



नालन्दा
विना तु नृत्यशास्त्रेण चित्रसूत्रम् सुदुर्विदम्

NALANDA NRITYA KALA MAHAVIDYALAYA



NALANDAITE

CREATE.DANCE.LIVE



सुगंध 'कनक' चा..

गुजरातमध्ये एक कळी जन्मली,
शांतिनिकेतन मध्ये ती उमलली आणि मुंबईत ती बहरली.
पण हा गुजरात ते मुंबईचा प्रवास काहीसा सोप्या नव्हता!
कोणाला माहिती होतं लहानपणी पासून मोहिमा गाजवणारी
आमची झाशीची राणी, उद्याउठून तिच्या नृत्यांनी सगळ्यांचे
मनमोहनारी मोहिनी होईल ते.
आज ती प्रत्यक्षरूपी दिसत नसली, तरीही तिच्या व्यक्तित्वाचा
सुगंध चहू दिशांमध्ये पसरलेला आहे.
जणू त्या चाफ्यासारखा, दिसला नाही तरीही आपल्या सुगंधाने
हजेरी देणारा.
लोकांप्रमाणे तिने नृत्य संशोधन केंद्र उभारले आणि तिचेसुद्धा
हेच म्हणने पण त्या भोळसट माऊलीला काय माहिती तिनेतर
आमच्यासारख्या नृत्याप्रेमिंचे आयुष्य सावरले!
आजही तो दिवस आठवतो मला आणि तो वर्णावाया
माझ्याकडे एकच शब्द, सुंदर! सुंदर ते ध्यान उभे रंगमंचावरी,
जिने कुब्जा, कल्याणीसारखे वेश घेऊनी सार्थकी लावली ही
जन्मवाहिनी.



तिचे ध्येय फक्त एकच, जे तिने सोसले तसे प्रसंग कोणावरही ओढवू नये पण तिचे तिलाच कळले नाही, हे सारे साध्य
करताना तिची गुरुत्वतेची ओळख कधी निर्माण झाली आणि बघता बघता आमची शाली, बाणी आणि वाणी सगळंच
काही "श्रीमती कनक रेळे" झाली.
मला माहिती आहे त्यांच्या सारखे कुणीच नाही पण ही जाणती गल्लत केल्याशिवाय माझ्या जीवाला काही शांती
मिळणार नाही.
त्या मला सर्वांमध्ये दिसतात,
कधी ऊर्जा देणाऱ्या दीपकमध्ये तर कधी माया करणाऱ्या उमेमध्ये.
चुकले तर तीक्ष्ण दृष्टिने पाहणाऱ्या मीनाक्षीमध्ये तर कधी माधुर्याने समजूत घालणाऱ्या माधुरीमध्ये.
शिखराएवढा विजय मिळवून देणारी ती आणि अफाट विदया देणारी दक्षिणमूर्ती देखील तीच.
कधी भाजून निघाल्यावर नीर बरसवणारी मेघा ती आणि कधी हसून दिलासा देणारी चिन्मयीसुद्धा ती.
आमच्या आशांना आधार देणारी अंबिकासुद्धा ती आणि नैराश्याच्या अंधारात उजेड प्रदान करणारी जोनाकी पण
तीच.
रमिया होऊन मन रमावणारी संध्या आणि वरदा होऊन मन सेजल करणारी ती.
प्रत्येक प्रियकराला गोपालसारखे दर्शवले तिने आणि कधी कुब्जाच्या मनात दडून बसलेली राधिका तिने आम्हाला
दाखवली.
संगीत शिकवणारी गिरीशन ती आणि शेवटी निर्मळ प्रेम देणारी वैदेहीसुद्धा तीच!
त्या आमच्यात वावरत नसल्या तरीही आम्हा प्रत्येकाच्या मनात आहेत, नालांदाच्या मातीच्या गंधात आहेत, कारण इथे
उगवलेल्या कनक फुलाचा सुगंध चारही दिशांमध्ये दरवळत आहे.

Poem by- वैष्णवी नाईकसाटम (B.P.A.Degree)

Sketch by- Krutika Sontakke (B.P.A.Part-I)

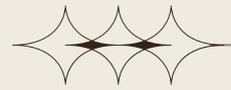


MAGAZINE COMMITTEE MEMBERS

Chief Patron
Shri. Rahul Rele
President, Nalanda Dance Research Centre
Chief Mentor
Dr. Smt. Uma Rele
Director, Nalanda Dance Research Centre
Principal, Nalanda Nritya Kala Mahavidyalaya

Teacher Members
Smt.Megha Mohad -Asst. Prof (Dance) Smt.Ramyia Shreejesh - (Librarian) Dr. Shri.Vijaykumar Patil - Asst. Prof (English)
Creative Support
Dr. Smt. Vaidehi Lal – Asst. Prof (Dance)
Student Members
Teresa Chettiar - M.P.A. 2 Anushkaa Ramanatan - M.P.A. 1 Vaishnavee Naiksatam - B.P.A. Degree Mohanraj Acharya - B.P.A. 2 Urvashi Gupta - B.P.A. 2

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PRINCIPAL'S DESK

It gives me immense pleasure to introduce the E-Magazine of Nalanda, "Nalandaite". This E-Magazine is for the students, by the students and of the students. Hence this is completely student-centric.

The students of Nalanda are indeed very creative and talented. Through this magazine we are trying to encourage their creativity, besides dance. They participate in various competitions for varied events, win accolades for Nalanda. Throughout the Academic year in Nalanda also various programmes are organized. Through this e-magazine we are acknowledging their talent and motivating them too.



Being an alumnus of Nalanda, I always deeply desired for student's magazine. Now it is fructifying. I congratulate the Students Council Committee members for taking the initiative and giving form to a dream. I also congratulate the teachers of this and various other committees, who have ignited this passion of creativity in the minds of the students. I would like to thank our librarian and other teacher co-ordinators, students of Magazine Committee for collating everything and shaping our "Nalandaite"

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



STUDENT'S EDITORIAL

The Nalandaite begins this editorial with a sense of gratitude to the esteemed principal of Nalanda Nritya Kala Mahavidyalaya Dr. Smt. Uma Rele- a performer, teacher, choreographer and a Nattuvanar in the field of Bharatanatyam.

Dr. Uma Rele is a visionary par excellence for directing this institution to its next stage of endeavor the annual issuing of the 'NALANDAITE' magazine, a first of its kind that Nalanda has ever seen since its establishment. The advent of the Nalandaite magazine is on the account of the completion of "50 years of Nalanda Nritya Kala Mahavidyalaya" and a tribute to its creator the late Padmabhushan Dr. Smt. Kanak Rele.

The Nalandaite is a magazine featuring a variety of content such as literary and art work, class projects, and research findings as done by the students in the academic year. It includes the list of events and workshops comprehensive of all the dance styles and other subject matter conducted for the broadening of their knowledge and overall awareness. It highlights the academically meritorious students for their excellent performance as a token of appreciation and inspiring the others to do their best.

The Nalandaite aims at showcasing the diverse talents of the students in arenas, apart from their academic studies. It is a great forum for displaying the varied creative works of the students, giving them a sense of recognition, especially to those who are not outspoken in the class. It encourages the students to put on their thinking caps and challenge themselves to contribute to the magazine. It provides a voice to the students to express their opinions and perspectives about topics and issues which are relevant to the campus events or on the societal matters. In a year, the students perform extensively at events or festivals pan India and even internationally as part of the 'Nalanda Troupe.' Besides this, they participate in Inter-Collegiate events, competitions, lecture demonstrations and other extension programs representing Nalanda, elements of which the Nalandaite proudly displays.

The Nalandaite also serves as a reflection of memories created collectively as an institution, which one would cherish in their years to come.

A special thanks to the magazine committee headed by the principal, teacher coordinators and the student members for their immense contribution and for ensuring that the Nalandaite sees the light of the day. Thus, we welcome you in our journey with the pages of the Nalandaite



Anushkaa Ramanatan
(M.P.A Part-I)



SHINING STARS OF NALANDA

ACADEMIC YEAR 2022-2023

01



Bhagyada Chorghe
Foundation -I

Lakshmi Nair
Foundation-II



02

03



Meera Wagh
BPA-I

Pragati Ankam
BPA-II



04



05



Anushkaa Ramanatan
BPA-Degree

Swati Sinha
MPA II



06

07



Sakshi Damani
MPA I

Mehul Lal
MPA-Human Movement



08



ACADEMIC YEAR 2021-2022

01



Devanshi Shinde
Foundation 1

Mohanraj Acharya
Foundation II



02

03



Pragati Ankam
BPA I

Anushkaa Ramanatan
BPA-II



04



05



Simran Cherayil
BPA-II

Juhi Joshi
BPA-Degree



06

07



Ankur Ballal
MPA-I

Devika Rao
MPA-II



08



YOUTH FESTIVAL 2022-2023



As I reflect on the vibrant tapestry of events that unfolded during the University of Mumbai's annual youth fest 2022-2023 under the guidance of our principal Guru Smt. Dr. Uma Rele Mam and teacher coordinator Mrs. Megha Mohad Mam. Being the student coordinator of the cultural committee and with the help of our junior student coordinator Mohan Acharya, my heart swells with pride at Nalanda Nritya Kala Mahavidyalaya's participation and triumphs amidst challenges and obstacles.

Amidst the pulsating energy of the fest, Nalanda's students showcased their talents with unparalleled fervor and dedication across a spectrum of events. From the graceful movements of Indian folk dance to the intricate creativity of collage making and poster making, the eloquence of elocution, and the soul-stirring melodies of Indian classical vocal, each performance resonated with passion and skill.

The journey, however, was not without its hurdles. The unexpected need for a replacement, as Rutika Galbale stepped aside due to medical reasons, was just one of the challenges faced by the institute. Yet, buoyed by unwavering support and guidance from the college management and teachers, the students pressed on with determination and resilience.

Under the watchful eyes of our mentors, including the dedicated teachers who provided invaluable guidance and encouragement, we navigated through the auditions and rehearsals with unwavering determination. Their belief in our abilities and their steadfast support were the pillars that upheld our spirits during moments of uncertainty.

In retrospect, the journey was not just about the accolades and achievements, but about the invaluable lessons learned and the bonds forged amidst the trials and triumphs. Nalanda Nritya Kala Mahavidyalaya's participation in the youth fest was a testament to the power of perseverance, teamwork, and the unwavering support of the college management, teachers, and students. It is a chapter in our collective story that will be cherished and remembered for years to come.



DEPARTMENT OF STUDENTS' DEVELOPMENT

55 Youth Festival
(Final Round)

Certificate of Merit

This is to certify that **Ms. Varma Kavya Smiti** of Nalanda Nrityakala Mahavidyalaya, Vile Parle participated and secured **CONSOLATION** in Indian Folk Dance competition at 55th Inter-Collegiate/Institute/Department Cultural Youth Festival (Final Round) 2022-23 organized by University of Mumbai at Anna Laxta College of Commerce and Economics, Kurla, Mumbai on October 7-8, 2022.

MR. NILESH SAWE
CULTURAL CO-ORDINATOR
University of Mumbai

DR. SUNIL PATIL
DIRECTOR
Department of Students' Development,
University of Mumbai

Date: October 7-8, 2022
Place: Mumbai

DEPARTMENT OF STUDENTS' DEVELOPMENT

55 Youth Festival
(Final Round)

Certificate of Merit

This is to certify that **Ms. Ramanatan Anandhika Rajamoni** of Nalanda Nrityakala Mahavidyalaya, Vile Parle participated and secured **CONSOLATION** in Indian Folk Dance competition at 55th Inter-Collegiate/Institute/Department Cultural Youth Festival (Final Round) 2022-23 organized by University of Mumbai at Anna Laxta College of Commerce and Economics, Kurla, Mumbai on October 7-8, 2022.

MR. NILESH SAWE
CULTURAL CO-ORDINATOR
University of Mumbai

DR. SUNIL PATIL
DIRECTOR
Department of Students' Development,
University of Mumbai

Date: October 7-8, 2022
Place: Mumbai

DEPARTMENT OF STUDENTS' DEVELOPMENT

55 Youth Festival
(Final Round)

Certificate of Merit

This is to certify that **Mr. Acharya Mohanraj Kumar** of Nalanda Nrityakala Mahavidyalaya, Vile Parle participated and secured **CONSOLATION** in Indian Folk Dance competition at 55th Inter-Collegiate/Institute/Department Cultural Youth Festival (Final Round) 2022-23 organized by University of Mumbai at Anna Laxta College of Commerce and Economics, Kurla, Mumbai on October 7-8, 2022.

MR. NILESH SAWE
CULTURAL CO-ORDINATOR
University of Mumbai

DR. SUNIL PATIL
DIRECTOR
Department of Students' Development,
University of Mumbai

Date: October 7-8, 2022
Place: Mumbai

DEPARTMENT OF STUDENTS' DEVELOPMENT

55 Youth Festival
(Final Round)

Certificate of Merit

This is to certify that **Ms. Darak Kanak Brjijishwar** of Nalanda Nrityakala Mahavidyalaya, Vile Parle participated and secured **CONSOLATION** in Indian Folk Dance competition at 55th Inter-Collegiate/Institute/Department Cultural Youth Festival (Final Round) 2022-23 organized by University of Mumbai at Anna Laxta College of Commerce and Economics, Kurla, Mumbai on October 7-8, 2022.

MR. NILESH SAWE
CULTURAL CO-ORDINATOR
University of Mumbai

DR. SUNIL PATIL
DIRECTOR
Department of Students' Development,
University of Mumbai

Date: October 7-8, 2022
Place: Mumbai



YOUTH FESTIVAL 2023-24



As I entered on the exhilarating journey of Nalanda Nritya Kala Mahavidyalaya at the University of Mumbai's youth fest 2023-2024 being the student coordinator of the cultural committee, I am filled with a profound sense of pride and gratitude. From the initial registration process to the electrifying finals, every moment was a testament to the dedication, talent, and unwavering support of everyone involved.

Guided by the nurturing hands of our principal Guru Smt. Dr. Uma Rele Mam and teacher coordinator Mrs. Megha Mohad ma'am, we embarked on this journey with enthusiasm and determination. Their unwavering support and guidance were instrumental in shaping our performances and instilling confidence in us every step of the way. Their belief in our abilities propelled us forward, encouraging us to push our boundaries and strive for excellence.

The coordination between teachers and students was seamless, with each party complementing the other in ensuring a smooth and successful participation in the youth fest. The camaraderie among us students was palpable, as we supported and encouraged each other through the auditions and beyond. Together, we formed a cohesive unit, united by our shared passion for showcasing our talents on a grand stage.

As we navigated through the audition round of the youth fest, the support of our teachers continued to be our guiding light. Their invaluable feedback and encouragement fueled our performances, enabling us to deliver our best and secure our place in the finals. The thrill of competing alongside talented peers from other colleges was exhilarating, pushing us to elevate our performances to new heights.

The rhythmic beats of Indian folk dance filled the air as the students from Nalanda took to the stage, their vibrant energy and synchronized movements immediately captivating the audience. With bated breath, I watched as they performed gidda, their flawless execution earning them the coveted first prize in the elimination round and a commendable second prize in the finals. The participants were: Teresa Chettiar, Krutika Sontakke, Jainami Gada, Kavya Varma, Devanshi Shinde, Karthika Murugan, Bhoomi Patel, Pratishtha Nair, Lakshmi Nair, and Asmi Gada, who echoed through the crowd, each one a testament to their dedication and talent.

In the Indian patriotic and folk song competition, the students of Nalanda showcased their creativity and charm, leaving an indelible mark on everyone present, myself included. Though they didn't clinch a prize, their heartfelt performances resonated deeply, igniting a sense of pride and admiration in their audience.



During the elocution competition, Pratishtha Nair's eloquent delivery and magnetic presence commanded the attention of all, earning her a well-deserved third place in the elimination round. Meanwhile, Krutika Sontakke's artistic prowess shone brightly in the collage making and poster making competition, her creativity applauded by all who beheld her work.

Despite facing numerous hurdles along the way, the team from Nalanda emerged triumphant, winning the hearts of many with their talent, resilience, and unwavering spirit.

In the finals, amidst the exhilarating atmosphere and stiff competition, we stood united as students of Nalanda Nritya Kala Mahavidyalaya. Despite the challenges, we remained undeterred, fueled by the unwavering trust and support of our college management. Their decision to entrust us with the responsibility of representing the institution filled us with a deep sense of pride and determination.

As the curtains closed on yet another successful youth fest, I am filled with gratitude for the invaluable experiences and memories we have created together. Our journey may have been filled with ups and downs, but it is the collective effort, passion, and resilience of everyone involved that truly made it unforgettable.



Vaishnavi Gawre
(M.P.A. PART-2)



WINNING MOMENTS AT INTERCOLLEGIATE FESTIVALS

2022 – 2023 EVENTS



Nalanda's Folk Dance Team wins
CONSOLATION PLACE in Folk Dance
(Group) at the Inter-Collegiate festival
Mumbai University Zone III

Nalanda's Kanak Darak wins THIRD
PLACE in Indian Light Vocal (Solo) at the
Inter-Collegiate Youth Festival Mumbai
University Zone III



Nalanda's Pragati Ankam wins FIRST
PLACE in Mimicry at the Inter-Collegiate
Youth Festival Mumbai University Zone III

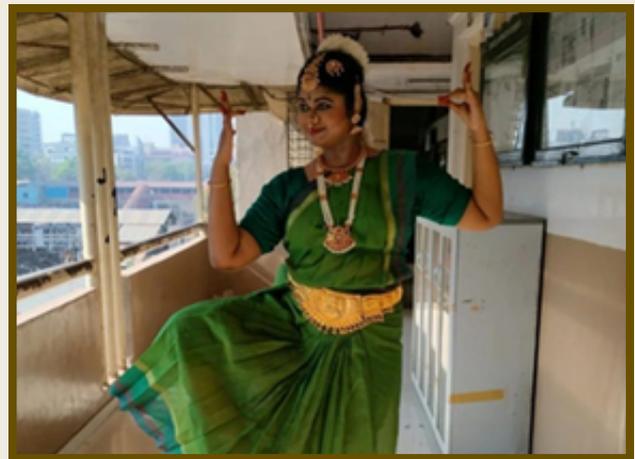
Nalnda's Devanshi Shinde wins 3rd prize in
Creative writing UDAAN festival,
Department of Life Long Learning and
Extension, University of Mumbai





Nalanda Nriya Kala Mahavidyalaya students of DLLE unit, performed street play with the guidance of Dr. Patil sir (Professor and DLLE unit Teacher head) in UDAAN festival at St. Francis Management and institutions on 11th February 2023

In the fest 'Pehchaan' organized by Ramniranjan Jhunjhunwala College Nalanda's Bachelor's student Miss Pragati won FIRST PRIZE in Classical Solo Dance! - By Pragati Ankam - BPA 2 student.



Nalanda's group of students also performed Kaikottikali Folk which also won FIRST PRIZE in the Folk Dance Competition in Fest of 'Pehchaan'



2023 - 2024 EVENTS



Nalanda Folk dance team wins 'second prize' at the 56th Inter-Collegiate Youth Festival grand finale on 7th October, 2023.

Nalanda's zest to Win 'Kanak' - Gold Continues ...

Folk dance team wins FIRST PRIZE at the 56th Inter-Collegiate Youth Festival Mumbai University Zone - III event which was held at Chetana Hazarimal Somani College of Commerce and Economics on August 16th 2023



56th Inter-Collegiate Youth Festival Mumbai University Zone - III Indian group song event which was held at Chetana Hazarimal Somani college of commerce and economics On August 16th 2023



Nalanda's Ms. Pratishtha Nair Wins THIRD PLACE in Elocution Category B, at 56th Intercollegiate Youth Festival Mumbai University - 2023

Intercollegiate Dance Festival - Nrityangana Solo dance competition - 3rd Prize - Mohanraj Acharya - BPA 2 student



Nalanda Nriya Kala Mahavidyalaya students of DLLE unit, Performed Street play with the guidance of Dr. Patil V.A., Teacher in charge, DLLE unit of Nalanda College at UDAAN festival at NAVA SAMAJ mandal degree college on 10th February 2024



PERFORMING ARTS EVENTS OF THE YEAR 2022 – 2023



Nalanda students Performed Nriya Sandhya presented for NAAC PEER TEAM VISIT 21st and 22nd July 2022

Anushkaa Ramanatan and Shaayaree Patil of Degree class, Nalanda Nriya Kala Mahavidyalaya recently participated in 'ANAAS India' World Dancer's Olympiad - Season 3 which is an online competition and festival.



Nalanda celebrating Azadi ka Amrit Mahotsav with super talented Kathak artists from all over Mumbai at the prestigious NCPA on 14 August 2022.



Nalanda performs as 100 Dancers at the Centenary Celebrations of Cotton Association of India

Nalanda troupe performed at FICCI FLO Mumbai Chapter - to celebrate and empower women graced by the evergreen Zeenat Aman ji as the Chief Guest.



Nalanda felicitated by Respected Dr. Chandrabhanu Satpathy Guruji at the Guru Samarpan Diwas Samaroh 2022 with his gracious appreciation, kind words of encouragement and blessings.

Nalanda Troupe was felicitated by Respected Hon'ble Governor of Maharashtra Shri Bhagat Singh Koshiyari ji at the 28th Acharya Chaube Maharaj Mahotsav 2022 as a Centenary Celebration of Padmashree Dr. Sitara Devi ji by her daughter Kathak Exponent Guru Jayanti Mala Mishra ji, with his gracious presence and kind words of encouragement and blessings





The Nalanda troupe has presented this presentation of 'Mayura Alaripu' and 'Devi Parashakti' on various platforms this year. One of these platforms is the Gharkul by Ameya Palak Sanghatana (APS) which is a residential facility for mentally challenged, located near Dombivali MIDC in Maharashtra, helping them empower and educate themselves in all aspects of life

Nalanda master Students presents 'Rasa Madhava' - Choreographic presentation At Vallabhanidi Haveli Juhu



Nalanda's most popular Santavaani back on popular demand at Thane Sanskruti Arts Festival 2023

. Nalanda Troupe performing at Yatra - The Inner Quest through Tagore at NCPA TATA THEATRE as a part of the Finale of the Mumbai Dance Season! 10th February 2023





Nalanda Troupe offered their Natyanjali at Shanmukhapriya's 19th Natyotsava and Nataraja Aradhanai 2023!

The Nalanda final year degree students performed at - Made in India Swadeshi Runway Dr. APJ Abdul Kalam Awards 2023!



Nalanda Troupe performed at the G20 Event under the guidance of Odissi Exponent Guru Shubhada Varadkar ji

Nalanda Final Year Masters Students Shefali Wadekar and Gargi Roy Chowdhury performed at the prestigious Millets Festival organized by Ministry of Tourism under the guidance Odissi Exponent Guru Shubhada Varadkarji.





Nalanda Bharata Natyam and Folk Dance Troupe gearing for being a part of the Closing Ceremony at the Millet Mela Thane 2023 commemorating the Global Initiative of Millets 2023 of FSSAI Western Region!

Workshop on "Drama and Art in Education" conducted by Dr. Meenakshi Iyer Gangopadhyay (Associate Prof. Nalanda Nritya Kala Mahavidyalaya) along with the students- Simran Cherayil and Anushkaa Ramanatan, for the 1st year B Ed students of St. Teresa 's College of Education, Santacruz (W), Mumbai on 12th May, 2023



Principal Dr. Smt. Uma Rele ji and Nalanda Troupe engage into some backstage fun at the prestigious Ghungroo Festival of Sindhu Nair ji!

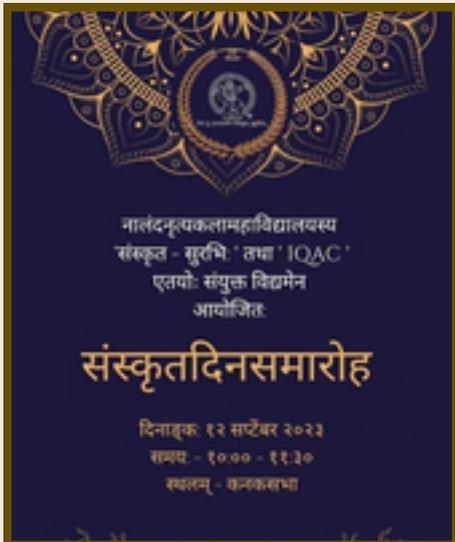


PERFORMING ARTS EVENTS OF THE YEAR 2023 – 2024



Nalanda Troupe posing with our ever-encouraging Principal Dr, Smt. Uma Rele ma'am after a successful performance at NCPA'S RAM RATAN DHAN PAYO conceptualized by Odissi Exponent Guru Shubhada Varadkarji.

Dr. Smt. Vaidehi Rele Lal, Visiting Faculty, Nalanda was invited as a Resource Person for the Orientation Program at Sanskar Sarjan Education Society's D.T.S.S. College of Commerce on 25.08.2023. The lecture - demonstration to be delivered as an Expert Guidance Lecture was on 'Indian Classical Dance' for the Degree students of the College

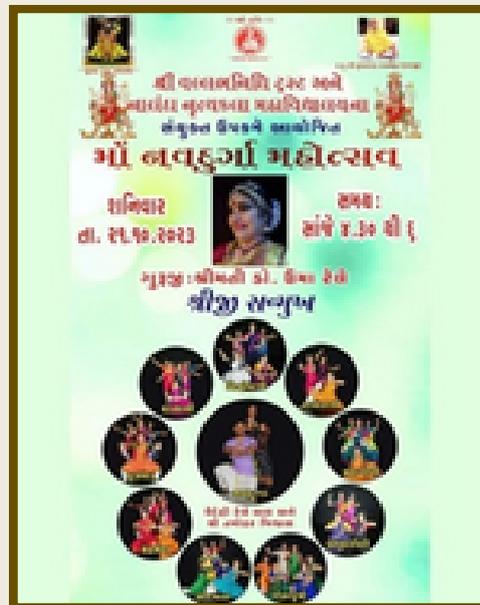


As we celebrate our 50 years of being as we bow down to our revered Guru Padmabhusan Dr. Smt. Kanak Rele, our ever-encouraging and dynamic Principal Dr. Smt. Uma Rele ma'am with the esteemed staff at Nalanda bringing forth an array of self-developing programs for the students, alumni, and audiences in September 2023 Sanskrit Day of Nalanda.



Distinguished guests, Sudgani Ravishankar Narayan, IRS, former Commissioner of Income Tax; renowned Kathak dance experts Gurus Nalini ji and Kamalini ji; and Muhammad Ali, IRS, Commissioner of GST, graced the occasion and formally inaugurated the event by lighting the ceremonial lamp along with Principal Dr.Smt. Uma Rele and Nalanda Troupe performed their most popular Santavaani invoking Shri Hari and his Magic entralling the audience with everyone saying Jay Jay Ram Krishna Hari along with the dance

Nav Durga" - An ode to the nine forms of the Devi by Nalanda Troupeon Saturday 21st October2023 at Vallabhnidhi Haveli, 10th Road Juhu, Mumbai



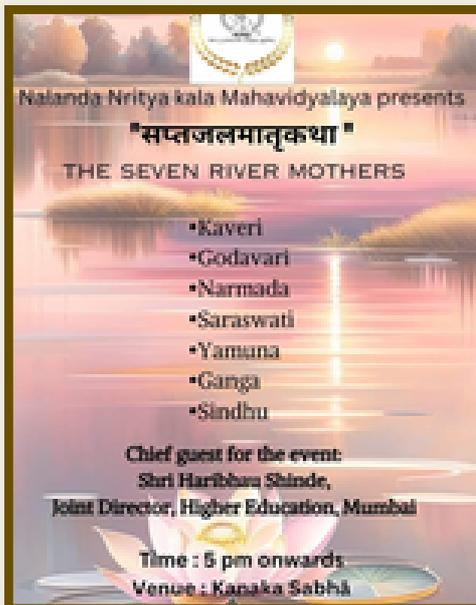
Workshop on "Drama and Art in Education" conducted by Dr. Meenakshi Iyer Gangopadhyay (Associate Prof. Nalanda Nritya Kala Mahavidyalaya) along with the Mastersin Performing Arts students- Simran Cherayil and Anushkaa Ramanatan, for the 1st year B- Ed students of St. Teresa's College of Education, Santacruz (W), Mumbai on 31st October, 2023.



Principal - Director Dr Smt. Uma Rele and Chairman Shri Rahul Rele were felicitated by none other than Gurujidr. Chandrabhanu Satpathy.

Nalanda Troupe performed soulfully at the Guru Samarpan Diwas Samaroh 2023 with brilliant technical support by our very own Shri Vighnesh Mahajan as always, organized by Kaka Saheb Dixit Trust of Shri Sai Baba

As is Nalanda's Mantra taught by our very own Creators- 'The Show Must Go On - Dance comes first amongst a non-stop, thunderous applause from National and International delegates who had come from all over the world of over 135 countries - Nalanda Troupe of 60 performers successfully performed PRITHIVEE AANANDINEE for Cotton Association of India - A combination of both Indian Classical and Folk



Saptajalmatrukatha - The Seven River Mothers

Masters' Choreographic presentation of a cumulation of dance ballets in Bharata Natyam, Kathak and Odissi students of Nalanda Nritya Kala Mahavidyalaya on Saturday 9th December 2023 at Nalanda's Kanaka Sabha.



A Heartfelt Encounter: Nalanda Nritya Kala Mahavidyalaya's Visit to Snehalaya on 12/12/2023

In a beautiful convergence of art, compassion, and community, the students and teachers of Nalanda Nritya Kala Mahavidyalaya embarked on a memorable visit to Snehalaya, a heaven for individuals in need of special care. The memory of this visit remains a poignant reminder of the profound

impact that can be achieved when different worlds come together with a common purpose – to create a more compassionate and inclusive society. The Nalanda Nritya Kala Mahavidyalaya students and teachers left Snehalaya with a deeper understanding of the power of art to transcend barriers, uplift spirits, and build bridges of understanding and acceptance.

Conducted by Smt. Megha Mohad (Assistant Prof. Nalanda Nritya Kala Mahavidyalaya)

Student Participant: Foundation and Bachelor's in Performing Arts: Anushka More, Antara Kulkarni, Devanshi Shinde and Asmi Gada

Activities: Folk Dance of Maharashtra (Gondhal) and Folk dance of Gujrat (Garba).

The students of Nalanda from Master's program: Ms. Avantika Pawar, Ms. Anushkaa Ramanatan, Ms. Shruti Varier and Ms. Simran Cherayil demonstrated their academic prowess by presenting a well-researched paper on 20th January, 2024 during an event organized by the National Centre for the Performing Arts (NCPA) in collaboration with the Lehja Foundation, conceptualized by Smt. Sheetal Kapole at Manjiri Nritya Kala Mandir, Dombivali.



The insightful research focused on: "Understanding and Evaluating the place of commentaries on Natyashastra with specific reference to Bharatanatyam" under the special guidance of Dr. Smt. Madhuri Deshmukh, Dr. Smt. Meenakshi Iyer Gangopadhyay and valuable insights given by Dr. Smt. Uma Rele. The event provided a unique platform for participants to engage in the cultural extravaganza of the Mumbai Dance Festival, particularly the intellectually stimulating "Shabda Manthan". The research was a blend of theoretical representation as well as practical demonstration of the research content presented.

The event featured distinguished panelists, Smt. Renu Sharma, and Smt. Ranjana Phadke, who brought their expertise to the forefront of the discussions. Additionally, the academic session was enriched by insightful presentations from esteemed Ph.D. speakers – Dr. Smt. Madhuri Deshmukh, Dr. Smt. Varada Pandit, and Dr. Smt. Purva Pandit on their respective thesis. Their valuable contributions added more perspective to the discussion creating a platform for meaningful intellectual exchange.



The 10th Shrimad Bhagavatha Saptaha Yajnam, with the active participation of Nalanda's undergraduate students, became a celebration of knowledge, spirituality, and cultural exchange. It exemplified the university's commitment to nurturing well-rounded individuals who excel not only in their academic pursuits but also in their ability to contribute meaningfully to the cultural and spiritual fabric of society. Students of Degree and Second year of performing arts under the guidance of Guru Dr. Smt. Uma Rele ma'am (Principal of Nalanda NrityaKala Mahavidyalaya) & Guru Smt. Radhika Nair ma'am (Teaching Faculty of Nalanda NrityaKala Mahavidyalaya) on 10th of January 2024 at Khandarpadha Ayyappa temple Dombivli (east).



The students of Nalanda performed at the Kala Ghoda Arts Festival held annually in Mumbai on 26th January, 2024 at Cross Maidan. The festival 2024 showcased a mesmerizing dance ballet: Pavitra Tulsi featuring the acclaimed actress Shanthi Priya as Tulsi and the four-time national award-winning dancer-choreographer Dr. Sandip Soparrkar as Lord and in collaboration with Nalanda Nritya Kala Mahavidyalaya students and Sandip Soparrkar's ballroom dance studio, unfolding a captivating blend of classical and contemporary dance forms with utmost encouragement from our Principal ma'am Dr. Uma Rele ma'am handled by Shri Taamohar Biswas sir and Shri Ashutosh Arya sir. A Mega Event - A Mega Memory - With the Mega Stars - at the mega Mumbai stage Kala Ghoda Arts Festival



An Ode to Sacred Symbols- Chakra Troupe premiered a new production 'Chakra' on 03.02.2024 at the Inorbit Culture Club, Malad, in Bharata Natyam, Mohini Attam and Kathak for an event of the eloquent and exquisite Kalashri Dr. Lata Surendraji in collaboration with NCPA Mumbai Dance Season spearheaded by the supremely talented Smt. Swapnokalpa Dasgupta ji amidst encouraging dance scholars and stalwarts such as world-renowned Dancer, Choreographer, Philanthropist Dr. Sandip Soparrkar ji.



Nalanda Nritya Kala Mahavidyalaya graced the Juhu Humaara Fest 2024 in collaboration with The Juhu Citizen's Welfare Group, operating as both a registered society and trust with CSR registration. They extensively have undertaken various impactful social projects and contributed significantly to the cultural fabric of the region for the past 20 years. The students of Nalanda presented a mesmerizing performance dance ballet titled "Saptajalmatrukatha: The Seven River Mothers." This enchanting spectacle seamlessly blended Bharatanatyam, Kathak, and Odissi which unfolded the tales of seven divine river goddesses

Nalanda NrityaKala Mahavidyalaya performed 'Chakra' at TarangUtsav 2024: Tarang Padma presented by the ever-encouraging Kashmira Trivedi ji's Takshashila Nrityakala Mandir, Thane on 19th February, 2024. The production takes the center stage weaving a narrative of the perpetual day and night mirroring the celestial balance that exists. With swift spins, it transitions to the theme of Prithvi Chakra showcasing the essence of the transient season's cycle. Transforming into a formidable weapon: Kala Chakra (symbolizing life and death) is being portrayed as a weapon narrating the tale of Abhimanyu and Uthara



Nalanda was proud to be a part of the first edition of Samanvayam - a collaboration of the meticulous Kala Srinivasan ji and Nalanda's very own alumni, dancer, choreographer and one of the most sought after Nattuvanaar Shri Kalishwaran Pillai ji to promote young artists of Mumbai. Nalanda Troupe performed two pieces: 'Chakra' which takes the center stage weaving a narrative of the perpetual day and night mirroring the celestial balance that

exists. With swift spins, it transitions to the theme of Prithvi Chakra showcasing the essence of the transient season's cycle. Transforming into a formidable weapon: Kala Chakra (symbolizing life and death) is being portrayed as a weapon narrating the tale of Abhimanyu and Uthara. The troupe concluded with a colorful thillana in Ragam Kathanakuthuhalam and Talamset in Adi



Jan Bharat Rang, VANDEBHARANGAM–BRM 2024

Under the Theme Pancha Prana, Nalanda Dance Research Centre under the guidance of Director Dr. Smt. Uma Rele, at Nalanda Dance Research Centre, Juhu, Mumbai 4000049 in Jan Bharat Rang under the banner of Bharat Rang. Nalanda Troupe presenting 'Prana Chakra' a thematic presentation in Bharata Natyam, Kathak and Mohini Attam under Ministry of Culture Government for this thought-provoking venture collaborating with millions of artists all over India.

Nalanda troupe performed Mohini Attam at NCPA's Ram Ratan Dhan, a classical dance homage conceptualized by Odissi Exponent Smt. Shubhada Varadkar to the immortal singer, Bharat Ratna Lata Mangeshkar, with the guidance of Teaching Faculty Dr. Madhuri Deshmukh ma'am and Smt. Megha Mohad ma'am on 23rd Feb 2024

Venue: Jamshed Bhabha Theatre, NCPA



Nalanda Nritya Kala Mahavidyalaya presented our latest multi-style production, 'Pratidnya', conceptualized and choreographed by Principal Guru. Dr. Smt. Uma Rele ji. The ballet was based on prime oaths taken in the epic of Mahabharata which changed the whole course of people's lives with Krishna being not only the Sutradhar, but also, the One writing the course of the lives of each these characters.

The students of Nalanda under the guidance of Dr. Vaidehi Rele Lal ma'am, Taamohar Biswas sir and Radhika Nair ma'am performed at The Mysore Association in Matunga on 1st May 2024 invigorated with a new experience and extended learnings with a pratidniya in return to continue to take the Indian tradition forward as Nalanda has been doing for over 50 years with the blessings of the Almighty and the Gurus.



CELEBRATING NATIONAL EVENTS

REPUBLIC DAY 2022-2023

I am Devanshi Shinde and I am here to tell my experience on the 74th Ganatantra dinotsav. Nalanda Nritya Kala Mahavidyalaya open heartedly celebrates all the events with great enthusiasm. One of which is the auspicious event of Republic Day. The students of Nalanda took part in its celebration enthusiastically. The events and their topics were circulated prior in time for the students to put up their best work.



I was appointed to make a poster for the event stating the flow of the event. It was my first experience of digital poster making which gave me allot of learnings under the guidance of Mrs. Megha Mohad ma'am. Such encouragement by teachers makes us students believe in ourselves that we can do anything and everything if we have blessings of our gurus. This boosts our will power and make us more confident individuals. We were having a great time prepping for the event and were very excited for the actual event to begin.

Our foundation 2 class took part in 2 events namely Tableau & Tattoo making. Class participation in these events made our bond stronger and more displayed the unity of our class. The process of creating a Tableau act was very interesting as it was a new event for us whereas tattoo making was more on the fun side as we came up with the idea of making a tattoo not on one person but on all our classmates representing the theme unity in diversity in true sense.

Such events unleash the unique qualities and potential in the students to be flexible, to be able to do time management, to brain storm on different possibilities. Such college events make students to multi task and handle both fun and studies simultaneously together. In fact, these are the days which makes college life memorable



**Devanshi Shinde
(Foundation -II)**



INDEPENDENCE DAY 2022-23

Witnessing the vibrant celebration of the "आज़ादी का अमृतमहोत्सव" at Nalanda Nritya Kala Mahavidyalaya, I am filled with a deep sense of pride and patriotism. The atmosphere was electric as we gathered to commemorate the 75th Independence Day with unwavering zeal and reverence for our nation.



The event commenced with a sense of solemnity and pride as our esteemed Principal, Dr. Uma Rele, hoisted the national flag, symbolizing our unwavering commitment to the sovereignty and unity of our beloved nation. It was a moment that filled our hearts with reverence and gratitude for the sacrifices made by countless patriots.

The speeches delivered by my fellow students, Kavya Verma and Arti Bhingarde, were nothing short of inspiring. Kavya's reflection on "India: Past, Present, and Future" eloquently captured the essence of our nation's journey, while Arti's poignant words in "भारत आज, काल आणि उद्या" beautifully encapsulated the spirit of freedom that defines our identity as a nation.



The soul-stirring rendition of "ऐ मेरे वतन के लोगों" by Kanak Darak filled the air with melodies that resonated deep within our souls, evoking a sense of pride and reverence for our motherland. It was a moment of unity and collective emotion as we sang along, celebrating the rich cultural heritage of our nation.

The highlight of the event was undoubtedly Pragati Ankam's mesmerizing mimicry performance, which left the audience spellbound. Her talent and skillful portrayal of various characters showcased the

diverse talents nurtured at Nalanda Nritya Kala Mahavidyalaya, leaving an indelible impression on all who were present.

As the event concluded, I could not help but feel a profound sense of unity, patriotism, and appreciation for the rich cultural tapestry of our nation. It was a celebration that not only honored our past but also inspired hope for a brighter future, filled with unity, progress, and prosperity for all.



**Vaishnavi Gawre
(M.P.A. Part-I)**



REPUBLIC DAY 2024

CELEBRATION AT PRESTIGIOUS DELHI PARADE

Participating in the 75th Republic Day Delhi Parade was an awe-inspiring experience. The Theme of our Dance Presentation was "NARI SHAKTI", which was portrayed in a very Remarkable and Memorable way. We are filled with Gratitude to be a part of a team of 1500 artists. The Choreographer of our performance was Mr. Devendra Shelar Sir. Our presentation was held at The Kartavya Path in Delhi. The names of the participants of our Giddha Group are: Krutika Sontakke, Kavya Varma, Jainami Gada, Bhoomi Patel, Lakshmi Nair, Venkateshwari Nadar, Karthika Nadar and Asmi Gada.

In the beginning, we were having many unsolved queries and our minds were full of confused thoughts but as we reached the place of our practice sessions i.e. Sangeet Nataka Academy, all our confusions were gone in the blink of an eye. We got to know about many different Cultures and Folk styles. This made us realize why India is known as the Country of 'Unity in

Diversity'. One of the Best things that we learnt from this trip was that no language barrier could stop us from being friends with many artists from all over our country. The whole month went by and the time arrived when we had to go back to our states. On the last day, not a single person wanted to bid goodbye.... Even if our language, caste or culture was different but the bond we all shared with each other just made everyone emotional...

We are extremely Thankful to our Parents and College for encouraging us, supporting us and providing us this Golden Opportunity... Being part of such a historic event, celebrating the spirit of democracy and patriotism, was truly a once-in-a-lifetime opportunity that we all will cherish forever.



We are grateful to our main choreographer, Devendra Shelar during the day of the Pongal Festival

Our biggest Cheerleader and our Most Loving Principal Ma'am, Dr. Uma Rele ma'am came to encourage us on the first day of practice





Clips of the Republic Day Parade aired on National Television



**Bhoomi Patel
(BPA Part-1)**



INDEPENDENCE DAY 2023-24

I am excited to share with you my experience of the fantastic celebration of Nalanda Nriya Kala Mahavidyalaya 's 76th Independence Day. It was an event filled with immense pride, enthusiasm, and a true sense of unity among all the students and faculty.



The day started with the entire college gathering in the central courtyard. The celebration commenced with the hoisting of our national flag, accompanied by the soul-stirring rendition of our national anthem. The sight of our flag fluttering proudly in the breeze filled our hearts with a sense of unity and patriotism. It was a moment that filled our hearts with reverence and gratitude for the sacrifices of our heroes.

The celebrations continued with a series of captivating performances by our talented students. It was my first year at Nalanda and got this wonderful opportunity by my teachers to be the Anchor for the entire event with my co-host. It was a memorable experience for me to enthusiastically address the audience about what is coming next. From melodious musical performances, rangoli competition, posters and poems made by our students showcased our diverse culture to powerful speeches that ignited our patriotic spirit, every act was met with thunderous applause and appreciation.

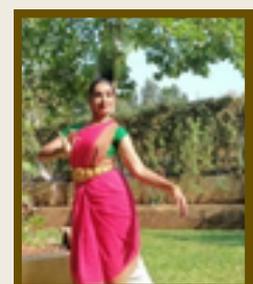


The college campus was adorned with decorations in the colors of our national flag, creating a vibrant and festive atmosphere. Everywhere you looked, there were smiles, laughter, and a sense of togetherness that transcended all boundaries.

One of the highlights of the day was the cultural exhibition of handcrafted jewelry by our student itself!

The day concluded with a vote of thanks to all our teachers, staff, and Nalanda Parivar. Special thanks to our dearest principal Dr. Uma Rele to believe in their students and enthusiastically allow them to participate in such celebrations and activities. In conclusion, the celebration of our college's 77th Independence Day was truly remarkable. Our hearts were filled with patriotism and gratitude for all the martyrs

Thank you, and Jai Hind!



**Pratishtha Nair
(B.P.A Part-I)**



VASUNDHARA CLUB INITIATIVES BY THE STUDENTS



Beach Cleaning Drive

Nalanda Nriitya Kala Mahavidyalaya's Green Club VASUNDHARA, organized a Beach Cleaning Drive at Juhu Beach, Mumbai. The event was scheduled on 23rd September 2022. Almost 30 students from Foundation 1 to Master Part 2 participated in the drive.

The event was initiated by the Teacher Coordinator Dr. Smt. Madhuri Deshmukh. Mr. Rahul Rele, President Nalanda Dance Research Center also accompanied the students to encourage the students. Management

provided the refreshments to the students at the venue. College peons Mr. Bhagavan and Mr. Ravi looked after the management of the refreshments, distributing the hand gloves to the students.

The Beach Cleaning Drive was initiated to inculcate the awareness towards the conservation of the nature and social responsibilities amongst the students



Swachanjali by Vasundhara Club

Swachhanjali Celebration by Vasundhara Green Club: A Day of Cleanliness and Joy headed by Dr. Madhuri Deshmukh ma'am and Nalanda staff Mumbai, [4/10/2023]: On a sunny weekday members of the Vasundhara Green Club came together to celebrate 'Swachhanjali,' a tribute to cleanliness and environmental consciousness. The chosen venue for this noble endeavor was the iconic Juhu Beach, a place that has been both cherished and frequented by

locals and tourists alike. The event began with a sense of purpose and enthusiasm as participants gathered at the beach, armed with gloves, trash bags, and a shared commitment to make a difference. The goal was simple yet profound: to clean up the beach and promote the importance of preserving our natural treasures.

As the volunteers started their mission, they soon realized that Swachhanjali was not just about picking up litter; it was about the joy of giving back to the environment. The camaraderie among participants was infectious, and the sight of people of all ages working side by side, picking up trash, and sharing smiles was truly heartwarming.



Nature Trail

Students of Nalanda Nritya Kala Mahavidyalaya, visited Maharashtra Nature Park, Sion on 28th March 2023. The Nature Trail was organized by Vasundhara, the Green Club of Nalanda, in collaboration with Sanskriti Foundation with the Teacher Coordinator Dr. Smt. Madhuri Deshmukh.



Nature Trail

Vasundhara Club' organized a Nature Trip to Matheran from 21st August to 23rd August 2023! An annual trip graced by the President Shri Rahul Rele, Principal ma'am Dr. Uma Rele, HOD and Club Teacher Dr. Madhuri Deshmukh ma'am and Visiting Faculty Shri Taamohar Biswas sir along with a gang of enthusiastic team of students where they were disconnected from the world of social media or any electronics and were left free to explore their inner calling, their own will, through silence and green therapy prodding them to find their hidden talents by enjoying their own company!



NALANDA CELEBRATES SANSKRIT DAY

Preserving Heritage, Promoting Culture: 2023-2024

Sanskrit Day, also known as "Sanskrit Dina," is celebrated in India to honor the ancient language of Sanskrit. Sanskrit, often referred to as the "Mother of all Languages," holds immense cultural and historical significance in India. It is not just a language but a repository of ancient Indian wisdom, literature, and culture. Celebrating this day is a means to promote and preserve this rich cultural heritage. With the declining usage of Sanskrit in modern times, Sanskrit Day serves as a platform to encourage the study and use of Sanskrit, and that is precisely what Nalanda Nritya Kala Mahavidyalaya, in association with Sanskrit Surabhi and the IQAC, achieved.

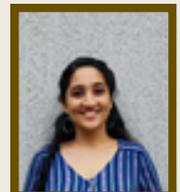
The celebration took place on 12th September 2023 in the college auditorium, Kanaka Sabha. It began with a welcome note delivered by Professor Dr. Smt. Chinmayi Deodhar, followed by a devotional prayer song by the students of BPA Part II, thus setting a sacred atmosphere. After a brief introduction on the significance of this day delivered in the Sanskrit language, the gathering was warmly addressed by HOD Dr. Smt. Madhuri Deshmukh. The celebrations kick started with a 'Maitri Gitam' by students of MPA I, subsequently followed by a beautiful Rasa Presentation by the senior most - MPA II students. Celebrations were further made fascinating by the students of MPA I reciting intellectual and thought-provoking Sanskrit proverbs (subhashitas) known for their moral and philosophical teachings.



The students of Degree took the initiative to captivate the audience further with a fun and interactive quiz session, thus testing students' knowledge of Sanskrit grammar, literature, and history. This made the students bring out their competitive sides, making it quite a success. The celebrations were further made memorable by a wonderful dance

interpretation of Kalidasa's famous 'Meghadoota' by the students of MPA I, who brought to life the literary masterpiece of ancient India. The day was brought to an interesting end by the students of degree, who rendered the Sanskrit version of the famous Bollywood song 'Koi Kahe Kehta Rahe', thus exhibiting the creative expanse of this beautiful language. Enjoyed and attended by 60 students and 6 faculty members, the event was a huge success. Such celebrations play a crucial role in creating awareness about the richness of Indian culture and heritage. They inspire more people to study and use Sanskrit, thereby contributing to its revival. Sanskrit Day fosters a sense of community among Sanskrit enthusiasts, students, teachers, and scholars. Overall, it serves as a reminder of the timeless legacy of Sanskrit and its enduring relevance in the modern world.

Simran Cherayil
(M.P.A Part-I)





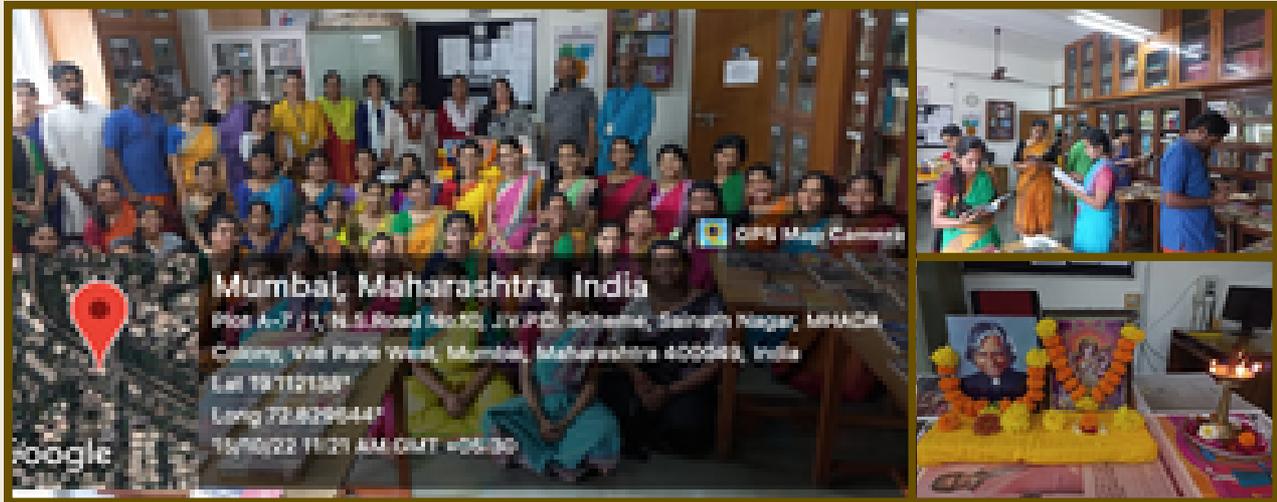
EXHIBITION & COMPETITIONS AT NALANDA LIBRARY EVENTS 2022-23

01 Book-Mark making competition was organised by library under the aegis of IQAC cell on 27th August, 2022 in the library. Around 15 students registered for the activity and 3 students were selected for the prizes. Vaishnavee Naiksatam, Mohanraj Acharya and Poulami Mukherjee stood first, second and third position respectively.





02 Vachan Prerna Divas” (Inspire to Read Day) was celebrated on 15th October, 2022 in the library, followed by a book exhibition on general reading books and books by Dr. Abdul Kalam



03 Marathi diwas was celebrated in the library on 27th Jan, 2023 by exhibiting library books only on Marathi





04 Thematic Book Exhibition was arranged on International Women's Day 8th March, 2023 in the library





LIBRARY EVENTS

2023-24

01 Thematic Book Display of Library Books written on and by Freedom Fighters was arranged for students and Teachers on 28th August,2023



02 Thematic Library Book Display was arranged on Sanskrit Day,12th September ,2023 for the students and Teachers

03 Book-Mark making competition was organised by library under the aegis of IQAC cell on 2nd September, 2023 in the library. Around 9-10 students registered for the activity and 2 students were selected for the prizes. Bhagyada Chorge of Foundation -2 and Bhoomi Patel of BPA-I stood first and second position respectively.



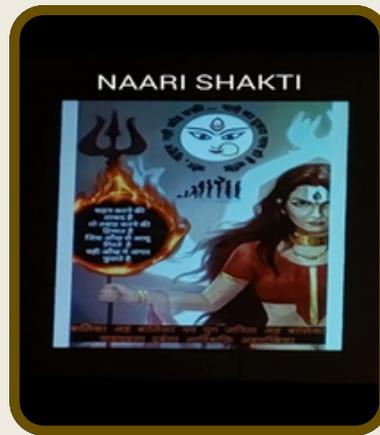


CREATIVE CHANNELING

by the students in the form of
Poster/Rangoli/Tableau & Tattoo



**Gauri Ajith
(B.P.A. Part-II)**



**Rutika Dilip
Galbale
(B.P.A. Degree)**



**Nari Shakti
(B.P.A. Degree)**



**Rangoli by
(Foundation II)**



**Rangoli by B.P.A
(Part -II)**



**Tattoo by B.P.A.
(Part I)**



**50 years of
Nalanda
(B.P.A. Part -I)**



**50 years of
Nalanda
(B.P.A. Part- II)**



**Ode to Mother
India
(M.P.A. Part- II)**



**Pulwama Attack
(Foundation-I)**



**Unity in Diversity
(Foundation -II)**



Innovative Heritage Modelling “ANTECH”

Project by the students of Foundation II of 2023-24

Subject: 1) Contemporary scene in Indian dance.
2) Technique in Bharata Natyam

Project Teacher in-Charge: Megha Mohad

◆ **Project Report: ‘Antech’ Miniature Camera with Vishnudharmottara Purana Information by - Amanda Chetty**



Introduction

This project aimed to design and construct a miniature camera that provides information about the Vishnudharmottara Purana, an ancient Indian text when a reel is pulled from the device. By combining ancient literature with modern engineering, I create a unique educational tool that serves both as a visual gadget and a source of traditional knowledge. This idea was given by our project in charge Megha Ma'am.

Objectives:

1. To create a functional miniature camera with a pull-out reel mechanism.
2. To encapsulate information about the Vishnudharmottara Purana on the reel in a manner that is both informative and engaging.
3. To demonstrate the feasibility of integrating ancient texts with modern technology in a compact format.



Design and Development:

The design of the miniature camera was inspired by classic film cameras, incorporating a small lens for aesthetic purposes and a retractable reel mechanism.

The key components included:

- **Body:** Constructed from lightweight, durable cardboard, the body was designed to resemble a vintage camera. It included a small lens and a viewfinder for decorative purposes.
- **Reel Mechanism:** The pull-out reel was designed to hold information about the Vishnudharmottara Purana. The reel was printed with key concepts and illustrations from the text, providing a compact source of knowledge.
- **Printing:** Information on the reel was designed by myself and printed with high-quality paper to ensure readability and durability. It included sections on the origin of the Vishnudharmottara Purana, key teachings, and notable stories.
- **Assembly:** The body and reel mechanism were assembled using precision 3D printing and manual assembly for intricate details.

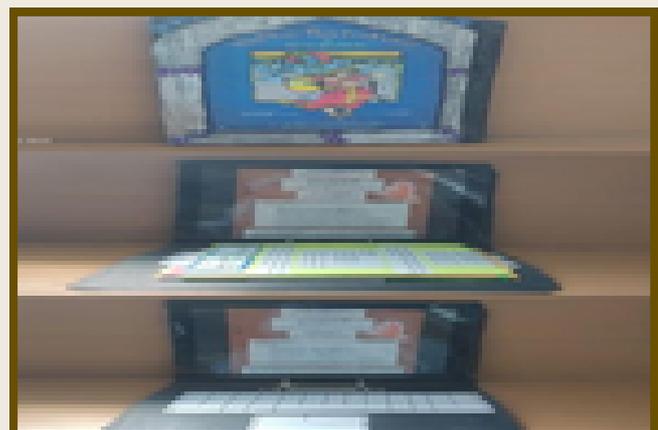
Personal learning and outcome:

Throughout this project, I gained valuable insights into combining traditional knowledge with modern technology.

Key learning outcomes included:

- **Design Challenges:** Designing a miniature camera with a functional reel required meticulous planning. We had to ensure that the pull-out mechanism was smooth and durable, which involved several iterations and testing. Here Megha ma'am helped with some useful ideas to work it out well.
- **Content Integration:** Incorporating information from the Vishnudharmottara Purana in a limited space was challenging. I focused on concise, impactful content to capture the essence of the ancient text without overwhelming the user.
- **Cross-disciplinary Collaboration:** The project required collaboration between engineers, designers, and historians. This approach allowed me to create a product that was both technically sound and culturally rich.
- **Educational Potential:** The success of this project demonstrated the potential for educational tools that combine technology and ancient literature. It highlighted the opportunity to engage audiences with traditional knowledge in a novel way.

Overall, the project successfully achieved its objectives. The miniature camera with a pull-out reel mechanism proved to be a unique and engaging way to present information about the Vishnudharmottara Purana. This approach has the potential to inspire future projects that bridge the gap between ancient texts and modern technology.





◆ **Project Report: 'Antech' miniature laptop model incorporating information on Nrta Ratnavali of Jaya Senapati by - Bhagyada Chorge**

Project Report: 'An - Tech' miniature laptop model incorporating information on Nrta Ratnavali of Jaya Senapati

Introduction

This year as students of foundation 2 we were given a project for our internal marks for the subjects of contemporary and technique.

We were all given one treatise of Indian dance and music to study and create an innovative project.

Aim:

1. Its main aim was to connect the ancient history with the current modern era.
2. The project had to engage our critical thinking, creativity, collaboration, project management, etc.

This project was indeed helpful for us as it made our learning much easier and fun.

Body:

The name of this project was 'Ant-tech'. As the name suggests, it is the combination of Antique and Technology. The project had to showcase the information gathered and understood about the treatise through miniature models of technological devices. I had chosen Nrta Ratnavali of Jaya Senapati. It was presented through a model of laptop, as if the information was searched in it and all the information and pictures of the treatise appeared on the screen. The information has been handpicked to explain the topic as clear as possible and there has been an intricate use of colors and papers, even though a laptop is not so fancy but the use of craft is done to give the entire project an aesthetic touch.

Making:

To make this project going to the depth of the topic was very crucial. This was achieved by reading a few books which not only enlightened us with the given topic but with its branches too.

Personal Learnings:

Gained an in-depth knowledge about the topic through various sources

It was difficult to cut down the information to keep it apt for the project as everything seemed important but at the end it made me understand how to jolt down the important points to cover a huge concept.

Chiefly, this project was an amazing experience especially for me as such art and crafts have always been fun and how it has been incorporated with such subjects is and out of box idea which further encouraged us to come up with something creative and innovative.



**Bhagyada Chorge
(Foundation II)**



◆ **Project: 'Antech' a Mini T.V having information of the ancient text Dhananjay's Dasharupakam by: Aleena Nair**

Introduction

Dasharupakam (Daśarūpakam) is a treatise on the structure and rules (Lakshana or Prakarana grantha) for popular theatre and drama presentation the time, written by Dhananjaya in the 10th century AD. He was the court poet of Parmara king Munj. Several techniques and methods presented in the Natyashastra and Dasharupakam are very



much in use in today's theatre. The author starts with salutations, among others, to Bharata the author of Natyashastra, whose detailed exposition he bases his work on. He however in his own words says that he has attempted to present the same in an ordered and concise fashion in his book, so it can be consumed by common folk. Rupakam means one that has a form and can be seen - essentially referring to theatre and drama performances. He uses the same word used by Bharata to refer to his work and defines ten types of theatre performances - Dasha Rupakam - Ten Forms of Plays.

Aim to make Antech:

Combining ancient knowledge with modern technology.

To think how creative we can think to make an Antech and add the information into it.

Challenges to make an Ant-Tech: In the beginning, it was a bit difficult for me to think how it could be executed in miniature. After that, I tried to make a book miniature but the execution was not happening properly also it did not have any technology included in it. But later with the ideas given by Megha ma'am, it went easy for me and I thought of making a Mini T.V.

Body and Making of Mini T.V: The project model was a Mini T.V and the body of that T.V was made from a shoe box and colored the body with black for the screen, white drawing papers were used to show the screen. Above the T.V there were two sorts of antennas are there which can be moved from that the screen starts moving.

Learning: Books of this text were handpicked so there were so many things to write but while making this I got to learn how to make the points precise and short whether the whole text is important. Because everything we can't write but we can make it simple and short. Also gained in-depth knowledge about the topic. I also got to learn how we can merge ancient and technology together.

Experience: The whole experience of making an Ant-Tech was fun because like this craft works and miniatures we used to do in our schools. So, it was a nostalgic feeling.

**Aleena Nair
(Foundation- II)**





◆ Project Report: 'Antech' Tablet which includes information on Nandikesvara by - Savni Pednekar

Introduction

In foundation 2 we had to do a project on different topics, and based on our project we got our internal marks. The project was to be done in the combination of ancient and technology. This means the information in it should be ancient and the model should have any of the technological devices.

Aim: -

Give maximum information in minimum words.
Show our creativity through our project.

Body: -

Antech is a concept that is the combination of ancient and technology. I made the model of a tablet which included information about Nandikesvara. It was a bit difficult process to put in all the information in the minimum words possible.

Making: -

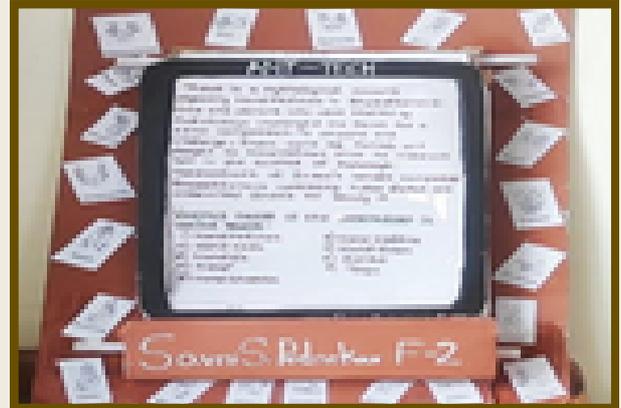
This was my first ever project in which I had made a model. I had to cut short a lot of information to fit into the criteria of having fewer words and more information. I enjoyed the process of making this project.

Personal learnings: -

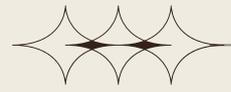
I got in-depth information on this topic.
I got an idea of how to put much information in a few words.

Experience: -

It was an informative and fun experience. I enjoyed the whole process of making this project. Looking ahead for many more such projects.



Savni Pednekar
(Foundation-II)



Classical Dance Word Challenge

NRITYAPRAHELIKA

We students of Foundation II batch 2022-2023 were given a project to make a crossword on names of different classical dance styles by our dearest teacher Megha Mohad Ma'am. We named our project as NRITYAPRAHELIKA where nritya refers to dance and prahelika refers to a puzzle or riddle which we came up with in a crossword format.

Crossword puzzles are a popular game that many of us have played. They are those grids of boxes where you fill in words using clues. It is like a word hunt, but with a twist! You read the clues, think of the answer, and fit it into the grid. It is fun, challenging, and a great way to exercise your brain.

This puzzle can be tricky, but making one is a whole different ballgame. Crafting a crossword involves coming up with a theme, filling in the grid with intersecting words, writing clues, and making sure everything fits together just right. It takes creativity, attention to detail, and a good grasp of language. But when you see the finished puzzle and people enjoying it, all the effort is worth it.

This project aimed to engage participants in a creative and interactive manner while exploring relevant themes and concepts of Indian classical dance styles.

The crossword puzzle was distributed to our classmates with tasks assigned, each team member worked independently on their designated portion of the project by also searching

in books. Some focused-on brainstorming and selecting themes, while others were responsible for constructing the grid or writing clues, we used Hand book of terminology and our own textual content for reference.

As the week ended, the team came together for a final gathering at Asmi's home to complete the project. This gathering served multiple purposes: it provided an opportunity for team bonding, and shared accomplishment, and facilitated the finalization and integration of individual contributions into the finished crossword puzzle.

Not only we enjoyed the whole process but making crossword puzzle on Indian classical dance served as a valuable tool for promoting engagement, critical thinking, and collaboration within the context of this project.

Cherry on the cake was that we Received acknowledgment from Principal Ma'am and were felicitated by Librarian Ramya Ma'am. That too on the prestigious stage of Kanak Sabha added us the wonderful honor. We are thrilled that our Nrityaprahelika crossword puzzle was appreciated by whole college teachers and students. And as a reward, we all received storybooks of different mythological stories which was a delightful surprise and a reminder of the joy of reading. It is a moment of treasure for our Foundation 2 batchmates and used as motivation for future endeavors.

Creating the Nrityaprahelika crossword puzzle was a refreshing break from our academic studies, and we absolutely loved it. It allowed us to explore our creativity and passion outside of the classroom, and the experience was truly enjoyable





Finally, we wanted to express our heartfelt gratitude for all the support, guidance, and encouragement to Megha Ma'am and all the teachers of Nalanda Nrityakala Mahavidyalaya who have supported us throughout our crossword project. They helped us to understand the intricacies of puzzle construction and their willingness to answer our questions has been invaluable.



Patience and positivity have made the journey of creating Nrityaprahelika both enjoyable and educational and their Insights and suggestions have challenged us to think creatively and critically, pushing us to strive for excellence in our work.

We are truly grateful for your unwavering support and belief in our abilities. Teachers' mentorship has not only enhanced our understanding of crosswords but has also instilled in us a sense of confidence and determination to tackle future challenges.

This was Nrityaprahelika a project made by the students of Foundation II:

- Amanda Chetty
- Asmi Gada
- Aditi Mitra
- Arya Rane
- Bhoomi Patel
- Divya Gharat
- Devanshi Shinde
- Lakshmi Nair



Subject: Contemporary scenes in dance and Techniques in Indian Classical Dance

Subject Teacher In- Charge: Megha Mohad ma'am



Curriculum Based Film Analysis

MOVIE NAME: HARISHCHANDRACHI FACTORY

RASA: HASYA, ADBHUTA

STHĀYI BHĀVA: HĀSA, VISMAYA

PRODUCTION: UTV MOVIES, PAPARIKA MEDIA, ZEE TV MARATHI (TELEVISION MEDIA PARTNER), RADIO MIRCHI 98.3 FM (RADIO MEDIA PARTNER) UFO DIGITAL MEDIA (DIGITAL DISTRIBUTION PARTNER)

PRODUCER: RONNIE SCREWVALA, SMITI KANODIA, PARESH MOKASHI

DIRECTOR: PARESH MOKASHI

NEPATHYA (ART): NITIN CHANDRAKANT DESAI

ĀHĀRYA: GEETA GODBOLE, MRIDUL PATWARDHAN, MAHESH SHERLA

MUSIC DIRECTOR: ANAND MODAK

ACTORS: NANDU MADHAV, VIBHAVARI DESHPANDE, ATHARVA KARKE, MOHIT GOKHLE

Harishchandrachi Factory is a 2009 Film in Indian-Marathi language. The genre of the movie is biography, it is based on the life of the first Indian Filmmaker Dadasaheb Phalke who made the first Indian Feature film Raja Harishchandra. It is directed by Paresh Mokashi, starring Nandu Madhav as Dhundirao (Dadasaheb) Phalke and Vibhavari Deshpande as Saraswati (wife). The movie focuses on the struggles and hardships of Dadasaheb Phalke while the production of the first celluloid of Indian Cinema. Biopics are generally soul-stirring and tear-jerking but Harishchandrachi Factory is different, the film is very unique in itself, and it is very light and humorous totally opposite from the nature of Biographies. Instead of opting for some serious, dramatic scenes the director presented them in a very lighthearted & funny manner ensuring the essence is not lost. The actors have also done a wonderful job, especially Nandu Madhav who has portrayed Mr. Phalke and equally complementing him is Vibhavari Deshpande who played Mrs. Phalke onscreen. Many scenes are very sad through the perspective of reality, for instance, when he vends off everything from his house to raise fund for the making of the film, the scene where he loses his eyesight in the process of learning how to film or where his son meets with an accident during the outdoor shoot, but instead these scenes are portrayed in a blithe manner.



The Vyabhicāri Bhāvas like, śoka, bhaya, dūkha in the movie are so strong that they might mislead the main Rasa i.e. Hāsya but in spite of such strong and misleading temporary emotions, the Main Rasa has paved its way and came out really beautiful. The Āhārya (Make-up, Costume & Set-up), are thoughtfully by paying attention to the minute details been designed. Hats-off to Geeta Godbole, Mridul Patwardhan & Mahesh Sherla for their amazing work cause without the Āhārya it would have been incomplete.

Presenting a Biopic as a feature film is a challenging task as the Director has to strike a fine balance in presenting the facts of matrix of an engaging drama. But Paresh Mokashi has done a commendable job, a singular focus on factual content would reduce the film to a drab documentary while too much focus on the drama could result in a clouded, less-than perfect image of the individual. Debutante writer-director Paresh Mokashi rises to this daunting challenge by helming this meta-movie with a very nimble hand and suffuses it with healthy doses of delectable humour. Mokashi shuns melodrama and mines humour in the most unlikely situations - be it Phalke's problems in funding his venture resulting in his selling domestic assets or his search for a heroine among prostitutes (since no family woman was ready to work before camera). The movie also boasts of solid technical team which includes Nitin Desai whose art design recreates the authentic feel of a bygone era while the score from Anand Modak conjures a rustic charm that permeates the entire movie, beginning with the opening credits. The cinematography by Amalendu Chaudhary is remarkable too as he has striven to capture most of the movie in the style of stationary camera position which was prevalent in the infancy of cinema.

Overall, Harishchandrachi Factory presents a very Indian story rich with its period feel, ethnic ethos, in a simple, feel-good narrative that is engaging and universally appealing. Harishchandrachi Factory was selected as India's official entry for the Academy Award for Best Foreign Language Film in 2009 and has also received several National and Regional awards.

This movie was the official entry for the Oscars 2010 in the best foreign language film category from India. Though the movie is in Marathi, it actually transcends that minor barrier. It is a winner all the way, well written. Never give up on your dreams, work wholeheartedly and you will win. This message is underlined throughout without playing up to the galleries.



**Vaishnavee
Naiksatam
(B.P.A. Part-II)**



MOVIE REVIEW

Sam Bahadur

Sam Bahadur, which was released on the 1st of Dec 2023, is a very well appreciated movie based on the life of Major General Sam Manekshaw. The role of Sam has been done by Vicky Kaushal along with other actors playing various roles such as Sanya Malhotra, Fatima Sana Shaikh etc. The general setting of the movie revolves around the pre-independence to after independence era of India. It is a documentary- kind of film which has a storyline that has taken place in India; directed by Meghna Gulzar and written by Shantanu Shrivastava. The genre of the film lies between war, drama and documentary. This Indian-Biographical war film is based on the life of India's first field marshal, Sam Manekshaw. In the post-Independence era of India, Sam is training in the Military Academy, Dehradun. Following his graduation, he is later posted as a lieutenant when he later meets Siloo Bode whom he later marries. He is promoted to become a Major during the second world war when he even gets seriously injured by 9 bullets but yet survives the attack. He is awarded the Military Cross for his bravery. In 1947, during the partition of India and Pakistan, Sam was offered to join the Pakistan Army but he refused and joined the Indian Army instead. Later, he faces a situation where he was wrongly accused but he succeeds in proving himself innocent and is later promoted to be a lieutenant under the advice of Indira Gandhi. In 1964, following Nehru's death Sam was appointed as the General Commanding Officer after which 2 years later Indira Gandhi became the P.M. of India. Sam took some very important decisions during various war fronts such as 1962, the Sino-Indo War, Mizo- National Front and the war of East-Pakistan and Bengal in 1971. He was awarded with the Padma Bhushan and later happily retired in January 1973. Looking at the overall cast and production, I must say the team did a fantastic job. The get-up of every single character was spot on and gave a very realistic sense. The sets and setting of the movie really did take me back to the pre-independence era. Every character had his or her own charm and the role of Sam and Indira Gandhi was truly commendable. The body language, walking style, speaking style and even the colour of his eyes were as per the original character. When it comes to direction, I would say that it was a film which had a huge story and a lot of details to cover. However, given the time limit, the director seems to have done a fantastic job while giving full justice to both the characters and the story. The film can be said to be closer to a documentary having time zones which constantly changed throughout along with the place.

Yet, it was easy to understand due to the good references and constant details that were provided throughout.

As an overall review, I would recommend this movie to every Indian. It teaches us about not only great people who have done so much but also about our own past. It is a film with great quality which helps develop a sense of belonging and patriotism to one's own country!



Meera Wagh
B.P.A. Part-II



NALANDA EDUCATIONAL EXPEDITION (2022-2023) PEARLS OF PANDYAS

I had always wanted to explore the rich heritage in the south which remains almost uninvaded to this day. The most awaited announcement was done. Our trip was Pearls of Pandyas with the Heritage inspired. The itinerary was soon given out and I was thrilled already as the places mentioned were somewhat known by me and in fact, we all were excited. Cut to, the experience of the study tour - to state the obvious it was one of the best trips I have ever taken in my life.

Apart from having fun with my classmates, there was so much to see and learn. I visited more than 9 temples each unique in its content, architecture, locality, art, theme, structure and vibe. I have never been a fan of going to different temples, but this trip changed my entire outlook.

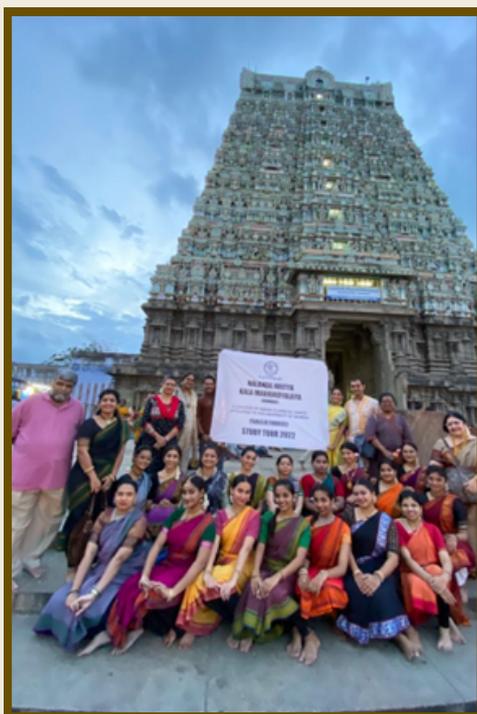
The professors who accompanied had tremendous knowledge perennial just like the Ganga River. I was in awe of them as they selflessly passed on their knowledge which I grasped with the intention to learn.



I personally felt deeply connected with this entire tour. It became more than just a tour for me, from the time we got down at Madurai Junction I could feel a personal connection to the place. This tour connected me to my roots and I am so glad that I have such a rich cultural background.

I conversed with the localities there in Tamil. I was the mediator between my friends and them (locals). I wore 'poo' or flower in my hair typical to the Tamil people.

Let me dive deeper into this mesmerizing journey.



The first very day we visited the most famous Meenakshi Amman Temple.

Our journey through Madurai reaches its pinnacle as we set foot into this iconic Meenakshi Amman Temple, a testament to the city's spiritual grandeur and architectural marvel.

Entering the Realm of Devotion

As we step into the temple complex, we are enveloped by an aura of tranquility and reverence. The air is filled with the melodious chants of devotees, invoking the divine blessings of Meenakshi Amman and Lord Sundareswarar.

Architectural Splendor Unveiled

Our eyes are drawn to the intricate sculptures and towering gopurams that adorn every corner of the temple. Each structure narrates a tale of artistic brilliance and religious devotion, showcasing the architectural prowess of ancient Tamil craftsmen.



Again, with the mystical allure of Thirupudaimarudur, delving into the ancient secrets of Pandya trade and marveling at the ingenious Pandya Water Management systems. We were prepared to be spellbound as we uncover the captivating narratives depicted in the Nayaka Murals, each stroke telling a tale of grandeur and legacy.

Next, we immerse ourselves in the splendor of Thirupudaimarudur Murals, where history comes alive in vibrant hues, weaving tales of valor and devotion. As we follow the meandering path of the Thamirabharani river, we're swept away by its serenity and significance, feeling a deep connection to the land and its people.

Our journey continues to Tirunelveli, where we unearth the mysteries of ancient civilizations through exhilarating excavations at Adhichanallur and Korkai.

The echoes of the past resonate through the ruins, igniting our imagination and sparking curiosity about bygone eras.

Finally, we stand in awe before the architectural marvel of Nellaiappar Temple, a testament to human ingenuity and spiritual devotion. Every pillar whispers secrets of craftsmanship and faith, transporting us to a realm where the divine meets the earthly.

As we enroute ahead, our guide provides an insightful overview of the Sangam era, immersing us in the rich history and cultural significance of the region.

Azhakarkovil: Unveiling the Mystique

Upon arrival, we are greeted by the serene ambiance of Azhakarkovil. Our guide leads us on a captivating exploration, introducing us to the enchanting tales and legends that have shaped this sacred land.

Historicity of Azhagar Malai: A Tapestry of Faiths

As we delve deeper into Azhakarkovil, we are mesmerized by the coexistence of diverse religious sects. From the ancient Jain influences to the fervent devotion of youth and Saivism, every corner of Azhagar Malai tells a story of spiritual harmony.

Our journey takes us on a fascinating encounter with the local deity, Karuppanasamy, affectionately known as the "Kaapu Kadavul." We witness the vibrant worship rituals and folklore surrounding this revered figure, gaining a deeper appreciation for the rich tapestry of folk traditions.

Nayakar Murals: Unveiling Artistry

Our journey continues as we embark on a historical voyage to Yaanaimalai Narasingaperumal Kovil. Along the way, our guide regales us with captivating tales of the Sangam Pandyas, shedding light on their illustrious reign and enduring legacy in the annals of history.

As we bid farewell to this extraordinary voyage, we carry with us not just memories, but a profound appreciation for the rich tapestry of history and culture woven throughout Tamil Nadu. This journey has been nothing short of magical, leaving an indelible mark on our hearts and minds



**Avantika Pawar
(MPA PART 1)**



NALANDA EDUCATIONAL EXPEDITION (2023-2024)

INCREDIBLE CHOLAS

Like every year this year too Nalanda organized a study tour for Final year bachelor's students. The objective of this tour is to make students understand as well as experience what they study during their syllabus particularly sculptures, painting and architecture. Nalanda believes that the youth of this country should play an upper hand in preserving the culture and tradition of India. Apart from this the tour also serves the important purpose of sensitizing the students towards the rich heritage of our nation so that they become worthy inheritors of this cultural treasure.

The tour was commenced with a visit to Mamallapuram i.e. (Mahabalipuram) in Tamil Nadu known for its temples and monuments built during the Pallava Dynasty. It is a UNESCO world heritage site. It is home to many marvelous bas reliefs and sculptures. The main attractions are the Panch Rathas, the chariots named after 5 Pandavas and their wife Draupadi and the Shore temple. The notable panels include Mahishasuramardini, Varaha, Krishna mandapa, Gaja Lakshmi, Arjuna's penance, Shayana Vishnu, Vamana cave. These structures not only portray the glorious history of the Pallava kings but also showcase the expertise of the artisans of that era. Being a student of classical dance, we were drawn towards the majestic sculptures and the bas reliefs which depicted stories from epics and Puranas, for instance the incarnations of Vishnu, the story from Kiratarjuniya play, etc. While observing the sculptures we could not help but notice the simplicity of the figures. But as Karthik sir pointed out the facial expressions and body language of the figures, we were stunned by how emotions could be depicted even through still figurines. By observing these sculptures minutely, one feels that these images are alive.

Our next visit was to the abode of Lord Nataraja that is Chidambaram temple or Tillai Natarajan temple. Shiva himself is presented as the Nataraja performing the Ananda Tandava ("Dance of Delight") in the golden hall of the shrine Pon Ambalam. A silver Nataraja, not Shivalinga, is the principal icon in this temple. Most of the ancient temples are out of worship after a certain period but the Chola temples are an exception. Maybe that is the reason why UNESCO has titled them as the 'The Great Living Chola Temples.' The Chidambaram temple was as lively as it would have been thousands of years ago when it was built. There were musical instruments being played, mantras were being chanted and so on. A massive crowd of devotees came to worship Lord Nataraja. But none of them really admired the beauty on the walls of the temple which were adorned with miniature sculptures. Being students of dance, we could not miss the numerous Karanas and musical instruments carved on the gopurams and temple walls. There was comparatively more ornamentation on these sculptures than the Pallava ones. We are thankful to our guide Ramesh sir who is an expert in Chola history for guiding us throughout the visit and providing us with the historical and technical details of the temple and other details related to the Chola Empire in general.

It is a result of this tour that whenever I visit a temple now it is impossible for me to not notice and admire these sculptures which are the true beauty of any Indian temple. And we're truly blessed to have got to perform in the abode of Lord Nataraja himself. It was overwhelming to perform in such a sacred place. It was an experience for life.

Next day we had a very interesting lecture on the History of Cholas by Ramesh sir. Then we visited Gangaikonda Cholapuram. The Brihadeeswarar Temple located there is a Hindu temple dedicated to Lord Shiva. Completed in 1035 AD by Rajendra Chola I as a part of his new capital, this Chola



dynasty era temple is similar in design, and has a similar name, as the older 11th century, Brihadeeswarar Temple about 70 kilometers (43 mi) to the southwest in Thanjavur. The Gangaikonda Cholapuram Temple is smaller yet more refined than the Thanjavur Temple. Both are among the largest Shiva temples in South India and examples of Dravidian style temples.

The Archaeological Survey of India (ASI) administers the temple as a protected heritage monument. UNESCO declared it a World Heritage Site in 2004, along with the Brihadeeswarar Temple at Thanjavur and Airavatesvara temple at Darasuram. These are referred to collectively as the Great Living Chola Temples.

There is a huge Nandi as you enter the temple gate. Panels of Ardhanareswara, Trinity gods, Sarasvati and Chandikeshwara are notable. Rajendra Chola is said to have changed the Chola capital from Thanjavur to Gangaikonda Cholapuram. The name refers to the city of the Cholas built on a locale to commemorate the occasion when the water of the Ganga was obtained. Adityeshwara temple along with the paddy fields of Tamil Nadu and Prithvi Pati Pallipadai Temple was a beautiful end to that day. After a few kms ride from our hotel we walked alongside the paddy fields to reach the Prithvi Pati Pallipadai Temple. This Temple was built in remembrance of Prithvi Pati, a Ganga King and generals who lost their lives in historical Thirupurambiyam battle. The Temple is now known as Ayyanar Temple. The Temple is situated on the northern banks of Manniyaru River. The setting sun and the villagers that we met during that walk made the journey even more memorable. The temple is very small situated in a secluded area. But the place had an intense energy. And the villagers should be solely credited for the preservation of the temple. A few meters from the temple were the battlefield where the great battle took place. These places allow you to experience history. Walking down the path that the Great Chola Kings and the brave warriors have once walked on is so thrilling. The Adityeshwara temple was equally good. Though much simpler and smaller than the Chidambaram and Brihadeeshwara temple it was astounding. We meditated in the premises of the temple under the stars and I don't recall feeling so peaceful before. The tranquility of the place was reflected in the villagers too who were so much at ease all the time with a smiling face. Serving us snacks thinking we would be hungry after the long walk, guiding us through the path, making sure we reach safe were few of their warm gestures which made us feel at home (even though there was a language barrier). True that a place is known for its architecture and traditions and culture but the people that live in it are its soul. And we are fortunate to have got to experience the best of everything.

The following morning, we went to Darasuram in Kumbakonam. This temple was built by Chola emperor Raja Raja II in the 12th century CE. We had taken special permission from the ASI to visit the main building where entry is prohibited. The temple set up was much smaller than the Chidambaram temple but personally for me a lot more breathtaking. The Vimana is held by so many pillars making it even more beautiful. Marvelous sculptures of various deities, dancing figures showcased besides the figure of a drummer or flutist giving the illusion that they are moving, various Karanas are carved on the walls and pillars. The experience is indescribable. It almost felt as if I have travelled back in time. The sanctum Santorum





had a huge Shivalinga. The name of the main temple here is Airawateshwara and the deity is Lord Shiva. It also has shrines of few other deities. Once you enter the gopuram of Darasuram you enter a whole new magical world. Most of the sculptures in Darasuram are only few centimeters in length. Even the ceilings of the temple were carved. And it should be noted that the Cholan temples are carved out of granite which is a hard stone. Though I use the word carved these sculptures are chiseled out of this stone which is a highly tedious task. And though small the sculptures are very expressive. Every figure has a body language and depict bhava relating to the story it portrays. From such masterpieces it is evident that even thousands of years ago the art of sculpting or Shilpashastra was so developed in India. There was a beautiful figure of a woman just outside the Sanctum Sanctorum. Devanayagam sir the eldest of all the experts that were present with us during the tour took great interest to explain to us about that sculpture. He told us to touch the cheeks the hands and legs of that figure and pointed out how the cheeks and facial surface are comparatively softer than other parts of the body just like in actual humans. He after many wrong guesses from the students very mysteriously revealed that the figure is of Amrutavarshini.

Chola tour is incomplete without visiting the big temple (Brihadeshwara temple) at Thanjavur. It is one of the largest Hindu temples and an exemplar of Tamil architecture. It is also called Dakshina Meru (Meru of the South). It is built by Chola emperor Raja Raja I between 1003 and 1010 CE.

This temple is known for its architectural splendor making the visitors awestruck by its magnanimous structure. In spite of its size it is still standing intact without any inclination. There was constant rush in the temple with many devotees visiting but amidst that chaos we found so much peace. We were privileged to have got to visit the upper floors of the temple where lies something no less than a treasure. That is the carving of 81 Karanas out of 108. The remaining space was surfaced to fit in the remaining Karanas but for some reason the work remains incomplete.



Darasuram, Kombakkonam

Located in the Garbhagriha or the sanctum sanctorum, the Shivalinga of Thanjavur temple is so huge that it occupies 2 storeys out of the 13 storeyed Vimana. The word ओ३म् (ॐ), if chanted here echoes magically due to the hollow Vimana. Inside the Vimana we could see very thick walls that were supporting the Vimana. It is said that The Great Raja Raja Chola used to worship the Shivalinga from this upper floor.

I'm sure every one of us still cherishes the memory of sitting at a distance from the temple after observing everything in the premises. The temple was looking so beautiful before the backdrop of the evening sky which was lit with the colors of setting sun. Here Devanayagam sir ardently spoke to us about the temple, its architecture, and its glorious history. It is so well said in Ramayana that "Janani Janmabhūmishcha Swargādapi Garīyasi". And this quote rightly applies to sir. He has visited many countries, discovered and studied about many such historical places but he still repeatedly and proudly said that what you find in this country you'll find nowhere else. Whatever he was saying was not mere information but it was coming straight out of his heart. At his age too he is trying his best to spread knowledge about the rich history of India. It is only right for us to keep his legacy going.



I thank Nalanda Nritya Kala Mahavidyalaya for organizing this tour. I would also thank Principal Dr. Smt. Uma Rele ma'am and Chairperson Rahul Rele Sir. We would be forever grateful to Heritage Inspired for arranging such amazing tour and providing us with valuable information through the experts in this field. Even our stays were filled with beautiful artefacts and served us authentic South Indian food. Even a Kacheri was arranged for us one night which we enjoyed a lot. Even these places had a history of their own.

I would also thank Anand sir and Santhiya miss for guiding us throughout the tour. I would thank our Gurus Meenakshi ma'am, Sandhya ma'am and Kalishwaran sir and Rahul sir for making the trip even more enjoyable with their presence.

It was a wholesome experience that we will cherish for life.



**Riddhi Potnis
(B.P.A. Degree)**



INTERPRETATIVE STUDY OF CLASSIC COMMENTARIES

A research paper by the students of Master Part I - Anushkaa Ramanatan, Avantika Pawar, Shruti Varier and Simran Cherayil, presented as a part of 'Shabda Manthan' an event organized by the National Centre for the Performing Arts (NCPA) in collaboration with Lehja Foundation, conceptualized by Smt. Sheetal Kapole.

The paper was presented at Manjiri Nrityakala Mandir on 20th January, 2024. The research paper was prepared under the guidance of Dr. Smt. Madhuri Deshmukh and Dr. Smt. Meenakshi Iyer Gangopadhyay.

As students of Dance, we have learnt and known Nāṭyaśāstra to be the ultimate guide book to Nāṭya, of which Nritya is an integral part, thus making this voluminous treatise by Sage Bharata equally important to Classical Dancers of India. However, in the study of the history and development of Dance as an individual art form, Nāṭyaśāstra is not sufficient. This is where the commentaries fit in. Commentaries are an explanatory essay on a treatise or text, wherein the author decodes the complex ideas in the original text and explains it in a more elaborate manner along with his own interpretations of the subject. The eight classical dance forms of India, all find their base in the Nāṭyaśāstra but the credit for their development into the refined form in which we practice them today, goes to these commentaries. NS is a very big treatise dealing with Nāṭya, Kāvya and Nāṭaka, Rasa, Gita and vādyā, Nritya and Nartana. But the last item has only been dealt with only in its elements viz. Karanas and Anghāras i.e. the words and phrases so to say of pure dance. A comprehensive treatise on pure dance was however written by later scholars.

The students of MPA I (Anushkaa Ramanatan, Avantika Pawar, Shruti Varier and Simran Cherayil) had the opportunity to explore this influence of Commentaries for their Research Paper Presentation at the 'Shabdha Manthana event' organized by NCPA in association with Lehja Foundation, Dombivli on 21st January 2023. The topic of the research project was 'Understanding and Evaluating the Place of Commentaries on Nāṭyaśāstra with Special Reference to Bharata Natyam' and the commentaries studied for this purpose were 'Bharatārṇava', Nartana Nirṇaya, Abhinayadarpanam, Brishadeshi, Nrṭta Ratnavali etc.

The technique of Dance can be divided into 3 broad categories – Four-Fold Abhinaya, Vṛttis and Dharmis, and Pravṛtti.

Fourfold Abhinaya– The fourfold abhinaya includes- Āṅgikābhinaya (bodily movements), Vāchikābhinaya (Speech), Āharyābhinaya (Costume and Props) and Sāttvikābhinaya (mental prowess). Āṅgikābhinaya or bodily movements have undergone many changes in the past centuries. Many of the movements and hastas used in dance today are not found in Nāṭyaśāstra then how did it come into being? The answer is found in these commentaries. A small example would be how Nāṭyaśāstra mentions only 13 samyukta hastas, but treatise like Bharatārṇava (dating somewhere between 11th and 12th century) has expanded the list further to 17 and Abhinayadarpanam has mentioned 23 double hand gestures. Bharatārṇava also talks about hastas for different seasons (Chapter X), it also mentions certain hastas under 'Nānārtha hastas i.e. hastas with varied meanings (chapter X). Some of them we use even today, such as the Mrgaśirśa hasta



used to denote half of body and soul between husband and wife. This usage is not mentioned neither in Nāṭyaśāstra nor in Abhinayadarpanam but is so widely used to denote Ardhanarishwara today. Hastas are also mentioned for units of time, hastas to show different Vedas etc. Similarly, another work titled Nartana Nirnaya (16th -17th Century A.D) too can be considered as a work specific to dance and all elements surrounding it such as the dancer, the mrdangam player, naṭṭuvanār and their roles in dance performance. The author has dedicated one chapter to each. - **(Simran Cherayil)**

After discussing the important elements of abhinaya, we now come to another factor, Vrttis. Bharata Muni explains vrittis as different styles of presentation which demarcates one play from the other. Nāṭyaśāstra gives the origin of four vrittis, namely Bhārati Vrtti, Arābhatti Vrtti, Kaiśiki Vrtti and Sāttvatti Vrtti. The commentaries have further expounded on these vrittis associating their thoughts in close alignment with Bharata's views with more elaborate and simpler language. The vrttis, depicting the mode of behaviour of different kinds, states that one main sentiment will prevail throughout the play despite other vrttis being present in the play. For instance, Sringāra rasa in Kaiśiki and Bhārati Vrtti, Raudra and Adbhuta Rasa found in Sāttvatti, Arābhatti and Bhārati Vrtti. Moving further to the topic of Dharmis, which is also known as modes of representations. Various commentators have expounded on Bharata's treatise, giving us a better understanding of our dance form. Nāṭyadharmi, as described by Bharata, is associated with marga, which involves adhering strictly to the rules and conventions of classical dance, emphasizing on precise, structured movements and expressions. On the other hand, Lokadharmi allows for a more flexible, spontaneous expression of movements which is drawn from local traditions, religion, customs and emotions.

Pravrtti meaning nature in literal sense here, influences the choice of costume colors and the ornamentation in a dance performance. The artists often incorporate a regional attire to add to the authenticity of that specific geographic location and tradition in a dance performance. The same will be observed in the unique choreographic styles of dance. An instance to explain this further could be how in southern regions we can now see the local people wearing custom nose rings on the right side, while northern people in places like Gujarat would wear it on the left side. This way the movements are sequenced. The usage of space and the overall composition are based on the regional dance tradition considering the cultural nuances and practices of that specific region ensuring that the performance resonates with the local audience. Hence, highlighting how the lokadharmi aspect incorporates Desi styles while standing in contrast to Nāṭyadharmi which strictly adheres to the idealistic form of representation and structured movements irrespective of the Pravrtti element of dance. We can now further see how this element is prevalent in the field of music and how further commentaries have expounded on it. – **(Shruti Varier)**

The Indian Music System which is broadly classified into 2 major categories: Hindustani and Carnatic have attained their present form after undergoing a continuous evolutionary process. But this has been a recent development, let us rewind and understand the type of music or the state of music as mentioned in the śāstras.

Bharata in his voluminous treatise '**The Nāṭyaśāstra**' mentions-
“That which depends on stringed instruments and depends as well as on various other instruments and consists of notes (svara), time-measurement (tāla), and composition (pada) should be known as Gāndharva.”



Sādhāranikaraṇa is a concept related to aesthetics that is science of beauty. When we talk about aesthetics in Indian classical dance, we see how the regional differences have led to differences in the style of dancing for example let us take Mohiniattam - a dance hailing from Kerala. The movements are emphasized by the glides and the up and down movement on toes, like the waves of the sea and the swaying of the coconut trees and the paddy fields. Bharatanatyam and South Indian temple architecture have influenced each other, the stance is like that of a temple structure. Overall, commentators provide valuable insights upon Nāṭyaśāstra that enrich these art forms, highlighting the diversity and cultural richness of Indian classical dance. – **(Avantika Pawar)**.





OUR STORIES

Performing at Prestigious Nriyotsava Festival 2022-2023

Vinita Venugopal

Doing a degree in the arts was always on my bucket list. In fact, it was a dream. I always felt that as a Classical Dancer, one needed to be able to not only perform the art form for an audience but also be able to talk about dance, analyze and critique the art form, spend time in research, partake in dialogue, have meaningful exchanges with artists across the country, engage with artists beyond one's own community and understand the world of dance beyond our chosen art form. Scanning the curriculum at Nalanda with its subjects such as Asian Dramaturgy, Poetics and Western Dance etc. I was confident that an education from such a reputed institution would beautifully complement the education I was receiving from my Guru Ma, Uma Dogra and the learnings from my previous teachers Guru Ganesh Hiralal Hasal and Guru Mulla Afsar Khan. I was also confident that my sessions under Guru Rajendra Gangani who was leading the Kathak Dept., would be nothing short of transformative. Like most of the others in my cohort, it was with nervous excitement that I attended the first practical sessions led by him.



What was interesting was how the courses made me realize what I didn't know I was missing. It opened my eyes to new kinds of literature, new perspectives, different styles of movement, research papers I would never have had the idea of reading, new ways of looking at choreography, and so much more. Principal Dr. Uma Rele ma'am's sessions on Aham poetry and the "Sublimation of Love" made me look at dance very differently and filled me with more curiosity than ever before. It also made me appreciate my Guru Ma's work in new ways. I approached her lessons with a new gaze and this has enhanced my understanding of the art form.

I also had the beautiful opportunity of having been selected to perform at the reputed Nalanda Nriyotsava and receive the title of Nalanda Nriyoti Nipuna in 2023. I remember feeling humbled and intimidated in equal measure to perform a solo recital at the Kanak Sabha - a space which has seen so many greats.

It would not be an exaggeration to say that I truly understood the value of the course towards the end of it. While collating my dissertation under the able guidance of my advisor Dr Meenakshi Iyer Gangopadhyay (a true rockstar), I realized my thesis was built on what I had learnt during all those courses I attended. Many of the ideas and thoughts that I had for the dissertation were developed in the classes. I also had the joy of exploring a topic that had intrigued me for a very long time.



I started my MPA course at a time of despair, uncertainty, and chaos. The pandemic was continuing to rage, changing our lives, ourselves and our lifestyles and we saw dance education go online - something we never thought possible. While we all grappled with getting used to new mediums, virtual education, COVID health scares and in my case a lot of solitude, what I received from all the faculty at Nalanda was patience, understanding and empathy - about our living situations, our travel plans, other commitments, our questions, concerns, doubts, delays, health issues etc. They were firm when they needed to be but never unapproachable. I guess this is fundamental to being an artist. To have an open mind, be adaptable and empathetic. The course made me undoubtedly feel a sense of discipline and productivity during a period filled with so much grief and loss. For this, I am grateful to the inimitable Kanak Rele ji for this institution, the principal, the faculty, the staff and of course, the wonderful students and fellow artists I got to meet at this wonderful space of art and learning.

Vinita Venugopal
(M.P.A Part-II, Kathak)



NRITYOTSAVA 2023-24

Gayatri Sathe-

Nrityotsava is one of the most prestigious events in the world of classical dance across India and even more so for a Nalanda Student. I can vouch for every single student who always had a dream to be a part of this mega event as soon as they enter the world of Nalanda. I was no exception either! Being a direct entry for masters I had my apprehensions about how would this family accept me but those were wiped off since my first day in college itself and getting selected to represent the college in Nrityotsava 2024 was a cherry on the cake. As elated as I was, I knew the responsibility that came along with it. I was fortunate enough to have such a wonder set of mentors who guided me throughout the journey refining not only my art but also my personality.



Be it encouragement and support from our Principal Dr. Smt. Uma Rele Ma'am, practice sessions and endless trust our Senior Faculty Dr. Smt. Meenakshi Iyer Gangopadhyay ma'am had in me, constant motivation from our faculty Shri Dakshinamurthy Pillai Sir and Smt. Sandhya Pisharody Miss or our President Rahul Sir's constant silent support, it all made me recognize, reflect, and improve every minute detail of the art.

This journey would never be possible without my initial training from my Guru Dr. Gauri Ponshe and family's love and support. I truly am blessed and eternally grateful for the gift of dance and for the people who helped it evolve and grow.



Medha Tendulkar-

Performing in the Nalanda Nrityotsava 2024 was one of the most enriching experiences of my life. All Artists are in search of other Rasikas to connect with and share their love for Art. Nalanda is such an institute which nurtures and brings Rasikas from different Art forms together. Getting an opportunity to dance in front of a cultured audience which truly understands and appreciates the intricacies of classical dance was nothing short of a blessing! The entire Nalanda Parivar is very supportive and encouraging for budding artists. The light, sound and all technicalities were perfectly taken care of so that we performers would only focus on giving our best without any worries. Nalanda Nrityotsava provides a stage to young artists from all

over India to showcase their talents. Nalanda Nrityotsava was my first solo recital. And my experience was so beautiful that it will forever be etched in my memory. My loved ones came to watch and support my performance but they were spell bound with all the performances



that they got to see. My aunt who had just started learning classical dance after her retirement had come to watch. Initially she used to wonder if learning classical dance would be appropriate given her age but after watching all the beautiful performances at Nalanda, she was so mesmerized by the world of Art that she decided no matter how much time it would take for her to master this craft, she would not give up! I would like to conclude by saying that Art has the power to influence a lot of lives! It has influenced mine and it's my motto to further reintroduce more people to our beautiful culture! Nalanda has given a stage to so many budding artists and we are very grateful for the motivation this festival has instilled in us to further propagate the lovely classical dances of India!

Medha Tendulkar
(M.P.A. Part-II, Kathak)



Teresa Chettiar

I was over the moon when I received the news that I had been selected for Nalanda's Nrityotsava 2024. It was a dream come true to be chosen among so many talented dancers. I felt a mix of emotions - excitement, gratitude, and a hint of nervousness.

I still remember my practices session with my Guru Dr. Meenakshi Iyer Gangopadhyay her vision of the choreography was breathtaking, and I was thrilled to be a part of it. The hours of practice, sweat, and hard work paid off as I saw the piece come together. Her gentle voice with love, encouraged me and her sweet smile was like a ray of sunshine, filling me with joy and confidence

Finally, the day of the performance arrived.

"As I stepped onto the stage, my heart raced with excitement and nerves. I felt a surge of adrenaline and a sense of pride. The music began, and I lost myself in the dance, surrendering to the emotions and the story I was telling.

The audience's energy was electric, and I fed off their enthusiasm. The performance flew by in a blur, and before I knew it, we were taking our final bow. The applause was thunderous, and I felt an overwhelming sense of accomplishment and joy.

Being selected for this was an experience I will always treasure. It taught me the value of hard work, perseverance, and the power of dance to connect with others and transcend boundaries."

Teresa Chettiar
(M.P.A. Part-II)



PANCHGANI EXPERIENCE

The experience at the Panchgani visit was a memorable one in many aspects. The program was one of a kind since it involved not one but all the stake holders in an educational institution that is the faculty, administrative staff, and the student. It was a unique blend of thoughts from different perspectives giving rise to opinions which were holistic and solution oriented in nature. It made me find myself in so many new ways and helped me organize and put forth my thought in a channelized manner.

Representing the students of our college Anushkaa and I felt the importance to take up the responsibility and thoroughly enjoyed doing the same. The program was a five day one with various activities chalked out for everybody and each day was different with scholars and stalwarts from different fields conducted different lectures which followed with healthy discussions and debates. All in all, it was an enriching experience and I am truly grateful towards our institution to trust on my capacity to represent and giving me an opportunity to explore different arenas which the program offered.

Gayatri Sathe
(M.P.A. Part- II)



WHIRLING TO CONNECT WITHIN

The workshop "Whirling to connect within" held on 5th February 2024 at Nalanda Nritya kala Mahavidyalaya was indeed a very wholesome experience. This workshop was led by Sandip Soparrkar sir, a very renowned Latin and ballroom dancer, choreographer, actor, columnist,

Philanthropist, Dance Reality Show judge, Radio Jockey, and a Ted X speaker, who holds a doctorate in World Mythology Folklore from Pacifica Graduate Institute United States and an Honorary Doctorate in Performing arts from The National American University.

The title of the workshop talks a little about dance (whirling) but having no exact idea of what we students were going to experience, stepped in to participate for the workshop and oh lord was it amazing!

The workshop was on the Sufi dance style.

A dance style hardly anyone aware about, but once sir started unfolding its layers, we were not only able to understand the art form but also got connected. Sufi is a type of physically active meditation. How he made it easy for us, the young generation to not only understand the art form but also to connect within was commendable. It was so fascinating to learn that just a mere movement of whirling or swift turns be compared to life, the struggles in it and how to attain the strength to face it! It was truly an amazing and eye-opening workshop for everyone and I'm sure each student stepped out of this workshop experiencing something new in life which will be imbibed in them forever and ever, helping us in the coming years of life.

Bhagyada Chorge
(Foundation II)





MERITORIOUS STUDENTS' EXPERIENCES

I, Bhagyada Chorge a proud Nalandaite received the academic excellence award on 2023 for foundation- I. I cannot be more grateful to express my happiness in this magazine and talk about my experience of foundation 1 here in Nalanda. Nalanda Nritya Kala Mahavidyalaya has been the best thing that has happened to me. The way it has guided me to learn more about my passion, dancing is something I will always be grateful about. Everyday there is a lesson being taught not only theoretically but also life lessons which has helped me grow as a person. I am especially thankful for all the opportunities my teachers have showered upon me, entrusting me with it. This has boosted my confidence. Lastly, I would like to say that my experience here in foundation 1 was extremely golden and I look forward to keep learning and be better, and strive to win this award every year. Thank you!

**Bhagyada Chorge
(Foundation II)**



I embarked on a journey towards academic excellence with a burning passion for learning and a determination to stand out.

And achieving or receiving this award was not easy as it took many hard work and practice for the same

As we know that all the success comes with challenges, thus I faced many challenges on my way but due to presence of my teachers I passed it all

Lastly, I would like to conclude that this success is not an endpoint but a stepping stone to future endeavors, fueled by a love for learning and a commitment to excellence.

**Lakshmi Nair
(Foundation- II)**





JOURNEY TOWARDS THE INFINITE

My first day of college at Nalanda is one that I will always cherish. The first few people, the place and everything about it is special! My journey of wanting to reach the highest peak possible, got initiated in the first week of college.

I had joined the college with some idea of what was going to happen, but as they say, life is never easily predictable. For me, it was a new place filled with awesome people who were passionate, kind, focused but yet seemed to enjoy it so much! The teachers were people that I couldn't have asked more for! Everything in front of me seemed like a picture-perfect scene that

I had always dreamt of, but the journey ahead was not as smooth and easy as it seemed. I had joined the Bachelors Course through the entrance exam and knew that I would have to cover up and catch up with everything that had been taught to the already existing students that I would be joining. From the beautiful scene that I had kept in my mind, it was finally time to step into reality. I knew I was in the right place and headed in the right way, but everything that I had known had started to seem like a tiny pebble in the vast lake of Classical Dance.

The knowledge that the teachers were passing down was priceless and the way everyone seemed to imbibe the smallest of the details was inspiring. It made me want to be able to be like them, always wanting to learn something every single day. I would say that my classmates were the ones who truly helped me the most! It is because of them that I can understand and enjoy everything much better. The humbleness and humility that they showed while dealing with us newcomers was truly commendable. Watching these awesome classmates of mine was how I could slowly gain confidence in what I was doing. Every single person was like a gem, so unique, dazzling with their own charms while giving everyone positivity and hope to improve. The first exam was one which truly tested us all in every way. Due to this exam, I could get an idea of how a person should approach the study of dance, especially theoretically. Till then, I had never considered 'theory' to be a strong forte of mine, but surprisingly my grades were not that bad. My approach, thoughts and understanding changed and gave me a sense of confidence and belonging.

Even though I had heard of the 'Academic Excellence Award', achieving it was something that I had not expected at all. After that day, all I could say was that it was made possible due to my Gurus, lovely classmates, and the support of my parents. It was a journey to show me the infinite possibilities that patience and hard work can give. This precious award is not the end but the beginning!

Meera Wagh
(B.P.A. Part- I)





The 4-storey building, apple of every dancer's eye right from its entrance there is some spiritual energy which cannot be described, the garden on both the sides where the leaves are also dancing and paying obeisance to lord Nataraja's huge murthi. Before entering with the feet our heads bow down before the dwara & then we enter in Nalanda the temple established for us by a goddess herself Dr. Kanak Rele.

To be at Nalanda and learn dance truly it is one of the worth full life experiences I would say along with dance we also get to learn how to lead your life in any situation, every teacher here is always on the mission to make us understand the subject to its core.

I still remember when I entered Nalanda as a foundation 1 student the very first lecture was with Vaidehi Ma'am where she explained us the rules & conducts of our dance temple, her strictness underlined with the moto to improve us as an individual which always reminds me of doing my work sincerely. The very next interaction was with Meenakshi Ma'am she introduced the term of correct dance technique to me and importance of discipline in life. The one who made me fall in love with nritya is Radhika Ma'am I still remember I used to try my best that I don't miss any abhinaya lecture with her. Being a Telugu speaking girl I faced challenges in pronouncing Sanskrit words Chinmayi Miss with a gentle smile on her face always encouraged me to practice the shlokas till I got it correct, from her I learnt patience and as an artist patience is one of the pillars of art foundation. On Wednesday last lecture in Kanaka Sabha, I can never forget Murti Sir's lecture where we got to introduced to talam by him, the amount of phobia I had about talam it all perished soon & I felt in love with talam & calculations. Lectures with Girishan Sir at studio were the days I'll cherish always. Megha Ma'am always encouraged me to balance the cultural activities along with the academics. Patil Sir taught me to think out of the box & made me contemplate about the greatness of our Indian Culture. I got to interact with Madhuri ma'am in BPA Part 2 where she taught us karanas, natyashastra and listening to her experience of her lectures with Kanak ma'am which really take us to those years & arouses a sense to go back in those days & attend Kanak Ma'am's lecture. The complex intricate details in music were made understand to me by Sandhya Ma'am. Belonging to science background I felt connected to Mehul Sir's lectures, every Saturday the lecture of Food & Fitness made me aware of the food, exercise & rest is essential part apart from practicing dance alone. Last but most important thing I learnt is enjoying one's own company from Rahul Sir, in study tour I got to see & observe sir, this is the quality which I need to imbibe in myself too.

I would really thank Uma Ma'am for inspiring me to smile in every situation and be in the moment I aspire to be like her that no matter what but always welcome every challenge with a smile and unbreakable spirit to face them.

The friendly environment of non-teaching staff and cooperation makes life good to go at the college.

By the gods grace I was able to score the highest in the academics which made me believe that if you work hard anything can be achieved & you need to believe in yourself, with believe you can move the mountains.



Here I found my best friend in the books, I got the privilege to dive into the ocean of the knowledge at college library where I got to understand the stories which books told & instructions from Ramiya ma'am to maintain the silence in library taught me power of silence.

Every morning the zeal to wake up early & go to college is like the very first day when I got to know that I am the part of Nalanda hereafter will be going to college every day in the morning.

I feel it cannot be better than this, it feels even after so many hurdles in the path still I could pursue the field which I am passionate about is only the grace of the art form which choose me to be an artist.

What this place meant to me can never be expressed in the words but still I tried my best to put it in the frame of the words.

Every new day brings new learning at Nalanda there is something or other to learn from this place & every teacher. It is all about my purva janma sanchita karmas where all my manifestations are coming true.



**Pragati Ankam
(B.P.A. Part- II)**



INTERPRETATION OF BHOJA'S SHRINGARA THEORY THROUGH MY JOURNEY

Bhoja or Raja Bhoja is known to have written many works, out of which 'Shringaraprakash' is well known and it stands opposing Bharata's interpretation of Shringara. Bhoja's theory advocates, the concept of 'Self-realization' which he terms it as Shringara (Love Absolute) as it is the peak (Shringa) of understanding the 'Self.' This theory is complex and difficult to comprehend. I have interpreted this theory of '**Ahankara Abhimana Shringara**' through my journey in dance.

A realization of Self, a revelation like never before, an eye-opener, a sense of pride, satisfaction, happiness, contentment has been the feeling for me since a year now and more so when I came across this very theory of Bhoja.

Dance (in general) since childhood has been a natural flow for me and so as a child, I used to dance whenever and wherever. There were songs which I used to dance on and could not resist as it was my favorite, as every other child does. This little thing was picked up by my parents and I was eventually termed as 'the dancer.' After years of attending freestyle/hip-hop classes and stage performances which I would do with all my heart, I was admitted to a Bharatanatyam class.

My initial years of training were not the best as I did not have a liking for Bharatanatyam. Then there came a period, where slowly my interest peaked and all I wanted was to dance. My studies were secondary for me and even in my crucial years of school, I continued to go for dance class. My Guru was the best at that time. She always saw the best in me, loved me for the way I danced and encouraged me throughout.

There came a time, where I was uncertain of what I would do after school years. I was not the best in academics, quite average but the only thing I was sure about was I would never leave dance (Bharatanatyam). I did not know what I would do with it but was sure enough to say that I was not done with it.

Soon, I joined the premiere institution in the field of Indian Classical Dance 'Nalanda Nritya Kala Mahavidyalaya.' Little did I know that, my entire life, perspective, personality would change into someone I am happy to be. I owe it all to "MY DANCE" and "MY GURUS." In my six years of training, learning, living in Nalanda and in Dance I have realized so much about myself. And it is only through the medium of "ART" that one can realize themselves. I am not saying that I have realized myself in entirety and that I have experienced the 'Atman' or 'Brahmananda' but only a miniscule amount of it. It is what the art does to you, takes you in the path of self-realization.



From a girl, who was extremely introvert, had very few friends, not very known in her school grade, average in studies, unsure of life, unsure about herself, unsure about her goal emerged a girl bright, contented, disciplined, focused, determined. And it is only through **“My Bharatanatyam”**.

I believe that I was born to be a dancer in this life. There can be no other reason as to why I have chosen dance as my career or rather life (the status of career is not befitting for the love, value, and connection that I feel for dance). It is only because of the good deeds or graces of my previous birth (purvasamskara) that I have this love for dance. (1st phase – rudhahamkara). As I mentioned, dance has always been a natural flow for me.

With this liking, interest (Urja) for dance, when I was put into a dance class and later into Nalanda (external stimuli), it resulted in this Love to be the only major feeling. (2nd phase – Madhyamavastha) This Love is the climaxed feeling. It is from this juncture, that ‘I chose’ to love dance and dedicate my life to it.

Gradually, the process of realization of self-started. It was like a momentary jolt of revelation or **“SPHOTA”**. For instance, with my abhinaya potential I realized I can act, or I am so much better at singing than I thought, that I am good at research so and so forth. These are extremely minute realizations but contributing to something larger (3rd stage Uttarakoti).

Perhaps it is my liking:

- For I am good at Bharatanatyam
- For I am good at singing
- For I am good at research
- For I am good at acting and so on

It is my Ahankara that I love Bharatanatyam, it is my abhimana that all the pains turn into pleasure (that I conquer through the pains) and it is my Shringara that I self-realize. The pain need not necessarily refer to the physical pain (although it is very much there, the tiredness and fatigue) but it can be understood as the pain of failure or pain of dissatisfaction, pain of not accomplishing, pain of not being the best. But even these kinds of pain are pleasurable and keeps me going and that is my Abhimana. And this is the ultimate realization of the Self and which is Shringara.



**Anushkaa
Ramanatan
(M.P.A. Part-I)**



KANAK धन्य NALANDA धन्य धन्य

Oye!

But why धन्य?

Why Thank You Haan!

Wait Wait

बताते हैं ...

वाढदिवसाच्या हार्दिक शुभेच्छा

HAPPY BIRTHDAY TO PADMABHUSHAN GURU KANAK RELE

I offer my humble Pranaam to the esteemed Guru Padmabhushan Kanak Rele, a luminary revered as a Guru, Teacher, Choreographer, Humble Human Being, and a figure of strict discipline. Renowned for her profound wisdom, steadfast guidance, and spiritual insight, she embodies the essence of enlightenment and artistic excellence.

In 1995, I had the privilege of meeting the illustrious Guru Padmabhushan Kanak Rele, accompanied by my grandmother, Mrs. Manorama Ballal, a dedicated social worker. At that time, I was immersed in learning Kathak under the tutelage of Guru Bireshwar Gautam at Akhil Bhartiya Gandharva Mahavidyalaya Vashi. Encounter with her was a momentous experience; her presence was awe-inspiring, leaving me somewhat apprehensive to engage with her. With unwavering conviction, she conveyed that pursuing Bharatnatyam necessitated my departure from Kathak and other dance endeavors. Though initially daunting, I found myself drawn to her teachings and attended her workshops whenever possible, including an opportunity at the Nehru Centre later that year. Now, with her divine blessings, I proudly stand as a student who has completed my Masters in Performing Arts in Odissi, while also serving as a faculty member at Nalanda Nritya Kala Mahavidyalaya. I extend my heartfelt gratitude to Guru Kanak Rele ji, Uma Didi and Rahul Dada for facilitating my journey within the esteemed institution founded by Guru Kanak Rele Ji. I also had the privilege of attending workshops with her at prestigious venues such as NCPA and Nalanda. My inaugural workshop on Ashtanayika with her took place at Nehru Centre in 1995, where she captivated us with her Ashtanayika performance, igniting a profound journey towards knowledge, inner peace, and self-realization. At that time, I was immersed in learning Kathak and Bharatnatyam while pursuing my Bachelor of Arts degree in Sociology and Economics. Her profound wisdom, boundless compassion, and unwavering dedication to Indian Classical Dance serve as a beacon of inspiration for those traversing the path of self-discovery through the art form.

She reshaped the landscape of the art form through her revolutionary choreography and pioneering approach to movement. Her distinct choreographic style and teachings were characterized by the utilization of angular, powerful movements, and an exploration of themes encompassing the human condition, emotions portrayed through Navarasas, and societal issues. Through her performances, she aimed to evoke profound emotional responses from audiences and challenge conventional notions of movement and expression. Across her illustrious career, Guru Kanak Rele ji served as a mentor and inspiration to countless dancers and choreographers, leaving behind a legacy that continues to influence the world of dance. Her impact resonates through generations of dancers who have been inspired by her innovative approach, as evidenced by her 50-year-old institution, Nalanda Nritya Kala Mahavidyalaya.



Before expressing my gratitude to Nalanda, I wish to offer my humble Pranaam and utmost reverence, even prostrating, to the universally acclaimed Padmabhushan Guru Kanak Rele ji. It is her visionary decision to incorporate Odissi Dance into her esteemed institution, Nalanda Nritya Kala Mahavidyalaya, back in July 2020. I am profoundly thankful to her for this initiative. Guru Kanak Rele's contributions to Mohiniattam Classical Dance and beyond are boundless. As an exemplary figure, she has made remarkable strides in Indian Classical Dance, excelling as a Guru par excellence, an inspirational researcher, a talented choreographer, and a phenomenal musicologist. Her comprehensive understanding of the history, theory, and science of music, coupled with her mastery of Sanskrit, further solidifies her stature as an all-rounder. The founding of Nalanda Nritya Kala Mahavidyalaya in 1973 stands as a testament to her visionary leadership. It is indeed a profound blessing to be an integral part of such an esteemed institution.

In July 2020, exciting news emerged from one of Mumbai's esteemed dance groups that Nalanda Nritya Kala Mahavidyalaya's Vaidehi ji, renowned as both a teacher and faculty member, and an exceptionally talented Bharatnatyam dancer, shared the announcement. The news entailed the introduction of Odissi Dance into the institute's curriculum for the Masters in Performing Arts program. A remarkable development indeed!

Woo Hoo!

Overwhelmed with joy, I leaped for joy like a jubilant monkey. Without delay, I messaged Vaidehi ji expressing my eagerness to enroll in the MPA/MA program for Odissi at Nalanda Nritya Kala Mahavidyalaya, and swiftly secured my admission. The most remarkable aspect was that it was conducted online during the Covid pandemic. We engaged in both theoretical and practical sessions virtually. Learning Odissi and pursuing a Masters of Performing Arts in Odissi became a significant milestone in my life during the Covid lockdown. I am deeply grateful to Padmabhushan Guru Kanak Rele for this invaluable opportunity.

In addition to myself, Sanatan Chakravarty, Shaivangi Chitaliya, Namrata Mehta, Tamanna Tanna, Pallavi Kumbhar, and Kolkata-based Shayomita Dasgupta have also enrolled for the MPA in Odissi dance. This truly marks one of the happiest moments in our lives. That was the first reason that Nalanda Nritya Kala Mahavidyalaya has launched MPA in Odissi so

कनक धन्य नालंदा धन्य धन्य

Throughout both years, we had the privilege of studying under the guidance of Principal Guru Uma Rele Di, alongside esteemed teachers Dr. Madhuri Deshmukh and Dr. Meenakshi Iyer. Undoubtedly, it has been a profound blessing for both myself and my colleagues. The theory classes were exceptionally engaging and inspiring. They were scheduled for Saturdays and Sundays from 4:00 pm to 5:30 pm, with occasional sessions from 3:00 pm to 4:30 p.m. the first year of our Masters in Performing Arts, we delved into three captivating subjects: "Sublimation of Love," taught by Uma Didi, "Asian Dramaturgy," led by Dr. Madhuri Deshmukh Didi, and "Western Ballet," instructed by Dr. Meenakshi Iyer Akka. The profound lectures delivered by these esteemed teachers left an indelible mark on my mind, igniting a continuous thirst for deeper understanding, especially in the realm of Odissi Dance and beyond. These subjects were entirely new to me, offering a fresh perspective and an invaluable opportunity for exploration and growth

Speaking of Guru Uma Rele, whom I affectionately address as Uma Didi, is to speak of an extraordinary individual—a remarkable teacher, dancer, choreographer, researcher, and above all, a genuine human being.



Uma Didi embodies exquisite qualities as a lecturer, evident in her profound passion for the subject of "Sublimation of Love," her unwavering dedication to knowledge dissemination, her remarkable ability to inspire and uplift students, and her steadfast commitment to nurturing a supportive learning atmosphere. Her reassuring words, "Don't worry Beta, I am here for you. You can come anytime, ask me for whatever help you need," were akin to Prasad (divine blessings) from Lord Ganesha himself. With her gift of clear communication, boundless patience, empathetic demeanor, and genuine desire for her students' success, Uma Didi stands as an exemplary mentor and guide.

Uma Didi I am Blessed.

Uma Didi धन्य धन्य that is why

Kanak धन्यNalanda धन्य धन्य

गणपती बाप्पा मोरया

Dr. Madhuri Deshmukh's lecture on Asian Dramaturgy was truly captivating, offering a comprehensive exploration of her subject matter. She is an excellent Mohiniattam dancer and disciple of Padmabhushan Guru Kanak Rele ji. Her teaching style is imbued with warmth and encouragement, reflecting a genuine concern for her students' growth and well-being. She cultivates a nurturing environment where students feel not only valued but also supported and motivated to excel. Through positive reinforcement, constructive feedback, and a nurturing approach, she instills confidence and helps students unlock their full potential. Infusing her teaching with empathy, kindness, and boundless enthusiasm, she creates an engaging learning atmosphere that fosters both academic achievement and personal growth. Indeed, her lecture on Asian Dramaturgy proved to be a fascinating journey into the subject. **Madhuri Tai धन्य धन्य**

We welcomed another esteemed addition to our roster: Dr. Meenakshi Iyer, an acclaimed Bharatnatyam dancer and teacher who guided us through the enchanting realm of Western ballet for MPA Part 1 and Choreography for MPA Part 2. Her instructional approach is not only inspiring but also extraordinary, as she goes beyond conventional teaching methods to spark curiosity, passion, and creativity within me. Dr. Iyer's innovative techniques, captivating delivery, and profound insights have left an indelible mark, motivating me to strive for greater heights of achievement. Through her wisdom, dedication, and unwavering belief in my potential, she has empowered me to surmount obstacles, chase my aspirations, and contribute meaningfully to society. Her lectures are truly exceptional, evoking a sense of wonder and admiration. In essence, Dr. Iyer's teachings transcend mere lessons; they offer transformative experiences that shape lives and ignite a sense of greatness within each student. **Meenakshi Akka धन्य धन्य**

For practical instruction, we are fortunate to have two distinguished Odissi dance teachers: Guru Jhelum Paranjape and Guru Daksha Mashruwala, both esteemed disciples of Padmavibhushan Guru Kelucharan Mahapatra. Guru Jhelum Paranjape, renowned as an Odissi dance teacher, choreographer, and the founder of Smitalay Dance Wing at Sane Guruji Arogya Mandir, Santacruz, is my Guru. She received her training under the tutelage



of Guru Shankar Behera and Padmavibhushan Guru Kelucharan Mahapatra. I have had the privilege of learning from her since 1996—27 enriching years—and have achieved my Nritya Alankar certification from Akhil Bhartiya Gandharva Mahavidyalaya under her guidance. Affectionately known as Jhelumtai, she holds a special place in our hearts. She possesses a unique blend of qualities that distinguish her as an exceptional mentor in the Odissi Dance form. As a dedicated Guru, she exhibits a profound understanding and mastery of the intricate techniques and cultural nuances of Indian styles, whether it be Odissi or folk dance. Her unwavering commitment to preserving and perpetuating Odissi dance is evident as she instills a profound sense of pride and respect for the rich heritage of Odissi dance forms. Additionally, she maintains high standards of discipline, precision, and commitment to excellence, thereby upholding a strict demeanor. She demands diligence and perseverance from her students, pushing them to refine their skills and strive for perfection. Through her strict guidance and structured approach, she cultivates a strong work ethic and a sense of professionalism not only in her students but also among her colleagues. Under her tutelage, we have been taught Vishweshwaraya, Pashyati Dishī, Prathama Pallavi, and Gatibheda Pallavi.

Furthermore, she is renowned for her nurturing and supportive demeanor. While she maintains strict expectations, she also provides encouragement, guidance, and mentorship to help her students overcome challenges and reach their full potential. Her contagious passion for dance inspires me to pour my heart into practice and embrace the beauty and intricacy of Odissi Dance. Overall, she embodies a harmonious balance of discipline, expertise, and mentorship, making her a highly respected and influential figure in the world of dance education. **Jhelumtai धन्य धन्य**

We also had the privilege of learning from Guru Daksha Mashruwala, an extraordinary Odissi Dance teacher, choreographer, and a disciple of Padmavibhushan Guru Kelucharan Mahapatra. She possesses numerous remarkable qualities that greatly enhance her effectiveness and influence. Firstly, she possesses a deep understanding and mastery of the intricate techniques, forms, and expressions specific to Odissi Dance. Secondly, her profound passion for Odissi Dance is evident in her dedication to preserving, promoting, and transmitting its rich cultural heritage to future generations. Furthermore, she exhibits excellent communication skills, both verbal and non-verbal, enabling her to convey complex concepts, emotions, and instructions clearly and effectively. Under her guidance, we have had the opportunity to learn Aaj Mu, Surya Stuti, and Singhendra Madhyam Pallavi. The highlight of my Master of Performing Arts experience was undoubtedly Choreography. Opting for Choreography over Dissertation was an easy decision for me, as I have a passion for directing dances and ballets. When Uma Didi assigned a topic for the choreography focusing on Rasas (Aesthetics), specifically any two Rasas, I was thrilled beyond measure to embark on creating a new piece centered around Rasas. With the collaborative effort of my classmates—Sanatan, Namrata, Pallavi, Shayomita, Shaivangi, Ketaki, and Prarthana—I chose Hasya and Veera Rasas. The journey that followed was nothing short of beautiful, leaving indelible memories etched not only in my heart but also in the hearts of others. The show was a resounding success, marking the culmination of an incredibly memorable and fulfilling experience.



In our portrayal of the Hasya Rasa, we chose the evocative song "Tum Radhe Bano Shyam" by Kavi Surdas. Collaboratively, we crafted the choreography, with my vision being to embody Radha, alongside Sanatan as Krishna and the others as Gopis. Prarthana Patil from MPA 1 penned the script, while Ketaki Shetge from MPA 1 orchestrated the Choreography project, with assistance from our classmate Pallavi Kumbhar. Notably, Pallavi and Sanatan also lent their voices to the songs. Pallavi Kumbhar beautifully sang "Tum Radhe Bano Shyam," accompanied by compositions by Vidhwan Jateen Kumar Sahu and rhythmic arrangements by Vidhwan Rohan Dahale. The enchanting melodies were further enhanced by performances on flute by Vidhwan Bhuvan Dhakal and Sitar by Vidhushi Aparna Deodhar, with the final sankirtan sung by Sanatan Chakravarty. Additionally, Jateen Kumar Sahu composed and performed the Veera Ras song, which vividly portrayed Krishna's valor over Kamsa. This experience holds a special place in my heart, as it was a truly memorable event in my life, and I thoroughly enjoyed collaborating on the choreography with all my colleagues.

धन्य धन्य ते

And that is why

Kanak धन्य Nalanda धन्य धन्य

In conclusion, the privilege to study at Nalanda Nritya Kala Mahavidyalaya, established by Padmabhushan Guru Kanak Rele, has been a fundamental pillar of my transformative journey throughout my pursuit of a Masters of Performing Arts. It stands as a holistic representation of my accomplishments and evolution, encompassing technical proficiency, artistic development, performance experiences, and personal milestones achieved during my academic and dance training endeavors at the university.

The profound influence of the education and training received at this esteemed institution on my life and career cannot be overstated. The knowledge, skills, and experiences acquired have equipped me to excel in the competitive realm of Indian Classical Dance and beyond. Furthermore, the sense of community, camaraderie, and enduring friendships nurtured among myself, faculty, and staff at the university are truly noteworthy and deserving of celebration.

I am deeply appreciative of the invaluable support, mentorship, and guidance extended to me by both teachers and peers alike throughout my journey. My heartfelt gratitude extends to all individuals who have contributed to my success, including faculty, staff, administrators, mentors, sponsors, and supporters. Their unwavering dedication and expertise have played a pivotal role in shaping my educational and personal growth. As I embark on the next chapter of my journey as an artist, scholar, and ambassador of dance, the experience gained at Nalanda Nritya Kala Mahavidyalaya serves as a moment of reflection, celebration, and inspiration. It reaffirms the profound impact of my education and training, the enduring bonds forged within the Indian Dance community, and the boundless opportunities that lie ahead.

And that is why

Kanak धन्य Nalanda धन्य धन्य



Ankur Ballal
(M.P.A. Part- II Odissi)

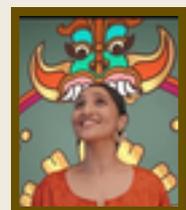


TRANSITIONING FROM BEHIND THE SCENES TO IN FRONT OF THE LENS

My journey to Nalanda was preceded by a captivating experience in the world of filmmaking. Introduced to the profession during the second year of my previous Bachelor's degree, I found myself entranced by the glamour and allure of the cinema world. The entire creative process was both mesmerizing and exhilarating, offering a unique thrill like no other. It was as demanding as it was captivating. The excitement of bringing a script to life, witnessing an entire film set come alive, actors delivering their best performances, and the crew working tirelessly to ensure every shot was perfect, all contributed to my fascination. I also gained insight into the meticulous planning required behind the scenes.

Throughout my various roles in different production houses and on diverse film projects, I experienced the privilege of being behind the camera, observing art being created before me. However, a small part of me always yearned to experience what it was like to be the main artist, facing the camera lens and showcasing my skills not just for the camera but for a crew of 50 people, all eagerly awaiting the perfect shot. Before long, I found myself in that role.

It's not often that one can claim to have experienced the world of films and ads from all three perspectives - as an audience member, as part of the production team, and as an artist. I recently completed this trifecta, and it's a memory I'll cherish. In December 2023, I was fortunate to seize such an opportunity. Asian Paints was planning the regional launch of their product Royal Glitz in Tamil Nadu and required an advertisement. Through a friend, I stumbled upon a casting call for a Bharatanatyam dancer, and thanks to my training at Nalanda, I felt confident to apply. Shortly after, the casting director contacted me, explained the project, and requested introduction videos and an audition tape. It was one of those rare occasions when luck and timing aligned perfectly, and everything fell into place. The very next day after my audition, I was selected for the lead role. They were seeking a Bharatanatyam dancer who could express the "adbhuta rasa" and choreograph to the given piece of music, both of which I could do thanks to my training at Nalanda. Looking back, the three days from my audition to the actual shoot passed by in a blur. From costume trials to makeup on the final day, meeting with the director and discussing shots and camera angles it all seemed surreal. Although I had left my career in the film world behind, I'm glad for the experience as it helped me navigate the chaos of being on set. I felt right at home. However, the pressure of delivering a good shot while the entire crew watched was unnerving. Nonetheless, it was a dream come true. This experience imparted a crucial lesson to me. In this era of multitasking and multitasking individuals, I realized the importance of dedicating oneself entirely to mastering one art form at a time, rather than remaining a jack of all trades. My four years of dedicated learning of Bharatanatyam is what I believe set me apart from the others who auditioned. It's also what allowed me to exude the confidence on set that I did, because I knew my art and had no doubts about it. I was left alone to fulfill the roles of both choreographer and critic on set, ensuring that my "angashuddam" (body alignment) was on point. However, on the other hand, it was also an eye-opener to the potential we, as dancers, possess. Here, we not only train in the technical aspects of dance, but also in acting, opening doors to many opportunities that we must explore and embrace.



Simran Cherayil
(M.P.A Part-I)



JUDGING OPPORTUNITY

On 29th January 2024, I got the opportunity to judge a dance event at Vivek College of Commerce from the department of Self Finance of Vivek Education Society from Mr. Mayur Shah sir. I was extremely elated as I am a proud alumnus of this college.

With the guidance of the Principal of Nalanda Nritya Kala Mahavidyalaya, Dr. Smt. Uma Rele ma'am, I accepted the invite to judge the event.

At the welcome rally, the faculty and assistants were introduced like rock stars to the bed rock hall of Vivek College Library! It was wonderful and very fun. I was a little nervous as I had never judged a dance event before, and I knew it would be a lot of work. The one thing that I had in mind was that I had to be very attentive and fair to all the dancers and to give constructive feedback so that the dancers could improve their skills.

I was also very blessed and happy to have Guru. Dhanajay Masekhar Sir along with me as a co-judge, who was my folk-dance teacher. He was very humble and said that he felt very proud and sees an immense development in my dance and the way I have grown to be.

This experience really was one of a kind in which I also learnt a lot about conceptualizing certain themes, costumes, props, choreography, and presentation of a dancer during a performance, to name a few!

I believe I did a great job and through this, I also discovered a new part of my nature as it is always nice to be able to help others in improving their skills.

It is an awesome feeling going back to your own college and judging some spectacular performances by the students. It was a treat to my eye to watch all the performances.

**Mohanraj Acharya
(B.P.A. Part-II)**





CREATIVE EXPRESSIONS

POEMS

दिल की बातें..

ज़मीन की बेटी होकर भी आसमान को छूने की ख्वाहिश करती हूँ..
ख्वाबों के बिना अधूरी हूँ इसीलिए तो उन्हें पूरा करने की चाह रखती हूँ!
माना की सारे ख्वाब पूरे नहीं होते पर कौन कमबख्त केहेता है उन्हें देखने के कुछ दायरे होते हैं।
हवाओं से बातें तो पंछी भी करते हैं पर उन गुलाबी वादियों से गुफ्तगू करने का मज़ा ही कुछ और है।
सांसे जब ठेहेरती हैं तभी तो जिनेका खयाल आता है, आंखें जब खुलती है तभी तो सपने मेहेसुस करने का सिलसिला शुरू होता है।
जवानी में भागना और बुढ़ापे में आराम फरमाना किस किताब में लिखा है ?
हम किसी भी उम्रके हो क्या दो पल रुककर जिना, गुनाह हैं ?

वैष्णवी नाईकसाटम
(B.P.A. Degree)



क्या सचमुच आज़ाद है हम ?

हमारा मुल्क, हमारी संस्कृति,
बोल कम पड़ जाए, ऐसीहै यह अनुभूति।
आया दिनआज़ादी का
क्या सच मुच आज़ाद है हम ?
यह प्रश्नउठाने का।
झंडे मजबूतहैं,
भागवत, पुराणऔर वेदसे,
समानता, आदरऔर एकाग्रताकी समझ...
सारे विश्वमें प्रफुल्लित अद्भुत है।
फिर क्योंहैं ये बंधन,

क्यों है जाति, पात, लिंगऔर वेशका अंतर?
क्यों है आज़ादी के बादभी विचलितयह मन?
क्या सचमुचआज़ाद है हम ?
जुड़े हैंएक आसमानसे,
टिके हैंएक ही ज़मीन पर।
आओ मिलकरथामें हाथ,
कोई कितनाभी अलगहो, तुमसेकितनी भी दूरी हो,
आखिर में, चाहे अनंत रूपमें,
एक इंसानही तो देता है इंसानका साथ।

Jainami Gada
(B.P.A. Part-II)





बाळ

नीज बाळ म्हणे आई त्यास, गाढ झोपू नको प्रजा करी रक्षणाचीआस.

तुझ्या विरहाचेदुःख आहे मजस पण तुझ्याशौर्याचा अभिमानफार.

मी जिजाईहोऊ शकले नाही, तरी तू मात्र होऊनी दाखव शिवराय.

लेकी ध्यानीठेव माझे कथन, तूच दुर्गाआणि तूच शामची माय!

कधी रमा तर कधी सावित्रीहोऊनी भेट घातलीस प्रत्येकित वसलेल्यामैत्रेयी, गार्गी, लोपामुद्रेशी आणि या भेटीचे स्वतंत्र्यमिळवून दिले माझ्या ज्योतिबान.

तुम्ही लक्षातठेवा माझे सांगणे, तुमचे तुम्हीचभाग्यविधाते,

भारतवर्ष विविधतेतएक, ना तू श्रेष्ठ ना मी विशिष्ठ, लिंगामध्ये करू नका भेद, लक्ष्मीबाई, शिवराय, शिखंडी हे सारेच योद्धा व्यक्तित्व.

गांधी म्हणीवाईट ऐकू, बोलू, बघू नको, मी मात्र सुचविनतू अन्यायखपवून घेऊ नको!

शुण्यातून विश्वनिर्मिले आपण तरीही या वृद्धीचागर्व नही भट्टास.

कबिराचे दोहे शिकवी एकोपा, ज्यानेवाढली या स्वराज्याची शोभा.

असे तर ताज महाल प्रेमाचेप्रतीक पण सीमा ही खरी देश प्रेमाची मिसाल

एकवीस शीख लडले दहाहजारानं सोबत तरीही देशास नाही केले दुष्मानांच्या स्वाधीन.

तू ही लक्षात ठेवही वार्तातुझ्या मातृभूमीसठेच लागू नये आता .

या धरणी वर लाखो तुकारामजन्मले पण माझा लाडका तुका ओंबळे

नीज बाळ म्हणे आई त्यास, गाढ झोपू नको ही भारतमाता सांगीतुजस!

वैष्णवी नाईकसाटम

(B. P.A. Degree)

एक गाथा शहीद जवान के नाम।

चलो आज सुनाता हूँ मैं गाथा, अपने हिंदुस्तान की

उन वीरो के बलिदान की, हम भारतीयों के स्वाभिमान की,

सभी कहते हम गरीब बहुत हैं, पर करते ना हम कुछ गलत हैं,

हम बाँटते सब मे भाईचारा हैं, है दिल बड़ा फिर क्या गलत है।

इसे कहते थे सोने की चिड़िया, कहते थे देवों की भूमि ।

यहाँ सत्य, धर्म की होती थी बाते, प्रेम, भाव में वृद्धि दोगुनी ।

हम सत्य की राह पर चल रहे थे, धीरे-धीरे दिन ढल रहे थे,

घर - संसार भी बदल रहे थे और हम भी संभल रहे थे।

फिर आया एक तूफान, कुछ दानवों को पैदा कर गया,

कुछ ने डाली फूट यहाँ तो कुछ तो हद से गुज़र गया ।

दानव रूपी अंग्रेजों ने यहां बहुत संहार किया,

सहस्रो नर शीश काटे, हम हिंदुस्तानियों पर अत्याचार किया ।

इतनी तुच्छ हरकते इनकी, हिंदुस्तान को दे दिया इंडिया का नाम

बस की अपनी मनमानियां, और घोषित किया भारत को गुलाम ।

धन्य हो हमारे वीर सपूतों जिन्होंने बदले की ठानी थी

हूँ धन्य मैं जो लिख रहा, गाथा उनकी बलिदानी की।



कुछ के सादे लिवास थे, कुछ के उग्र अंदाज़ थे,
कुछ को कहते वीर भगत, सुभाष, तो कुछ के नाम आजाद थे।
अंग्रेजो को इन्होंने डरा दिया, भारत से फिर दफा किया,
फिर से हमारी हुई वापसी, भारत माता का सर उंचा किया।
उन वीरों ने रक्षा की भारत के अभिमान की, स्त्रीयों के सम्मान की
लड़ते-लड़ते कह गए अलविदा, और अपनी बलिदान दी।
कहने को हम हो चुके आज़ाद हैं, पर क्या ये सत्य बात है ?
अब भी हम में फूट बहुत है, वर्ण, धर्म, जाति में भेदभाव गलत है।
चलो आज फिर से आज़ाद हो ले, आओ भाइयो अपनी बाहों को खोले,
मन में भाईचारे का भाव जगा कर, भारत माता की जय बोलें।

Urvashi Gupta
(B.P.A. Part-II)

स्वतंत्रता संग्राम के शहीदों को नमन

जब रातों को हम सभी चैन से सोते हैं,
कुछ लोगो के जान हथेली पर होते हैं।
ना वो हमारे अपने हैं, ना तो सगे हैं,
पर धूप हो ठंड दिन-रात वो जगे हैं।
देश की रक्षा को उन्होंने घर का त्याग किया,
इस देश की मिट्टी को माना माता,
देशवासियों से है प्यार किया।
चाहे कितनी भी परेशानियां हो ये हसते हसते सब सह लेते हैं,
जब करते अकेला महसूस तो भारत माता की जय कह लेते हैं।
याद उन्हें भी आती है अपने घर की,
कभी आँखो से आंसू भी छलक जाते हैं।
पर हर बार पसीने का बहाना कर के,
वे पिघले दिल को पत्थर कर जाते हैं।
हाथों में बंदूक होती है इनके तिरंगे में बसी इनकी जान है,
फौलादी होते इनके इरादे, ऐसे हमारे देश के जवान है।
जब बात लड़ाई की आती है,
तब-तब ये दिल डरता है,
मैं भी अकेली बैठी रोती हूँ,
जब देश अपना कोई जवान खोता है।
देश के खातिर आप खुद के प्राणों का त्याग कर देते हो, हमे छोड़ जाते अकेला और कर्जदार कर देते हो।
हो धन्य वो माता जिनकी कोख ने आप सा वीर जन्म दिया,
हो धन्य वो पिता जिन्होंने देश की सेवा में अपना बेटा कुर्बान किया।
आँखों में आंसू होते उनके पर फ़क्र से सीना चौरा होता है,
जब तिरंगे से लिपटे आते आप, भारत माँ का दिल भी रोता है।
हे देश के वीरो आप का कल्याण हो,
आप ही इस देश की शान हो,
हो दुश्मन का नाश, आप सभी को मेरा सत सत प्रणाम हो।



Urvashi Gupta
(B.P.A. Part II)



A Letter to the Fighters

To the ones who made us see light
To the ones who stood for our light
To the ones who sacrificed their light for us
To the ones who brought the light
The blindfold we had has been removed by you great leaders
The darkness has been removed by you great leaders
The Bharat is breathing because of you great leaders
The flag is flying in the sky because of you great leaders
India is rising up because of you
I know u all are happy seeing us rise
One day will rise even high
And remember you all there too
All of us are free now
But we are missing all of you
Now there is no expiry date for our dreams
We are celebrating 77 years of freedom
I hope you all get my letter in heaven

**Gauri Ajith
(B.P.A. Part- II)**



The Eternal Mohini

In graceful movements on the stage,
Her passion for dance knows no age,
With each step and every sway,
Her art takes us to a world faraway.

Kanak ma'am, the dancing star,
Whose art has taken her so far,
A classical dancer of great renown,
Whose every move deserves a crown.

Born in Gujarat, this dancer divine,
Has taken her art beyond the state line,
To Mumbai, where she found her voice,
Expressing emotions with every thoughtful choice.



Her art is not just a form of expression,
But a way of life and family tradition,
Kanak ma'am is the power of her clan,
And dance is an essential part of her life's span.

Her Nalanda Centre is a tribute,
To the art she loves with passion and resolute,
For her, it's not just a dance school,
But a place where young talents fly high, cool!

She has inspired generations of youth,
Passing down through dance a rich cultural truth,
For Kanak ma'am dance is an art,
A form that speaks straight to the heart.

Her every movement, every step and sway,
Tells a tale of a rich and vibrant world that's here to stay,
Her humility and sweet demeanor stand out,
Kanak Rele, the power of her family, the life of her Nalanda devout.

She is an ambassador of classical dance,
Who inspires and kindles the audience's romance,
With each recital, she brings alive,
The magic of dance, to which we strive.

Kanak ma'am, the dancing queen,
Representing the tradition of a timeless scene,
We bow to her dedicated spirit and soul,
-Urvashi Gupta
(B.P.A. Part-II)
And celebrate the art form that makes her whole

Urvashi Gupta
(B.P.A. Part-II)



U “MA”

I cherished Uma, Kanak Ma'am said
Her grace and beauty, they leave us all amazed
Uma Ma'am, a favorite to every teacher
More than a superior, she is a friend and a leader

Her artistry in dance, so graceful and divine
Inspiring us all, with every move and every line
Her beauty and infectious smile, bring joy to our days
Uplifting our spirits, in so many ways
Uma Ma'am, we all love you so much
For the light and love, that you always touch
You are a beloved figure in our college and our hearts
Bringing happiness and warmth, with your dedication and art.

So, here is to Uma Ma'am, our guiding star
We cherish you dearly, just as you are
With admiration and respect, we will always hold true
Uma Ma'am, you are everything to us
And we truly Love You.

Urvashi Gupta
(B.P.A. Part-II)



ESSAYS

Choices

There was an image with a little boy standing on a lush green field facing many different doors in front of him. Above him was a clear sky with a beaming sun.



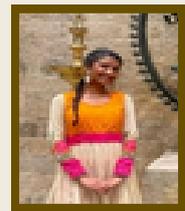
Instantly after looking at this image I could co-relate this scene with the cycle of life. Life is all about making decisions, sometimes they turn out right, or sometimes wrong. Right decisions make us believe

in ourselves whereas wrong choices teach us to make the right decisions. What matters is the lesson learnt and the experience we carry with us.

The doors in front of the little boy, represent the doors of opportunities. Since the birth of a child, he or she may inherit an art or may develop a skill as he or she matures. And when the time comes to make a right decision about the child's career, it is the responsibility of the parents to recognize the skill or art that he or she is most interested and good at, to pursue it.

One must never lose confidence and be passionate about their dreams. If one door closes today, another door will open tomorrow. What one must remember is that a million challenges will come but you have to conquer them all and one must believe in itself and remember that you shall shine as bright as that of the beaming sun.

**Devanshi Shinde
(Foundation-II)**



Battle of Laungewala

The Battle of Laungewala is one of the most difficult and scary battles that Indian history has ever had to face....it was a win which was made possible by 1 man alone who is also my favorite Leader, and the person I will be speaking about today, Major Kuldeep Singh Chandpuri.

Before we come to the main story, and why he became so important would like to tell you why I chose him and how I got to know him. Last Dec, on a family trip to Rajasthan, Jaisalmer. It was a must visit tourist spot where I actually went to the border and saw the actual location, a film-documentary and the war memorial. It shook me up from inside when I heard the story of this 1 man, whose decisions could have changed not only his fate, but the fate of our country.



Early life

Major Kuldeep Singh Chandpuri was born on 22 Nov 1940, in Gurjar Sikh family in Montgomery district which is now in Pakistan.

He was an only child and the 3rd generation that served in military.

He was also a member of NCC in his college years and also cleared the NCC exam when he graduated.

He later became the Commander in chief of the Alpha Company of 23 Punjab Regiment. The post of Laungewala is a border town in the Thar Desert. This Alpha company was posted at the

Post of Laungewala, at Jaisalmer district to take a defensive position.

The story of the dreadful night is worth listening to!

On the Night of 4th Dec to 5th Dec 1971, the patrol reported heavy movement of tanks and vehicles coming towards Laungewala. It was reported as 22 cavalry and 38 BALUCH of 51 infantry brigade.

By 4 am on 5th Dec, the enemy had completely surrounded the post. Despite being outnumbered, Major Kuldeep Singh along with his 20 men stood there, unshaken just to defeat the Pakistani army. There was no chance of help from the Air force and they only had a few rifles and short-range tanks. Despite the situation, they fought patiently and smartly till the morning of the next day and did not allow the enemy to move even an inch inside the Indian Territory. In the end, the enemy suffered a great loss of 170 soldiers and 37 tanks and had to withdraw 55 km in their own territory. Till date, that area of Pakistan has been empty and unoccupied.

Major Kuldeep Singh led this battle and was awarded the Param Veer Chakra for his Service and Bravery.

This was one of the most famous 1-sided battles in history and is the perfect example of service before self.

**Meera Wagh
(B.P.A. Part- II)**





MUSIC COMPOSITION

Guru Shabdham

It has been written & Composed by Mohanraj Acharya also performed at Guru poornima I'm front of all gurus,

The shabdham is based on the teachings of Nalanda and its Gurus.

Just to give a short brief, I would like to explain the verses.

'I bow down to the Gurus who nurture us like a mother and father. '

'The one who clears our path and shows us the right direction. The one who teaches us ancient arts.'

' During winter you are my Sun and in rain you are my umbrella. I shall praise you till my life.'

Ragam: Ragamalika

Thaalam: Misra Chapu

Composer: Mohanraj Acharya

Guru sharanam , Guru pada sharanam ..

Pallavi

Ragam: Kamboji

Tha Dhana Dhan Dhana | Tha Jhonu Jhonu Dhimi

Tha ThOm DhaNa KiNa | Tha Dhimi Dhimi Kita

Thaa --- Aa Thai | Tha Tha Thaam

Aa...

Thayin anbum, Thandhayin panbum serndhu thandhidum deivame.

Unnai vananginen Guru deivame.

Anupallavi

Ragam: Shanmugapriya

Tha Dhana Dhan Dhana | Tha Jhonu Jhonu Dhimi

Tha ThOm DhaNa KiNa | Tha Dhimi Dhimi Kita

Manadhil irundha maayai villakki vaazhum vazhiyai kaatinaar

Adi kalaiyai uttinaar en Uyiril adhanai etrinaar

Charanam

Ragam: Kaapi

Tha Dhana Dhan Dhana

Tha Jhonu Jhonu Dhimi

Tha Dhimi Dhimi Kita

Thaka Tha Jham Thari

Paniyil Veyilaaai mazhaiyil Kudaiyaai Nindra unnai pottruvan

En uyir varai unnai pottruvan.

Dhalaanguthom Tha dhingina Thom

Guru sharanam,Guru pada sharanam × 2

Om Guru sharanam - (Teermanam)

Mohanraj Acharya
(B.P.A. Part- II)





नालंदा

विना तु नृत्य शास्त्रेण चित्रसूत्रम सुदुर्विदम्

nalanda dance research centre's

nalanda nritya kala mahavidyalaya

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