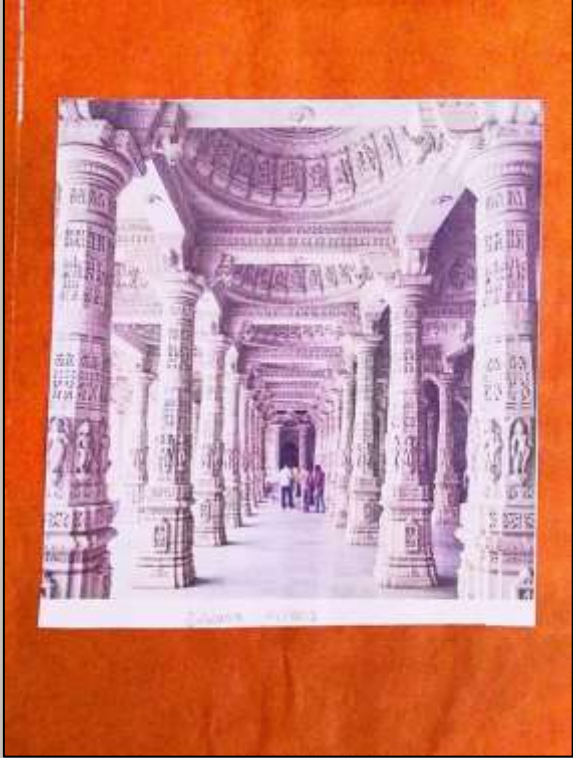
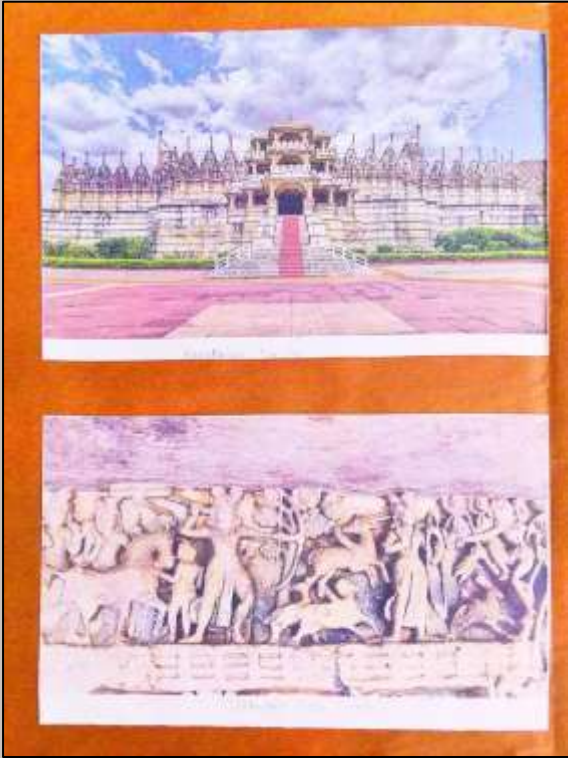
Jainism and Buddhism's architecture was groundbreaking, but their contribution / influence extended to music, dance and drama embracing teachings in performing arts the captivated ancient India.

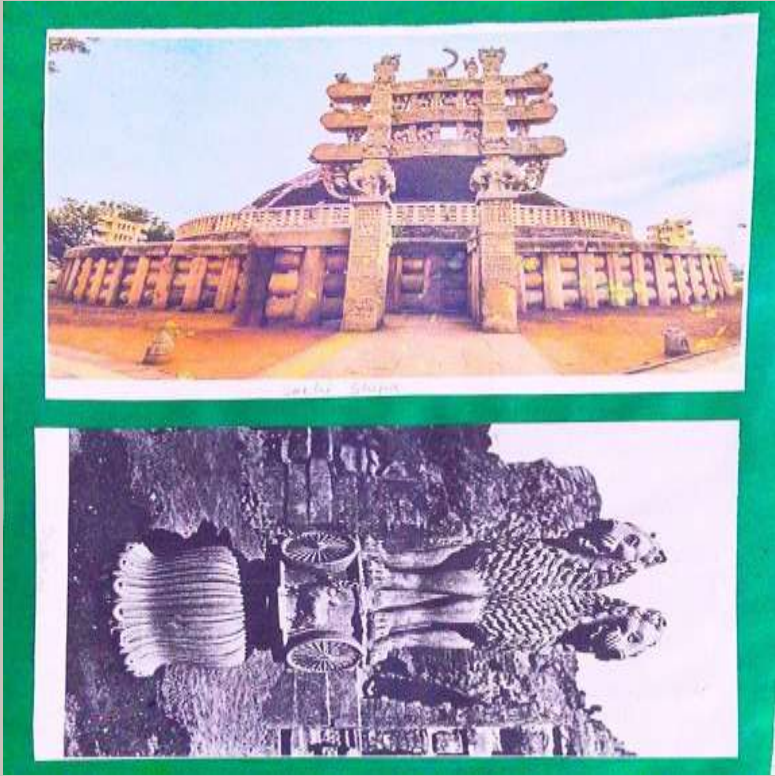
Bhagavata Mala Abhayan dramatized Buddha and Mahavira lives with Yakshagana, style performance, Cave reliefs depict dance mudras, monastic trances, spread stories via folk plays, influencing Bharatanatyam and Kathakali gestures symbolizing Ahimsa and Karma.

Kaupatika Dance likely refers to a traditional or regional Indian dance form emphasizing expressive depictions (Naga-Parvati, Kasha-cult), possibly linked to temple arts or folk traditions depicting divine figures.

Temple dances in places like Ellora or Ranakpur depicted Tirthankaras and through static poses and processional dances.

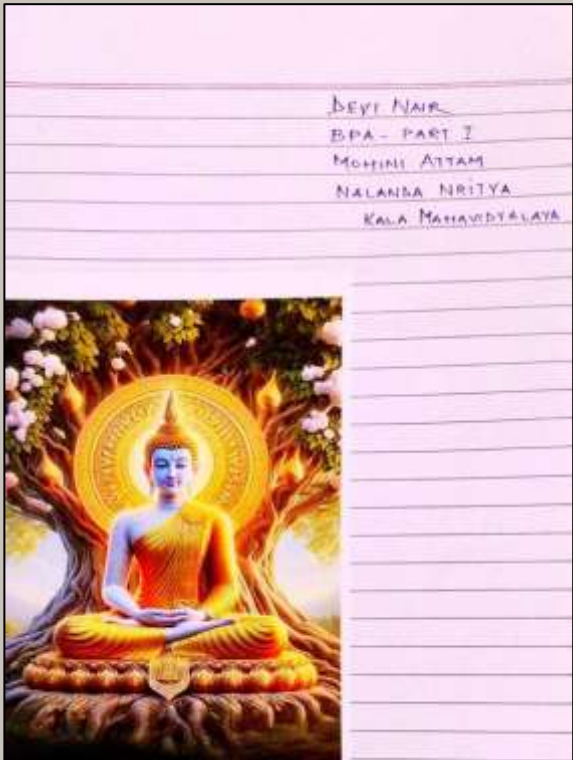
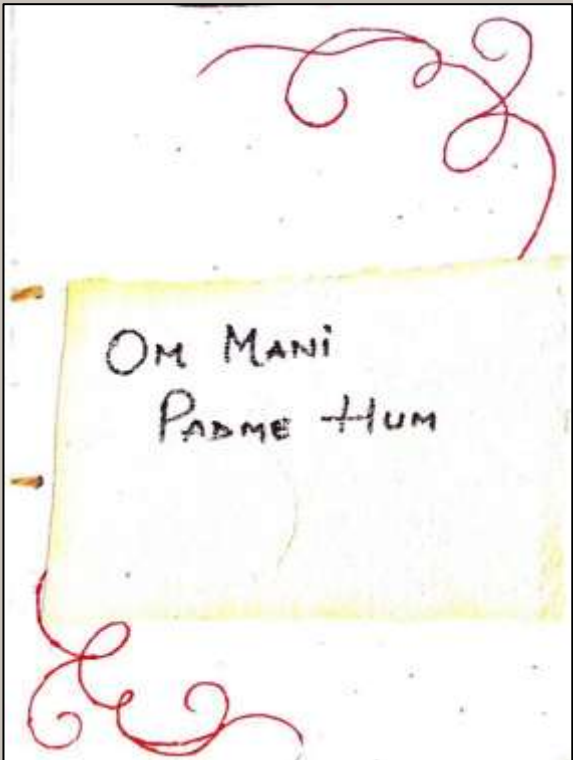
Early monastic dramas and Jataka tale enactments used dance to portray Buddha's life, Ajanta and Ellora caves reliefs show dancer with Karanas of gestures symbolizing Karma and enlightenment.





Submitted by,
Mehak Shah,
BPA

Subject: Culture
Topic: Jainism & Buddhism
Faculty In-charge: Dr. Smt. Vaidehi Rele Lal
Submitted by: Devi Nair, BPA Part I, Mohini Attam



TEMPLE: TRADITION

In the sixth century BCE, the Aryan settlements expanded to the East, accompanied by rapid socio-economic & political changes. Materialism & spiritualism both existed side by side. In the later Vedic period, tools & implements made of iron enabled people to clear forests, cultivate land & lead a settled life. This resulted in a food surplus that was utilized by the kings to meet their military & administrative needs & they expanded into their neighbouring areas which resulted in wars between tribes. The larger & more powerful tribes defeated the smaller ones & attacked their lands to have bigger kingdoms.

In the fertile Ganga Valley, killing of animals to perform sacrifices went against the interest of the farmers & they wished to protect their animals.

In India, it was the period when orthodox religious beliefs & practices were challenged & also rejected by new sects called Buddhism & Jainism & these emerged as potent religious reform movements.

Buddhism & Jainism do share the basic concepts of karma, rebirth & liberation while giving them their own hue. Their understanding of the Vedas, the caste system & ritualism in religious life have been absorbed to create a better way of alternate living suitable for all human beings so that they would not be restricted by the rules of the rigid Brahmin society. There were restrictions on caste basis & interchange was impossible.

This important cause gave rise to emerging new thinkers like Gautama Buddha & Mahavira amongst many others in India.

This event in the history of Buddhism is called as Dharmachakra Pravartana or the turning of the wheel of sacred law in Buddhism.

Tripitakas - means "Three baskets" of Buddhist canon & are the most important literary works of the Buddhists.

1. The Vinaya Pitaka: This book deals with the rules & regulations that was framed by the Buddha for the monks (bhikkhus) & the nuns (bhikkhunis).
2. Sutra Pitaka - comprises of the discourses of Buddha on various occasions, along with discourses of disciples Sariputta & Ananda.
3. Abhidhamma Pitaka - deals with Buddhist philosophy describing the workings of the human mind & the state of matter.

The religious philosophy of Buddhism is contained in the first sermon of Buddha which he gave at Sarnath, near Varanasi. Buddha followed a simple path & inspired people too to lead a simple life by preaching simple teachings in Pali, the language of the common people. The essence of his teachings are contained in the Four Noble Truths & the Eightfold Path.

The Four Noble Truths

- (i) The world is full of suffering.
- (ii) The suffering has a cause.
- (iii) Desire is the cause of suffering.
- (iv) If desire is stopped, suffering can also be stopped.

The Eightfold Path (Ashtangika Marg)

- 1) Right action: To remain away from theft, luxuries & violence.
- 2) Right thought - To remain away from empty

Buddhism -

Gautama Buddha whose childhood name was Siddhastha was the founder of Buddhism. He belonged to the Sakya clan of Kshatriyas & was born in 562 BC at Lumbini near Kapilavastu in Nepal. His father Suddhodana took the ruler of Kapilavastu. Though he was married at a young age to Princess Yasodhara & had a son named Rahula he was more inclined towards spirituality.

The Great Renunciation -

Gautam's chariot whilst passing through forest he saw an old man bent with age walk past. Again he saw a sick man groaning with pain & then he third sight was that of a dead man being carried for cremation. These thoughts made Gautama think about man's destiny & he was consoled by the fourth sight of an ascetic in search of salvation. These four sights are known as the Four Great Sights.

After this Gautama leaves his home, his wife and child, renounces all to find a solution. This event is known as Mahabhinishchayana or The Great Renunciation.

Enlightenment of Gautama - After renouncing all in search of truth & wandering from place to place he studies under renowned teachers of Rajagruha & goes to Gaya. After practicing severe penance & leading a life of extreme austerity Gautama attains enlightenment at the age of sixty five at Bodhi Gaya in Bihar. From then on he was called as Buddha or the enlightened One, he was also called Tathagat, the founder of truth & gave his first sermon at the Deer Park in Sarnath near Varanasi in the presence of five ascetics.

Rituals & worldly evils

- (iii) Right belief: To give up desire.
- (iv) Right living: Not to have dishonest dealings with others.
- (v) Right speech: Speak the truth & not to think ill of others.
- (vi) Right effort: Work for deliverance from sins & for the welfare of others.
- (vii) Right recollection: Think about pious things.
- (viii) Right meditation: Concentrate on only what is right.

Code of Conduct - Buddha formulated a code of conduct for his followers as mentioned below.

- i. Not to tell a lie.
- ii. Not to commit violence.
- iii. Not to own property.
- iv. Not to consume alcoholic drinks.
- v. Not to indulge in corrupt practices.

Stress on morality - Buddha insisted on a life based on good actions, honesty & discipline. The followers were asked to practice non-violence & not indulge in any corrupt practices. No faith in rituals & sacrifices as Buddha condemned animal sacrifices & empty rituals connected to it.

Organisation of - The Sangha: The teaching of Buddhism was spread through the monastic order called Sangha which was a powerful institution & helped spread Buddhism far & wide.

Principles that governed Buddhism are as follows:

- i) Membership: The Bhikkhus (monks) & Bhikkhunis (nuns) were members of the monastic order & were required to renounce the world before joining the Sangha. The



Minimum age was 15 years during Buddha's time. After taking an oath, the followers underwent training for 10 years.

(i) Ten Commandments. Members led a disciplined life & followed the Ten Commandments:

- Speak the truth.
- Avoid by Brahmacharya
- Not to harm creature
- Not to own property
- To shun music & dancing
- To take meals only at fixed times.
- Avoid using intoxicants
- Avoid use of scented goods
- Avoid sleeping on cushions
- Not to keep money.

(ii) Viharas - The Bhikkhus & Bhikkhunis were required to roam around the country for eight months of the year & were to sleep in the Viharas which had separate sections for men & women - special rules were framed for the Bhikkhunis to ensure discipline. Life in the Viharas were of chastity, austerity, devotion & purity.

Two sects of Buddhism -

During the reign of Kanishka, Buddhism got split into two sects - The Hinayana & the Mahayana.

i. Hinayana - Those who strictly follow the doctrine of Buddhism & deny God's existence are followers of the lesser vehicle or Hinayana. They do not believe in idol worship but believe that Buddha was God & follow the eight fold path as the means to obtain salvation. Pat in the language for the scriptures. Sect is found in India, Sri Lanka, Myanmar, Laos & Cambodia.

ii. MAHAYANA - Jesus means Greater Vehicle of Salvation, these Buddhists believed that Buddha was God's incarnation & worshipped his statue & that a the Bodhisattvas & believed in Buddha's previous births. This sect introduced idol worship & performed complex rituals & ceremonies. Instead of keeping to the original goal of attaining Nirvana, they made attaining Swarga - their goal. & wrote their scriptures in Sanskrit.

Impact of Buddhism - It made a lasting contribution to Indian culture, religion, art & social life in the following respects:

- Ahimsa - This doctrine became a major weapon against the ill of society. Animal protection became a new culture. Mahatma Gandhi used this form of non-violent struggle against the British.
- Political impact was such that the republics of Shakya, Vajji & Mallas embraced Buddhism. Ashoka & Kanishka made Buddhism their state religion & this Buddhist religion was a challenge to Hinduism so much so that soon there was a reform starting in Hinduism. Both Yajnas & sacrifices were done away with.
- Cultural impact - Buddhism spread far & wide in South East Asia, China & Sri Lanka & raised the prestige of India by fostering closer cultural contacts between neighbouring nations & India through Buddhism. Immense contribution through art & architecture was seen through Stupas, Chaityas, Viharas & rock cut cave temples.

Decline of Buddhism - Popularity suffered due to the division of Buddhism into 18 sects, corruption in spiritual life, using riches personally to lead a luxurious worldly life & withdrawal of royal patronage. Invasions too led to its decline.

Most often heard Prayers are those involving the Triple Gem (Buddha, Dharma, Sangha) chanting Om Mani Padme Hum -

A Prayer to bring peace, remove obstacles & achieve enlightenment:

Prayer for seeking refuge & reaffirm the commitment to the chosen Buddhist path:

"Buddham Sharanam Gacchami"
(I take refuge in the Buddha)

"Dharmam Sharanam Gacchami"
(I take refuge in the Dharma)

"Sangham Sharanam Gacchami"
(I take refuge in the Sangha)

The Dalai Lama is the revered spiritual leader of Tibetan Buddhism & recognized by followers as the reincarnated Avalokiteshwara, the Bodhisattva of Compassion. He is the 14th & current Dalai Lama, Tenzin Gyatso living in exile in Dharamsala, India. Dalai Lama promotes, compassion, interreligious harmony & the preservation of Buddhist Tibetan culture, he also heads the four major schools of (Nyingma, Kagyu, Sakya & Gelug).

Turned out of his country by the invading Chinese, Dalai Lama stayed a true Buddhist by practicing Ahimsa. He says anyone can be a Buddhist in this chosen life as "Attachment operates as wanting something or wanting more. Anger is also wanting. So both these emotions are undesirable according to Dalai Lama."

Bibliography: The Dhammapadam: The Teachings of Buddha
The Life of Buddha & its Lessons by H.S. Olcott
The Heart of the Buddha's Teaching by Thich Nhat Hanh.
Input from my friend Mr. Phonsok Ladabchi (Honourable Dalai Lama's follower)



Submitted by,
Devi Nair,
BPA Part I



अन्त दीपो भवः
 Be your own light 'look within yourself through meditation and self-awareness to find your own path & truth

JAINISM
 &
BUDDHISM
 A COMPARITIVE STUDY
 BY- AARSHA SHAH, BPA-I KATHAK

नमो अरिहंताणं, नमो सिद्धाणं, नमो आयरियाणं
 नमो इवज्झयाणं, नमो नोप भव्वमाहणं
 एसो पंच नमुक्कसो, भव्व पावप्पणासणो ।
 मंगलाणं च भव्वेभि, पढमं हवइ मंगल ॥

Difference Between Jainism and Buddhism
 SIMPLIFIED LIFE

Peace comes from within
 Do not seek it without
 - Gautama Buddha

INTRODUCTION

Jainism and Buddhism represent two of the most important philosophical and religious traditions to emerge in ancient India during the sixth century BCE. These traditions arose during a period of intellectual and spiritual change when many people began questioning ritualistic practices and rigid social divisions. As parts of the wider *śramaṇa* movement, Jainism and Buddhism emphasized ethical conduct, self-discipline and liberation from the cycle of birth and rebirth.

Under the spiritual guidance of Mahavira and Gautama Buddha, their traditions developed into organized systems of philosophical thought and religious practices. Both religions rejected elaborate rituals and emphasized personal effort in achieving spiritual progress.

Although Jainism and Buddhism share common ideas such as karma, renunciation and liberation, they differ in their teachings, philosophy, artistic traditions, and historical development. A comparative study of Jainism and Buddhism helps us understand their uniqueness and contributions to the life of a common man.

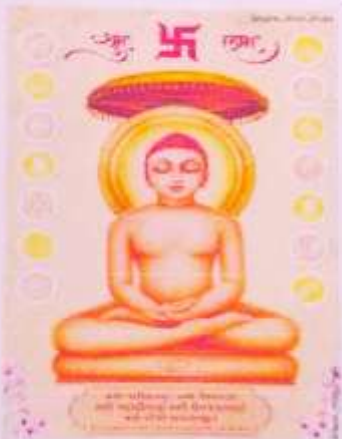
LIFE STORIES OF FOUNDERS

Mahavira, the twenty-fourth Tirthankara of Jainism, was born into a noble Kshatriya family. From an early age he showed interest in spiritual life. At the age of thirty he renounced worldly life and began practicing severe austerities. He endured hunger, hardship and long periods of meditation for twelve years before attaining Kevala Jnana or perfect knowledge. After attaining enlightenment, he travelled throughout northern India teaching the principles of non-violence, truthfulness and self-discipline.

Gautama Buddha, born as Prince Siddhartha, lived in luxury during his early life. However, after seeing old age, sickness and death, he realized the reality of human suffering. At the age of twenty-nine he renounced his royal life and began searching for truth. After a lot of austerities, he attained enlightenment under the Bodhi tree. He then became known as Buddha and spent the rest of his life teaching the path to overcoming suffering. The lives of Mahavira and Buddha reflect the reality and true meaning of spirituality in the times of strict, forced austerities.



SHRI GAUTAM BUDDHA



SHRI VARDHAMANA MAHAVIRA

TEACHINGS & PHILOSOPHY

Jainism is based on the principle of Ahimsa or non-violence. According to Jain teachings, every living being possesses a soul, and harming any living creature results in the accumulation of Karma. Liberation is achieved through right faith, right knowledge and right conduct. Jainism emphasizes strict discipline, truthfulness, non-stealing, celibacy, and non-possession. The first Tirthankara was Rishabhdeva (Adinath), who is considered the founder in tradition. Shri Parshvanatha, the 23rd Tirthankara who is a historically confirmed figure from the 9th to 8th century B.C., This is an eternal religion, with Tirthankaras establishing its path in different time cycles with Vardhamana Mahavira reforming the path for the current era.

Buddhism focuses on understanding and overcoming suffering. According to the Buddha, suffering is caused by desire and attachment. The Four Noble Truths explain the nature of suffering, Dukkha, Samudaya, Nirodha, Nirvana. The Eightfold Path provides the method for achieving liberation: right view, right resolve, right speech, right conduct, right livelihood, right effort, a right mindfulness and right samadhi. Buddhism teaches that life is constantly changing and rejects the idea of a permanent soul. Jainism emphasizes purification of the soul through strict discipline, while Buddhism emphasizes wisdom and mental development.

METHODS OF PREACHING

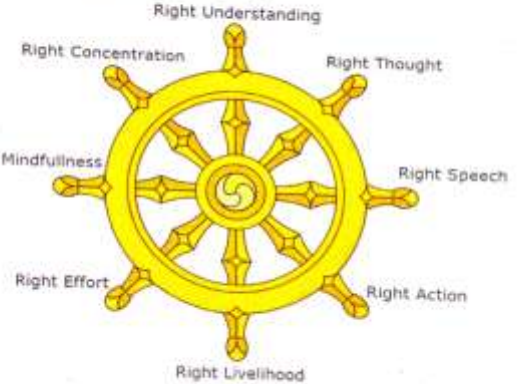
Jain monks lived simple and disciplined lives. They travelled on foot and possessed very few material objects. Jain teachers preached in local languages such as Pali and Sanskrit so that ordinary people could understand their teachings. Their conduct demonstrated strict self-control and non-violence.

Buddhist preaching was more organized. The Buddha taught through stories and discussions that were easy to understand. He established the Sangha or monastic community which helped spread Buddhism. Buddhist monks travelled to many regions and accepted followers from all social classes.

The sacred texts of Jainism are called The Agamas which are an amalgamation of scriptures based on the oral teachings of Lord Mahavira and other Tirthankaras. This also contains rules for monks and nuns. Similarly, the sacred texts of Buddhism are called the Tripitaka. These texts include teaching of the Buddha and also rules for monastic way of life.



परमपरोपकारो जीवितानाम्
JAIN TEACHINGS



BUDDHIST TEACHING

ART, ARCHITECTURE

Jain and Buddhist traditions have both contributed greatly to Indian art. Jain art is simple and disciplined. The Tirthankaras are shown in calm meditation poses with peaceful expressions. Jain art emphasizes spiritual purity and symmetry. It features highly detailed, symbolic and meditative works like for instance, the statue of Bahubali (Gommateswara Shravanabelagola), Chaumukha Idol. The arts, paintings and manuscripts like the Kalpasutra Manuscripts, 15th century painting on paper/palm leaf, often depicting the life of Mahavira, Lokapurusha (Cosmic Man), the Udayagiri and Khandagiri caves is another exquisite example of the brilliance artist held.

Buddhist art developed as a means of teaching religion. sculptures and painting often show scenes from the life of the Buddha. Buddhist art shows movement and expression. The feature that distinguishes here is the world wide reach the essence held like Thangka Painting (Tibet), Mandala (Nepal/Tibet), Ajanta Cave Mural (India), The Great Stupa at Sanchi, Borobudur Temple (Indonesia), Senu Temple (Indonesia), Gandhara Budha, Mathura Buddha, etc.

Jain architecture is mainly represented by temples with decorated pillars and detailed carvings. These temples provide a peaceful, reflective atmosphere.

Buddhist architecture include stupas, monasteries. Stupas were built to preserve sacred relics and monasteries. Stupas were built and monasteries served as a centre of learning and meditation.

THE FUTURE INFLUENCE

Jainism remained mainly within India and developed strong religious communities. Jain followers supported the building of temples and preservation of scriptures. Jainism continues to promote values such as non-violence and ethical living.

Buddhism spread beyond India to many parts of Asia. It became an important religion in countries such as Sri Lanka, China and Japan. Buddhist teachings about peace and mindfulness continue to influence people around the world.



Thangka Painting



The Great Stupa at Sanchi



Mandala



Ajanta Cave Paintings



Monasteries

TEMPLE : TRADITION



Bahubali Statue



Kalpasutra Manuscripts



Khandagiri Caves



Jain temple

MIND MAP

Founders	Teachings	Philosophy
Mahavira	Four Noble Truth	Eternal Soul
Royal family, Extreme penance, Kevala Inam	Eight Fold Path	Karma binds soul, Self-deal.
Gautama Buddha	Nirvana	
Prince Siddhartha, Meditation, Enlightenment	Ahimsa	No permanent soul, Impermanence, Mental development
	Three Jewels	
	Strict discipline	
	Moksha	

Preaching	JAINISM & BUDDHISM	ART & ARCHITECTURE
Strict monks		Temples, Carving, marble, simple, symmetrical
Personal example		Stupas, Monasteries
Pakrit language	↓	Narrative, Expressive
Stories, sermons	Scriptures	
Langha	Agamas	
Missionaries	Pakrit text	
	Tripitaka	
	Palitext	

CONCLUSION


In conclusion, Jainism, Buddhism are two of the most significant religious and philosophical traditions that originated in India and contributed greatly to the moral and cultural development of society. Emerging during a period of social and religious transformation both traditions offered alternatives to ritualistic practices and emphasized ethical living, self-discipline and spiritual liberation. Although they share similar origins, they differ in teachings and practices.

Both the religions have made 'lasting' contribution to various sects like Indian art, architecture, literature and ethical thoughts. Even in modern times the teachings of these traditions remain relevant as they promote peace, tolerance and respect for all forms of life.


Therefore the comparative study of Jainism and Buddhism not only helps us understand their similarities and differences but also highlights their enduring importance in shaping human values and spiritual thoughts. Their teaching continue to inspire people to lead lives based on morality, harmony and inner peace.

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4. BBC Religion
5. Internet Encyclopedia of Philosophy
6. Google




THE CURRENT TRADITIONS OF JAINISMS



THE TRADITIONS OF BUDDHIST PREACHINGS








The CURRENT TRADITIONS OF BUDDHISM



The FIVE BUDDHIST FAMILIES

BUDDHISM & JAINISM VAIṢNAVA & PĀURĀNIC VIEW

<p>ORIGINS</p> <div style="display: flex; justify-content: space-around;">   </div> <p>Buddha (Sākyamuni) – 6th-5th c. BCE Magadha</p> <p>Mahāvira 6th c. BCE Bihar</p> <p>Both part of āramana movements challenging Vedic authority</p>	<p>CORE TEACHINGS</p> <div style="display: flex; justify-content: space-around;">   </div> <p>No ātman, nirvāna by ending desire, dependent origination</p> <p>Eternal jiva, karma as matter, extreme ahimsā, self-purification</p>	 <p>VAIṢNAVA ĀCĀRYAS</p> <ul style="list-style-type: none"> • Rāmānuja: anātman is self-contradictory • Madhva: denial of God makes scripture meaningless • Jiva Gosvāmi: Only bhakti with Vedic pramāna is valid
<p>WHY SEEN AS THREATS</p> <ol style="list-style-type: none"> 1. Reject Vedas → classified as nāstika in Puranas 2. Undermine social dharma (varṇā-āśrama) 3. Divert bhakti from Viṣṇu toward impersonal/ascetic paths 		

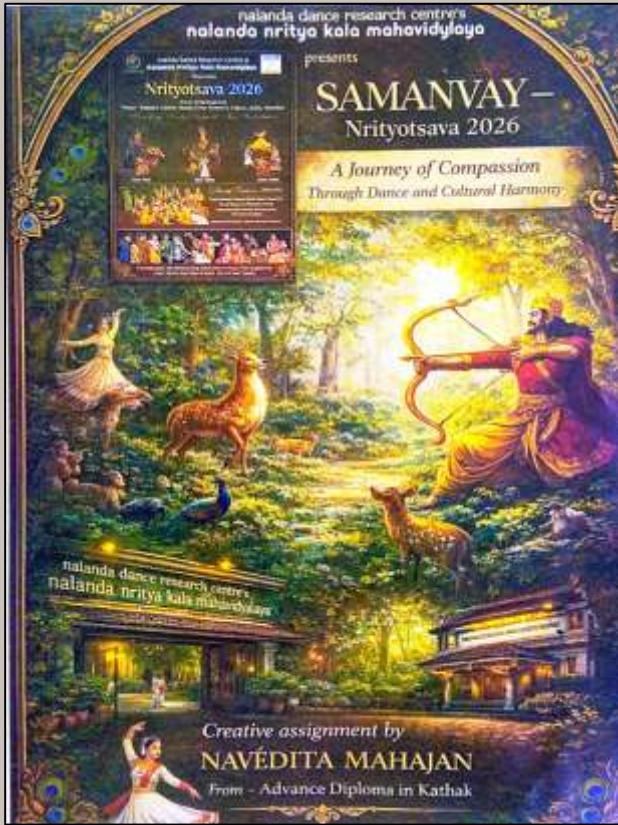
A GENERAL DIFFERENTIATION



**Submitted by,
Aarsha Shah,
BPA Part I**

Topic: Samanvay Nrityotsava 2026
 Faculty In-charge: Shri. Taamohar Biswas
 Submitted by: Navedita Mahajan, Advance Diploma, Kathak

JOURNEY :
 SĀDHANĀ







- CREATIVE ASSIGNMENT BY ÷
 NAVEDITA MAHAJAN
- Topic of Assignment ÷
 SAMANVAY - Sasve Sukhinah Bhavanam
 (May all beings live together in happiness & Harmony)
- COURSE :-
 Advance Diploma in KATHAK
- INSTITUTION :-
 NALANDA DANCE RESEARCH CENTRE
 NALANDA NRITYA KALA MAHAVIDYALAYA
- EVENT :-
 NRITYOTSAVA Festival - 11 JANUARY 2026

DOCUMENTATION
 of
 ORIGINAL PERFORMANCE SCENES of 'SAMANVAY'
 A classical dance production by NALANDA NRITYA KALA MAHAVIDYALAYA




DOCUMENTATION
of
ORIGINAL PERFORMANCE SCENES of "SAMANVAY"
A classical dance production by (NANDINI KRISHNA KAKA MAHAVIDYALA)

JOURNEY :
SĀDHANĀ









STORY :-

SAMANYAY [What I understood from the Production]

{ THIS STORY HAS TAKEN FROM THE }

BODHISATVA'S JĀTAKA KĀTHĀ

"SAMANYAY"



"SARVE SUKHINAH BHAVANTU"
(May all beings live together in happiness & harmony)
COMPASSION, SACRIFICE HARMONY

SCENE 1 - The Cruel King Who loved Hunting



There was once a king who loved hunting animals in the forest. He found pleasure in killing innocent creatures and never thought about their sufferings.

SCENE 2 - Vivasath Tries to Convince the King



King had a friend named Vivasath who was very kind & compassionate. He loved animals and always tried to convince the king not to hunt or kill innocent creatures.

However, the king did not listen to his advice.

SCENE 3 :- Vivasath leaves the Place & Lives in forest



One day, Vivasath became frustrated because the king would not listen to him. He left the place & started living in the forest. Because of his loving nature, animals gathered around him and lived peacefully with him.


SCENE 4 :- The King Visits Vivasath in the forest



One day, the king visited his friend Vivasath in the forest. He was surprised and amazed to see many deer playing and roaming freely around Vivasath's hut.

Instead of appreciating their beauty, the king became excited and started hunting them again. Despite Vivasath's warning, he continued killing animals.


SCENE 5 :- TWO Heads of DEER & Their king



There were two heads of deer in the forest. One head was fed by a Golden king & the other was fed by a Silver king.

Both kings realized that if the hunting continued, the silver head would soon disappear. So they made a difficult decision to sacrifice one deer each day.

SCENE 6 :- The Pregnant Deer Requests Mercy



One day, the turn came for a pregnant deer. She requested the king to spare her life until she gave birth to her child.

However, none of the deers agreed to sacrifice their life for her.

SCENE 7 :- The Golden king Sacrifices Himself



The pregnant deer then approached the Golden king for help. The Golden king immediately decided to sacrifice his own life to save her.

Then, he went to the Silver king willingly, showing courage and compassion.

SCENE 8 :- The king Realizes his Mistake




When the king saw the Golden king deer standing before him, he refused to kill him.

Vivasth then explained to the king the true duty of a ruler — to protect life, not destroy.

The king realised his mistake & felt Ashamed.

SCENE 9 :- The king stopped hunting. All the animals in the forest lived peacefully together in harmony and abundance.

SCENE :- AMALGAMATION of different DANCE STYLES



The production beautifully presented the amalgamation of different classical dance forms including —

KATHAK Bharatanatyam Odissi

Each dance style maintained its identity while blending smoothly into the overall performance. Kathak contributed powerful spins and expressive storytelling. Bharatanatyam added strong postures & rhythmic precision. Odissi brought fluid movements & devotional expressions.

The fusion of these styles created a harmonious performance that reflected the theme of unity in diversity.

Sub Topic 3 -> CRITICAL APPRECIATION

What I liked ->

- The concept of harmony & compassion was meaningful.
- Storytelling through dance was clear & emotional.
- Coordination among dancers was excellent.
- Music & Expression enhanced the performance.

What can be improved ->

- Deer costumes can be enhanced.
- Lighting transitions could be smooth.

What was Perfect ->

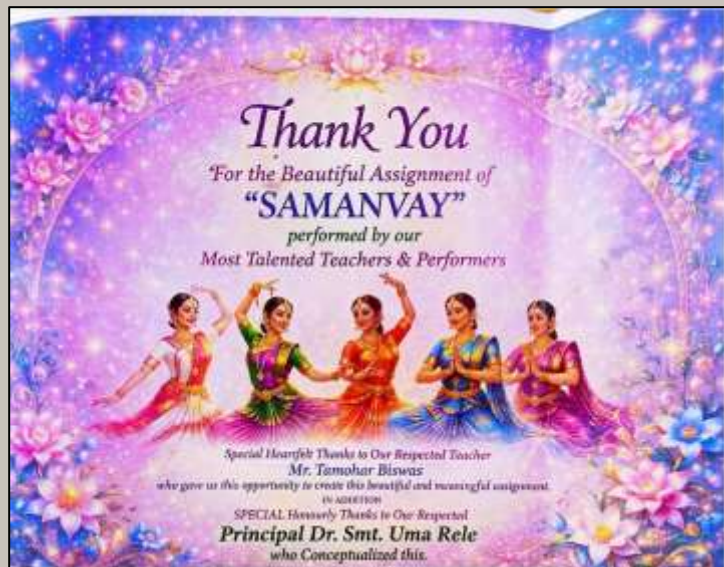
- Message of compassion & unity.
- Dedication of dancers.
- Synchronization of different dance styles.

What Made me feel Good -> Transformation of king from cruelty to kindness. It showed that even a powerful person can change through understanding & compassion.

If I were the Director of the PLAY

I would use more natural deer costumes, soft lighting for emotional scenes.

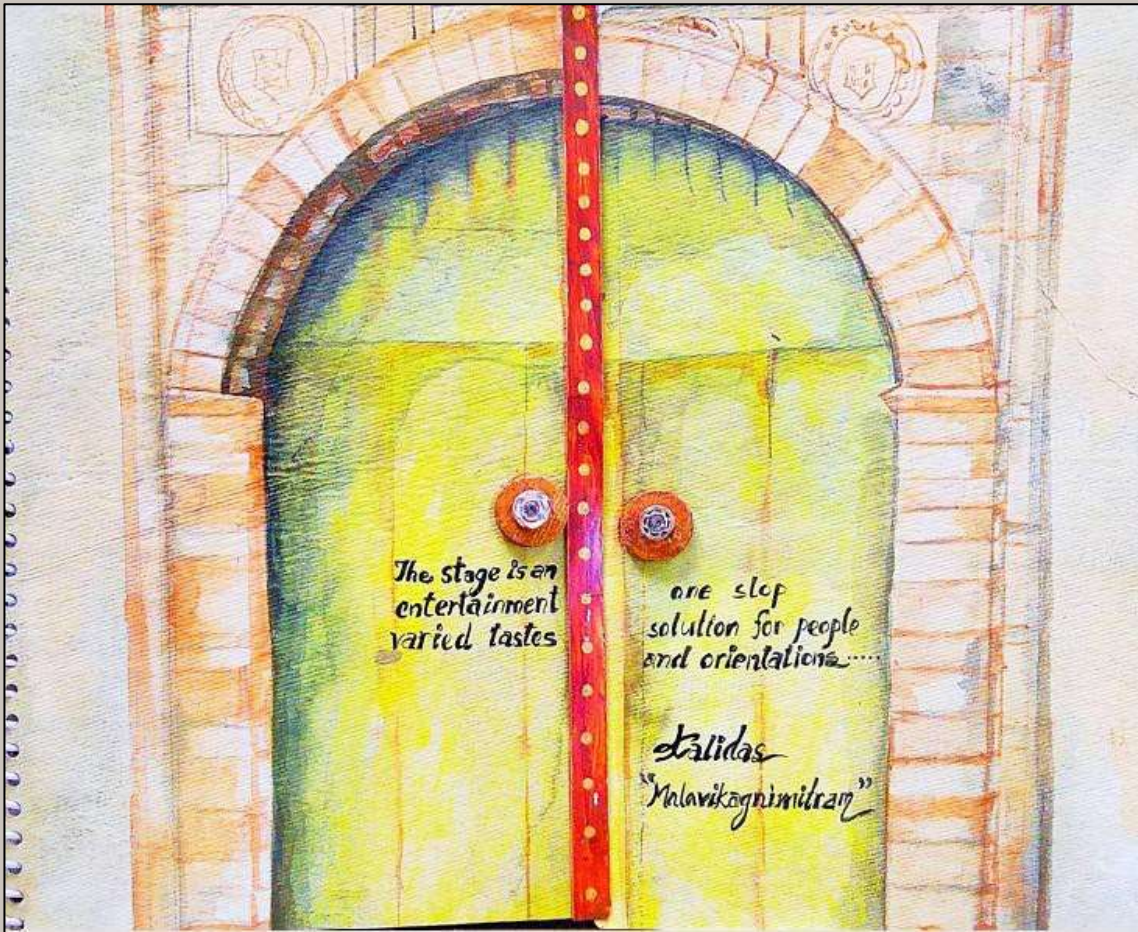
Overall, the performance was inspiring and beautifully conveyed the message of harmony & existence.



Submitted by, Navedita Mahajan, Advance Diploma, Kathak

Topic: Samanvay Nrityotsava 2026
Faculty In-charge: Shri. Taamohar Biswas
Submitted by: Laila Panda, Advance Diploma, Kathak

JOURNEY :
SĀDHANĀ





Acknowledgement And Concise Introduction

"I express my deepest gratitude to all those, who have contributed to this magnificent performance bringing the timeless visual feast to life..."

Inspired by the "Jataka tales"

Samanvya - Savre Sukhiya (Phavanti) - a piece of art that explored the idea of harmony and co-existence was curated and envisioned four decades ago. By Sadma Bhushan, Shrimati Kanak RELA - Lenderly woven, exquisitely captured and immaculately conveyed to the audience, by the worthy successor, Shrimati Uma Releji in a flawless and truly remarkable story-telling pattern - a large scale presentation integrating Bharata Natyam, Odissi, Kathak and Mohini Attam - a magnificent spectacle in every dimension of dance...

Nalanda Dance Research Center has the legacy

where, your technical, your aesthetic sensitivity and conceptual depth go hand in hand. A statement of its enduring commitment that nurtures, dance, as both and artistic and intellectual tradition. This event was a testament of our commitment to preserve and promote Indian dance and Music forms...

Following that tradition this year, Nalanda was conferred upon Padmashree Chitra Visweswaran, Ravindra Sathya and Prashant Bante acknowledging their exceptional contribution to the cultural landscape.

The Kanak Nalanda Puraskar was awarded to a distinguished group of artists and scholars including Alka Gujar, Ganesh Chandonskive, Tigar Soni, Suhraat Soni, Narayan Mani, Shailesh Shrivastava, Vijayshree Chaudhary, Malati Anandaram, and Veena Lonche.

The evening showcased a wide spectrum of classical styles, that showed a continuity of lineage shaped by decades of discipline, training and scholarship. Written with the tinkling ghungroos, flush of aalta, and the Kohl-rimmed eyes, it was a "Master class" of Supreme level...

JOURNEY :
SĀDHANĀ

BRIEF SUMMARY

Once upon a time, there was a king, who loved hunting. He would often go to the forest to hunt and kill innocent animals, which gave him immense pleasure. His friend Vivasvat, a kind hearted person, would often try to dissuade him from this cruel act, but the king wouldn't listen...

The friend was deeply concerned about the king's behaviour and tried to reason with him, but to no avail. Eventually Vivasvat decided to leave the palace, and live in the forest, where he was loved and adored by the animals, especially by two herds of deer, one ruled by a golden deer and the other by a silver one...

One day, the king visited Vivasvat in the forest and was amazed to see a large number of deer grazing around him... The king's eyes grew greedy and he started hunting the deer, killing many of them... and this became the king's regular habit... Noticing their numbers dwindling at an alarming rate, both the deer kings proposed Vivasvat that, they would send one deer each time, so that the king would be satisfied and spare the rest of the herd from hunting...

Vivasvat reluctantly agreed to the proposal and took it to the king, who accepted it after some deliberation promising never to kill both the deer kings. This arrangement continued for a while till the turn of a pregnant deer, whose husband was already a victim. The mother deer wanted her unborn child to take birth, thus wanted a make shift arrangement, but none from her herd were willing to sacrifice. Even her king, the silver deer couldn't help. Finally, in utter despair, she implored the golden deer, who decided to sacrifice himself to save the life of the unborn fawn...

When the king saw the golden deer, he recalled his promise to spare its life, citing his kshatriya duty. The golden deer countered that as a king of his herd, protecting his subjects was paramount and he'd willingly sacrifice himself.

At this point, Vivasvat rebuked the king, teaching him the essence of humanity. The king was deeply moved by the selfless act of the golden deer and realized the true essence of compassion & kindness. He felt ashamed of his past actions and decided to give up hunting. He truly understood "with great power, comes the responsibility to protect people and use it wisely. From that day, the king became a changed person, and the animals in the forest lived in peace and harmony. The king's subjects rejoiced and his fame spread far...



PARTICIPANTS AND CREDITS

Bharata Natyam

Sri Smt. Videhi Gole dal (Golden Deer)
Smt. Trusha Panchal Pandit (Silver Deer)
Richa Rajeevan (Deer clan)
Vaishnavel Naitisalam (Deer clan)
Roshni Kambla (Deer clan)
Lakshi Apta (Deer clan)
Kanak Karak (Deer clan)

Odissi

Shri Ankur Ballal (crow)
Shri Sanatan Chakravarthy (parrot)

Bharata Natyam

Shri Lamohar Biswas (King)
Shri Mohanraj Acharya (Vivasvat)
Shri Preshit Mehar (Husband of the Pregnant Deer)
Shri Amit Munga (King's Attendant)

Kathak

Swati Chundiyia (Deer clan)
Gauri Jatha (Deer clan)
Shrushti Jais Chandra (Deer clan)

PERSPECTIVE

1. As mentioned in the poster, four dance forms would be featured, but there was no emphasis on Mokini Attam at all except, some dancers' movements in certain sequences, hinted the style, but, proper Mokini Attam dancers were nowhere to be seen in the entire act.

2. With such endearing performance, where every gesture, every expression, every moment of synchronization was breathtaking, the jarring part was the Odissi costume (color), that was not very Odissi, as in Odissi the costume has a very important and distinctive role. Normally it is either Sambalpuri or Bombai Silk and this element was missing...

Also, since the Crow and the Parrot are the narrators, and open the show, much more vibrancy was needed... Both becoming male, made it dull... If the parrot were a female, it would have added beauty to the entire act. Also the parrot's expression "in particular" throughout the play was quite condescending. Odissi being an extremely beautiful dance form, should not have been so dry irrespective of the "sthaiya Bhaav". The parrot's character was not particularly understandable or likable, making it the duller character of the entire act...

SPECIAL

I extend my heartfelt gratitude to Nalanda Nritya Kala Mahavidyalaya for embracing me, as a student of the esteemed institution

I am deeply thankful to our principal Dr. Uma Rale, for taking the initiative in reviving such a master piece like "Samanvay - Sarve Sukhinah Bhavanti"



Thanks

My gratitude to our loving teachers :-
Smt. Shipra Dutta
Smt. Sejal Deole
and Shri Samohar Biswas.

For keeping us in mind and relentlessly pushing us for such important events, as the part of this grand family...
... to breath dance in our journey to witness the supreme level of magic...
... on stage ...



Submitted by,
Laila Panda,
Advance Diploma, Kathak

Halanda Educational Expedition

Study Tour: Sculpture, painting, iconography and its co-relation to dance

Project submitted by: BPA Degree students

**HISTORY :
LEGACY**

Study Tour Project: Exploring the Heritage of Hampi and Badami

Class : BPA Degree

Name : Bhoomi Bipin Patel

Teacher incharge: Dr. Smt. Uma Rele



INTRODUCTION

As part of our academic curriculum, we were given the valuable opportunity to embark on a five-day study tour to two of Karnataka's most historically and culturally significant destinations – Hampi and Badami. These two historically rich towns in Karnataka are not only known for their architectural and archaeological significance, but also for their profound connection to the roots of Indian classical dance, sculpture, music, and spirituality.

Hampi, once the grand capital of the Vijayanagara Empire, is a UNESCO World Heritage Site that reflects the golden age of South Indian temple culture. The town is dotted with countless ancient temples, pavilions, and mandapas, many of which are adorned with intricate stone carvings depicting karanas, mythological stories, and scenes from temple rituals. As Bharatanatyam dancers, seeing these carvings, brought a new level of appreciation and understanding to our art. Walking through the ruins of Hampi felt like walking through a living Nāṭyaśāstra.

Badami, the ancient capital of the Chalukya dynasty, offered a different yet equally powerful experience. Famous for its rock-cut cave temples, Badami is a testament to early Indian artistry and the spiritual blend of Hindu, Jain, and Buddhist traditions. The cave walls are covered in breathtaking sculptures of deities such as Naṭarāja, Viṣṇu, and Mahāvira, many in expressive, dance-like poses that echo the abhinaya and nr̥tya we learn as dancers.

This tour was more than a study of history, it was a reconnection with our artistic heritage. It allowed us to witness the sacred spaces where art, devotion, and daily life once thrived in harmony. Through this project, I aim to share not only what we saw, but also what we felt and learned, as students, dancers, and inheritors of a timeless tradition.

TUNĠABADRĀ DAM

Our first stop on the journey was the Tungabhadra Dam, an unplanned yet delightful addition to the itinerary. Built across the Tungabhadra River, this magnificent structure stands as one of the largest multipurpose dams in Karnataka. The vast expanse of water surrounded by lush greenery created a calm and refreshing atmosphere after the long travel hours. Even though it wasn't part of the official tour schedule, visiting the site offered us a perfect start — a serene moment before diving into the historical exploration ahead. Standing by the viewpoint, we could see the dam's impressive engineering, with its sturdy gates and the rhythmic flow of water shimmering under the sunlight. The cool breeze carried the scent of wet earth, and the panoramic view of the reservoir felt almost poetic. This brief visit not only gave us a glimpse of Karnataka's natural beauty but also reminded us of how human innovation and nature can coexist harmoniously.

HEMAKŪṬA HILL

Our exploration in Hampibegan with the scenic Hemakūṭa Hill, overlooking the sacred town. As we climbed the stone pathways, the view opened up to reveal a landscape dotted with ancient shrines and scattered boulders. The soft morning light cast a golden hue over the stones, making the hill truly glow—befitting its name, "Hemakūṭa," meaning the hill of gold. The tranquility of the place offered a perfect blend of natural beauty and spiritual calm.

Hemakūṭa Hill is also historically significant. It is believed to be the place where Lord Śiva performed penance before marrying Goddess Pampa. The hill is adorned with numerous small pre-Vijayanagara temples dedicated to Śiva, each with distinct carvings and simple yet evocative architecture. From the top, the panoramic view of Hampi's ruins, the Tungabhadra River, and surrounding plains was mesmerizing, with scattered temples and stone maṇḍapas appearing like fragments of a once-glorious empire frozen in time.

Visiting Hemakūṭa Hill felt like stepping into a living painting, where history, mythology, and nature blend seamlessly—a perfect start to our journey through Hampi.

Sasivekālu and Kadalekālu Gaṇeśa

After Hemakūṭa Hill, we visited the iconic monolithic sculptures Sasivekālu and Kadalekālu Gaṇeśa, two revered landmarks of Hampi. Both represent Lord Gaṇeśa, yet each has its own charm and historical importance. The Sasivekālu Gaṇeśa, named after the mustard seed due to its rounded belly, is carved from a single block of granite and stands about 8 feet tall. The statue shows Gaṇeśa seated calmly, one hand on his knee and the other holding a sweet, sheltered under an open-pillared pavilion.

Nearby, the Kadalekālu Gaṇeśa, named after the Bengal gram for its larger belly, stands nearly 15 feet tall within a maṇḍapa supported by intricately carved pillars. The detailed trunk, ornaments, and expression reflect the extraordinary craftsmanship of Vijayanagara sculptors. These monoliths are not just artistic masterpieces but also symbols of deep spiritual devotion, blending divine reverence with sculptural brilliance amid Hampi's serene rocky landscape.

VIRŪPAKṢA TEMPLE



After visiting the Gaṇeśa monoliths, we walked through Hampi Bazaar, a vibrant stretch of stone-pillared pavilions that once served as a bustling marketplace during the Vijayanagara Empire. As we moved along the long, straight street, the interplay of light and shadow from the pavilions created an almost upside-down reflection of the past on the worn stone floors. It was easy to imagine merchants trading precious stones, silk, and spices while pilgrims thronged the area in devotion and festivity. Some pavilions have been restored, while others remain in gentle ruin, whispering tales of a thriving empire, all guiding the eye toward the towering gopuram of the Virūpakṣa Temple.

The Virūpakṣa Temple, dedicated to Lord Śiva, stands as one of the few functioning temples that survived centuries of change. Its grand entrance tower, intricately carved pillars, and serene inner sanctum create a deeply spiritual atmosphere. Sunlight filtering through the stone columns cast delicate shadows that seemed to animate the sculpted figures, bringing their tribhāṅga poses, mudrās, and graceful nṛtta to life. The rhythm of temple bells and the devotion in the air reflected the bhakti rasa we strive to express in Bhāratnāṭyam, making the visit a profound connection between history, art, and classical dance.

Kṛṣṇa Temple



Our exploration of Hampi continued with a visit to the Kṛṣṇa Temple, a testament to the grandeur of the Vijayanagara Empire. Built in 1513 CE by King Kṛṣṇadevarāya, this temple was dedicated to Lord Kṛṣṇa and housed the sacred idol of Bālakṛṣṇa, brought from Oḍiśa. The temple's architecture is a blend of Dravidian style, featuring intricately carved pillars and expansive halls that once echoed with the sounds of devotional music and dance.

One of the most captivating features of the Kṛṣṇa Temple is its eastern gopuram, adorned with detailed stucco figures of warriors, horses, and elephants. These carvings are believed to depict the conquest of Oḍiśa, commemorating King Kṛṣṇadevarāya's military campaign against the Gajapati rulers of Oḍiśa. The gopuram serves not only as a physical gateway but also as a narrative canvas, illustrating the king's valor and the empire's might.

Inside the temple, the Ranga Maṇḍapa showcases exquisite carvings of mythological scenes and divine figures. The walls are adorned with depictions from the Mahābhārata and stories from Kṛṣṇa's life, offering a visual feast that narrates tales of heroism, devotion, and divine intervention.



Lakṣmī Narasiṁha Statue



As evening approached, the golden light of the setting sun led us to one of the most striking and powerful sights in Hampi — the Lakṣmī Narasiṁha Statue, also known as Ugra Narasiṁha. This colossal monolithic sculpture, standing at a height of nearly 22 feet, depicts Lord Viṣṇu in his fierce form as Narasiṁha. The statue exudes a remarkable energy, its expression frozen in a moment of divine ferocity that commands both awe and reverence.

Originally, the statue was said to include the image of Goddess Lakṣmī seated on Narasiṁha's lap, but much of it was damaged during the invasion that led to the fall of the Vijayanagara Empire. Even so, the remnants continue to radiate strength and devotion. The lion-like face, bulging eyes, and elaborately carved ornaments reflect the mastery of the Vijayanagara sculptors, who managed to capture motion, emotion, and divinity within stone. The deity sits cross-legged under a beautifully carved seven-headed Śeṣanāga, the divine serpent, whose hoods spread protectively over him. Standing before the statue, we could feel an almost rhythmic stillness in the air. As a Bhāratnāṭyam student, I couldn't help but see parallels between the intensity of Narasiṁha's expression and the Raudra rasa that we try to portray in dance. The sculptor's precision in depicting strength and grace together mirrors the same balance we strive for through āṅgika abhinaya. In that moment, the Lakṣmī Narasiṁha statue felt like a dance captured eternally in stone; fierce, divine, and full of life.

TEMPLE :
TRADITION

Zenanā Enclosure

The Zenanā Enclosure, historically preserved for royal women, offers a fascinating glimpse into the private lives of the Vijayanagara court. This walled complex contains well-planned corridors, pillared halls, and bathhouses, combining elegance with security. Despite its practical purpose, the enclosure is decorated with delicate carvings, floral motifs, and miniature sculptures, reflecting the aesthetic sensibilities of the era.

Walking through the Zenanā Enclosure, one notices the balance between utility and beauty. The design ensures privacy while still allowing light, air, and visual delight through open courtyards and carved windows. Some panels even depict women engaged in daily rituals, music, and dance — frozen performances in stone that reminded me strikingly of goddess-inspired mudrās and poses from Bhāratanāṭyam. The Zenanā Enclosure, therefore, becomes a silent celebration of femininity, grace, and cultural refinement.

Viṭṭhala Temple



The Viṭṭhala Temple is the crown jewel of Hampi, showcasing the zenith of Vijayanagara architecture. Dedicated to Lord Viṭṭhala, a form of Kṛṣṇa, the temple is renowned for its stone chariot, musical pillars, and intricately sculpted halls, where architecture, art, and devotion converge.

The Stone Chariot in the courtyard is awe-inspiring, with finely carved wheels, ornamental pillars, and deities in niches. It seems poised for movement, capturing a frozen rhythm reminiscent of classical dance. Inside, the Ranga Maṇḍapa houses 56 musical pillars, each producing different notes when struck, translating rhythm into stone and connecting directly with the concepts of tāla and rīta in dance.

The walls and ceilings are adorned with reliefs of dancers, musicians, and divine scenes, with postures and gestures echoing classical movements. Walking through the halls felt like witnessing an eternal dance, a celebration of devotion, art, and cosmic rhythm. The Viṭṭhala Temple is a testament to the Vijayanagara Empire's devotion to art, music, and dance, and for a Bhāratanāṭyam student, it is a living inspiration of how culture, history, and classical arts are inseparable.

Mahānavami Ḍibbā



The Mahānavami Ḍibbā stands as a grand testament to the ceremonial and architectural brilliance of the Vijayanagara Empire. This massive, elevated platform was used during the festival of Mahānavami to celebrate royal victories and divine rituals, allowing the king and his court to witness the grandeur of the city from above. The architecture of the Ḍibbā is striking — a square platform supported by intricately carved pillars, each telling its own story through reliefs and sculptures.

The walls of the Ḍibbā are adorned with depictions of royal processions, elephants, horses, and dancers in mid-motion, capturing both human activity and artistic expression of that era. The carvings are incredibly detailed; one can almost imagine the rhythmic footfalls of the dancers and the synchronized movements of the soldiers frozen in stone. As a Bhāratanāṭyam student, I was fascinated to see how the sculptors captured dynamic movement in solid stone, almost as if each relief were a dance frozen in time, mirroring the vitality of our nṛtta performances.

From the elevated platform, the panoramic view of Hampi's ruins, the Tungabhadra River, and the surrounding landscape was breathtaking. The alignment of the platform and its surroundings reflects a deep understanding of space, perspective, and symmetry, principles that are essential both in architecture and in classical dance compositions. The Mahānavami Ḍibbā thus emerges not only as a historical site but also as a space where art, movement, and ceremonial grandeur intersect beautifully.

Bādauliṅga Temple



Just a few steps away from the Narasimha statue stands another remarkable monument — the Bādauliṅga Temple, home to the largest monolithic Śiva Liṅga in Hampi. The Liṅga, carved from a single block of black stone, stands nearly 12 feet tall and is permanently surrounded by water, representing the sacred river Gaṅgā. The temple itself is simple in design, with a small shrine built around the enormous Liṅga, allowing soft beams of light to enter through the top and reflect on the water below. The interplay of light, stone, and water gives the shrine a mystical serenity.

According to local legends, the name Bādauliṅga comes from "Badaua," meaning "poor woman," as it is believed that a humble devotee built this shrine in her devotion to Lord Śiva. The simplicity of the story beautifully contrasts with the grandeur of the sculpture. The presence of water around the Liṅga gives the space a sense of continuity and purity, symbolizing both creation and dissolution, the eternal cycle that Lord Śiva represents.

Hazārārāma Temple

The Hazārārāma Temple, located near the royal center of Hampi, is renowned for its extraordinary sculptural richness and attention to narrative detail. Dedicated to Lord Viṣṇu, this temple houses intricately carved panels depicting scenes from the Rāmāyaṇa and the Purāṇas, along with depictions of royal processions, ceremonial dances, and everyday life. The precision of each sculpture conveys motion, emotion, and storytelling — qualities that resonate deeply with classical dance forms.

What struck me most was the Rhythmic Flow of the Carvings.

The figures are arranged as if performing a choreography across stone panels, echoing the sequential storytelling of a dance performance. Every soldier, musician, or devotee is positioned in a posture that communicates action, emotion, and intent, much like abhinaya in Bhāratanāṭyam. Observing these carvings made me realize that the temple itself is like a silent stage, narrating divine and royal stories through carefully composed forms.

Khambha Bhūpa



The Khambha Bhūpa, or "King of Pillars," is another architectural marvel in Hampi, named for its imposing and intricately carved columns. Each pillar is a work of art, adorned with sculptures of deities, dancers, musicians, and mythological figures, many in dynamic poses that resemble Bhāratanāṭyam haranas or classical mudrās. The temple complex is less about grandeur and more about detailing, drawing attention to the fine craftsmanship and rhythm embedded in stone.

The design of the Khambha Bhūpa emphasizes verticality and proportion, guiding the eye upward toward the intricately decorated ceilings. Walking through the hall, I noticed how the sculptors captured the fluidity of movement in seemingly rigid stone, making each figure appear alive. The interplay of light and shadow across the columns further enhances the three-dimensionality of the carvings, as if the dancers and deities were moving along with the shifting sunlight, a reflection of the loka-rasa or worldly emotion we often interpret in Bhāratanāṭyam.

Standing in the hall, I felt a strong connection to the classical art forms I practice, understanding that the pillars themselves were not merely structural, but vessels of rhythm, devotion, and storytelling. The Khambha Bhūpa is a timeless reminder that every corner of Hampi was built not only for function but for artistic expression.

Aihole: The Cradle of Chālukya Architecture

Before delving into the temples themselves, it's important to understand the significance of Aihole, often called the "Cradle of Chālukya Architecture." Nestled on the banks of the Malaprabha River, Aihole was a flourishing center of art and religion between the 4th and 12th centuries CE. The site is home to over a hundred temples, built in both Dravidian and Nagara styles, serving as an experimental ground for the evolution of Indian temple architecture. The combination of intricate carvings, innovative layouts, and structural diversity makes Aihole a living textbook of early Chālukya ingenuity.

Walking through Aihole, one is immediately struck by the variation in temple design — some simple and austere, others richly ornamented with elaborate pillars, carvings, and sculptures. The site feels like a visual symphony, where every temple contributes a unique rhythm and melody, reminiscent of the way movements and expressions combine in classical dance to create a cohesive performance.

Rāma liṅgeśvara Temple Complex

Our first stop was the Rāma liṅgeśvara Temple Complex, dedicated to Lord Śiva. This group of temples exhibits a simple yet elegant style, emphasizing solid, geometric structures over elaborate ornamentation. The main temple features a square sanctum and a pyramidal tower (śikhara), with intricately carved pillars at the entrance. The carvings, though fewer in number than later temples, are precise and harmonious, depicting deities and motifs in a style that feels restrained but refined.

The architectural influence here is primarily Dravidian, yet with experimentation in the proportion of the maṇḍapa and the śikhara that would inspire later Vijayanagara designs. For a student of classical dance, the symmetry and rhythmic repetition of the pillars and sanctum remind me of the structured patterns of nṛtta, where balance and proportion create aesthetic delight.

Elephant Stables



Our final visit of the evening was to the Elephant Stables, a long, pillared structure designed to house the royal elephants of Hampi. The building's semi-circular domes, symmetrical arches, and lofty ceilings reflect a harmonious blend of utility and architectural elegance. Each chamber, designed to accommodate a single elephant, is proportioned carefully, demonstrating the empire's attention to both form and function. The Elephant Stables, though utilitarian in purpose, still display intricate craftsmanship. The arches and columns are decorated with motifs reminiscent of classical dance postures, and the repetition of form across the length of the structure creates a rhythm akin to step patterns in a dance. Walking through the stables, I could almost sense the echoes of movement, the pacing of the elephants, and the ceremonial parades that must have taken place in front of this structure — a living choreography of daily courtly life.



Underground Śiva Temple

Our evening exploration began with the Underground Śiva Temple, an architectural marvel that immediately commands attention through its ingenuity and mystique. Unlike the other temples in Hampi, this shrine is partially built below ground level, giving it a unique and intimate atmosphere. The temple is dedicated to Lord Śiva, and the stone carvings on the pillars, walls, and ceilings are both intricate and symbolic.

The design of the temple demonstrates a deep understanding of spatial dynamics and acoustics. The underground structure amplifies even the slightest sound, making the chanting of prayers and the soft movement of visitors resonate throughout the hall. As a Bhāratnāṭyam student, I found a remarkable connection between this architectural rhythm and our own use of footwork and resonance in nṛtta, where sound and movement interplay to create harmony. The delicate carvings depicting various forms of Śiva, his divine attendants, and mythological narratives.

Lotus Mahal



Our next stop was the Lotus Mahal, an exquisite example of Indo-Islamic architecture and Vijayanagara ingenuity. The palace is named for its lotus-like domes, and the soft curves of the arches, delicate stucco work, and symmetrical layout create a sense of elegance and serenity. Unlike the heavily fortified structures nearby, the Lotus Mahal has an open, inviting feel, reflecting its use as a recreational and leisure space for the royal women.

The design of the Lotus Mahal immediately caught my attention as a dancer. The curvature of the arches and the fluidity of the ornamental patterns echo the flow of movement in Bhāratnāṭyam, where each pose is connected seamlessly to the next. The balance between solidity and grace in the architecture mirrors the duality of nṛtta and abhinaya, where strength and expression coexist in perfect harmony. Observing the palace, it was easy to imagine classical dances performed within these halls centuries ago, each gesture echoing the architecture's rhythm and proportion.

The Lotus Mahal thus serves as both a visual and spiritual delight. Its elegance and harmony provide a tangible connection between form, function, and artistry, emphasizing the Vijayanagara understanding that spaces, much like dance, can convey grace, narrative, and emotion.

Añjanāḍri Hill

Our journey on the final day in Hampi began with a visit to Añjanāḍri Hill, also known as Añjanī Parvatha, a site of both natural beauty and deep mythological significance. According to legend, this is the birthplace of Lord Hanumān, the devoted servant of Lord Rāma, making it a place of spiritual reverence for devotees. The hill rises majestically, surrounded by rugged terrain and dotted with large boulders, creating a landscape that feels both serene and awe-inspiring.

Climbing the hill, we were greeted by sweeping panoramic views of the surrounding plains, dotted with small villages, rocky outcrops, and the distant Tuṅgabhadra River. The ascent, though challenging, was invigorating, and every step brought us closer to the tranquil summit, where a small shrine dedicated to Hanumān awaited. The natural setting of the hill — with its warm sunlight, cool breeze, and birdsong — added to the spiritual atmosphere, creating a sense of harmony between the divine and the natural world.

Añjanāḍri Hill serves as a reminder that sacredness and artistic inspiration are not confined to man-made structures; they are found in the rhythm of nature, the flow of the land, and the stories embedded in every rock and boulder. The visit left us with a profound sense of connection — to mythology, to history, and to the eternal dialogue between devotion, art, and the world around us.

After this serene experience, we set out to step back a thousand years in time to Badami, ready to explore its ancient caves, temples, and the rich legacy of early Chālukya architecture.

Saṅgamaśhuvara Temple

Next, we visited the Saṅgamaśhuvara Temple, located at the confluence of two rivers – a sacred site for worship. This temple is notable for its intricate carvings and early Nāgara-style śikhara. The reliefs on the walls depict mythological scenes, celestial beings, and devotional motifs, giving the structure a visual rhythm and narrative quality.

The temple layout and proportion reflect the Chālukya emphasis on storytelling through architecture, a principle also central to classical dance. Each sculpture seems to interact with the next, forming a sequence of visual movement that mirrors the progression of a dance performance, where each pose leads naturally to the next. Saṅgamaśhuvara Temple thus embodies both devotion and artistry, offering visitors a chance to experience storytelling in stone.

Mallikārjuna Temple



The Mallikārjuna Temple, dedicated to Lord Śiva, is a fine example of the Drāviḍian style of temple architecture at Paṭṭadakāl. Unlike earlier temples, it features more elaborate carvings, a higher pyramidal śikhara, and a spacious maṇḍapa adorned with sculpted pillars. The exterior walls are covered with scenes from Hindu epics, including episodes from the Rāmāyaṇa and Mahābhārata, providing a rich visual narrative.

The careful arrangement of figures and motifs creates a rhythmic composition, not unlike the sequence of movements in Bharatanāṭyam. As a classical dance student, I could see how sculptors captured gesture, expression, and balance – essentially freezing nṛtta and abhinaya in stone. The Mallikārjuna Temple stands as a perfect example of how architecture can convey both divine devotion and artistic sophistication.

Ḡalagaṇātha Complex

Next, we explored the Ḡalagaṇātha Complex, a cluster of temples dedicated to the trinity of Hindu gods: Śiva, Viṣṇu, and Brahmā. Unlike the Rāma liṅgeśhuvara Temple, this complex shows more experimentation in layout and carvings, with each temple having a unique entrance, maṇḍapa design, and sanctum structure. The variety reflects the Chālukyas' early attempts to combine spiritual narrative with architectural innovation.

The Śiva temple emphasizes verticality and solid form, the Viṣṇu temple balances ornamentation with clarity, and the Brahmā temple stands smaller yet meticulously proportioned. Walking among these temples, one can appreciate the rhythm in their layouts, almost like different phrases in a dance composition, each unique yet part of a larger harmony. The carvings of dancers, musicians, and celestial beings on the walls further strengthen the connection between temple art and performing arts.

Durgā Temple

The Durgā Temple is one of the most striking monuments in Aihole, perched on a raised platform with a fortified appearance. Unlike the earlier temples, the Durgā Temple exhibits a blend of military and religious architecture, with a dramatic sloping plinth and an elevated entrance staircase. The temple's apsidal layout is unusual, revealing experimentation that influenced later Western Chālukya and Vijayanagara designs.

The temple's walls are carved with a series of processional figures, musicians, and dancers, and the repetition of postures and forms creates a visual rhythm. From a Bhāratanāṭyam perspective, these carvings feel alive, as if frozen mid-performance, capturing both grace and energy. The interplay of shadow and sunlight across the sloping plinth adds a dynamic quality, echoing the concept of nṛtya and natya embodied in stone.

Ladhkhān Temple

The Ladhkhān Temple is the oldest structural temple in Aihole, distinguished by its spacious interior and flat roof supported by wooden beams (now partially replaced by stone). Its simplicity is deceptive; the temple shows remarkable innovation for its time, with a hall large enough to accommodate congregational worship and rituals. The pillars inside are carved with subtle motifs, emphasizing proportion and rhythm over elaborate decoration.

The Ladhkhān Temple reflects experimentation in space and form, an important stage in Chālukya architectural evolution. The sense of openness and clarity reminded me of how abhinaya works in dance – conveying emotion and story even in simple, well-balanced movements. Standing inside, one could almost imagine classical dancers performing in its halls centuries ago, as the temple seems to invite emotion and narrative within its calm geometry.

Rāvaṇa Phāḍī Cave Temple



Finally, we visited the Rāvaṇa Phāḍī Cave Temple, a rock-cut marvel dedicated to Lord Śiva. Unlike structural temples, this monolithic cave features detailed reliefs carved directly into the cliff face. The entrance is decorated with images of divine beings, while the interior houses a beautifully sculpted liṅga and panels depicting mythological narratives. The precision and flow of the carvings make the stone appear alive, with rhythm and motion captured in static form.

The Rāvaṇa Phāḍī Cave is a testament to the transition between rock-cut and structural temple architecture, showcasing the Chālukyas' mastery over both forms. The carvings depict energy and devotion, akin to how dancers convey emotion through body and expression.

Paṭṭadakāl: A UNESCO World Heritage Site



After exploring Bādamī and Aihole, our journey took us to Paṭṭadakāl, a historic village that served as the ceremonial coronation site for Chālukya kings. Nestled on the banks of the Malaprabha River, Paṭṭadakāl is renowned for its collection of 7th–8th century temples that blend Drāviḍian and Nāgara architectural styles, reflecting the Chālukya dynasty's experimentation and mastery. Unlike Aihole, which served as a testing ground, Paṭṭadakāl represents the mature expression of Chālukya artistry – harmonious layouts, intricately carved sculptures, and structural innovations that influenced temple architecture across South India.

Walking through Paṭṭadakāl, one cannot miss the rhythmic repetition of pillars, the interplay of light and shadow on sculpted walls, and the seamless blending of artistry and devotion. The temples here are more than religious monuments; they are expressions of cultural sophistication, where every sculpture, carving, and layout embodies rhythm, proportion, and narrative – principles that resonate deeply with classical dance.

Mahākūṭa Temple

The Mahākūṭa Temple, dedicated to Lord Śiva, is an impressive example of early Chālukya temple architecture. Unlike later Paṭṭadakāl temples, this one emphasizes simplicity combined with elegance. The temple consists of a sanctum, an antechamber, and a pillared hall, with modest carvings on the walls and entrance pillars.

What makes Mahākūṭa significant is its integration with the surrounding landscape. The temple is situated near the source of the Malaprabha River, which not only provided a scenic backdrop but also ensured a ritual connection with water. The proportion and symmetry of the temple reflect careful planning, emphasizing harmony over ostentation. As a Bharatanāṭyam student, I appreciated how the clean, balanced lines of the structure mirrored the geometric precision required in classical dance postures and choreography.

Virūpākṣa Temple, Paṭṭadakāl

Finally, we explored the Virūpākṣa Temple of Paṭṭadakāl, considered the crown jewel of the site. Modeled on earlier Drāviḍian temples of the south but infused with Chālūkyā creativity, the temple features an elaborate gopuram, intricately carved pillars, and a spacious maṇḍapa.

The carvings depict gods, dancers, musicians, and mythological episodes, forming a visual narrative that celebrates both devotion and artistic achievement.

The temple's structural elegance, combined with the fluidity of its carvings, reminded me strongly of Bharatanāṭyam — the way rhythm, proportion, and expression come together to create a cohesive and moving performance. The Virūpākṣa Temple exemplifies the Chālūkyā mastery of combining architecture, sculpture, and storytelling, turning stone into a medium for both devotion and artistic expression. It stands as a living testimony to India's classical heritage, where every element, from pillar to gopuram, resonates with rhythm, proportion, and grace.

Badami Cave Temples

On the last day of our tour, we explored the Badami Caves, carved into the striking red sandstone cliffs overlooking Agastya Lake. These four rock-cut temples, dating back to the 6th–7th century CE, are remarkable examples of early Chālūkyā architecture and narrative artistry. Each cave is dedicated to a different deity, featuring intricate reliefs, dynamic sculptures, and detailed ceilings that capture both devotion and aesthetic brilliance. Walking among these caves, it felt as if history, art, and spirituality had been frozen in stone, yet still conveyed movement, rhythm, and expression — much like a classical dance performance in silent form.

Cave 2: Viṣṇu

Cave 3 is dedicated to Lord Vishnu and prominently features the Varaha avatar. **Architecture & Sculpture:** The cave has a sanctum with finely sculpted pillars, each carved with celestial beings and attendants. The highlight is the relief of Varaha Lifting Bhudevi (Mother Earth) from the cosmic ocean, where the figures are arranged to convey tension, motion, and divine heroism. Smaller reliefs depict other mythological episodes, adding a sense of continuous storytelling.

Story/Significance: The Varaha legend symbolizes the restoration of cosmic order, the rescue of Earth, and the triumph of righteousness. The careful composition emphasizes both the divine heroism of Vishnu and the vulnerability of Bhudevi, blending drama and devotion.

Cave 3: Viṣṇu/Varāha



Cave 3 is dedicated to Lord Viṣṇu and prominently features the Varāha avatāra.

Architecture & Sculpture: The cave has a sanctum with finely sculpted pillars, each carved with celestial beings and attendants. The highlight is the relief of Varāha lifting Bhūdevī from the cosmic ocean, where the figures are arranged to convey tension, motion, and divine heroism. Smaller reliefs depict other mythological episodes, adding a sense of continuous storytelling.

Story/Significance: The Varāha legend symbolizes the restoration of cosmic order, the rescue of Earth, and the triumph of righteousness. The careful composition emphasizes both the divine heroism of Viṣṇu and the vulnerability of Bhūdevī, blending drama and devotion.

Cave 1: Śiva



Above is an 18-armed Nāṭarāja showing 91 different dance steps of his Tāṇḍava.

Cave 1 is primarily dedicated to Lord Śiva, prominently featuring Śiva as Nāṭarāja, the cosmic dancer.

Architecture & Sculpture: The cave's layout is simple but elegant, with a pillared hall leading to the sanctum. The walls and ceilings are adorned with reliefs of attendants, musicians, and smaller deities, creating a layered narrative of devotion. The central relief depicts Śiva performing the Tāṇḍava, with multiple arms frozen mid-motion and his expressions radiating energy and intensity.

Story/Significance: The Tāṇḍava represents the cosmic cycle of creation, preservation, and destruction. The depiction emphasizes Śiva's role as the supreme force of rhythm and energy, connecting the physical world with the divine.

Cave 4: Jain Deities

Cave 4 is dedicated to Jain Tīrthaharas, primarily Parvātha, reflecting the religious diversity of Badami.

Architecture & Sculpture: This cave is more austere than the others but maintains meticulous attention to proportion and symmetry. The central figure of Parvātha sits in meditation under a multi-headed serpent canopy, while surrounding reliefs depict attendants and symbolic motifs representing spiritual purity.

Conclusion

This study tour to Hampi, Badami, Aihole, and Pattadakal was not just a journey through history but also a deep exploration of art, architecture, and cultural expression. I learned to appreciate the intricate relationship between devotion and creativity, seeing how temples and sculptures were designed to convey stories, emotions, and rhythm, much like classical dance. The attention to detail in every pillar, relief, and carving revealed the precision and discipline of the artisans, inspiring me to approach Bharatanāṭyam with the same dedication and mindfulness.

I also gained a deeper understanding of architectural evolution, observing how styles transitioned from simple rock-cut caves to elaborate structural temples, blending Drāviḍian and Nāgara influences. The natural landscapes, like Anjanādrī Hill, and the experimental layouts in Aihole taught me that beauty and inspiration exist not just in grand monuments but also in nature and spatial harmony. Most importantly, I realized that storytelling through art, whether in stone or movement, is timeless, connecting human expression across centuries.

This tour was a transformative experience that connected history, mythology, and art in a vivid, tangible way. Exploring the architectural marvels and artistic treasures of Hampi, Badami, Aihole, and Pattadakal gave me a deeper appreciation for India's rich cultural heritage and its enduring influence on classical dance. The journey reinforced that art, devotion, and storytelling are inseparable, and it has inspired me to carry these lessons into my own practice as a Bharatanāṭyam dancer.

JAI VIRUPĀKṢĀ!!!

THANK YOU 🙏

Project by,
Bhoomi Patel
BPA Degree
Bharata Natyam



THE HERITAGE WALK OF BADAMI AND HAMPPI



NAME: NADAR VENKATESHWARI SIVALINGAM

CLASS: BPA DEGREE

ROLL NO: 8

SUBJECT: HISTORY

TOPIC: REPORT

TEACHER IN CHARGE: DR.UMA RELA MA'AM

ABSTRACT

Our study tour to the historical sites of **Hampi and Badami** was an enriching educational journey that combined history, architecture, art, and culture. As degree students, this experience gave us an opportunity to witness India's glorious past and understand the roots of our civilization beyond textbooks. The monuments of Hampi and Badami represent the finest examples of **Vijayanagara and Chalukya architecture**, blending religion, art, and engineering in remarkable harmony. Through this tour, we explored ancient temples, rock-cut caves, royal enclosures, and sculpture galleries, each reflecting the creative brilliance and spiritual depth of our ancestors. These monuments are not merely stone structures but living symbols of India's cultural identity and continuity. This experience helped us appreciate how art, architecture, and devotion evolved together in ancient India and how these traditions continue to influence modern Indian art forms, including classical dance like **Bharatanatyam**, which embodies similar expressions of divinity, discipline, and beauty found in the temples we visited.

INTRODUCTION

Our study tour to **Hampi and Badami** was an unforgettable journey filled with learning, culture, and history. The trip gave us a wonderful opportunity to explore India's rich heritage, ancient architecture, and artistic traditions. At Hampi, our tourist guide **Swami Sir** explained the historical importance of each temple and monument in a clear and engaging way, helping us visualize the glory of the Vijayanagara Empire. In Badami, **Chandru Sir** guided us with great enthusiasm, sharing fascinating facts about the rock-cut caves and their carvings. Throughout the tour, our teachers – **Subramanyam Sir, Albert Sir, and Augustin Sir** – ensured that everything was well organized, guiding and supporting us at every step. Their efforts made the trip not just educational but also enjoyable and memorable for all of us.

VIRUPAKSHA TEMPLE



The **Virupaksha Temple** is one of the most sacred and oldest temples in Hampi, dedicated to Lord Shiva, worshipped here as Virupaksha or Pampapathi. It has been a place of continuous worship for over **a thousand years**, which makes it truly special. The temple stands proudly with its tall **Dravidian-style gopuram (tower)**, beautifully carved pillars, and a sanctum housing the Shiva Lingam. Inside the complex are shrines for **Goddess Pampa**,

SASIVEKALU GANESHA

Just a short walk from Kadalekalu Ganesha lies the **Sasivekalu Ganesha Temple** on Hemakuta Hill. "Sasivekalu" means mustard seed in Kannada, and this idol got its name because its belly looks round like one. The statue, about **8 feet tall**, is carved from a single stone and shows Ganesha with a snake tied around his stomach – a symbol from the story where he tied a snake to prevent his belly from bursting after eating too much! This statue reflects a more humble and human side of Ganesha, reminding us of moderation and balance. It also connects deeply with the **Muladhara Chakra**, representing stability and grounded energy – the base for spiritual awakening. Both the Kadalekalu and Sasivekalu Ganesha idols are close to each other and were carved during the Vijayanagara period showing incredible craftsmanship in granite.

UNDERGROUND SHIVA TEMPLE

The **Underground Shiva Temple**, also known as **Prasanna Virupaksha Temple**, is one of Hampi's most mysterious places. It's built below ground level, and even today, parts of it remain filled with water. The temple is dedicated to **Lord Shiva**, and inside, the sanctum houses a Linga that devotees once worshipped. The architecture is simple yet powerful, and walking down into the cool, shadowy corridors gave us a sense of calm and wonder. It was fascinating to think about how people managed to build something so well-planned below the surface centuries ago.

TUNGABHADRA DAM

The Tungabhadra Dam is a massive structure built long ago by the combined efforts of the Madras Presidency, Hyderabad State, and Mysore State—today's Tamil Nadu, Telangana, and Karnataka. Now, it's managed by the Tungabhadra Board under the Government of India. This dam is very important because it provides water to both **Karnataka and Andhra Pradesh**, and its sharing is carefully managed between the two states. With a huge storage capacity of about **135 thousand million cubic feet**, it plays a major role in irrigation, electricity generation, and water supply. Visiting the dam, we were amazed by its size and the peaceful view of water stretching as far as we could see. It was interesting to learn how such an old structure still supports thousands of people even today.

KADALEKALU GANESHA

The **Kadalekalu Ganesha Temple** got its name from the Kannada word "Kadalekalu," which means Bengal gram or chickpea. The reason is quite fun – the belly of Lord Ganesha's idol is shaped like a chickpea! The idol, carved from a single block of granite, stands **15 feet tall**, making it one of the largest Ganesha statues in South India. The temple was once a sacred place for merchants and travelers who prayed to Ganesha for success and safe journeys. Standing before this grand idol, we could feel the devotion and artistry that went into creating it centuries ago during the **Vijayanagara Empire**.

Bhuvaneshwari, and Vidyaranya, along with several smaller temples. The temple's carvings show gods, dancers, and mythical creatures that highlight the artistry of the **Vijayanagara Empire**. We also learned about the **Adi Gara Nandi**, a large monolithic bull statue near the temple that symbolizes protection and strength. One of the most fascinating sights inside was the **inverted shadow of the main tower** that falls on the wall – a masterpiece of ancient optical skill! The temple continues to host festivals like **Maha Shivaratri and Rathotsava**, keeping alive Hampi's spiritual and cultural heritage.

Three types of virupaksha:

1. main virupaksha
2. pampa virupaksha
3. kuta virupaksha

Adi gara nandi: Adi Gara Nandi is a monolithic Nandi (bull) statue located near the Virupaksha Temple and Hemakuta Hill in Hampi. "Adi Gara" literally means "original cave" in Kannada, indicating that the Nandi is placed in a rock-cut or natural cave-like setting on a raised platform. The statue represents Nandi, the sacred bull and vehicle (vahana) of Lord Shiva, symbolizing strength, devotion, and protection.

LAKSHMI NARASIMHA TEMPLE



After visiting the Virupaksha Temple, we went to see the **Lakshmi Narasimha Temple**, which houses the largest monolithic statue in Hampi. This magnificent sculpture depicts **Lord Narasimha**, the half-man, half-lion incarnation of Lord Vishnu. The idol was once seated with Goddess Lakshmi on his lap, but the statue was damaged during invasions, and now only Narasimha remains. We noticed that his posture and tied legs looked like **Lord Ayyappa's**, showing a blend of different divine representations. The sheer size and power of the idol left us speechless – it truly shows the strength and devotion of the Vijayanagara sculptors.

HEMAKUTA HILL

The name "Hemakuta" means "Hill of Gold" – according to legend, it once rained gold on this hill when Lord Shiva agreed to marry Goddess Pampa (Parvati). It offers a panoramic view of Hampi, especially beautiful at sunrise and sunset. The temples here are built in Dravidian style, made of stone without mortar, and they show early examples of Vijayanagara architecture. It's believed to be the place where Lord Shiva performed penance before marrying Pampa Devi.

BADAVILINGA TEMPLE

Next to the Lakshmi Narasimha Temple is the **Badavilinga Temple**, which holds the largest monolithic Shiva Linga in Hampi, **3 meters tall**. The black stone Linga stands in water, symbolizing purity and life. Locals believe that the temple was built by a poor woman (Badava means poor in Kannada), which is why it's called "Badavilinga." The Linga has a three-line carving representing **Lord Shiva's three eyes**, though some say it represents the **Bilva leaves** – both symbols of divine power. Standing there, the calm sound of water around the Linga created a peaceful and sacred atmosphere. It was easy to understand why devotees still visit faraway places to pray here.

KRISHNA TEMPLE

The **Krishna Temple** was built by **King Krishnadevaraya** in the early 16th century to celebrate his victory over Orissa. It's dedicated to Lord Krishna, worshipped here as **Bala Krishna**, or the infant form of the god. The temple complex has a large entrance tower (gopuram), a main shrine, and a marketplace outside where people once gathered for trade and festivals. The carvings on the pillars and walls are full of energy – showing dancers, gods, and mythological scenes. Even though parts of it are in ruins today, the temple still feels alive with devotion and royal pride.

DOLLU KUNITHA FOLK DANCE

During our tour, we also got to experience the vibrant **Dollu Kunitha**, a traditional folk dance of Karnataka. This energetic dance is performed by groups of men who play large drums called dollu while dancing in rhythmic patterns. The powerful beats, synchronized movements, and colorful costumes filled the air with excitement and pride. Interestingly, the performers we saw were part of families who have carried on this tradition **from generation to generation**, keeping the art alive and authentic. Watching Dollu Kunitha live was a thrilling experience that connected us deeply with Karnataka's rich cultural heritage and festive energy.



HAZARA RAMA TEMPLE

The **Hazara Rama Temple** is one of the most artistic temples in Hampi. It was once used as a private place of worship for the royal family of Vijayanagara. The name "Hazara Rama" comes from the countless carvings of Lord Rama that decorate its walls – it means "a thousand Ramas." Every corner of the temple tells a story from the **Ramayana**, carved beautifully in stone. The walls outside show royal processions, elephant parades, and scenes from court life, giving us a peek into how grand the empire once was. Walking through the temple, we could almost feel the presence of devotion, royalty, and artistry blending.

ROYAL ENCLOSURE

The **Royal Enclosure** was once the political and ceremonial heart of Hampi. It's an open-air museum today, but long ago it was filled with palaces, audience halls, and gardens. The **King's Audience Hall (Mahanavami Dibba)**, **Stepped Tank**, and **underground chambers** are some of its key highlights. Walking through the site, we could picture royal processions, festivals, and meetings taking place there. The well-planned layout and water system showed how advanced their engineering was. It truly felt like walking through the remains of a once-thriving empire.

Lively temples:



MAHANAVAMI DIBBA

The **Mahanavami Dibba**, also known as the Dasara Dibba, is a grand stone platform inside the Royal Enclosure. It was used by the kings of Vijayanagara to celebrate festivals like **Dasara** and to watch royal parades and ceremonies. The platform has **three levels**, each beautifully carved with scenes of dancers, animals, and foreign visitors, showing the empire's power and cultural richness. Standing on top, we imagined how the kings once viewed grand celebrations from this very spot. It gave us a glimpse into the royal life of that era.

SECRET CHAMBER

The **Secret Chamber** in Hampi's Royal Enclosure is a fascinating part of the city's history. Built underground with a thick roof and a single narrow entrance, it was used as a **treasury or storage room** for the kings of Vijayanagara. Walking inside, you can sense the careful planning and security measures of the time, showing how seriously the rulers protected their valuables. The chamber reflects not only the architectural skill but also the strategic thinking of the empire. Visiting it during our study tour gave us a real sense of how people lived and worked in this grand city, and how even hidden places had important roles in royal administration.

BLACK STONE PUSHKARNI

The **Black Stone Pushkarni** is a unique water tank located inside Hampi's Royal Enclosure. Built entirely from black stone slabs, it stands out because such stone is not naturally found nearby, showing the effort that went into its construction. The tank has **five levels of steps**, making it easy for people to access the water for religious or ceremonial purposes. Historically, it was used for **ritual baths** and royal ceremonies, and the design also reflects the Vijayanagara rulers' skill in combining utility with aesthetics. Visiting it gave us a glimpse of how water management and religious practices were beautifully integrated in ancient times.

VITTHAL TEMPLE

The **Vitthal Temple** in Hampi is a striking example of Vijayanagara architecture and devotion. This temple is famous for its intricate stone carvings, especially the **musical pillars**, which produce different notes when struck—an amazing blend of art, science, and spirituality. The main shrine is dedicated to Lord Vitthal (a form of Lord Vishnu) and is surrounded by smaller shrines and mandapas. During our visit, we could see how the temple not only served as a religious center but also as a hub for cultural gatherings and community life in its time. The beautifully carved stone structures and open halls make it a perfect place to feel the grandeur and artistic brilliance of the Vijayanagara era.

VIRUPAKSHA BAZAAR

The **Virupaksha Bazaar** was the main commercial street of ancient Hampi, bustling with activity during the Vijayanagara Empire. Lined with long rows of stone-pillared shops, it was a place where merchants sold everything from spices to textiles. The wide street also hosted religious processions and festivals, connecting the marketplace with the Virupaksha Temple. Walking along the bazaar, we could imagine how lively and vibrant the city once was, and it gave us a sense of the **social, cultural, and economic life** of Hampi's people.

BAND TOWER

The **Band Tower** is one of the historic watchtowers in Hampi, built in the **Indo-Islamic style**. It was used to keep an eye on the surrounding area and protect the Royal Enclosure from intruders. The tower's design is simple yet strong, tapering as it rises, which shows the architectural ingenuity of the Vijayanagara period. From the top, you can see the entire city layout and the Tungabhadra River, giving a sense of how strategic the location was for the rulers. Visiting the Band Tower helped us understand how **defense and observation were carefully planned** in ancient Hampi.

ELEPHANT STABLES

The **Elephant Stables** were one of the most unique structures we saw. Built during the **Vijayanagara Empire**, this long row of domed chambers was used to house the royal elephants. Each chamber has a high arched doorway, and the central dome is slightly larger and more ornate than the others. The architecture shows a mix of **Indo-Islamic styles**, which makes it even more interesting. Standing there, we could imagine the royal elephants lined up proudly, ready for grand processions or celebrations. The place still feels majestic and well-organized – a perfect example of how thoughtful things were built back then.

QUEEN'S BATH

The **Queen's Bath** was another fascinating spot. Despite its simple exterior, the inside was elegant and luxurious. It's believed to have been used by royal women for bathing, and the design shows a mix of **Hindu and Islamic styles** – with arched corridors, ornate balconies, and carved windows. The inner pool is large and surrounded by beautiful arches that must have looked even more stunning when filled with water. Being there made us realize that even in ancient times, comfort and beauty were important parts of royal life.

LOTUS MAHAL

The **Lotus Mahal** was one of the most beautiful and graceful buildings we saw. Shaped like a lotus flower in full bloom, it was part of the royal palace area and used by the queens as a meeting or resting place. The architecture blends **Hindu and Islamic styles**, with delicate arches, symmetrical windows, and a cooling system that kept it pleasant even in the heat. The moment we stepped inside, we could imagine the royal women relaxing or chatting here centuries ago. The peaceful design truly lives up to its name – elegant, calm, and royal like a lotus.



BADAMI

Badami, located in Karnataka, was the early capital of the Chalukya dynasty during the 6th–8th centuries CE. The rulers, including Pulakeshin I and Pulakeshin II, were great patrons of art, religion, and architecture, and they established Badami as a political and cultural center of the Deccan region. The town is famous for its rock-cut cave temples, carved directly into sandstone cliffs, which reflect a brilliant mix of Dravidian and Nagara styles. There are four main caves: the first three are Hindu temples dedicated to Shiva and Vishnu, featuring exquisite sculptures, pillars, sanctums, and carvings of divine figures, while the fourth cave is a Jain temple dedicated to Lord Mahavira. Each cave demonstrates advanced rock-cut techniques, artistic creativity, and religious devotion. The architecture, detailed carvings, and frescoes showcase the Chalukyas' skill and their contribution to Indian temple architecture. Today, Badami stands as a historical and cultural landmark, giving visitors a glimpse into early medieval South Indian civilization and art.

Upper Shivalaya Temple

The **Upper Shivalaya Temple**, also called **Malegitti Shivalaya**, is an ancient temple built by the Chalukya kings around the 6th–7th century CE. It sits on top of a big boulder on the northern hill of Badami, offering a beautiful view of the town and surrounding landscape. The temple is made of sandstone, featuring a small square inner sanctum, a pillared hall, and carvings of gods like Shiva, Vishnu, Brahma, Durga, and animals such as elephants and frogs. These intricate carvings show the artistic talent of the Chalukyas and their interest in mythology.

When we visited, it was pouring heavily, so we couldn't explore the temple properly or study all its carvings in detail. The rain made it difficult to stay on the hill, so we decided to come down and continue our visit to the **Badami Museum**. The museum gave us a wonderful chance to see many artifacts from the Chalukya period, including sculptures, inscriptions, and models that helped us understand the history and culture of Badami more clearly. Even though the weather interrupted our hilltop visit, the museum visit made the experience complete and insightful.

DURGA TEMPLE, AIHOLE

The **Durga Temple** in Aihole was one of the most fascinating places we learned about. Interestingly, it wasn't originally built for Goddess Durga – the name "Durga" means "fort," describing its curved, fortress-like shape. It was first dedicated to the **Sun God, Aditya**, in the **7th–8th century CE**. The temple's design looks like a **Buddhist Chaitya Hall**, showing how different art styles influenced each other during that time. The pillars are carved with images of **Vishnu, Shiva, and Varaha**, along with stories from the Ramayana. This temple truly shows how early architects blended faith, creativity, and design beautifully.

RAVANAPHADI CAVE TEMPLE

The **Ravanaphadi (or Ravalaphadi) Cave Temple** in Aihole is one of the oldest examples of **rock-cut architecture**, dating back to the **6th century CE**. It's a small but stunning temple dedicated to Lord Shiva, with detailed carvings of him dancing among gods and divine beings. Inside, we saw sculptures of **Nandi, Varaha, and Mahishamardini**, each carefully carved into stone. Even though it's smaller compared to the Badami caves, the level of detail and devotion shown in every carving was breathtaking. It made us appreciate the early Chalukyan sculptors and their skill in turning rock into divine art.

Badami Cave Temples

The **Badami Cave Temples** are a group of four rock-cut temples located in Badami, Karnataka, carved into the sandstone cliffs along the Agastya Lake. These caves date back to the **6th–7th century CE**, during the **Chalukya dynasty**, and are a perfect example of early Indian rock-cut architecture. Each cave is unique, dedicated to different deities, and reflects the artistic and religious diversity of that time.

Cave 1: is dedicated to **Lord Shiva**, and it is the largest and most important of the four. You enter it by climbing a staircase of about 40 steps. Inside, there is a spacious hall with carved pillars and a sanctum, and the walls feature **81 figures of Shiva as Nataraja** with 18 arms, showing his cosmic dance. The ceilings have beautiful frescoes, including couples in intimate poses, demonstrating the Chalukyas' artistic skills.

Cave 2: is dedicated to **Lord Vishnu**. This cave shows Vishnu in his famous form of **Trivikrama**, where he stretches one foot to the heavens and the other touches the earth, symbolizing his victory over the demon king Bali. The cave has a hall supported by pillars and a small sanctum, and the sculptures here include other avatars of Vishnu, showcasing the devotion to the preserver god.

Cave 3: is also a **Vishnu temple**, slightly smaller but no less impressive. Its façade is wide, about 70 feet, and decorated with intricate carvings of **gods, demi-gods, and celestial beings (ganas)**. Inside, Vishnu is depicted in multiple forms: **Narasimha (lion-man), Varaha (boar), Harihara (Shiva-Vishnu fusion), and Trivikrama**. The detailed sculptures and reliefs show how artists combined creativity with religious storytelling.

Cave 4: is different from the others because it is dedicated to **Lord Mahavira**, the 24th Tirthankara of Jainism. Built around the **7th century**, it is the newest of the caves. The shrine is simple but elegant, with Mahavira shown in a meditative seated posture. This cave reflects the Jain influence in the region and the religious tolerance of the Chalukya kings, who supported multiple faiths.

Together, the four caves give an amazing insight into **Chalukya architecture, sculpture, and religious life**. During our visit, we were able to walk through each cave, observe the carvings, and understand the legends behind them. The caves' location on the cliff, overlooking the lake, adds to their charm, making it a breathtaking combination of natural beauty and historical grandeur.

Top of the caves:



Connection of Study Tour and Dance

The connection between our **study tour and Bharatanatyam dance** lies in the shared essence of **Indian heritage, storytelling, and spiritual expression**. Both temple architecture and Bharatanatyam emerged as mediums to express devotion (bhakti) and convey mythological stories through art. Many of the temples we visited, such as **Virupaksha Temple in Hampi** and the **Badami Cave Temples**, were centers of not only worship but also artistic performance. In ancient times, temple courtyards served as stages for classical dance performances, including Bharatanatyam, which was performed by **Devadasis** as an offering to the deities. The sculptures and carvings we observed – such as the dancing figures of **Lord Shiva as Nataraja** or the graceful postures of celestial dancers – directly mirror the **mudras (hand gestures) and bhavas (emotions)** found in Bharatanatyam. Thus, the study tour helped us see how architecture and dance share the same language of rhythm, symmetry, and emotion. The temple walls became the stone canvas where dance movements were immortalized, and Bharatanatyam, in turn, became the living art that continues to embody these ancient forms of expression. The temples of Hampi and Badami are not merely historical monuments; they were once the cultural hearts where music, dance, and devotion merged seamlessly. Bharatanatyam, one of India's oldest classical dance forms, draws its inspiration from temple sculptures and inscriptions that we saw during the tour. The **Nataraja pose, tribhanga (three-bend posture), and expressive storytelling techniques** in

Bharatanatyam are clearly reflected in the carvings of gods and dancers on temple walls. This shows how art and architecture were interdependent in ancient India – temples provided the sacred environment, while dance gave life to the divine stories sculpted in stone. Through our visit, we could connect how **the rhythm of dance corresponds to the rhythm of temple design**, where every pillar, step, and sculpture is built with perfect balance and grace. Just as Bharatanatyam preserves the soul of devotion through movement, the monuments of Hampi and Badami preserve it through stone. Together, they form an unbroken link in India's cultural heritage – a harmony of art, faith, and history that continues to inspire generations.



HAMPI

Hampi was the capital of the Vijayanagara Empire, one of South India's most powerful kingdoms, founded in 1336 CE by Harihara I and Bukka Raya I of the Sangama dynasty. The city reached its golden era under the Tuluva dynasty, especially King Krishnadevaraya (1509-1529 CE), who expanded its wealth, culture, and architecture. Hampi's rulers were great patrons of religion, arts, and trade, building magnificent temples, royal palaces, marketplaces, and water systems. Its Dravidian-style architecture includes massive gopurams, pillared halls, monolithic statues, and intricately carved sculptures, often depicting stories from the Ramayana, Mahabharata, and Puranas. Temples like Virupaksha, Vithala, and Hazara Ramachandra highlight the empire's devotion and artistic brilliance, while the city's layout with wide streets, bazaars, and reservoirs reflects advanced planning. Hampi thrived between the 14th-16th centuries CE, becoming a hub of culture, religion, and trade, and today its ruins reveal the sophistication, wealth, and vision of its rulers.

Conclusion

The study tour to **Hampi and Badami** was an inspiring experience that helped us understand the richness of India's art, architecture, and culture. Seeing the ancient temples and carvings showed us how deeply devotion and creativity were connected in our heritage. We also realized how **Bharatanatyam dance** relates to these monuments, as both express stories of gods and spirituality – one through movement and the other through stone. This visit helped us appreciate our traditions more deeply and reminded us of the importance of preserving our cultural heritage for the future.

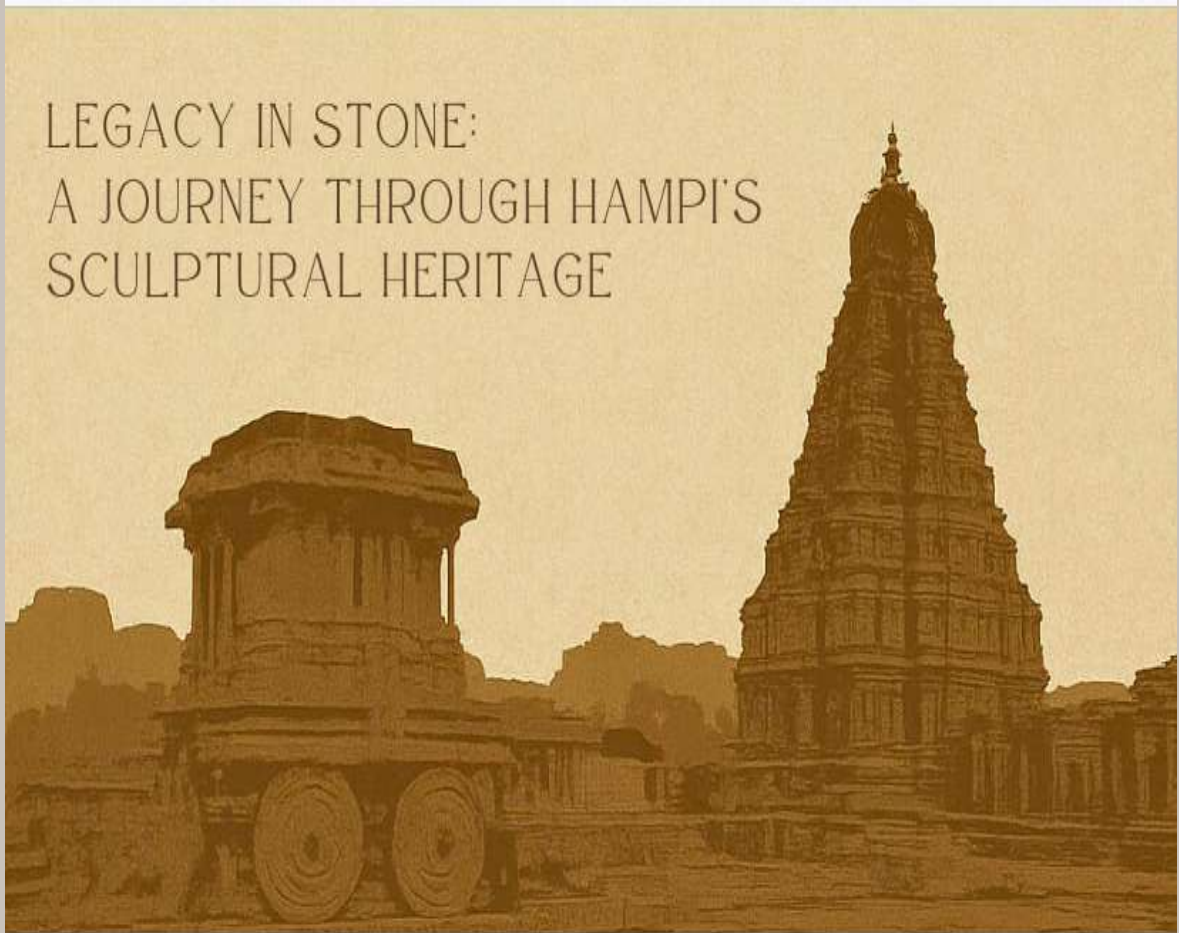


Our study tour to Hampi and Badami was an unforgettable journey through history, culture, and heritage. This picture of our degree class captures the memories and learning we shared together.



*Project by,
Venkateshwari
Nadar,
BPA Degree,
Bharatanatyam*

LEGACY IN STONE: A JOURNEY THROUGH HAMPPI'S SCULPTURAL HERITAGE



Legacy in Stone

A Journey through Hampi's Sculptural Heritage

Study Tour Assignment - Sculpture Heritage of Hampi & Badami

Subject: Sculpture
Submitted to: Dr. Uma Rele Ma'am
Submitted by: Vvani Jain
Class: BPA Degree
Nalanda Dance Research Centre
Study Tour Dates: 15th - 20th September
Organized by: Heritage Inspired



Sculptural marvels that
narrate India's eternal heritage.

ACKNOWLEDGEMENT

I express my heartfelt gratitude to Dr. Uma Rele Ma'am, Principal of Nalanda Dance Research Centre, whose constant encouragement and vision make every journey of learning a sacred exploration. Her belief that art must be lived to be understood has guided us throughout this memorable study tour.

My sincere thanks to the Heritage Inspired team for curating this tour so beautifully, blending travel, art, and history into one living classroom. Their deep knowledge and storytelling turned every temple wall and sculpture into a lesson on devotion and craftsmanship.

A warm note of appreciation to our guides Chandru Sir, Swami Sir, and Subramanyam Sir for their patience, insights, and endless enthusiasm. And finally, heartfelt gratitude to all my batchmates whose companionship filled each day with laughter, curiosity, and shared discovery.

INTRODUCTION



The Hampi Study Tour organized from 15th to 20th September was not just an educational journey but a pilgrimage through the soul of Indian heritage. Walking amidst the ruins of this once-majestic capital of the Vijayanagara Empire, we discovered how art, architecture, and devotion merge seamlessly into stone.

Purpose of the Tour

The main objective was to gain a deeper understanding of sculptural language and temple architecture through direct observation. In the classroom, we study forms, symmetry, and iconography; in Hampi, we saw these concepts breathe. Each sculpture seemed alive, carrying movement and rhythm much like dance itself.

Importance of Field Learning

Field visits help bridge the gap between theoretical study and lived experience. Observing a temple's proportions, tracing chisel marks on granite, and feeling the spiritual ambience teach more than any book possibly can. Through this, we learned to read stone the way a dancer reads rhythm.



INTRODUCTION

Hampi as a UNESCO World Heritage Site

Declared a UNESCO World Heritage Site, Hampi stands as one of the most significant archaeological treasures of India. Spread across the Tungabhadra valley, its landscape is dotted with temples, pavilions, mandapas, monoliths, and water tanks, each narrating stories from mythology and history. The Virupaksha Temple, still active in worship, serves as a bridge between the past and present.

Linking Sculpture and Dance

For a student of classical dance, every sculpture in Hampi holds rhythm. The postures of deities, the curvature of limbs, and the frozen gestures of celestial dancers mirror the *karanas* and *bhargas* we practice on stage. This tour revealed how ancient artists and dancers were guided by the same aesthetic principles—balance, grace, and expression.

HERITAGETM INSPIRED *Time Traveller*



ABOUT THE HERITAGE INSPIRED PROGRAM

The Heritage Inspired initiative was designed to make heritage learning experiential. Rather than viewing monuments as static remains, the program invited us to engage with them as living repositories of culture.

Objectives of the Program

1. Cultural Appreciation: To foster a deeper connection with India's sculptural and architectural legacy.
2. Sustainability & Conservation: To understand the responsibility of preserving monuments and respecting their sanctity.
3. Iconography Study: To decode symbolism within temple sculptures, inscriptions, and murals.
4. Architectural Analysis: To observe the evolution of forms—from the Chalukyan to the Vijayanagara style.

HERITAGE™
INSPIRED
Time Traveller



ABOUT THE HERITAGE INSPIRED PROGRAM

Learning Methodology

Each day was carefully planned to combine lectures, guided walks, and sketching or reflection sessions. The mentors encouraged us to record not only what we saw but also what we felt. Through this process, heritage became something personal—a story we now carry within us.

Connection to Sculpture Studies

For students of dance and sculpture alike, the program demonstrated how physical movement translates into stone. The intricate carvings of apsaras, musicians, and warriors reflect rhythm frozen in time. Observing these helped refine our sense of body alignment, expression, and spatial design.

HISTORICAL BACKGROUND



The Vijayanagara Empire

The story of Hampi begins with the rise of the **Vijayanagara Empire** in the 14th century, founded by the brothers **Harihara** and **Bukka** under the guidance of Sage Vidyanarya. This kingdom marked one of the brightest chapters in Indian art and architecture.

Hampi, their capital, was not merely a political centre but a cultural sanctuary—a place where sculpture, dance, and literature flourished under royal patronage.

During the reign of **Krishnadevaraya (1509–1529 CE)**, the empire reached its zenith. The arts attained unparalleled refinement; every temple was a gallery of sculpture narrating stories from the Ramayana, Mahabharata, and Puranas. The grandeur of these monuments reflects the aesthetic sensibilities of an era that celebrated divine beauty through craftsmanship.

THE CHALUKYAN LEGACY - AIHOLE, BADAMI, PATTADAKAL

Before Vijayanagara's rise, the Chalukyas of Badami (6th–8th centuries CE) laid the foundation of South Indian temple architecture. Their creations in Aihole, Pattadakal, and Badami became experimental laboratories for style, form, and iconography.

- **Aihole:** Known as the cradle of Indian temple architecture, it houses over a hundred shrines representing early experiments in Dravidian and Nagara forms.
- **Pattadakal:** A UNESCO World Heritage Site, where northern and southern styles merge gracefully in temples like Virupaksha and Mallikarjuna.

SYMBOLISM IN TEMPLE ART

Sculpture in India was never merely decorative—it was a language of devotion. Each motif carried symbolic meaning:

- The **lotus** denoted purity and cosmic creation.
- The **makara** (mythical sea creature) symbolized water and fertility.
- The **nataraja** embodied the rhythm of creation and destruction.

This sacred symbology bridged human emotion with divine expression—the same aim we pursue in dance. Through this, I understood how sculpture and classical art forms evolved as complementary expressions of bhava and rasa.

DAY 1 - TUNGABHADRA GHATS

The first day began with a serene walk along the Tungabhadra riverbank, where the soft chants of priests mixed with the gentle sound of flowing water.

The river was once the lifeline of Vijayanagara, nourishing both agriculture and faith.

DAY 2 - HAMPI: GANESHA STATUES, HEMAKUTA HILL & VIRUPAKSHA TEMPLE



Our first morning in Hampi welcomed us with golden light over Hemakuta Hill, where colossal monolithic statues of **Kadalekalu** and **Sasivekalu Ganesha** stood in silent majesty. The sheer scale of these sculptures instantly made us aware of the power of form and proportion.

Walking up the granite hill, we noticed early **Dravidian shrines** with simple yet profound carvings—each surface breathing history. From the summit, the **Virupaksha Temple gopuram** dominated the landscape, its shadow stretching across the bazaar street.



DAY 2 - KRISHNA TEMPLE

At the **Krishna Temple**, we studied intricate reliefs of Krishna Leela—each scene capturing divine playfulness. The artistry in these sculptures reflected joy and grace, much like the *lasya* aspect of dance.

Later that evening, we witnessed a traditional **Dollu Kunitha** performance by local artists. The rhythmic beats of the drums reverberated through the ancient streets, reminding us that heritage survives not only in monuments but in living traditions.

Personally, I felt a deep emotional connect—how rhythm, whether in stone or movement, binds all Indian arts together.



DAY 3 - MATANGA HILL, HAZARARAMA TEMPLE & VITTALA TEMPLE

We began before dawn, trekking up **Matanga Hill** to witness sunrise over Hampi. As the first rays touched the boulders, the entire city glowed like molten gold. The silence carried chants from distant temples—a moment of spiritual awakening.

Descending, we visited the **Hazararama Temple**, famed for its continuous friezes depicting scenes from the Ramayana. Each panel illustrated movement, expression, and emotion so vividly that it felt like a dance drama carved in stone.

DAY 3 - MATANGA HILL, HAZARARAMA TEMPLE & VITTALA TEMPLE



In the afternoon, we explored the **Vittala Temple**, home to the iconic **Stone Chariot and Musical Pillars**. Striking the slender columns produced distinct notes—a marvel of architectural acoustics. The temple complex radiated rhythm; its corridors felt like pathways of *nritta* and *abhinaya*.

That evening, as the sun set behind the chariot, I sketched its silhouette. It reminded me that dance, like sculpture, captures motion and stillness together—a paradox that defines Indian aesthetics.

DAY 4 - ZENANA ENCLOSURE, LOTUS MAHAL & ELEPHANT STABLES

The fourth day began with a deeper exploration of the **Royal Enclosure**—a space that once echoed with the grandeur of the Vijayanagara court. Within the Zenana Enclosure, we admired the delicate architecture of the **Lotus Mahal**, named for its flower-like design.

This palace, with its combination of **arched openings and domed ceilings**, revealed the influence of **Indo-Islamic architecture**. The blend of local Dravidian and imported styles created harmony rather than contrast—a symbol of cultural inclusiveness.

The **Elephant Stables**, built in perfect symmetry, displayed engineering precision and aesthetic elegance. Standing before the massive domes, we imagined royal processions and ceremonial music echoing through the corridors.

As I observed the architectural rhythm—the repetition of arches and domes—it reminded me of how rhythm in dance also lies in repetition and pattern. Both architecture and choreography find beauty in structure.

DAY 5 - AIHOLE. PATTADAKAL & MAHAKUTA



Day five was devoted to exploring the Chalukyan marvels beyond Hampi. The bus ride to Aihole felt like a passage back in time—to the birthplace of Indian temple architecture.

✦ Aihole

At Aihole, each temple seemed like a chapter in a sculptor's experiment. The Durga Temple, with its apsidal (semi-circular) plan, combined early **Buddhist chaitya hall** design with Hindu symbolism. The **panels of Mahishasura Mardini** and Surya were especially striking—alive with dynamic energy.

DAY 5 - AIHOLE. PATTADAKAL & MAHAKUTA



. The carvings depicted **episodes from Ramayana and Mahabharata**, showing expressive gestures identical to mudras used in classical dance. We sat quietly sketching the columns and arches, noting how space and sculpture intertwined. It felt as though the stones themselves narrated lessons in proportion, symmetry, and divinity.

✦ Pattadakal

Next, we visited Pattadakal, where Chalukyan art reached its peak. Here, the Virupaksha Temple built by Queen Lokamahadevi to commemorate her husband's victory over the Pallavas stood as an ode to devotion and mastery

DAY 5 - AIHOLE. PATTADAKAL & MAHAKUTA

The mix of Nagara (North Indian) and Dravidian (South Indian) styles symbolized the cultural unity of India. As we discussed this under the soft afternoon sun, I realized how architecture too carries a rasa—a mood that envelops the observer.

✦ Mahakuta

The final stop was Mahakuta, a serene temple complex hidden amidst greenery. The sound of flowing water and the quiet presence of devotees created a meditative atmosphere. The stone lingas and carvings here expressed simplicity, contrasting with Hampi's grandeur.

DAY 6 - BADAMI CAVES

The last day of our tour was a fitting conclusion to our exploration. **At Badami**, the ancient Chalukyan capital, we climbed a series of steps carved into red sandstone cliffs leading to magnificent **rock-cut cave temples**.

Each cave was dedicated to a different deity—Shiva, Vishnu, and Jain Tirthankaras—demonstrating religious tolerance and artistic diversity. The Cave of Nataraja, with its **18-armed depiction of Shiva dancing**, left a lasting impression. Every limb seemed alive with rhythm, balance, and expression—the same principles that define Bharatanatyam.

ANJANADRI HILL TREK - THE SPIRITUAL CLIMAX

- On one of the mornings, we visited Anjanadri Hill, believed to be the birthplace of Lord Hanuman. The climb, though steep, was filled with chants of “Jai Hanuman,” echoing through the rocks. Reaching the top just as dawn broke, we witnessed a breathtaking view of the entire Hampi valley bathed in golden light.
- As the first rays touched the ruins below, I felt a surge of gratitude and peace. The rhythmic chanting, the fluttering flags, and the silence of the hills created a meditative stillness.



PERSONAL REFLECTION

The Hampi study tour was not just an academic exercise—it was an emotional and spiritual journey. Walking through centuries-old temples, touching sculptures worn by time, and observing intricate carvings, I realized that art is timeless.

Insights on Sculpture and Architecture

Sculptures are not mere representations; they are frozen motion. The apsaras, musicians, and warriors carved in stone communicate movement, rhythm, and expression—parallels I could deeply relate to as a dancer. Observing the Vittala Temple’s musical pillars, the Hazararama reliefs, and the Nataraja sculptures in Badami, I learned that every curve and proportion carries meaning, much like every gesture and posture in dance.

PERSONAL REFLECTION

Emotional and Spiritual Connection

Standing atop Matanga Hill at sunrise, or climbing Anjanadri Hill, I felt the sublime connection between human endeavor and divine inspiration. The chants, the flowing river, the silent boulders—all whispered stories of devotion and dedication. As a student of Bharatanatyam, this reinforced my understanding of bhava, rasa, and abhinaya—the essence of performance that bridges human emotion with divine narrative.

Learning Heritage through Immersion

Experiencing temples in situ, rather than through books, taught me the importance of context in understanding art. The interplay of light and shadow, the placement of sculptures, and the flow of space gave life to what otherwise might remain abstract knowledge. This immersive learning strengthened my respect for Indian heritage and its relevance to performing arts.

CONCLUSION

This study tour has profoundly shaped my perspective on art, culture, and spirituality. The journey from Hampi's bustling bazaar streets to the silent Anjanadri Hill, from intricate carvings to monumental architecture, revealed how deeply sculpture and dance are interconnected.

The Vijayanagara and Chalukyan legacies are more than historical facts—they are living dialogues between the past and present. As a dancer, I now carry a richer understanding of rhythm, posture, and expression; as a student of heritage, I carry reverence and responsibility.

This journey reinforced that true learning is not only what we see with our eyes, but also what we feel with our hearts. Hampi taught me that art is eternal, and every step through its ruins is a lesson in devotion, creativity, and human spirit.

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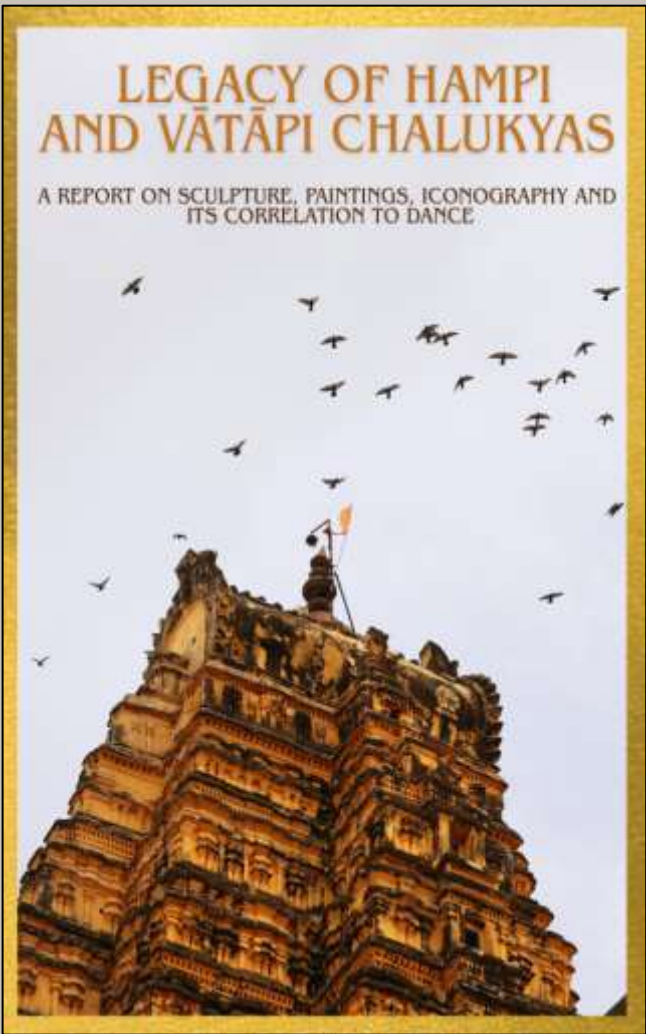
Heartfelt Gratitude

I would like to express my deepest gratitude to our Principal, **Dr. Uma Rele Ma'am**, for giving us this incredible opportunity to witness and learn from the living heritage of Hampi and Badami. A special thanks to **Subramanyam Sir, Chandru Sir and Swami Sir**, our knowledgeable guides, whose insights helped us understand the historical and cultural depth of the sculptures and temple architecture we explored. I am also grateful to Subramanyam Sir for his guidance and support throughout the tour. This journey from 15th to 20th September was not only an educational experience but also a soulful exploration of India's sculptural legacy and its connection with dance and other art forms. Lastly, heartfelt thanks to my friends and fellow dancers -for the laughter, shared curiosity, and memories we created together.

"Preserving heritage is preserving ourselves."



*Project by,
Vvani Jain,
BPA Degree, Bharatanatyam*



LEGACY OF HAMPI AND VĀTĀPI CHALUKYAS

A REPORT ON SCULPTURE, PAINTINGS, ICONOGRAPHY AND ITS CORRELATION TO DANCE

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History Of Hampi

- The Vijayanagara Kingdom was a South Indian kingdom that existed from 1336 to 1646, with its capital at Vijayanagara. Founded by Harihara and Bukka of the Sangama dynasty
- It reached its zenith under Krishnadevaraya (1509-1529).
- The kingdom was an intrinsic part of the Deccan political landscape, and was closely involved with the five other Deccan sultanates in terms of trade, art, architecture and unavoidably, the wars of succession.
- The Vijayanagara Kingdom is renowned for its rich contributions to art, poetry, and architecture, with a lasting legacy in South Indian history and culture.
- Vijayanagara art is characterized by its distinct style, which is a blend of traditional South Indian art forms with influences from the Deccan and Northern India.
- Intricate carvings and sculptures are found in temples and monuments, depicting deities, mythological scenes, animals, and floral motifs.
- The Vijayanagara period was a golden age for literature and poetry, with significant contributions in multiple languages, including Sanskrit, Telugu, Kannada, and Tamil.
- The kings were patrons of art and literature, with some of them being poets themselves.
- Kannada poets and scholars such as Kumara Vyasa and Chamarasa, and Telugu poets like Tenali Ramakrishna and Allasani Peddana were patronised by them.
- Today, the capital city of the Vijayanagara kingdom is known as Hampi and it attracts scholars, historians, and tourists from around the world.

History Of Badami

- The heart of the Chalukyan empire beckons at Badami, where ancient secrets and breathtaking vistas unfold within rock-cut temples.
- Cultural crossroads influenced a stunning fusion of architectural styles and religious traditions across centuries, visible in these magnificent structures.
- Origins of temple architecture reveal themselves as you explore the foundations of India's greatest temples, first carved in stone at this historic site.
- Sacred landscapes of Mahakuta, Aihole, and Pattadakal hold forgotten stories of power, devotion, and artistic triumph, waiting to be uncovered.
- Architectural brilliance shines at Pattadakal, where North and South Indian styles merge in a timeless symphony of stone, defying the passage of centuries.

Tungabhadra River Dam

The Tungabhadra Dam, also known as Pampa Sagar, is a water reservoir constructed across the Tungabhadra River in the Hosapete-Noppal confluence in Karnataka, India. The Tungabhadra River was the main source of water for the Vijayanagara Empire for their daily water needs like agriculture and supporting the empire's food production and increasing its revenue. The systems provided water for the city's population and the royal center, supporting its growth and development. By managing water flow, these structures also helped to control flooding along the river. The two pillars of The Tungabhadra Dam are referred as Vaikuntha And Kailasha symbolising Harthara



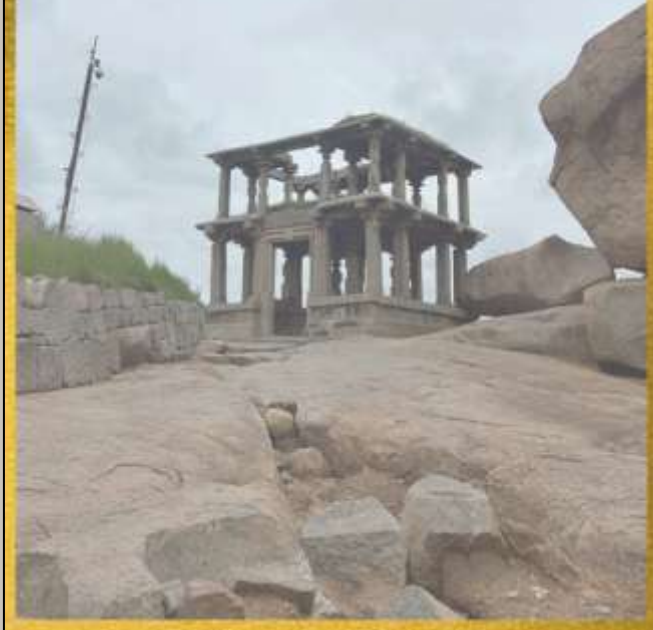
Breathtaking sunset views ✨

This hydraulic system is considered a testament to the technical and administrative capabilities of the Vijayanagara Empire and played a key role in making the capital one of the largest cities in the 15th century.



Hemakuta Hills

Hemakuta Hills are considered like Mount Kailasha, bhaktas visit here with great devotion barefoot till the top to witness the deity. It is a scenic view in Hampi, rocky hill featuring a complex of ancient temples, monuments, and a popular sunset viewing spot. The area is home to many temples, with a strong association with Lord Shiva, and is known for its detailed carvings and stunning views of the Hampi landscape. Highlights include the Virupaksha Temple, Moola Virupaksha Temple, and large Ganesha idols like the Sasivekalu and Kadalekalu Ganesha.



Sasivekalu Ganesha

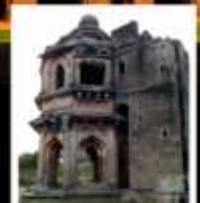
This monolithic statue of Ganesha known as "Sasivekalu Ganesha" is situated on the southeastern slope of the Hemakuta hill. The term Sasivekalu Ganesha means mustard seed Ganesha in the local language (Kannada). This 2.4 m high statue is carved over a pedestal with mouldings. This four-armed Ganesha is seated in ardha padmasana (half-lotus posture), and bears a danta (tusk), ankusa (goad), pasa (noose) and bowl of sweets in his hands. He wears karanda mukuta (crown resembling a basket), beaded necklace, decorated bangles and anklets. He also has a snake tied around his belly. The statue is enclosed in an open pillared pavilion. An inscription engraved on the bedrock nearby records that this Vinayaka mandapa (Ganesha pavilion) was caused to be made in 1506 CE, by a trader belonging to Chandragiri (near Tirupathi, Andhra Pradesh) in memory of Narasimha II (1491-1505 CE).



INDO-ISLAMIC MONUMENTS IN HAMPI

- *Mohammad Watch tower
- *Mosque near Mahanavabi Dibba
- *Lotus Mahal
- *Elephant Stables
- *Queen's Palace Basement (Zenana Complex)

Indo-Islamic architecture in Hampi represents a unique fusion of Hindu and Islamic art forms. The resulting architectural spaces not only transformed the visual landscape but also shaped the development and expression of dance, encouraging a harmonious blend of spiritual devotion, artistic innovation, and cultural unity.



✦ Cultural Night ✦

Dollu Kunitha is a vibrant, high-energy folk dance from Karnataka, known for its powerful drumming and acrobatic movements. Performed by men of the Kuruba community, it is closely associated with the worship of the deity Beeralingeswara (a form of Shiva) and is a popular feature at festivals and celebrations. The dance derives its name from the "Dollu," a large percussion instrument, and is performed with singing and a variety of other instruments like the talas and trumpets.

After witnessing their energetic synchronised performance, we got a chance to join in. I played their dhol and danced our hearts out by learning their steps. We had a lot of fun.



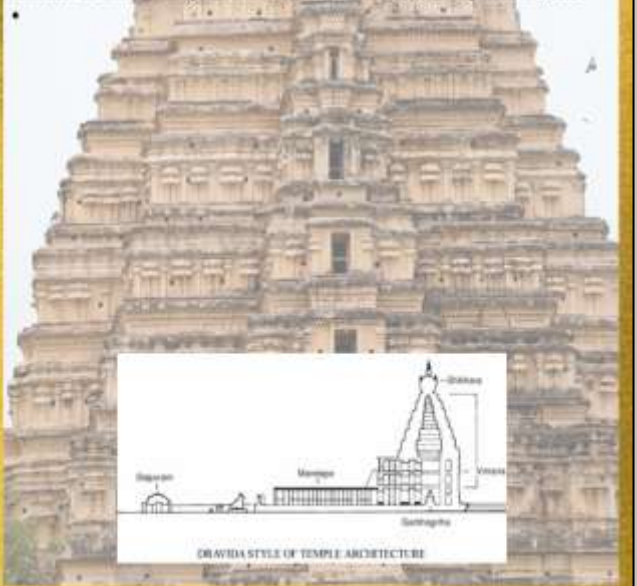
Most prominent features of the performance include their group coordination, their oral recitation in between the performance and most importantly the varied age groups dancing together keeping the art alive.



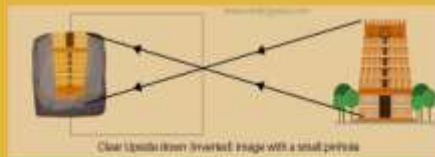
TEMPLE : TRADITION

The Great Virupaksha

- This Virupaksha Temple was the main Temple of the city due to which bhaktas made their settlement around.
- This temple is dedicated to lord Shiva dating back to 7th century.
- Virupaksha means "formless, yet sees all".
- Shiva is known as Pampa pati because Pampa is his wife.
- What started as a small shrine grew into a large complex under the Vijayanagara rulers.
- The huge temple complex was built by Lakkana Dandasha, a chieftain under king Deva Raya II of the Vijayanagara Empire.



DRAVIDA STYLE OF TEMPLE ARCHITECTURE



Clear upside-down inverted image with a small picture



- Sculpture of the ruler King Krishnadevaraya under whose patronage arts flourished.
- He was a great devotee of Lord Vishnu and hence got made this temple for cultural and social gatherings.
- During his rule, Hampi reached its peak as the empire's capital.



- Meet Lakshmi. Sometimes her trunk looks like a strawberry.
- Lakshmi is holy. According to the many Hindus who visit Virupaksha temple daily, she is a living incarnation of the god Ganesha, a symbol of success and a remover of obstacles.
- If you hand her a ten rupee note, Lakshmi will give you a blessing.
- She pinches the money with her long trunk, delivers the cash to her trainer, the mahout, and then, in a movement simultaneously exhilarating and frightening, she dutifully extends herself to rest atop the giver's head.



- The Virupaksha Temple in Hampi features Dashavatara paintings, which are murals of the ten incarnations of Vishnu, on the ceiling of the Ranga Mandapa.
- These paintings are a notable example of the temple's art and history, with the ceiling itself being a masterpiece of the Vijayanagara style, built around 1509/1510.



- Lord Gulanaji Madhavan - The original shrine of Lord Shiva inside the temple is in an underground cave.
- The inscription mentions Madhavan and his poetic works, highlighting his contribution to the cultural life of the Vijayanagara court.
- This artifact provides a direct link to the intellectual and artistic activities of the era.



- According to local folklore, this is the exact spot where Manmatha (or Kama), the god of love, was burned to ashes by Lord Shiva's third eye.
- The Manmatha Tank was historically used as a bathing place for devotees visiting the Virupaksha Temple complex.



- Opposite to the Manmatha Kunda is a small Mahishasura Mardini Temple with The Goddess herself being in the form of a lioness.



- This is a sculpture of Vitthala. We can see the varkari influence on the Vijayanagara Empire. Vitthala was worshipped here and the sculpture is still dated back.

Lakshmi Narasimha



Built during the 15th century by the visionary King Krishnadevaraya, the Lakshmi Narasimha Temple stands as a testament to the enduring legacy of the Vijayanagara Empire. The original sculpture featured a small figure of Goddess Lakshmi, the consort of Narasimha, seated on his lap.

Krishna Temple



This temple was built by the king (Krishnadevaraya) in 1513 AD to celebrate the conquest of the eastern kingdom of Udayagiri or Utkala (in the present day Orissa state). The main idol installed in the temple was the figure of Balakrishna (Lord Krishna as infant). This idol is now displayed in the state museum at Chennai. A huge slab installed inside the courtyard of the temple states the story of this temple and the conquest of Utkala.

Badavalingam



The great Shivalinga of Hampi is the Badavilinga, a massive monolithic stone idol situated near the Lakshmi Narasimha temple. It is the largest lingam in Hampi and is housed in a small stone chamber that is always filled with water.

BADAMI CAVES

The Badami cave temples are a complex of Buddhist, Hindu and Jain cave temples located in Badami, a town in the Bagalkot district in northern part of Karnataka.

The caves are important examples of Indian rock-cut architecture, especially Badami Chalukya architecture, and the earliest date from the 6th century.

Badami is a modern name and was previously known as "Vataapi", the capital of the early Chalukya dynasty, which ruled much of Karnataka from the 6th to the 8th century.

Badami is situated on the west bank of a man-made lake ringed by an earthen wall with stone steps; it is surrounded on the north and south by forts built during Early Chalukya and in later times.

The Badami cave temples represent some of the earliest known examples of Hindu temples in the Deccan region.

They along with the temples in Aihole transformed the Mallaprabha River valley into a cradle of temple architecture that influenced the components of later Hindu temples elsewhere in India.

The Badami Caves complex is part of a UNESCO-designated World Heritage Site candidate under the title "Evolution of Temple Architecture - Aihole-Badami-Pattadakal" in the Malaprabha river valley, considered a cradle of temple architecture that formed the model for later Hindu temples in the region.



BADAMI CAVES : CAVE 1

Badami Cave 1 is considered among the earliest surviving examples of an early medieval Deccan Shiva shrine with its lingam intact.

It is situated at the lowest elevation among the Badami cave temple group, and its architectural and sculptural forms and content suggest that it was the first among them to be excavated.

The basic architectural plan of Cave 1 is reminiscent of the chaitya and vihara schemes used in earlier northern Deccan rock-cut caves: it consists of a pillared verandah or mukhamandapa, a pillared hall or sabhamandapa, and an inner sanctum or garbhagriha excavated into the rear wall.

The basement frieze of the porch sill depicts bhutaganas in different moods and extends in an L-shape into a west wing housing a subsidiary shrine. The ganas form an additional band for this subsidiary shrine and populate the dados of the sculptural panels within.

Above the frieze, on the jutting flank of the temple, is a large sculptural panel of an eighteen-armed Shiva, identified by some scholars as Nataraja. The god is accompanied by diminutive figures of Nandi, Ganesha and a figure playing the drums.

The single-bayed unit with the subsidiary shrine contains a sculpture of Mahishasuramardini accompanied by Kartikeya on its south wall; on its north wall is a relief of Ganesha. The pillars of this bay are mostly plain but for the mouldings, suggesting that this wing may have been a later addition.



BADAMI CAVES : CAVE 2

Cave 2 is above and to the east of Cave 1 and faces north. It was created in late 6th or early 7th century. It is smaller than Cave 1, somewhat similar in terms of its floor plan, but it is dedicated primarily to Vishnu. Cave 2 is reached by climbing 64 steps from the first cave. The cave entrance is a verandah divided by four square pillars with ends as half pillars, all carved out of the monolithic stone face. The pillars have decorative carvings with frieze of ganas (mythical dwarfs) with various facial expressions. On the two sides of the entrance are standing dvapapatis (guardians) holding flowers, not weapons. Like Cave 1, Cave 2 art reflects Hindu theology and arts.

The largest relief in Cave 2 depicts the legend of Vishnu in his Trivikrama form, taking one of the three steps. Below the raised step is a frieze showing the legend of Vamana dwarf avatar of Vishnu, before he morphs into the Trivikrama form. Another major relief shows the legend of Vishnu in his Varaha (a boar) avatar rescuing goddess earth (Bhudevi) from the depths of cosmic ocean, with a persistent multi-headed snake (Naga) below. Like other major muris (statues) in this and other Badami caves, the Varaha artwork is set in a circle and symmetrically laid out, according to Alice Boner, the panel is an upright rectangle whose "height is equal to the octopartite directing circle and sides are aligned to essential geometric ratios, in this case to the second vertical chord of the circle". The walls and ceiling have traces of colored paint, suggesting the cave used to have fresco paintings.

Cave - 2 is at a higher elevation than Cave - 1, and the approach to Cave - 2 is through a flight of steps situated on the left side of the Cave - 1 entrance. As you can see from the image, the access to the temple is through a staircase from the courtyard. No inscriptions exist regarding the date of excavation or completion of this cave. The cave temple was likely completed in the late 6th century or early 7th century. Cave-2 is comparable in size and similar in design to Cave - 1, but unlike Cave - 1, it is dedicated to Vishnu. Just like Cave - 1, it has a in the rear, in the middle, and an open in front.



BADAMI CAVES : CAVE 3

Cave 3 is earliest dated Hindu temple in the Deccan region. It is dedicated to Vishnu, it is the largest cave in the complex. It has intricately carved friezes and giant figures of Trivikrama, Anantashayana, Vasudeva, Varaha, Hachira and Narasimha. Cave 3's primary theme is Vishnuvada, though it also shows Hachira on its southern wall – half Vishnu and half Shiva shown fused as one, making the cave important to Shaktism studies. Facing north, Cave 3 is 60 steps from Cave 2 at a higher level. Cave 3 also shows fresco paintings on the ceiling, some of which are faded and broken. These are among the earliest known surviving evidence of fresco painting in Indian art. The Hindu god Brahma is seen on Narasimhavana in one of the murals. The wedding of Shiva and Parvati, attended by various Hindu deities is the theme of another.

The cave networks, in some cases, show the artists signatures, as well as a major inscription. This and other epigraphical evidence suggests that the cave temple was inaugurated on the "full moon day, 1 November 578". The roof of the verandah has seven panels created by cross beams, each is painted in circular compartments with images of deities including Shiva, Vishnu, Indra, Brahma and Kama, with smaller images of Dikpatis (cardinal guardians) at the corners.

The sculpture in Cave 3 is well preserved. Vishnu is presented in various avatars and forms, such as a standing Vishnu with eight arms, Vishnu seated on the hooded serpent Shesha on the eastern side of the veranda; Vishnu as standing Narasimha (man-lion avatar); Vishnu as Viesha (man-boar avatar) rescuing earth; Hachira (half Shiva, half Vishnu and their equivalence); and Trivikrama-Vikrama avatars. The back wall has carvings of Vishnudharma. The cave shows many Kama scenes in pillar brackets, where a woman and a man are in courtship or ambhava(erotic) embrace. Aspects of the culture, cosmology and clothing in the fifth century is visible in the art sculpted in this cave, showing a sophisticated tradition.



TEMPLE : TRADITION

BADAMI CAVES : CAVE 4

Located immediately next to and east of Cave 3, Cave 4 floor is situated about 10 feet lower and is the smallest of the four. It is dedicated to Tirthankaras, the revered figures of Jainism. It was constructed after the first three, sponsored by Hindu kings at later part of the 7th-century. Some scholars state this cave may have been created in the 8th century. Some embellishments were likely added in later centuries until about the 11th or 12th century. Like the other caves, Cave 4 features detailed carvings and a diverse range of motifs.



The cave has a five-bayed entrance with four square columns – each with brackets and capitals. To the back of this verandah is a hall with ten stambhams and two joined pillars. Inside the cave are major carvings of Bahubali, Parshvanatha and Mahavira with symbolic display of other Tirthankaras. Bahubali is standing in Kayotsarga meditating posture with vines wrapped around his leg, his classic iconography. Parshvanatha is shown with the five-headed cobra hood. Mahavira is represented sitting on a lion throne, whose identifying markers are not visible and is identified by some scholars simply as a "seated Jina".

The figure is flanked by two reliefs of attendants with chauri (fans), sardulas and makara's heads. Other carvings include Indrabhuti Gautama covered by four snakes, Brahmi and Sundari. In the sanctum is an image of Mahavira resting on a pedestal containing a 12th-century Kannada inscription marking the death of one Jakkara. Twenty-four small Jain Tirthankara images are engraved on the inner pillars and walls. In addition there are idols of Yashua, Yakshis and Padmavati. The artistic work, the icons in represents also and the motifs in Badami Cave 4, states Lisa Owens, resembles those of nearby Ajanta Jain caves and much further north Ellora Caves Jain caves in northern Maharashtra.

AHOLE

Aihole, also referred to as Aivalli, Ahivola or Aryapura, is a historic site of ancient and medieval era Buddhist, Hindu and Jain monuments in Karnataka, India that dates from the sixth century through the twelfth century CE. Most of the surviving monuments at the site date from the 7th to 10th centuries. Aihole is a major archaeological site, featuring over 100 stone and cave temples spread along the Malaprabha river valley. Over 100 Aihole temples are Hindu, a few are Jain and one is Buddhist. These were built and coexisted in close proximity. The Hindu temples are dedicated to Shiva, Vishnu, Durga, Surya and other Hindu deities. The Jain Basadi temples are dedicated to Mahavira, Parshvanatha, Neminatha and other Jain Tirthankaras. Both Hindu and Jain monuments include monasteries, as well as social utilities such as stepwell water tanks with artistic carvings near major temples.



PATTADAKAL

Located on the banks of the Malaprabha River, this UNESCO World Heritage Site is a testament to the richness of Chalukyan architecture during the 7th and 8th centuries and is renowned for its intricately chiselled temples. The temples in Pattadakal bear testimony to the richness and timeless splendour of the Chalukyan architecture. It has a cluster of 10 major temples, which showcase some striking architectural features. The world-famous geographer Ptolemy (150 AD) has documented the town as "Perti gal". Pattadakal has temple architecture from Dravidian, Aryan and a mixture of both styles in its temple complex; probably making it the only one of its kind in India. There is a sculpture gallery maintained by Archeological Survey of India within the Pattadakal temple complex.



Conclusion

Special Thanks to Dr. Uma Rele Ma'am for taking us on this Unforgettable Journey. Ma'am because of you we could go back in time to imagine the actual richness of Hampi. This Educational Expedition was indeed an eye opener on our great ancient Indian Culture and we travel back as proud Indians to carry this information ahead. We had the best week of our lives with the best Company of Our lovely teachers and our tour heads Heritage Inspired. Can't wait to go on another such expedition. Thank you



Project by: Devanshi Shinde
BPA Degree
Nalanda Nrityakala Mahavidyalaya

Project by,
Devanshi Shinde
BPA Degree
Bharata Natyam



Expressions on Paper: Nrityotsava (2025-26)

★ EDITOR'S PICK

Preshit Suresh Meher

Anubhava of Nalanda Nrityotsava 2026: A Journey of Dance to Divine

Myself, Mr. Preshit Suresh Meher MPA II Student batch (2025-2026) sharing my experience for - Nalanda Nrityotsava 2026 was not merely a stage performance for me it was a deeply transformative spiritual and artistic experience that will remain etched in my Heart forever. To perform under the able and inspiring guidance of Dr. Meenakshi Iyer Gangopadhyay was both a privilege and a blessing. Her vision, depth of understanding, and unwavering commitment to the purity of Bharata Natyam elevated my approach to dance beyond technique into the realm of sādhana. More than Steps, it was a feeling for me.

This performance became a sacred offering, where each movement, each mudrā, and each glance sought to dissolve into bhakti. Presenting the Rāma kṛti "Raghuvamśa Sudhā" allowed me to embody the majesty and compassion of Śrī Rāma. Through its intricate nr̥tta passages and evocative abhinaya, I experienced a profound connection with the ideals of dharma, grace, and divinity that Rāma represents. It was as though the lineage of the Raghuvamśa flowed through the rhythm of my steps, reminding me that dance can become a medium of divine remembrance. This was only possible through the able guidance of Miss Dr. Meenakshi Iyer Gangopadhyay.

Contrasting yet beautifully complementing this was the presentation of the Abhaṅga on Śrī Vithṭhala, "Pāṇḍharīce Bhūta Moṭe". Here, the energy transformed into an ecstatic devotion raw, intimate, and overflowing. While Rāma bhakti grounded me in discipline and righteousness, Vithṭhala bhakti liberated my spirit into joyous surrender. The transition between these two pieces felt like traversing two paths of devotion one of composed reverence and the other of uninhibited. Yet, at their core, both led to the same divine union. All the Items of the performance was beautifully choreographed by Dr. Meenakshi Iyer Gangopadhyay bringing the performance to a divine path.

This experience would not have been possible without the constant encouragement and support of our respected Principal, Dr. Smt. Uma Rele. Her dedication to nurturing artists and preserving the sanctity of this art form continues to inspire students like me to strive for excellence with humility.

Nalanda Nrityotsava thus became more than a performance; it became a moment of realization. It reaffirmed that Bharata Natyam is not just an art, but a path where the dancer, the dance, and the Divine ultimately become one.

In offering this performance, I feel immense gratitude to all the Gurus, of my institution, and for the divine grace that allows me to walk this path of nāṭya and bhakti.

Preshit Suresh Meher,
MPA II,
Bharata Natyam



Maitreyee Ingle

MOTION :
NRTYA

Nrityotsava 2026 at Nalanda Nritya Kala Mahavidyalaya has been nothing short of a transformative journey for me one that I will cherish for a lifetime.

From the very moment I learned about Nrityotsava, I carried a single dream in my heart to make myself worthy of performing on the prestigious stage of Kanaka Sabha. What began as a distant aspiration soon became a path of dedication, discipline, and relentless effort. And when that dream finally came true, the feeling was truly indescribable almost surreal.

For this invaluable opportunity, I extend my deepest gratitude to our respected Principal, Dr. Smt. Uma Rele ma'am. Thank you for believing in me, for recognizing my potential, and for giving me a chance to stand on such a revered platform.

This experience was not just about the final performance it was about the journey that shaped me. Under the constant guidance and support of my gurus, Dr. Smt. Varada Pandit ma'am and Smt. Jonaki Raghavan ma'am, I learned lessons that go far beyond technique. From correcting my smallest mistakes to encouraging me to overcome every challenge, they stood by me at every step. Without their unwavering support and belief, this performance would not have been possible. The values, discipline, and knowledge imparted by a guru are immeasurable, and I feel incredibly fortunate to carry these teachings with me for life.

As performers, we yearn for stages that allow us to grow, express, and discover ourselves. I am deeply grateful to my college Nalanda Dance Research Centre for creating such meaningful opportunities for students like us who carry dreams, passion, and the courage to pursue them.

From rehearsals to the final performance, I witnessed a profound shift within myself. This journey made me realize that discipline is not just important it is essential. It is this very journey, this institution, and my teachers who have instilled that understanding in me.

A performance is never complete without the magic of live music. I extend my sincere gratitude to my Vaadya vrinda team—on tabla, Vivek Mishra sir; on harmonium, Somnath Mishra sir; and on flute, Bhuwan Dhakal sir. Your artistry elevated my performance and gave it life; without you, it would have felt incomplete.

Above all, I am forever grateful to my parents, who have embraced my dreams as their own and supported me unconditionally at every step of this journey.

Lastly, I am deeply honoured and still overwhelmed to have received the Nalanda's Nritya Nipun Award. It is a moment I will hold close to my heart as both a blessing and a responsibility to continue striving for excellence. With gratitude in my heart and passion in my steps here's to many more dances, many more journeys, and a lifetime of learning.

**Maitreyee Ingle,
MPA Part II
Kathak**



Gauri Jathe

MOTION :
NRTYA

I feel extremely happy and grateful to be a part of Nrityotsava 2026. It has always been a dream for me to perform on this stage. Ever since I joined Nalanda, I looked at Nrityotsava as something very special and inspiring. Watching seniors perform made me imagine myself dancing there one day.

With years of practice, dedication, and love for dance, I slowly moved closer to this dream. Being selected for Nrityotsava 2026 feels like a blessing and a big achievement for me. It gave me confidence and made me believe more in myself.

During my preparation, I learned so much every single day. My Guru guided me with great care, patience, and knowledge. These lessons were not just about choreography, but also about understanding dance deeply—both practically and theoretically. This journey helped me grow not just as a dancer, but also as a person.

As the performance day came closer, I felt excited and nervous at the same time. When I finally stepped on stage, all my fear disappeared. I was fully present in the moment, enjoying every second of my performance. It was a beautiful feeling to dance in front of such a wonderful audience.

I am truly thankful to my Guru, my parents, and everyone who supported me throughout this journey. Their encouragement and belief in me made this possible.

Nrityotsava 2026 will always remain a very special and unforgettable experience in my life.

**Gauri Jathe,
MPA Part II
Kathak**



Nrityotsava - Day 3 report

Nalanda's Bharata Muni Samman 2025

HISTORY : LEGACY

Dedicated to the preservation and propagation of Indian dance in particular and Indian culture in general from its founding in 1966, Nalanda Dance Research Centre has unswervingly trodden on its chosen path with single minded determination. Nalanda has always upheld the pricelessness of all that is India and her great ancient culture which consists of the various performing arts, visual arts, the mother of all languages Sanskrit and Sanskritic studies, the religio-philosophical thought and other co-related facets.

From 2011, Nalanda has initiated a process of honoring such individuals who have acquired iconic status.

By honoring them, Nalanda is honoring India on behalf of all Indians.

An honoring that was the brainchild of our revered Eternal Mohini Padmabhushan Dr. Smt. Kanak Rele, now being done in her memory by the Nalanda Parivaar headed by Dr. Smt. Uma Rele

This year Nalanda honored the Iconic, Graceful and Enigmatic Guru Chitra Visweswaran, Guru Ravindra Sathe and Guru Prashant Damle - felicitated by Dr. Smt. Uma Rele Director of Nalanda Dance Research Centre -Principal of Nalanda Nritya Kala Mahavidyalaya, Shri Raju Rawal - Chairman Nalanda Dance Research Centre and Shri Rahul Rele - President Nalanda Dance Research Centre



**Written by,
Kanak Darak,
MPA Part II**

Reaching for the Stars: Achievers Corner

Bhoomi Ahuja - Foundation II



Receiving the Academic Excellence Award in my second year (Foundation 2) of pursuing a Bachelor of Performing Arts in Bharatanatyam is both a proud and humbling moment for me. This recognition feels even more meaningful as it reflects not just consistency, but a deeper understanding and connection with the art form that has grown over time. Compared to my first year, this journey has been more intense and enriching. The training has become more rigorous, more layered, and my approach towards dance more disciplined and introspective. Each class, rehearsal, and performance has pushed me to refine not only my technique but also my expression and emotional depth as a dancer. I am deeply grateful to my gurus and faculty for their constant guidance, encouragement, and belief in my

potential. Their mentorship continues to shape me into a more aware and dedicated artist. I am equally thankful for my peers, whose support and shared passion create a motivating and inspiring environment. This award inspires me to keep evolving, to stay committed to the path of learning, and to honor the richness of Bharatanatyam with sincerity and devotion. As I move forward, I aim to grow not just in skill, but in understanding, and to contribute meaningfully to this beautiful art form.

PILLARS:
VIDYĀ

Bhagyada Chorge - BPA Part I

A Journey of Consistency and Gratitude..



This is the third consecutive year that I've received the Academic Excellence award, and honestly, it still feels just as special as the first time. Ever since I first stepped into this institution, this award has served as a reminder of the values of dedication and continuous growth.

The past academic year, however, was anything but predictable. It unfolded like a roller coaster, filled with opportunities, challenges, and moments of self-doubt. Actively participating in various events enriched my learning beyond the classroom, but it also meant that maintaining the same academic routine required greater discipline and balance. Somehow, things worked out, and a big reason for that is the people around me.

In this journey, the unwavering support of my teachers played a pivotal role. Their belief in my abilities, constant encouragement, and reassuring words made even the most demanding phases feel manageable. It is often said that guidance shapes success, and I have been fortunate to receive it in abundance.

Equally, I owe immense gratitude to my parents, who never imposed the pressure of securing the top position, yet stood as my strongest pillars of support. Their quiet confidence and wholehearted celebration of my achievements have always motivated me to strive for my best.

Looking back, what once seemed like obstacles now appear as valuable lessons. Each contributing to my growth in ways I could not have anticipated at the time. I think I've grown not just academically, but also in how I handle things. These experiences have taught me resilience, perspective, and the importance of embracing every phase of the journey.

Receiving this award once again is not just a moment of achievement, but a reflection of collective support, consistent effort, and the courage to navigate challenges and for this I remain deeply grateful.

PILLARS :
VIDYĀ

Lakshmi Nair – BPA Part II



I am truly honored to receive the Academic Excellence award, a recognition that reflects my dedication, perseverance, and love for learning. This achievement is not just mine, but also a result of the constant guidance of my teachers and the unwavering support of my family and friends. It has taught me the value of discipline, hard work, and consistency in reaching my goals. Receiving this award motivates me to continue striving for excellence, embrace new challenges, and grow both academically and personally. I am grateful for this recognition and look forward to achieving even greater milestones in the future.

Meera Wagh – BPA Degree



The Academic Excellence Award is nothing less than every student's dream come true. However, if someone had asked me about receiving this award even a few years ago, I wouldn't have imagined it to be true. Receiving this award not only once but three times in a row was something I had never thought could be true. The final award is the result, but the process has been a rigorous one, guided by my respected and beloved gurus without whom I couldn't even fathom receiving this honor. The dedication, perseverance, compassion, and vision shown to me by my gurus is something that I shall carry forward through my life and remember as a beautiful memory through this award!

Kanak Darak – MPA Part I



Standing first in my Master's in Performing Arts (First Year) and receiving the Academic Excellence Award for 2024–2025 feels surreal—almost like a quiet dream that has finally taken shape after years of consistent effort. This moment is not just about one examination or one year; it is the culmination of a three-year journey in this institute, where every single year I aspired, worked, and hoped to reach this milestone. To finally achieve it feels unreal, emotional, and deeply fulfilling. When I first stepped into this institute, I carried a dream—to grow, to learn, and one day, to stand at the top. But what I didn't realize then was that this journey would shape me far beyond marks and ranks. It would teach me discipline, patience, resilience, and above all, respect for the art and the process. There were days of self-

doubt, moments of pressure, and times when the goal seemed distant—but it was the environment around me that kept me going.

This achievement truly belongs to my institute as much as it belongs to me. I feel immense gratitude towards our respected Principal Director and the visionary founder, whose values and vision have created such a nurturing and inspiring space for students like us. Their constant efforts have built an ecosystem where learning is not limited to textbooks, but extends into every practice session, every correction, and every performance.

My heartfelt thanks to our President and to all my teachers and assistant professors—each one of you has played an irreplaceable role in my journey. Every lesson taught by you has been incredible and meaningful in its own way. It was never just about completing the syllabus; it was about understanding, internalizing, and evolving. Your teaching methods, your patience, your belief in discipline, and your insistence on consistency have pushed me to go beyond my limits.

Each correction, each piece of feedback, and each moment of guidance have helped me become not only a better student, but a more aware and responsible artist. You have taught me how to think, how to observe, how to improve, and most importantly, how to stay grounded while striving for excellence.

Beyond academics, I have been fortunate to be surrounded by people who made this journey beautiful. I am deeply grateful to my parents, whose unwavering support, sacrifices, and belief in me have been my strongest foundation. Their encouragement has given me the confidence to keep going, even during challenging times.

To my friends and classmates — thank you for being such an integral part of this journey. The healthy competition we shared never felt like pressure; instead, it became a source of motivation. Watching each other grow, learning from one another, and supporting each other through rehearsals, exams, and everyday struggles has made this achievement even more special. I truly believe that I have learned as much from my peers as I have from my teachers.

Standing first in the class is often seen as an individual accomplishment, but for me, it represents a

PILLARS:
VIDYĀ



collective effort. It is the result of shared energy, constant encouragement, and an environment that constantly pushes you to do better. This journey has taught me that success is not just about reaching a position — it is about the process, the people, and the growth that happens along the way

As I accept this award, I do so with a heart full of gratitude and a mind that is still eager to learn. This achievement is not an end point, but a reminder that there is so much more to explore, to improve, and to achieve. I hope to carry forward everything I have learned here and continue working towards the heights I aspire to reach.

This moment may feel like a dream come true—but it is also the beginning of a new journey.

What makes this journey even more special is the opportunity I have had to learn from such a diverse and dedicated group of teachers. Each subject, each class, and each faculty member have added something unique to my growth. I have truly been fortunate to be guided by teachers who not only teach but genuinely invest in their students.

PILLARS :
VIDYĀ

Venkateshwarn Akileswaran – MPA I (Human Movements)



24 years back my daughter, 7 years old then, was in this institution studying Bharatanatyam. I never dreamt that I would join the same institution 2 decades later to do Masters in Human Movements. My main motivation was a desire to keep seniors fit holistically.

My journey at Nalanda was challenging for myself as I was back to academics after a long hiatus. I realised that my ability to concentrate during lectures was reducing and even remembering names and terminologies was becoming a challenge. But the lectures by the wonderful faculty was always very engaging and interactive in nature and soon I found myself overcome these challenges. The practical classes by the experts in the field was always interesting. Learning Yoga from Trupti Madam was a great experience. I would just unwind from all the stress of the entire week during the Yoga sessions. Ajay Sir's functional training sessions were very exciting and packed with energy. I realised that one could pack functional training equipment in a small bag and one could carry this Mobile Gym anywhere. The ease with which Amit Sir taught us Anatomy, Kinesiology and Exercise programming was impressive. He was easily the backbone of the Masters course, I may say. Mehul Sir was very professional in the Studio and a disciplinarian. Mansi madam was very fluent in her interactive Special population lectures and demonstrations. Amey Sir displayed excellent patience while teaching us Information and Communication Technology and Social Media Management.

I would like to especially acknowledge the wonderful experience of learning from teachers, some of whom were of my child's age. Their patience, dedication, knowledge, and professionalism were truly admirable. I realize it must have been quite a challenge at times for them not only to teach senior students like me but also to guide and discipline us with respect and understanding. Their encouragement and compassionate approach made my Nalanda journey both comfortable and inspiring, and I deeply appreciate their efforts and commitment.

I wish to express my heartfelt gratitude and appreciation to the institution for the invaluable education, encouragement, and opportunity I received while pursuing my Masters in Human Movements. I sincerely

thank the institution, the faculty, and everyone associated with it for creating an environment that values dedication, lifelong learning, and human wellbeing.

Being awarded the trophy for academic excellence was a deeply meaningful and glorious moment in my life, especially as a senior citizen student. It strengthened my confidence and motivated me to continue learning, growing, updating my skills and contributing to society in a positive way.

The knowledge, discipline, and holistic approach imparted by the institution have inspired me to work actively with senior citizens in the area of fitness and wellbeing. Today, I conduct regular fitness classes for seniors with the aim of helping them remain mentally, physically, socially, emotionally, and holistically fit. I am already applying the skills and knowledge that I gained during this course, in a Seniors' Contemporary Dance Show called PRIME.

I shall always remain grateful and proud to be associated with this esteemed institution.

PILLARS :
VIDYĀ

Simran Cherayil – MPA II



Each year has been more challenging than the last, shaping how I understand both my strengths and my gaps. My Master's final year felt especially intensely pushed us to think and perform not just as students, but as dancers stepping into the professional world. I approached every subject with genuine interest and gave my exams the same focus. Receiving the Academic Excellence Award is deeply fulfilling, it reminds me that I'm on the right path, and of the responsibility we carry as dancers to give back to the art field with thought and sensitivity. I owe this entirely to my gurus and my family for their unwavering support.

Manjyot Jogle – MPA II (Human Movements)



My journey through the Master's program in Human Movement has been a deeply enriching and perspective-changing experience. Coming from a background in Physiotherapy, I initially viewed movement primarily through the lens of rehabilitation and recovery. However, this course expanded my understanding far beyond that and helped me appreciate movement as an essential part of overall health, performance, prevention, and quality of life.

Through subjects like biomechanics, kinesiology, exercise science, yoga and functional training, I learned to observe the human body with greater depth and precision. The course challenged me to think beyond treating symptoms and instead understand how movement patterns, lifestyle, strength, mobility, and even daily habits influence a person's well-being.

One of the most valuable lessons I gained was learning to look at every individual more holistically. It helped me realize that healthcare is not limited to rehabilitation alone, but also involves empowering people to move better, live healthier, and prevent dysfunction before it begins. This shift in perspective has greatly influenced the way I approach patient care and fitness today.

The practical learning experiences, discussions, and mentorship throughout the course played a significant role in shaping my professional growth. I am sincerely grateful to my professors for constantly encouraging curiosity, critical thinking, and deeper understanding. I would also like to thank Nalanda College for providing such a supportive and inspiring learning environment.

This journey has not only strengthened my academic foundation but has also inspired me to continue exploring movement science with greater purpose, empathy, and passion.

JOURNEY :
SĀDHANĀ

Best Student Award – Kanak Darak (MPA Part I) (Honored in memory of Dr. Smt. Kanak Rele)

★ SPOTLIGHT

A Journey of Dedication and Grace: Receiving the Best Student Award

During Nrityotsava 2026 on 12th January I was deeply honored to receive the Best Student Award instituted in the revered memory of Guru Padmabhushan Dr. Smt. Kanak Rele, a luminary whose legacy continues to inspire countless dancers across generations.

As a final year student of the Master of Performing Arts program, this recognition marks not merely an individual milestone, but a reflection of years of disciplined practice, unwavering commitment, and the blessings of my gurus and institution.



I extend my heartfelt gratitude to my esteemed institution Nalanda Nritya Kala Mahavidyalaya, which has been a guiding force in shaping my artistic journey. The institute stands as a beacon of holistic learning; providing Talam, Nattuvangam, Practical training and Theoretical Knowledge all under one roof. Its nurturing environment, rooted in tradition yet enriched with evolving technological and pedagogical approaches, has empowered me to grow not only as a dancer but as a thoughtful artiste.

The values instilled here such as discipline, perseverance, devotion, and artistic integrity

have been instrumental in my journey. The constant encouragement, constructive guidance, and unwavering support from my teachers have not only helped me refine my craft and deepen my understanding of Bharatanatyam but also other curricular activities like Singing, and Folk dance forms too.

This award is not just a recognition of past efforts but a responsibility to continue striving for excellence, to uphold the rich heritage of Indian classical dance, and to contribute meaningfully to the artistic community.

I remain ever grateful for the opportunities, mentorship, and inspiration that continue to shape my path forward.

**Thank you so much
Regards
Kanak Darak (MPA Part II)**



Best Student Award – Kartika Nadar (BPA Degree) (Honored in memory of Shri. Yatindra Rele)



I'm deeply honoured and grateful to receive the Best Student Award in memory of Yatindra Rele from Nalanda Nrityakala Mahavidyalaya. This recognition means so much more than words can express, for me it is a reminder of the beautiful journey of learning, discipline, and devotion towards Bharatanatyam.

I sincerely thank my principal Dr.Smt.Uma Rele ma'am, my gurus, teachers, and everyone at Nalanda for constantly guiding and encouraging me to grow as a dancer and as a person. Every class, correction, and blessing has shaped my path and inspired me to work harder each day.

Receiving an award in the memory of Yatindra Rele Sir makes this moment even more special and meaningful. I will always cherish this honour with humility and gratitude. This achievement motivates me to continue learning, practicing, and carrying forward the art with dedication and respect. Thank you for believing in me and encouraging my passion for dance.

JOURNEY :
SĀDHANĀ

Highest Scorer Award – Meera Wagh (MPA Part I) (In BPA Degree Examination)



Securing the highest marks in my BPA Degree Third Year examination in Bharatanatyam was a very special and memorable achievement for me. These three years have been filled with learning, hard work, discipline, and countless beautiful experiences. I am extremely grateful to all my gurus for their constant guidance, encouragement, and blessings at every step of this journey. I would also like to sincerely thank my classmates, friends, and family members for always empowering me through every challenge while also keeping me deeply rooted through all the good days. This achievement has reminded me that I am always a student and should keep learning Bharatanatyam with even greater dedication, sincerity, and passion in the years ahead.

Reel Reflections: A Critic's Corner

Film Reviews

★ MUST READ

PILLARS:
VIDYĀ

The Banshees of Inisherin

(A quiet thought-provoking masterpiece on friendship, growth, ambition and letting go)



Some films entertain, while others stay with us long after the credits roll. *The Banshees of Inisherin* is one such film. Directed by Martin McDonagh, this quiet yet powerful story explores friendship, loneliness, ambition, and the painful reality that not all relationships are meant to last forever.

Set on a remote Irish island, the film follows two lifelong friends, Pádraic and Colm. One day, without any apparent reason, Colm decides he no longer wants to speak to Pádraic. What begins as a simple personal conflict gradually unfolds into a profound

reflection on human relationships and the ways people grow apart.

At the heart of the film lies the growing divide between two men who want very different things from life. Pádraic is content with the comfort and predictability of his everyday existence. He finds meaning in companionship, routine, and the simple pleasures of island life. Colm, however, is increasingly troubled by the thought of being forgotten. As he grows older, he feels an urgent need to create something meaningful through his music, to leave a mark that will outlive him, and to contribute something of lasting value to the world. The conflict between them is therefore not one of good versus bad, but of contentment versus ambition. As their priorities diverge, so too does their friendship, creating a distance that neither fully understands.

The theme of emotional distance is also echoed in the subplot involving Dominic and Siobhán. Separated by a significant age gap, Dominic is a young man in his early twenties, while Siobhán is older, wiser, and looking toward a different future. Dominic's affection for her is sincere and innocent, but she does not return his feelings. In a heartbreaking moment, he asks her whether she might love him if he were older. Her answer remains no. The scene beautifully illustrates that some distances cannot be bridged by time alone; sometimes people simply want different things from life.

The performances by Colin Farrell and Brendan Gleeson are exceptional, bringing warmth, complexity, and emotional depth to the story. Combined with the breathtaking yet isolating Irish landscape and the film's dark humor, they create an experience that is both intimate and unforgettable.

One of the film's most compelling messages is that sometimes people outgrow one another. While friendships are precious, they cannot always survive personal growth and changing ambitions. Colm makes the difficult decision to end a lifelong friendship because he realizes that continuing it out of habit no longer serves either of them. Confronted by the brevity of life, he chooses purpose over familiarity, hoping to leave behind something meaningful through his music rather than remain trapped in conversations and routines that feel unfulfilling. The tragedy lies not in the separation itself, but in the inability of the characters to understand and accept those changes.

Ultimately, The Banshees of Inisherin is not just a film about the end of a friendship. It is a meditation on change, acceptance, and the difficult truth that love and companionship cannot always overcome the distances that life creates. Quiet, poignant, and deeply human, it is a film that leaves us reflecting on our own relationships long after it ends.

**Reviewed by,
Rajrupa Mitra,
BPA Part II**



Between the Lines: A Deeper Look

Book Reviews

★ SPOTLIGHT

Daiva

(Discovering the Extraordinary World of Spirit Worship)

-by K. Hari Kumar

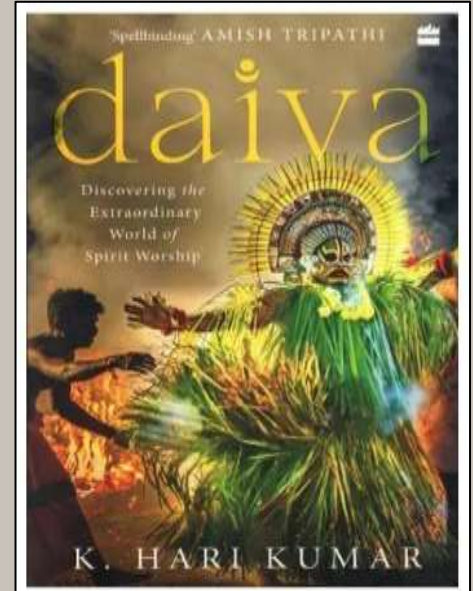
There are some stories you read, and then there are some you experience. *Daiva* by K. Hari Kumar belongs to the latter; it does not merely narrate, it invokes. Set in the culturally rich landscape of coastal South India, the novel draws its lifeblood from the sacred ritual of Bhoota Kola and the powerful presence of Panjurli.

From the very first page, the reader is transported into a world where the night is alive with drumbeats, firelight flickers against ornate masks, and the line between the human and the divine slowly dissolves. What makes *Daiva* truly captivating is the way it treats tradition not as something distant or outdated, but as something breathing, immediate, and deeply personal.

The ritual of Bhoota Kola is not described as a performance alone; it is portrayed as a transformation. The performer does not act; he becomes. And in that moment of possession, when the spirit of Panjurli speaks through him, justice is not symbolic; it is delivered.

The writing carries an almost hypnotic quality. K. Hari Kumar builds an atmosphere that is both beautiful and unsettling, drawing the reader into a space where faith is unquestioned and yet constantly tested. There is a quiet intensity in the narrative, as if something ancient is watching, waiting, revealing itself only to those who truly listen. The characters move within this world with a sense of inevitability. Their fears, doubts, and beliefs are deeply intertwined with the presence of the daiva. The tension between modern skepticism and inherited faith is not loudly declared but subtly felt like an undercurrent running through the story. It leaves the reader wondering: where does belief end and truth begin? What resonated with me most was the striking similarity between Bhoota Kola and the essence of performance in classical arts.

As a student of dance, I could not help but see the reflection of abhinaya in these rituals: the surrender of the self, the embodiment of a higher emotion, the moment where the performer transcends technique and becomes a vessel. In both, art is no longer just expression; it becomes experienced, even divinity. *Daiva* is not just a novel; it is an awakening. It urges us to look at our traditions not with dismissal, but with curiosity and reverence. It reminds us that some truths cannot be explained; they must be felt. In conclusion, *Daiva* lingers long after the last page is turned. Like the echo of distant drums or the fading glow of ritual fire, it stays with you quietly, powerful, and unforgettable.



Reviewed by,
Gauri Ajith
MPA Part I

It Ends with Us

- by Colleen Hoover

★ MUST READ

"All humans make mistakes. What determines a person's character aren't the mistakes we make. It's how we take those mistakes and turn them into lessons rather than excuses"

I read this quote randomly on an Instagram post half a year ago and I had to know where it came from! I googled it and found out that it was already trending amongst other women that I knew. I borrowed this book from a friend of mine from college and completed reading it in 3 days. The book first got my eye because I'm a hopeless romantic and the story revolved around the love life of the lead character named Lily Bloom, a

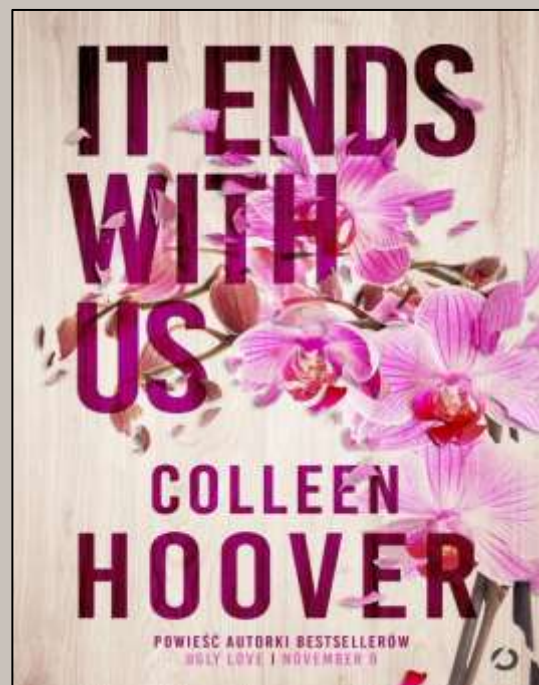
florist, and a businesswoman. Lily didn't have a healthy relationship with her parents since her childhood, she witnessed her mother being a victim of domestic violence who stayed with the same man her entire life till he finally died. Lily lacked sympathy for her father and empathy for her mother for not taking any action against his anger issues. She then meets Ryle Kincaid, a beautiful, well-manicured, rich neurosurgeon, and falls in love with him. Everything with him was

great until she meets Atlas a homeless boy she fell in love with in her teenage and then everything changed. Ryle grew jealous after their marriage and accidentally pushes her off the stairs. Lily's belief in him shattered, she got flashes of her father hitting her mother and she broke down but she loved Ryle and that stopped her from taking an action against him. Atlas now knew that Lily was in an abusive marriage, after multiple warnings from him to leave Ryle, Lily still carried on with the marriage. But then it happened again and then again and again when she was pregnant with Ryle's baby. She then finally took a step to save her child from the trauma that she had suffered in her childhood and stepped out of the marriage. She did not want to follow in her mother's footsteps and finally put an end to the cycle of sacrifice and compromise.

"Yes, I'm crying.

But it'll feel better. This is just human nature, healing an old wound to prepare for a fresh new layer."

I prefer reading books without reading its summary, and that is exactly what I did when I started reading this book. I had never seen domestic violence happening around me before until a year ago, but after reading this book I started observing women I knew and then wondered if that scar from 5 years ago was caused by her husband. Women don't talk ill of their husbands, even if he's a monster to them. I feel women don't talk about this as much as they should. Only if I had known about this book a little earlier and known about how brutally broke they were, I could have saved a life. There are so many daughters out there who could gather the courage to stop their mothers or sisters from domestic violence!



My favorite part of the book was when Ryle hit her again, but this time it was worse than before and Lily needed to get out of that house. So she called Atlas and he came to get her and takes her home. He respects her privacy. He knows his boundaries. He understands her. He gave Lily time to heal without any strings attached and his unconditional love for her. The relationship that Atlas and Lily shared was so pure and mature, there were no labels, no expectations, and no rewards but just pure friendship and love! They were made for each other, but situations kept them apart for years and yet they meet when they need each other the most.

Every woman in her life needs a man like Atlas. Not necessarily to save you from domestic violence, God forbid but no woman in her life should be a victim of domestic violence, but an Atlas who will celebrate your successes and will be a part of your happiness. An Atlas who will just sit beside you and give you his shoulder to cry on, who will make you your favorite Rajma Chawal when you come home late from work. The book is a total rollercoaster of emotions just like any other romance novel but this one was emotionally difficult to read. I think every woman should read this book once in her lifetime to realize how equally important Ryle and Atlas are in your life.

**PILLARS :
VIDYĀ**

**Reviewed by,
Varada Pawar
BPA Part I**



Soul Imprints: Voices of Creative Minds

Marathi Essays

Essay by: Neeraja Nair

विषय : तरुण पिढी आणि मराठी वाचन संस्कृती

LIGHT :
WISDOM

वाचन म्हणजे मनाचा श्वास, विचारांचे अन्न आणि संस्कृतीचा पाया. माणसाच्या अंतर्मनाला जागवणारी, त्याला विचारशील बनवणारी आणि संवेदनशीलतेची जाणीव देणारी क्रिया म्हणजे वाचन. मराठी वाचन संस्कृती ही आपल्या समाजाच्या हृदयात खोलवर रुजलेली आहे. पण आजच्या जलद गतीच्या, तंत्रज्ञानप्रधान जगात ही संस्कृती थोडी थांबली, विसावली, आणि काहीशी हरवलीसुद्धा आहे.

आजची तरुण पिढी अत्यंत बुद्धिमान, जागतिक आणि डिजिटल जगात वावरते. त्यांच्या हातात मोबाइल आहे, त्यांच्या नजरेसमोर जग आहे — पण त्यांच्या हातात पुस्तक कमी दिसते. पुस्तकाच्या पानांवरून सुटलेली बोट आता टचस्क्रीनवर सरकताना दिसतात. पण हीच पिढी जर पुन्हा पुस्तकांकडे वळली, तर तिचं जग अधिक समृद्ध, शांत आणि अर्थपूर्ण होईल.

मराठी साहित्य म्हणजे भावनांचा सागर. ज्ञानेश्वरांच्या ओव्यांपासून ते पु. ल. देशपांडे यांच्या विनोदापर्यंत, व. पु. काळे यांच्या कथांपासून ते साने गुरुजींच्या संवेदनापर्यंत — या सगळ्यातून आपल्याला जगण्याची दिशा मिळते. वाचन म्हणजे केवळ शब्दांशी नाते नाही, तर जीवनाशी संवाद आहे. पूर्वी वाचन म्हणजे संध्याकाळी चहा घेत घेत पुस्तकात हरवणं, नवे शब्द शोधणं आणि विचारांची देवाणघेवाण करणं होतं. आजच्या काळात हे दृश्य दुर्मिळ झालं असलं तरी पूर्णपणे नाहीसं झालेलं नाही. अनेक तरुण आजही वाचनाच्या माध्यमातून स्वतःला शोधत आहेत. ई-बुक्स, ऑडिओ बुक्स, वाचन क्लब्स आणि सोशल मीडियावर चालणाऱ्या 'बुक रिव्ह्यू' पेजेसमुळे वाचनाची नवी लाट तयार होत आहे.

पण या वाचन संस्कृतीला फुलवण्यासाठी थोडी काळजी घ्यावी लागते. शाळा, महाविद्यालये, आणि पालक यांनी वाचनाला केवळ अभ्यासापुरतं मर्यादित न ठेवता, ते आनंदाचा भाग बनवायला हवं. पुस्तक हे फक्त परीक्षा पास होण्यासाठीच नाही, तर आयुष्य समजून घेण्यासाठी असतं — ही जाणीव तरुण मनात निर्माण झाली पाहिजे.

वाचनाचे सौंदर्य असे की, ते माणसाला शांत करते, संवेदनशील बनवते, आणि सर्वात महत्त्वाचे म्हणजे त्याला स्वतःशी जोडते. मराठी वाचन संस्कृती आपल्याला आपल्या मातीशी, आपल्या माणसांशी आणि आपल्या भावनांशी जोडते. वाचताना आपण स्वतःला शोधतो, आणि स्वतःला ओळखतो.

आजची तरुणाई ही बदल घडवणारी पिढी आहे. त्यांच्या हातात शक्ती आहे — फक्त तंत्रज्ञानाची नव्हे, तर विचारांची. हीच शक्ती वाचनातून अधिक सामर्थ्यवान होईल. जर प्रत्येक तरुणाने महिन्याला एक मराठी पुस्तक वाचायचे ठरवले, तर मराठी वाचन संस्कृतीला पुन्हा नवा श्वास मिळेल. 'इंस्टाग्राम वरील पोस्ट काही क्षणांसाठी हसू देईल, पण एक चांगले पुस्तक आयुष्यभर विचार देईल. म्हणूनच, वाचन ही जुनी सवय नसून, नवी क्रांती आहे.

शेवटी एवढेच म्हणावेसे वाटते

“वाचन ही केवळ सवय नाही, ती मनुष्याला माणूस बनवणारी शक्ती आहे. आणि मराठी वाचन संस्कृती ही त्या शक्तीचा आत्मा आहे.”

तरुण पिढीने हा आत्मा जिवंत ठेवला, तर मराठीचे भविष्य उज्वल आहे, आणि वाचन संस्कृती अमर आहे.

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Essay by: Devi Nair

विषय: मराठी भाषा माझा अभिमान

★ MUST READ

आई... हा एक सुंदर शब्द मात्र नव्हे तर एक प्रचंड मोठा विश्वास आहे. आई शिवाय आपल्याला अस्तित्त्व नाही, ओळख सुद्धा नाही, त्याच प्रमाणे भाषा सुद्धा आईच्या मायेनेच वाढवते. आपल्या भावनांना मूर्त रूपात आणण्याचे भाषा एक सशक्त साधन आहे.

अनेक लोकांचा जन्म भारतातल्या दुसऱ्या राज्यांमध्ये झाला आहे पण ते महाराष्ट्रात राहतात तसंच माझाही जन्म केरळ राज्यात झाला आहे आणि आता मी महाराष्ट्रात स्थायिक झाले आहे. या सुवर्ण मुंबईत माझे शिक्षण, नोकरी तसंच संपूर्ण जीवन व्यतीत होत आहे. जन्माने माझी मातृभाषा मलयाळम आहे, पण माझी वैचारिक आणि व्यावहारिक भाषा मराठी आहे.

लहानपणी शाळेत मराठी विषयाचे मास्तर, शिकवायचे आणि अतिशय प्रेमाने व वात्सल्याने गोष्टी सांगायचे, जणू ते आपल्यासमोर घडत आहेत असे वाटायचे. श्यामची आई हे साने गुरुजींचे सुंदर अभिजात आत्मचरित्र आमच्या प्रभुणे सरांनी आम्हा विद्यार्थ्यांसमोर जेव्हा वाचून दाखवले तेव्हा मराठी जीवनाचा एक वेगळाच आलेख आमच्या डोळ्यासमोर उभा राहिला.

समर्थ रामदास स्वामी यांचे तत्त्वज्ञान विषद करणारे मौल्यवान श्लोक ज्याला मनाचे श्लोक म्हटले जाते त्यांचेही योगदान आमच्या घडणीत महत्त्वाचे ठरते. विविध संतांचे अभंग मास्तरांनी आम्हाला फक्त शिकवलेच नाही तर त्या ओळीचा तत्वतः अर्थ आम्हाला सांगितला ज्याच्यामुळे मराठी भाषेतील साध्या शब्दांनी गाठलेली आध्यात्मिक उंची मनाला भावून जाते. अभंगात सांगितल्या सारखे पीडित लोकांसाठी करुणा आणि सहानुभूती असावी व आपल्या लहानशा जीवनात ते कसे समाविष्ट करायचे ते आम्हाला सरांनी शिकवले.

महाराष्ट्रातील विनोदी लेखक पु. ल. देशपांडे यांचा अनेक विनोदी कथा ऐकताना खूपच मनोरंजन होते. तसेच कवियत्री पदमा गोळे यांनी लिहिलेली कविता आजही आठवते..

बाळ, चाललासे रणा घरा बांधिते तोरण,
पंचप्राणांच्या ज्योतींनी तुज करिते औक्षण.
याच विक्रमी बाहुंनी स्वतंत्रता राखायची,
खांदावरी या विसावे शांती उद्याच्या जगाची.
म्हणूनिया माझ्या डोळा नाही थंबही दुःखाचा,
मीही महाराष्ट्र कन्या धर्म जाणते विरांचा
नाही एकही हुंदका मुखावाटे काढणार,
मीच लावुनी ठेविली तुझ्या तलवारीस धार.
अशुभाची सावलीही नाही पडणार येथे
अरे मीही सांगते ना जीजा लक्ष्मीशी नाते..

आमचे मास्तर जेव्हा ही कविता शिकवायचे तेव्हा आम्ही सगळे विद्यार्थी अंतर्मुख होऊन जायचो. माझ्या अतिशय प्रेमळ आणि आदरणीय गुरूंनी सांगितले की संध्याकाळी प्रार्थना मध्ये मनाचे श्लोक म्हणावे, आपण आपल्या जीवनात जर या श्लोकांचा अर्थ समाविष्ट केला तर आपल्या जीवनाचे सार्थक होईल.

जे का रंजलें गांजलें । त्यासि म्हणे जो आपुलें ॥
तोचि साधु ओळखावा । देव तेथेचि जाणावा ॥
मृदु सबाह्य नवनीत । तैसें सज्जनाचें चित्त ॥

ज्यासि आपंगिता नाही । त्यासि धरी जो हृदयीं ॥
दया करणें जें पुत्रासी । तेचि दासा आणि दासी ॥
तुका म्हणे सांगूं किती । तोचि भगवंताची मूर्ती ॥

ही ओळ व मनाचे श्लोक मला माहित आहेत व मनापासून आवडतात, व माझ्या मनात या ओळी जिवंत आहेत म्हणूनच याचा संदर्भ इथे देत आहे.

LIGHT :
WISDOM

महाराष्ट्रात हजारो लाखो लोकं रोज येऊन एका नवीन जीवनाचा आरंभ करण्याचा प्रयत्न करतात आणि हा परप्रांतीयांना मराठी माणसाने आपल्यात सामावून घेतले आहे. गेली कित्येक दशके लाखो लोकांना नवीन जीवन, नोकरी, घर, मानसन्मान या धन्य मातीत मिळाले आहेत, या मातीच्या व संस्काराचा त्यांनी आदर करावा व त्याच रंगात रंगून जावे.

ज्या मातीत तुळजाभवानी, श्री विठ्ठल रखुमाई, कोल्हापूरची अंबाबाई आहेत व आदरणीय छत्रपती शिवाजी महाराज, संभाजी महाराज आहेत, अशा या पावन जन्मभूमीत जरी मी जन्मले नाही तरी या पूज्य मातीत राहण्याचे भाग्य मला मिळाले ह्याचा मला अतिशय अभिमान आहे.

शिवाजी महाराजांची दूरदृष्टी, युद्धनीती आणि नेतृत्वामुळे सर्व जाती व धर्माच्या लोकांना घेऊन एका अतिशय मजबूत आणि शक्तिशाली राज्याचा पाया त्यांनी घातला. या राज्यात आपण सर्व सुरक्षित आणि समाधानी आहोत अशा ह्या प्रेरणादायी राजाला माझा सलाम.

महाराष्ट्राच्या सशक्त इतिहासात अनेक कर्तृत्ववान महिलांचे तसेच विविध गुणवंतांचे योगदान राहिले आहे. सावित्रीबाई फुले, रमाबाई रानडे तसेच विविध प्रतिष्ठित कलाकार जसे पंडित भीमसेन जोशी, बालगंधर्व, किशोरी आमोणकर वगैरे ज्यांच्या मनापासून येणारे हृदयस्पर्शी गायन अभिमान वाटावे असे आहे.

अशा ह्या महाराष्ट्रात जेव्हा माझ्या कानावर “मलयागिरीचा चंदन गंधित धूप तुला दाविला, स्वीकारावी पूजा आता, उठी उठी गोपाला, माझे माहेर पंढरी माझे माहेर पंढरी व माझ्या मनाला अतिशय स्पर्श करणारी गीत शोधिशी मानवा राऊळी मंदिरी नांदतो देव हा आपल्या अंतरी.. ह्या रचना ऐकताना माझे हृदय अगदी प्रेमाने व गर्वने भरून येतो.

महाराष्ट्राची भाषा ही मराठी आहे, ह्याचा इतिहास सुमारे 2,400 वर्षांचा आहे आणि अभिजात भाषेचा दर्जा तिला मिळालेला आहे. मराठीचा उगम संस्कृत आणि प्राकृत भाषांमधून झाला आहे, ही सुंदर व सुरेख भाषा बोलायला मला अतिशय आनंद व अभिमान वाटतो.

अमृता तेही पैजा जिंकणाऱ्या ह्या मराठी भाषेचा मला अभिमान आहे.

मी मुंबईकर,

जय महाराष्ट्र!!!



Devi Nair
BPA Part I
Mohini Attam

Essay by: Aarya Sawant
विषय: मराठी भाषा माझा अभिमान

LIGHT :
WISDOM

Name :- AARYA PRABHAKAR SAWANT
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मराठी भाषा - माझा अभिमान

"जानेदेवांनी उजवली ती भाषा मराठी
शिवरायांनी टिकवली ती संस्कृती मराठी
संतांनी वाढवला तो वांग मराठी
आमची बोली आमचा अभिमान मराठी....."

माझी मराठी माझा अभिमान हे शब्द जरी चार असले तरीही ते उजवल्याला आपल्या भाषेबद्दल प्रेमापलीकडेही खूप काही सांगून जातात. मराठी ही माझी मातृभाषा आहे. ती एक समृद्ध आणि ऐतिहासिक भाषा आहे. मराठी ही भारताच्या पश्चिमात्य प्रांतीय प्रमुख भाषा आहे, आणि महाराष्ट्र राज्याची अधिकृत भाषा देखिल आहे. "मराठी अभिमान आहे, मराठी माझा स्वप्न आहे" या ओळी माझ्या मनात नेहमीच पार करून असतात. मराठी ही माझी मातृभाषा असून ती केवळ एक भाषा नव्हे तर संस्कृती, परंपरा आणि अस्तित्वाचे प्रतीक आहे. माझी मराठी असे आपण म्हणते म्हणजेच तिच्या जपणं हे आपले कर्तव्यच आहे.

मराठी भाषेचा इतिहास खूपच समृद्ध आणि विविधपूर्ण आहे. मराठी भाषेचा आपला वारसा पण किती समृद्ध आहे, जवळपास 2700 वर्षे जुनी आपली मराठी भाषा इ.स. 9200 मध्ये म्हाझमट यांनी 'विष्णुचरित्र' हा ग्रंथ मराठीत लिहिला आहे. तर इ.स. 1250 मध्ये संतकोठे श्री ज्ञानेश्वर माऊलींनी आपल्या अवीट गोंड मराठी भाषेत "ज्ञानेश्वरी" लिहिली. पण जुना वारसा असलेली आपली "माझ मराठी" आहे. इतकेच नव्हे तर कोकणी, आंधरी, आदिवासी, कोल्हापुरी, आतारी, वडाही, आगरी, हरतरेने बोवली जाणारी माझी मराठी. विविधतेने नटलेली, पण एका रंगात रंगलेली अशी आहे माझी माझ मराठी. हिच्या प्रजन, कीर्तनाला प्रेम्नीचा निमळ रंग आहे. जात्यावरच्या ओढ्यांना माझेही कुळ आहे. मुद्यादीच्या कणाकणात धुमणाच्या पोवाड्यांना शौर्याच्या दिमाख आहे.

एवढेच नव्हे तर नखशिखांत देशध्या लावणीतला शृंगाराने साज ठरोडे मराठी. ज्ञानेश्वरी मद्यन्मा ज्ञानाने ठामुत ठोडे मराठी. इसी गौरवशाही आणि समृद्ध भाषा जगात स्वर्चितच पहायला येऊन, बोव्यायला भिन्ने. "त्यामले उपाध्याय भाष्य बोवतो मराठी" असे सुरेश भट्टानी दुर्गाच नाही म्हटलेले. कवी शेर कवी कुमुमाग्रज, पु. ल. देशपांडे, डा. वि. माडगूळकर, प्र. के. उत्रे, वि. वा. शिरवाडकर, शांता रेड्डी, इंदिरा संत उश्या कितीतरी दिग्गज साहित्यिकांनी आपल्या अभिजात साहित्यातून मराठीला नव शिखर गाठण्यास मदतनिम करले. संत ज्ञानेश्वर, संत तुकाराम आणि रामदास स्वामी प्रसादरच्या संतांनी आपल्या अग्रंग आणि ओढ्यांमार्फत मराठीला आदिक समृद्ध केले व सामान्य माणसाच्या मनात पेरली. एवढ्या संपन्न भाषेचा वारसा आपल्याला लाभला असतानाही आपण केवळ जागतिकीकरणाने फसल्या बुद्ध्यांसारखे असलेल्या इंजनीच्या मागे धावणे म्हणजे मृगजळाच्या मागे धावण्यासारखे नाही का ?

उश्या महाराष्ट्राचे आराध्य दैवत कत्रपती शिवाजी महाराजांनी स्वराज्य स्थापन केले. त्या स्वराज्याची राजभाषा म्हणून त्यांनी 'मराठी' ची निवड केली. स्वराज्याच्या राज्यकारभारात, म्हणून महाराजांनी 9700 मराठी शब्दांचा राज्यस्वकारकोश तयार करून घेतला ते मराठीला दिनाच्या भिरवावी या साठीच. शिवरायांच्या तोंडून उमटलेले "राज्य मराठी, स्वराज्य मराठी" हे शब्द आजही आपल्याला प्रेरणा देतात. स्वतंत्र्यवीर सावरकरांनी भाषाशुद्धी चळवळ लावली, त्यातूनच त्यातूनच महात्मागण्डिका, क्रीडांगण आरंभ म्हटल्याने मराठी शब्द निर्माण झाले. मराठी भाषा ही केवळ संवादाचे साधन नसून, ती संवेदनीयता, प्रेम, काव्य आणि स्वाभिमानाची भाषा आहे. म्हणूनच कवी गिरीबाल म्हणतात "आमुच्या ओढी शब्द मराठी, प्रेमळ सर्वासाठी, आशावापरी मन हे मोठे, तन हे झिजण्यासाठी. इतिहासाने मनगटात या प्ररणे लळ घसून, रक्तामयची मानवता, पण उरले वेगातून धराधरांतून अग्रंग, ओवी जपली आम्ही गाठी, आमुच्या ओढी शब्द मराठी प्रेमळ सर्वासाठी.

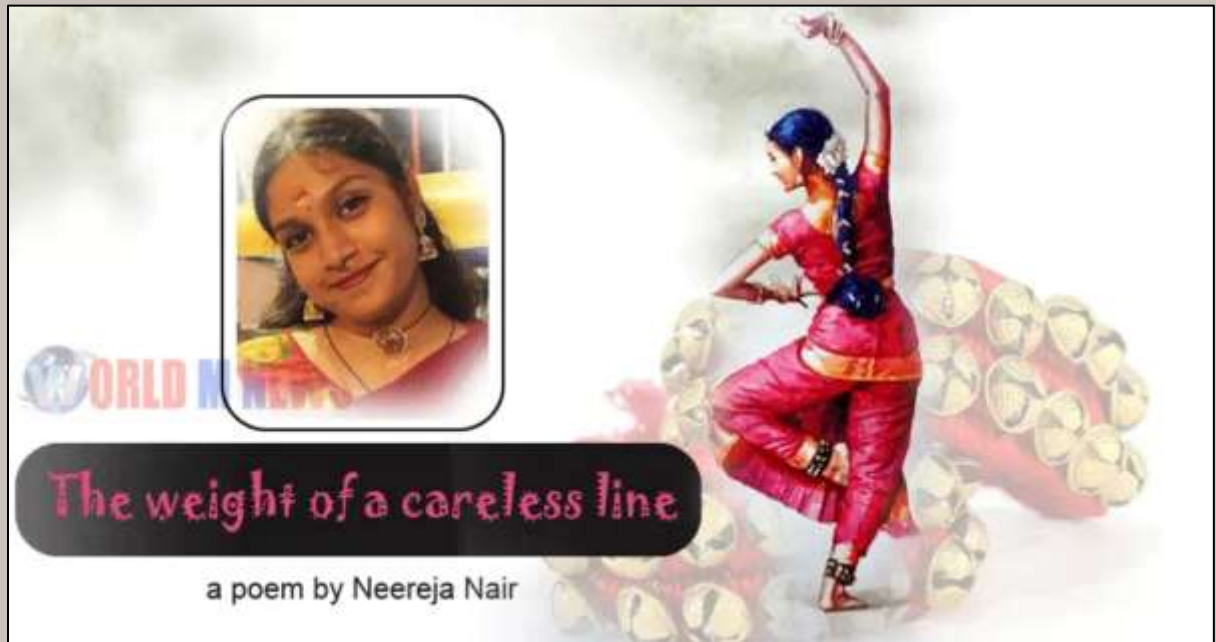
Paintings

★ CREATIVE EXCELLENCE

LIGHT :
WISDOM



Paintings by,
Vaishnavi Gondhalekar
BPA Part II
Bharatanatyam



She watched in quiet dismay as a Kathak teacher asked her students, their ghunghroos still tied, to slip on footwear over them. Bound by her role as an intern, she said nothing. Yet the silence within her later spilled out as a poem

*Today,
the ghunghroos did not sing
they recoiled.*

*She spoke,
and reverence was undone
in a single, careless line:
“Wear your chappals.”*

*How lightly we step
over what was once worship.*

*These bells were meant
to touch only surrender,
to rise in rhythm
like offerings at a shrine.*

*But today,
they met the ground
without prayer,*

without pause.

*And I stood there
holding a silence
too heavy for sound.*

*If those who teach
forget to bow,
what will the students learn
except forgetting?*

*Today,
it wasn't just a moment
it was a fracture
no rhythm could hide.*

*Written by,
Neeraja Nair,
BPA Part I,
Bharata Natyam*

