



सत्यमेव जयते  
भारत सरकार  
शिक्षा मंत्रालय



विद्यया ऽ मृतमश्नुते  
धनं वा नो ज्ञायते  
NCERT



Textual Summary  
Dance (Solo)  
2025





# Textual Summary Dance (Solo) 2025

**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

## Table of Contents

|                                              |    |
|----------------------------------------------|----|
| Andaman and Nicobar Islands .....            | 1  |
| Andhra Pradesh .....                         | 3  |
| Arunachal Pradesh .....                      | 5  |
| Assam .....                                  | 7  |
| Bihar .....                                  | 9  |
| Chandigarh .....                             | 11 |
| Chhattisgarh .....                           | 12 |
| Daman and Diu + Dadra and Nagar Haveli ..... | 14 |
| Delhi .....                                  | 15 |
| Goa .....                                    | 16 |
| Gujarat .....                                | 17 |
| Haryana .....                                | 18 |
| Himachal Pradesh .....                       | 19 |
| Jammu & Kashmir .....                        | 21 |
| Jharkhand .....                              | 23 |
| Karnataka .....                              | 24 |
| Kerala .....                                 | 25 |
| Lakshadweep .....                            | 26 |
| Madhya Pradesh .....                         | 27 |
| Maharashtra .....                            | 28 |
| Manipur .....                                | 30 |
| Meghalaya .....                              | 31 |
| Mizoram .....                                | 32 |
| Odisha .....                                 | 33 |
| Puducherry .....                             | 34 |
| Punjab .....                                 | 35 |
| Rajasthan .....                              | 36 |
| Sikkim .....                                 | 38 |
| Telangana .....                              | 39 |

|                    |    |
|--------------------|----|
| Tripura .....      | 40 |
| Uttar Pradesh..... | 42 |
| Uttarakhand .....  | 44 |
| KVS .....          | 46 |
| NVS .....          | 47 |
| EMRS .....         | 48 |

## Andaman and Nicobar Islands

**Name of Participant:** Arithri Bhowmick

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** Bharatanatyam (Classical Dance – Solo). Bharatanatyam originates from the temples of Tamil Nadu, particularly Thanjavur, and is one of India's oldest and most revered classical dance forms. Today, it flourishes not only across South India but also throughout India and abroad, practiced by artists, students, and cultural institutions that preserve and promote this rich devotional and artistic heritage.

**Historical and Cultural Background:** Bharatanatyam, a revered classical dance form of India, originated in the ancient temples of Tamil Nadu as a form of devotional worship dedicated to the deities. Performed by Devadasis, it was an integral part of temple rituals and spiritual storytelling through expressive gestures and rhythmic movements. Patronized by Chola and Nayak rulers, the dance evolved into a refined art blending music, rhythm, and emotion. In modern times, Bharatanatyam has transcended its temple roots to become a global cultural expression, symbolizing grace, spirituality, and India's timeless heritage, while continuing to inspire devotion and artistic excellence.

**Performance:** The student presented a Bharatanatyam solo performance inspired by a Sanskrit shloka praising Goddess Parvati, depicting her divine attributes through expressive gestures, precise footwork, and graceful movements. With traditional costume, rhythmic coordination, and emotive abhinaya, the performance beautifully conveyed devotion, serenity, and feminine strength, reflecting the spiritual essence of the dance form.

**Instruments used:** The performance was accompanied by traditional Carnatic instruments such as the Mridangam, Violin, Flute, Veena, and Nattuvangam (cymbals), providing rhythm and melody. The dancer wore a silk Bharatanatyam costume with temple jewelry, ghungroos (ankle bells), and floral adornments, enhancing the visual and rhythmic beauty of the classical presentation.

**Additional Information:** Bharatanatyam conveys a profound message of devotion, discipline, and harmony between the divine and human spirit. Rooted in spirituality, it expresses universal values of love, compassion, and balance through rhythm and expression. In contemporary times, it remains relevant as a medium of cultural preservation and self-expression, promoting India's artistic legacy on global stages. The dance also encourages mindfulness, physical grace, and emotional depth, connecting modern audiences to ancient wisdom. Through its timeless themes, Bharatanatyam continues to inspire spiritual reflection, cultural pride, and artistic creativity in today's changing world.

**Photos:**





## Andhra Pradesh

**Name of Participant:** Adiraju Hruthika

**Sub-category of Dance (Solo):** Kuchipudi - Solo

**Details of the Art Form:** Kuchipudi is a distinguished classical dance form that originated in the village of Kuchipudi in Andhra Pradesh, India. Celebrated for its fluid movements, expressive storytelling, and intricate rhythmic patterns, it reflects the spiritual and cultural essence of South India. Today, Kuchipudi enjoys worldwide recognition as one of India's foremost classical dance traditions.

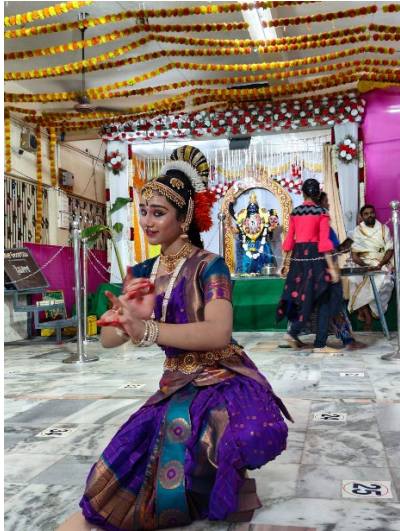
**Historical and Cultural Background:** Kuchipudi, a classical dance form originating in the 13th century from the village of Kuchipudi in Andhra Pradesh, evolved from temple traditions, Yakshaganam, and Kelikas—forms of devotional storytelling. Developed by Siddhendra Yogi and nurtured under royal patronage, it transformed into a solo art form after 1950, when male artistes also began portraying female roles, adding to its distinctiveness. Eminent gurus such as Vedantam Lakshminarayana garu, Padma Bhushan Vempati Chinna Satyam garu, Chinta Venkatayya garu, Padma Shri Dr. Radha Reddy garu, and Raja Reddy garu have greatly contributed to its prominence. Kuchipudi continues to embody India's cultural and spiritual essence.

**Performance:** In the performance of the Krithi “Kanja Dalaya Takshi,” written by Muthuswamy Deekshitar in Raagam Kamala Manohari and Aadi Talam, choreographed by Kalaratna Dr. Kaza Venkata Subrahmanyam Garu, the dancer Hruthika Adiraju portrayed the divine grace of Maa Kanchi Kamakshi. Through expressive abhinaya and rhythmic precision, the dancer highlighted the Karuna Rasa (compassion) of the Goddess and her celestial beauty. The presentation also depicted the story of Manmadhan's devotion, his act of disturbing Lord Shiva's meditation, and Parvati's merciful revival of him — symbolizing the Goddess's compassion and benevolence. The performance harmoniously combined devotion, storytelling, and classical elegance.

**Instruments used:** The Kuchipudi performance was supported by classical Carnatic instruments such as mridangam, violin, flute, and nattuvangam. The dancer adorned traditional silk attire complemented with temple jewellery, ghungroo (ankle bells), and stage makeup enhancing expressive clarity. Each material and musical element contributed to preserving the authenticity and aesthetic elegance of the performance.

**Additional Information:** Kuchipudi conveys messages of devotion, discipline, and harmony through expressive storytelling and graceful movements. It emphasizes the spiritual connection between art and divinity. In contemporary times, it continues to inspire cultural pride and creativity, bridging tradition with modern expression. Kuchipudi's themes of compassion, devotion, and inner strength remain relevant, reflecting timeless Indian values and enriching today's artistic and moral landscape.

**Photos:**





## Arunachal Pradesh

**Name of Participant:** Kemeh Linggi

**Sub-category of Dance (Solo):** Bharatnatyam (Dhanashree thillana)

**Details of the Art Form:** Bharatanatyam, is the oldest Indian classical dance form originated in the Tanjore district of Tamil Nadu and regarded as the mother of many other classical dance forms of India. Bharatnatyam Dance - Bha- Bhavam (means expression), Ra- Ragam (means music), Ta- Talam (means beat or rhythm) and Natyam (means dance) in Tamil.

**Historical and Cultural Background:** Bharatnatyam one of the most popular classical Indian dances. Bharatnatyam is more popular in South Indian states of Tamil Nadu and Karnataka. Bharatnatyam dance is almost 2,000 years old. It is believed that Bharatnatyam was revealed by Lord Brahma to Bharata, a famous sage who then codified this sacred dance in a Sanskrit text called the Natya Shastra. The Natya Shastra is one of the fundamental treatises on Indian drama and aesthetics. Natya Shastra divides dance into two distinct forms- nritya, and nritya. In nritya, focus is on mastery of abstract hand gestures and movements, whereas the dancer employs a complex system of hand signals and body language to depict emotional expressions in nritya..

**Performance:** The student performed the Dhanashree Thillana, a vibrant and energetic Bharatanatyam piece composed by Maharaja Swathi Thirunal. This work, typically a culminating item in a recital, showcased the student's exemplary rhythmic skills, precise footwork (adavus and jathis), and dynamic body movements, ending the performance on a lively and bright note.

**Instruments used:** The student performing the Dhanashree Thillana used traditional materials: a vibrant, tailor-made silk costume with intricate gold zari work and a characteristic front fan pleat. She was adorned in elaborate temple jewelry, including a headpiece (Nethi Chutti), earrings (Jhumkas), necklaces, bangles, and a waistbelt (Oddiyanam). Her look was completed with stage makeup (bold kohl/eyeliner, red alta on hands/feet) and a traditional hair bun/braid decorated with gajra flowers. Essential ghungroos (ankle bells) provided the rhythmic sounds.

**Additional Information:** In contemporary times, Bharatanatyam remains a vibrant and dynamic art form with significant relevance:

**Cultural Preservation and Identity:** It serves as a powerful medium for preserving India's rich cultural heritage, stories, and traditions in an increasingly globalized world. For the Indian diaspora, it fosters community bonding and a sense of identity.

**Platform for Empowerment:** Learning and performing Bharatanatyam helps in building confidence, discipline, and self-expression, particularly for women, allowing them to reclaim their narrative and challenge societal norms through artistic expression. **Holistic Well-being:** Beyond its artistic value, the rigorous practice offers numerous physical and mental health benefits, including improved flexibility, balance, focus, and cardiovascular health, akin to a holistic exercise regimen that incorporates elements of yoga.

**Photos:**



## Assam

**Name of Participant:** Jyotishmaan Bora

**Sub-category of Dance (Solo):** Sattriya Nritya

**Details of the Art Form:** Sattriya is a classical Indian dance form from Assam that originated in the 15th century at the Vaishnavite monasteries, or Sattras. Created by saint Srimanta Sankaradeva to propagate the Vaishnava faith, it is characterized by graceful movements, intricate footwork, and expressive hand gestures. The dance has been officially recognized as a classical dance form since 2000 and its repertoire focuses on mythological narratives, primarily from the lives of Krishna and Ram. The Sattriya dance emerged in medieval Assam around the 15th century as part of the neo-Vaishnavite Bhakti movement that was spearheaded by Mahapurush Srimanta Sankardev, the exemplary social reformer and Vaishnavite saint of Assam.

**Historical and Cultural Background:** It was Srimanta Sankardev and his principal disciple, Sri Sri Madhavadev, who had established the sattras all over Assam and these monasteries became important centres for the evolution of new forms of art, besides being hubs for fostering a Vaishnavite religio-cultural order. Srimanta Sankaradev's contributions to the field of performing arts remain unparalleled. Significant among these include the conceptualisation of Ankiya Naats (plays), Borgeets (devotional songs), Bhaonas (theatrical acts), and Sattriya style of dance. He developed this dance style to propagate the Vaishnavite theological doctrine among the common people. Thus, with time, Sattriya dance became a crucial part of the region's neo-Vaishnavite worship system.

**Performance:** Sutradhari Nritya Sutradhari Nritya refers to a specific performance within the Sattriya classical dance form of Assam. It is the dance of the Sutradhar, or narrator, who guides the audience through a story, typically a religious play known as an Ankia Naat. The Sutradhar's performance integrates elements of classical dance with dramatic narration, covering Nritya (pure dance), Natya (drama), and Nritya (expressive dance). This performance will be performed by the dancer with the Sloka and Bhatima of Ram Vijay Naat by Mahapurusha Srimanta Sankardeva

**Instruments used:** The main instruments for Sattriya dance are the khol (drum), taal (cymbals), and bahi (flute). Modern performances also commonly use the violin, and other instruments like the harmonium, tanpura, and shankha (conch shell) are also used.

**Additional Information:** Sattriya Nritya conveys the message of devotion, moral righteousness, spiritual awakening, and social harmony through the cultural and aesthetic traditions of Assam.



**Photos:**



## Bihar

**Name of Participant:** Ashwika Raj

**Sub-category of Dance (Solo):** Bharatanatyam

**Details of the Art Form:** Bharatanatyam, originating in Tamil Nadu, has grown into a globally celebrated classical dance form. Its graceful vocabulary thrives across India—from Chennai to Mumbai and Delhi—and resonates worldwide in the US, UK, Europe, and Southeast Asia, carried by dedicated artists, academies, and cultural festivals that preserve and expand its legacy.

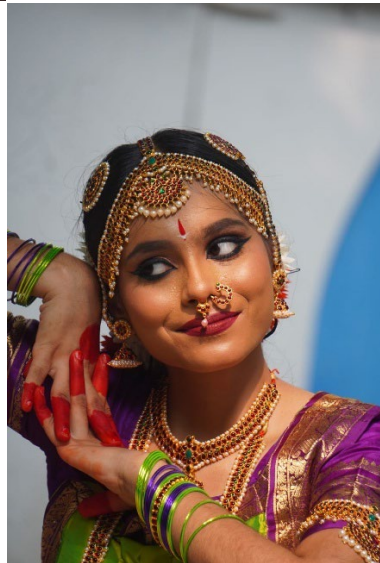
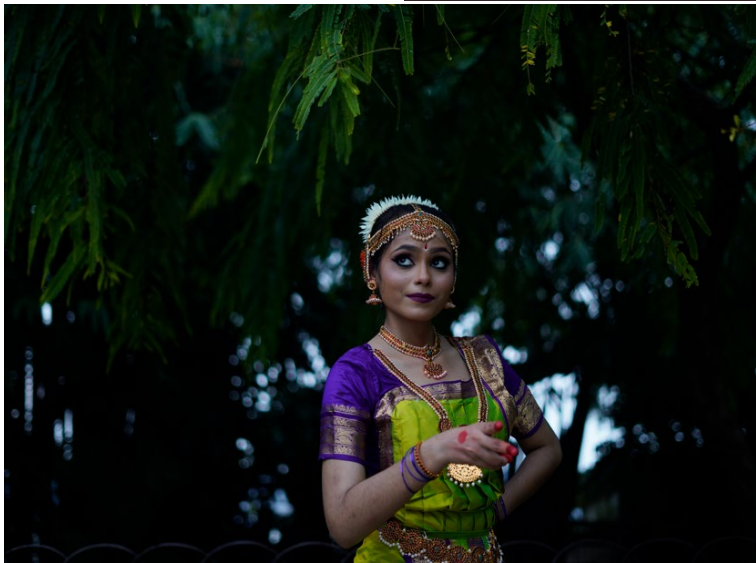
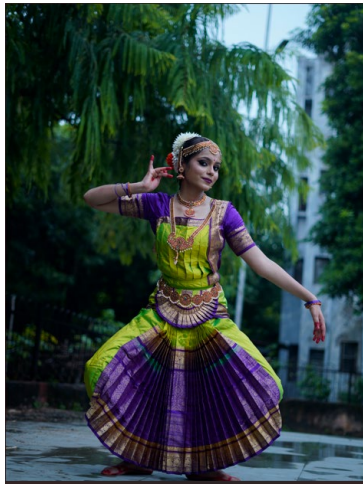
**Historical and Cultural Background:** Bharatanatyam, one of India's oldest classical dance forms, traces its roots to the temples of Tamil Nadu, where Devadasis performed it as an offering to the deities. Codified in the Natya Shastra, it blends expressive storytelling (abhinaya), rhythmic footwork, and symbolic gestures. Historically, it served as a spiritual practice, preserving myths, epics, and devotional traditions through movement. Over time, reformers like Rukmini Devi Arundale revived and restructured the art, bringing it from temple courtyards to global stages. Today, Bharatanatyam remains a cultural treasure, reflecting India's philosophies, rituals, and rich aesthetic heritage while evolving with contemporary artistic expression.

**Performance:** Chandrachooda is a revered bhajan praising Lord Shiva, depicting him as Parvati's beloved, adorned with the crescent moon, bearer of the Pinaka bow, and holder of the holy Ganga. It honors Shiva as creator and destroyer, smeared in sacred ash, wearing rudraksha, and lovingly linked to Purandara Vitthala.

**Instruments used:** Bharatanatyam is accompanied by a rich ensemble of instruments, including the mridangam for rhythm, nattuvangam for precise beats, veena and violin for melody, flute for lyrical phrases, and tanpura for a resonant drone, all guided by a vocalist whose singing enhances the dance's emotion and storytelling.

**Additional Information:** Bharatanatyam's message centers on devotion, discipline, and the exploration of universal emotions through movement and expression. It teaches harmony between body, mind, and spirit, using symbolism and storytelling to convey timeless philosophical ideas. In contemporary times, it remains highly relevant—preserving India's cultural heritage while adapting to modern narratives. Dancers now use Bharatanatyam to address social issues, personal identity, and global themes, making the form both traditional and progressive. Its disciplined training builds confidence, focus, and emotional depth. With growing global appreciation, Bharatanatyam continues to bridge cultures, inspire creativity, and affirm the enduring power of classical art in a changing world.

**Photos:**





## Chandigarh

**Name of Participant:** Eesha Singh

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** Bharatanatyam is one of India's oldest and most refined classical dance forms, originating from the state of Tamil Nadu in South India. Renowned for its erect upper posture, expressive hand gestures (mudras), and intricate rhythmic footwork, it exemplifies devotion, discipline, and the art of storytelling through movement. Today, Bharatanatyam is not only preserved as a cultural treasure of India but is also practiced and revered across the world.

**Historical and Cultural Background:** Rooted in the temples of Tamil Nadu, Bharatanatyam was once performed by Devadasis as an offering to the deities. Over time, it evolved into a classical art form uniting Bhava, Raga, Tala, and Natyam, symbolizing India's profound spiritual and cultural heritage.

**Performance:** Pushpanjali, the invocatory piece of Bharatanatyam, is a floral offering symbolizing devotion and reverence to the divine, the audience, and Mother Earth. Performed with graceful movements and rhythmic precision, it marks the auspicious commencement of a recital, embodying humility, gratitude, and spiritual surrender through pure dance.

**Instruments used:** The Pushpanjali is performed to Carnatic music, accompanied by instruments such as the mridangam, violin, and flute, which evoke a serene and devotional atmosphere. Fresh flowers, symbolizing purity and surrender, are offered to the divine, while the dancer's attire, ornaments, and ghungroos enhance its traditional and aesthetic splendour.

**Additional Information:** Bharatanatyam embodies timeless values of devotion, discipline, and harmony between the body, mind, and soul. In the modern era, it serves as a bridge between tradition and contemporary expression, nurturing cultural pride and mindfulness. Beyond storytelling, it fosters grace, strength, and emotional depth—qualities essential in today's dynamic world. Through Pushpanjali, we are reminded of the enduring beauty of gratitude and the divine essence within every human gesture.

**Photos:**

## Chhattisgarh

**Name of Participant:** Ku. Siddhi Pathak

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** कथक नृत्य एक शास्त्रीय नृत्य है कथा कहे सो कथक कहलाये। इसे नटवरी नृत्य भी कहा जाता है। ईश्वरी प्रसाद जी कथक के जनक कहते हैं। भगवान कृष्ण की लीलाओं का वर्णन कथक नृत्य में ज्यादा होता है। कथक नृत्य में तत्कार (पैरा का काम), हस्तक, थाट, बंदिषे, ठुमरी, भजन, स्तुति, गजल इत्यादी का समावेश होता है।

**Historical and Cultural Background:** हमारे देश में आठ शास्त्रीय नृत्य हैं। भरतनाट्यम, ओडिसी, कुचिपुड़ी, कथक, मोहिनीअट्टम, कथकक्ली, मणिपुरी एवं सत्रिया। कथक उत्तर भारत का शास्त्रीय नृत्य है। जिसमें चार घराने होते हैं। लखनऊ, बनारस, जयपुर, रायगढ़। सभी घराने अलग-अलग कामों के लिए प्रसिद्ध हैं। लखनऊ घराना थाट, अभिनय, ठुमरी के लिए प्रसिद्ध है। बनारस घराना भजन ठुमरी के लिए प्रसिद्ध है। जयपुर घराना अपनी पैरों और छक्कर के लिए प्रसिद्ध है। रायगढ़ घराने में सभी घराने की चाबियां हैं। शास्त्रीय नृत्य हमारी संस्कृति है। जिसमें गुरु शिष्य परम्परा है। ये हमें नियम, संयम और संस्कार प्रदान करते हैं।

**Performance:** कथक घराना लखनऊ ताल-तीन ताल तीन ताल में शिव की स्तुति। शिव स्तुति माने शिव की व्याख्या की गई है। इसके बाद तीन ताल में उठान तोड़ा परन किया गया है। इसके पश्चात् तिहाई की गई है। परन परवावज का बोल है। जो तेज गति में बजता है। इसके पश्चात् पैरों से ततकार किया गया जो तबले के बोल से मिलकर किया जाता है। कथक उत्तर भारत का शास्त्रीय नृत्य है। जो गुरु शिष्य परम्परा से बंधा होता है। यही हमारी संस्कृति है।

**Instruments used:** तबला पखावज हार्मोनियम तानपुरा वाद्ययंत्रों का प्रयोग किया गया है। धमार ताल पखावज पे बजाया जाता है या तीन ताल तबले पे।

**Additional Information:** शास्त्रीय नृत्य सभी नृत्यों से सर्वोपरि है। क्योंकि आज भी इस नृत्य में गुरु शिष्य परम्परा है। शास्त्रीय नृत्य आत्मा का परमात्मा से मिलने का माध्यम है। पर ये नृत्य बहुत कम लोग सीखते हैं। हमें शास्त्रीय नृत्य को ज्यादा से ज्यादा बढ़ाना चाहिए क्योंकि ये हमारी संस्कृति की धरोहर है। इस नृत्य में शुद्धता और आदर की भावना ज्यादा है। शिष्य नियमों से बंधता है। इस नृत्य से हम अपनी संस्कृति से जुड़ते हैं।

**Photos:**





## **Daman and Diu + Dadra and Nagar Haveli**

**Name of Participant:** Aryan Singh

**Sub-category of Dance (Solo):** Kuchipudi

**Details of the Art Form:** “Kuchipudi is a classical Indian dance form known for combining graceful movements, expressive acting (abhinaya), and rhythmic footwork.”

**Historical and Cultural Background:** “It originated in Kuchipudi village in Andhra Pradesh and was traditionally performed as a dance-drama by male Brahmin. The Bhagavatulu community were its early custodians. Today, it is practiced widely across India.”

**Performance:** “The student has prepared this dance on their own. From a very young age, you have been practicing Indian classical dance. You are skilled in Kuchipudi, Kathak, Bharatanatyam, and other classical dance forms.”

**Instruments used:** “Music includes mridangam, violin, flute, and nattuvangam. Props like brass plates may be used, though many pieces focus on pure dance and expression.”

**Additional Information:** “Themes often depict nature, divine beings, and cosmic balance. Blends nritta, nritya, and natya, using mudras, jathis, and expressive gestures. Costumes use silk; instruments use wood, leather, and metal.”

**Photos:**

## Delhi

**Name of Participant:** Vani

**Sub-category of Dance (Solo):** Dance Solo Classical

**Details of the Art Form:** Bharatanatyam is one of India's oldest classical dance forms, originating from Tamil Nadu in South India. It is known for its fixed upper torso, intricate footwork, hand gestures (mudras) and facial expressions. Today, Bharatanatyam is performed and taught worldwide, symbolizing India's rich cultural and spiritual heritage.

**Historical and Cultural Background:** Bharatanatyam gets its origins from the ancient temples of Tamil Nadu, where it was performed by Devadasis as an offering to deities. The dance is mentioned in texts like the Natya Shastra by Bharata Muni, emphasizing its purpose to express Bhakti. Traditionally it is accompanied by Carnatic music and it combines nritya which is pure dance, nritya which is abhinaya and natya which is drama. Over centuries Bharatanatyam evolved from temple rituals to the modern stage, preserving India's spiritual essence and cultural depth.

**Performance:** The presentation is based on the composition "Shankara Shri Giri" a powerful Bharatanatyam piece praising Lord Shiva. It portrays the episode where Kamadeva, the god of love, attempts to awaken desire in Shiva as he beholds Parvati, but is burnt to ashes by Shiva's third eye. The dance captures this dramatic moment through abhinaya, footwork, and rhythmic patterns that echo the "jhanana jhanana" sound of anklets, symbolizing devotion, energy, and rhythm.

**Instruments used:** The performance is accompanied by traditional Carnatic instruments such as the mridangam, nattuvangam, violin, and flute. The dancer wears a silk Bharatanatyam costume, temple jewelry, and ghungroos. Each element of dance like music, costume, and ornaments enhances the spiritual essence of the dance.

**Additional Information:** Bharatanatyam conveys messages of devotion, discipline, and harmony between the human and the divine. In contemporary times, it remains a medium of cultural preservation and self-expression, inspiring values of patience, grace, and mindfulness. Its themes of love, courage, and spirituality continue to resonate universally, bridging ancient tradition with modern understanding. Through rhythm, expression, and storytelling, Bharatanatyam reminds us of India's timeless history and revolution that art is both a way of worship and a path to inner recognition.

**Photos:**



## Goa

**Name of Participant:** Pauravi Ashank Desai

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** Bharatanatyam originated in the temples of Tamil Nadu. It has influence in states like Karnataka, Andhra Pradesh, Kerala and other States. The term Bharatanatyam is derived from “Bha” (Bhava – expression), “Ra” (Raga – melody), “Ta” (Tala – rhythm), and “Natyam” (dance). Bharatanatyam follows a structured repertoire called the Margam. In the modern era Bharatanatyam has moved from temples to auditoriums and has gained global recognition across continents.

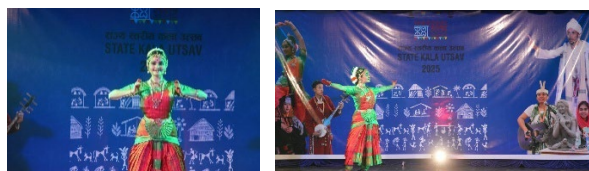
**Historical and Cultural Background:** Bharatanatyam is a classical Indian dance form, with origins over 2,000 years ago, nurtured in the temples and royal courts of South India. Its present structure was codified in the 19th century by the Tanjore Quartet, whose compositions still define the repertoire. The dance evolved through the Devadasi tradition, where women served temples through sacred music and dance. Its theoretical foundation lies in the Natyashastra, an ancient treatise by Sage Bharata Muni, which outlines principles of movement, expression, and performance. Revered as the “fifth Veda,” it gives Bharatanatyam its spiritual, cultural, and technical framework.

**Performance:** My current Bharatanatyam performance is based on the theme “Namami Yoga Vidye” in Raga -malika and Tala -Adi. It depicts and honors the divine feminine energy (Shakti) through the form of Goddess Durga, using symbolic and expressive movements that portray self-revelation and the dissolution of ego.

**Instruments used:** Bharatanatyam performances are enriched by a variety of traditional instruments that complement the dancer’s intricate movements and storytelling. The key instruments commonly used are: Mridangam, Veena, Flute, Nadaswaram, Violin, Ghatam, Cymbals. These instruments, along with vocal Carnatic music, create the rich, dynamic soundscape of a Bharatanatyam performance.

**Additional Information:** Bharatanatyam connects the youth to India’s rich cultural heritage. It has gained international appeal and is performed globally, preserving and promoting Indian traditions. Bharatanatyam is known to promote mental and physical well-being, aiding in posture correction, emotional expression, and focus. Modern Bharatanatyam performances often address social issues like gender equality, environmental conservation, and mental health, broadening its appeal. While retaining its spiritual and classical base, Bharatanatyam has blended with modern themes, keeping it relevant and engaging for contemporary audiences. Thus, Bharatanatyam continues to thrive as both a traditional and evolving art form, bridging the past and present.

**Photos:**



## Gujarat

**Name of Participant:** Pillai Vineetha Vijay

**Sub-category of Dance (Solo):** Kuchipudi

**Details of the Art Form:** Kuchipudi is a dance form which is emerged from andhra pradesh during 15 century. It mainly describes womens beauty. There are different poses and gestures that are enacted by the artists-male and female - around a theme. It is also known as astha bhagwatam.

**Historical and Cultural Background:** Origin date bache at the 7th century AD. Evolved from bhakti movement which emphasize devotion and spirituality. Initially performed at temple as the form of worship and story telling. Consider one of the eight classical form. Known for its intricate footwork, expressive hand gesture, elegant movement. Typically performed to depicts stories from hindu mythology particularly the life of lord krishna

**Performance:** Geeta (song/ teaching) updesham (teaching or guidance) highlighting krishnas divine guidance. Kuchipudi geetopdesham is a traditional dance piece based on the story of lord krishna and radha inspired by bhagwat gita. The dance piece depicts the moment when lord krishna disguised as a guru, teaches the gita to arjuna. However in this context krishnas divine love for radha is intertwined with spiritual teaching

**Instruments used:** Plate & kalasham or kumbham

**Additional Information:** The story of geetopdesham in kuchipudi conveys several timeless messages that remain in contemporary times

Spiritual growth: the piece emphasize the importance of spiritual guidance and self realization encourage individual to seek inner peace and wisdom

Devotion and love...: The divine love between krisha and radha symbolizes the eternal bond between the individual soul and the supreme power

Discipline and control: the intricate footwork and balance required in tarangam reflect the importance of discipline and self control in achieving spiritual and artistic excellence

Timeless wisdom: the bhagwad gita teaches on duty, morality and righteousness remain universally relevant, offering, insights into living a meaning full life

**Photos:**





## Haryana

**Name of Participant:** Pari

**Sub-category of Dance (Solo):** Classical Kathak

**Details of the Art Form:** Kathak is one of the eight major forms of indian classical dance. its origin is attributed to the traveling bards in ancient northern india known as Kathakar ("storyteller"), who communicated stories from the hindu epics through dance, songs, and music. Its name derives from the word katha which means "story", and kathakar which means "the one who tells a story" Or "to do with stories". 'Katha kahe so kathak kahave' - Kathak is the dance of story tellers. Stories are narrated through the medium of the body, face, hands, and feet in sync with the tabla and lehra.

**Historical and Cultural Background:** Kathak emerged or originated in North India in dancers narrated stories from epics like Ramayana and inMugal period it used as court dance

**Performance:** its a solo dance performance performed by the individual

**Instruments used:** its a solo dance performance performed by the individual

**Additional Information:** The kathak dance is performed by Pari. She is studying in IXTH class and student of GMSSSS Rampur Sarsehri Ambala, Haryana. Kathak is like passion and way to energize herself for Pari

**Photos:**

## Himachal Pradesh

**Name of Participant:** Siya Sharma

**Sub-category of Dance (Solo):** Bharat Natyam

**Details of the Art Form:** भरतनाट्यम भारत की सबसे प्राचीन शास्त्रीय नृत्य शैलियों में से एक है, जिसकी उत्पत्ति तमिलनाडु के मंदिरों में हुई। यह नृत्य अभिव्यक्ति (अभिनय), स्वर (राग) और लय (ताल) का सुंदर संगम है। मनमोहक गतियों और भावपूर्ण अभिनय के माध्यम से यह नृत्य आध्यात्मिक विषयों, भावनाओं और सांस्कृतिक परंपराओं को प्रस्तुत करता है।

**Historical and Cultural Background:** भरतनाट्यम एक शास्त्रीय नृत्य शैली है, जिसकी उत्पत्ति लगभग 2000 वर्ष पूर्व दक्षिण भारत के तमिलनाडु के मंदिरों में हुई। इसे पारंपरिक रूप से देवदासियों (मंदिर नर्तकियों) द्वारा देवताओं की उपासना और भक्ति प्रकट करने के साधन के रूप में प्रस्तुत किया जाता था। यह नृत्य प्राचीन ग्रंथ नाट्यशास्त्र से विकसित हुआ, जिसने भारतीय शास्त्रीय कलाओं की नींव रखी। औपनिवेशिक काल में इस नृत्य का पतन हुआ, परंतु 20वीं शताब्दी में इसे पुनर्जीवित कर सम्मानित कला रूप के रूप में स्थापित किया गया। आज भरतनाट्यम भारत की समृद्ध सांस्कृतिक धरोहर का प्रतीक है, जो आध्यात्मिकता, भावनाओं और सुंदर गतियों का अद्भुत संगम है।

**Performance:** पुराणों के अनुसार, अमृत प्राप्त करने के लिए देवता और असुर मिलकर क्षीरसागर का मंथन करते हैं। इस मंथन से अनेक रत्न और दिव्य वस्तुएँ प्रकट हुईं। परंतु सबसे पहले समुद्र से निकला कालकूट विष या हलाहल इतना भयानक और घातक था कि उसने संपूर्ण सृष्टि को विनाश के कगार पर पहुँचा दिया। तब समस्त देवताओं और असुरों ने भगवान शिव से प्रार्थना की। जगतपालक और करुणामूर्ति शिव ने सबकी रक्षा के लिए उस विष को अपने कंठ में धारण कर लिया। इस कारण उनका कंठ नीला हो गया और वे नीलकंठ कहलाए। इस स्तुति में मेरे भाव, मुद्राएँ और लय भगवान शिव की उस महानता को समर्पित हैं, जिन्होंने सम्पूर्ण जगत के कल्याण हेतु स्वयं कष्ट सहें। यह प्रस्तुति केवल एक नृत्य नहीं, बल्कि उस दिव्य शक्ति के प्रति मेरी श्रद्धा, भक्ति और समर्पण का प्रतीक है।

**Instruments used:** भरतनाट्यम संगीत में विभिन्न पारंपरिक वाद्य यंत्रों का उपयोग किया जाता है। मुख्य वाद्य यंत्रों में मृदंगम (ताल देने वाला प्रमुख वाद्य), वीणा (तार वाद्य), बांसुरी, नादस्वरम, घुंघरू, तबला, डमरू, शंख, वायलिन, आभूषण, पोशाक शामिल हैं। इसके अतिरिक्त मंजीरा और तंबूरा का प्रयोग स्वर और लय को संतुलित करने के लिए किया जाता है।

**Additional Information:** भरतनाट्यम अपनी भावपूर्ण मुद्राओं, लयबद्ध गतियों और कथा-वाचन के माध्यम से गहरे आध्यात्मिक, नैतिक और भावनात्मक संदेशों को अभिव्यक्त करता है। पारंपरिक रूप से यह नृत्य हिंदू पौराणिक कथाओं को प्रस्तुत करता था, जिसमें भक्ति, सत्य और अच्छाई की बुराई पर विजय का उत्सव मनाया जाता था। धार्मिक सीमाओं से परे, यह प्रेम, आनंद, दुख और करुणा जैसी सार्वभौमिक मानवीय भावनाओं को भी व्यक्त करता है। आधुनिक समय में भी भरतनाट्यम अत्यंत प्रासंगिक है क्योंकि यह आधुनिक विश्व को भारत की सांस्कृतिक और आध्यात्मिक जड़ों से जोड़ता है। आज कलाकार इस नृत्य रूप का प्रयोग न केवल परंपरा को संजोने

के लिए करते हैं, बल्कि आधुनिक विचारों, सामाजिक विषयों और व्यक्तिगत भावनाओं को व्यक्त करने के लिए भी — जिससे यह एक शाश्वत और विकसित होती हुई कला बन गई है

**Photos:**



## Jammu & Kashmir

**Name of Participant:** Ishana

**Sub-category of Dance (Solo):** Indian Classical Dance (Bharatnatyam)

**Details of the Art Form:** Bharatanatyam, is the oldest Indian classical dance form originated in the Tanjore district of Tamil Nadu. Bharatnatyam Dance - Bha- Bhavam (means expression), Ra- Ragam (means music), Ta- Talam (means beat or rhythm) and Natyam (means dance) in Tamil. The dance form evolved from sacred rituals to become a respected classical art performed on international stages.

**Historical and Cultural Background:** Bharatanatyam's theoretical basis is derived from the Natya Shastra, an ancient Sanskrit text on the performing arts, composed by the sage Bharata Muni. The dance form was originally known as Sadir or Dasiattam and was performed exclusively by women called devadasis (servants of god) inside temple courtyards. These performances were an integral part of temple rituals and Hindu worship, used to narrate myths and spiritual tales. Through the ages, Bharathanatyam has been a keeper of India's cultural heritage. It has survived invasions, colonial rule, and modernization, remaining a powerful means of preserving tradition and identity.

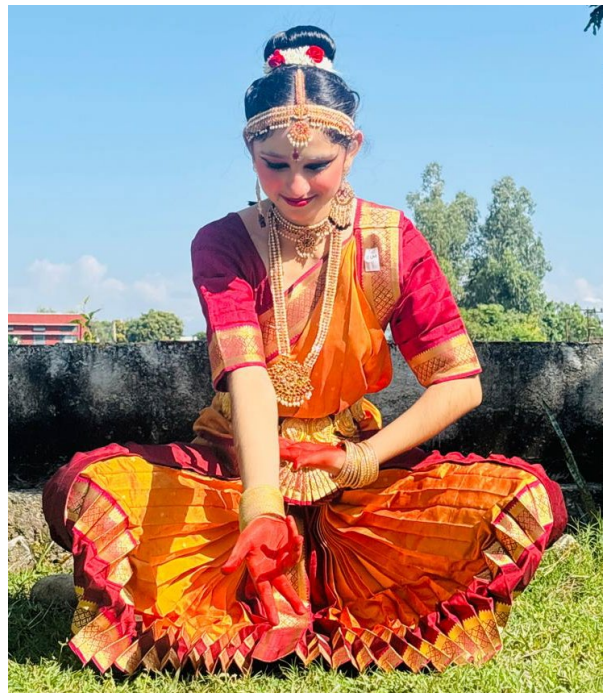
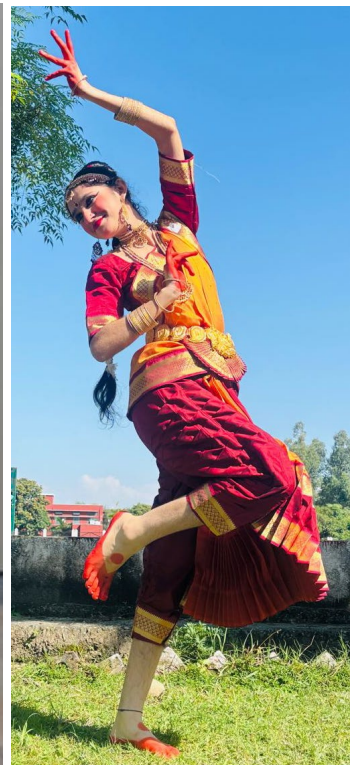
**Performance:** Bharatnatyam dance shows the depiction of devotion to the powerful goddess Durga, whose worship is often synonymous with the Mahishasura Mardini Stotram that celebrates the goddess's slaying of the demon Mahishasura, and describes the joy she brings to this world. Mahishasurmardini: A celebration of feminine power. For them, the most astonishing aspect is a warrior woman finding acceptance in that era. The feminine gender of the word 'mardan' (in Sanskrit it means destroy) is 'mardini', hence the one who destroyed the evil spirit is called 'Mahishasur-Mardini'.

**Instruments used:** Ghungroos or Noopura are one of the main pieces of jewellery tied to the feet of Bharatanatyam dancers for the purpose of rhythmic accompaniment. The custom of wearing noopura or ghungroos has its own tradition and ritualistic nature in Indian dance and drama. Ghungroos or noorpura for Bharatanatyam are ankle bells with a brass body mounted on a strap, typically made of leather or cloth, to create rhythmic sounds. The bells are typically made of brass, which gives a rich and authentic sound.

**Additional Information:** Through the ages, Bharathanatyam has been a keeper of India's cultural heritage. It has survived invasions, colonial rule, and modernization, remaining a powerful means of preserving tradition and identity. In recent times, Bharathanatyam has crossed national boundaries, captivating audiences worldwide. Its universal appeal showcases the cultural diversity and artistic depth of India.



**Photos:**



## Jharkhand

**Name of Participant:** Dristi chatterjee

**Sub-category of Dance (Solo):** Solo Dance

**Details of the Art Form:** His a bhakti shown to the Supreme power of this universe. Also to remind the distracted generation about who The God Father is. It also carries life messages that a person with true actions will always win over the wrong. Krishna clearly states that life is tho serve and learn, Getting lost in modernisation the generation has lost their morals.

**Historical and Cultural Background:** The peice states life sketch of Shri Krishna and lessons to observe and use in real life. In Hinduism, history speaks of God helps those who help themselves, serve who serve others and so is this piece to remind people of their duty of this life given to them.

**Performance:** The presentation: “Rithi Gowala varnam” A peice representing krishna Leela throughout krishna's life. It depicts how strong, true and holy he was. Praising him and his deeds this presentation will show a neat work of Bharatnatayam (The famous Indian classical dance form)

**Instruments used:** 1. Tabla 2. Nattuvangam 3. Flute 4. Veena 5. Mridangam

**Additional Information:** This a bhakti shown to the Supreme power of this universe. Also to remind the distracted generation about who The God Father is.

It also carries life messages that a person with true actions will always win over the wrong. Krishna clearly states that life is tho serve and learn, Getting lost in modernisation the generation has lost their morals.

**Photos:**





## Karnataka

**Name of Participant:** Mahalakshmi C G

**Sub-category of Dance (Solo):** Bharathanatyam

**Details of the Art Form:** Bharatanatyam - a dance form originated from the temples of Tanjore in Tamilnadu around the 2nd century. Gradually it spread across the world including USA Europe Gulf countries etc. Overall, while its roots are firmly in South India, Bharatanatyam has become a global phenomenon

**Historical and Cultural Background:** Bharatanatyam, earlier called as Sadir or Dasiattam, evolving from the devotional practice of devadasis (temple dancers) performing rituals. Ancient texts like the Natya Shastra and visual evidence from temple sculptures document its early forms and intricate movements.

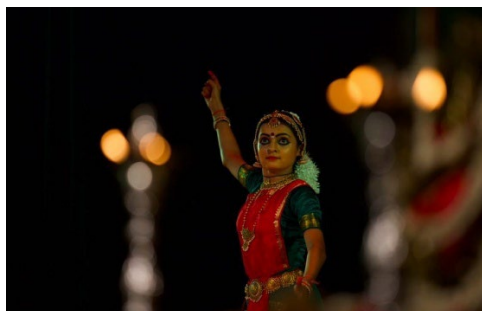
The dance is intricately linked with the South Indian tradition of Carnatic music, with the music composed by artists like the Tanjore Quartet and the “Trinity of Carnatic music” forming its core repertoire.

**Performance:** Subramanya Bharati’s “Taka Taka Taka” is a spirited song blending rhythm (nritta) and devotion (bhakti). Through energetic syllables like “takat takat,” he celebrates the cosmic dance of Shiva and Shakti — symbols of creation and energy. The song calls upon us to Recognize the divine within our hearts. Abandon superficial pleasures and impurities. Live righteously with courage and unity. Create heaven on earth through truth, purity, and love. In essence, it’s a philosophical dance of devotion, where rhythm, divinity, and human values merge into one harmonious celebration of life.

**Instruments used:** The pre recorded music contains nattuvangam, mridangam, violin and veena

**Additional Information:** In contemporary times, Bharatanatyam has transformed into a versatile medium of artistic expression while retaining its classical foundation. Dancers today use this ancient form not only to depict mythological stories but also to communicate modern themes such as equality, peace, and environmental consciousness. Its blend of rhythm, expression, and storytelling makes it relevant and relatable across generations. Bharatanatyam now stands as a bridge between tradition and modernity, showcasing India’s cultural heritage on a global stage.

**Photos:**



## Kerala

**Name of Participant:** Vaiga M

**Sub-category of Dance (Solo):** Mohiniyattam

**Details of the Art Form:** Mohiniyattam is an Indian classical dance from originated from the state of Kerala

**Historical and Cultural Background:** Mohiniyattam is an Indian Classical dance form originated from the state of Kerala. Mohiniyattam gets its name from the word 'Mohini' the feminine avatar of the Hindu deity Lord Vishnu. The word Mohiniyattam means 'dance of Mohini'. It is traditionally a solo dance performed by women, though men also perform the dance in the contemporary period. It has delicate movements and more feminine facial expressions. The movements are gentle and do not have terse rhythmic steps. More emphasis is on facial expressions and hand gestures. The dancer wears a white or cream plain saree adorned with gold brocade in its fringes in the typical Kerala style. The artist also wears gold jewellery. Mohiniyattam includes music in the Carnatic style, singing and acting a play through the dance.

**Performance:** The Mohiniyattam presented based on the Mohini avatar, of Lord Mahavishnu one of the triumvirs or trimurthies of Hindu mythology. This dance item is organized on Aadi Thalam, randukale' and Chandrakanu's raga. Musical instruments like Vaypatt, Natwangam, Tabla, Idakka, Veena and flute are also accompanying this grand dance item. The profound love between Radha and Krishna, their emotional attachment and the agony of their separation are beautifully depicted at the beginning and end of this dance form. The main acting part is centred on the story of Lord Mahavishnu, appearing in the form of a Mohinee, or beautiful lady and trying to regain the nectar from the hands of the evil spirits for the devas or gods. The extreme love and lust felt by all gods like Brahma, Indra, Shiva, etc. except the Sun, is wonderfully depicted through this art form.

**Instruments used:** Musical instruments are Vaypatt, Natwangam, Tabla, Iddakka, Veena and Flute

**Additional Information:** The art form seems to be deeply rooted in Indian culture possibly depicting a traditional celebration or ritual in contemporary times this style of art can be seen in various forms from paintings to digital art often Indian art forms or contemporary artists

### Photos:





## Lakshadweep

**Name of Participant:** Nadiya Sulthana. A

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** Mahishasura Mardanam refers to the powerful episode in Hindu mythology where Goddess Durga defeats the buffalo demon Mahishasura. Mahishasura, who had gained a boon making him invincible to gods and demons, began creating chaos in the heavens and earth. To restore peace, the Supreme Gods united their energies and created Goddess Durga, a divine embodiment of strength and courage. After a fierce battle lasting nine days and nights, Durga finally slayed Mahishasura, symbolizing the victory of good over evil. This event is celebrated during Navratri and Durga Puja, honoring the power of Shakti and the triumph of righteousness.

**Historical and Cultural Background:** Solo classical dance in India includes forms such as Bharatanatyam from Tamil Nadu, Kathak from North India (Uttar Pradesh, Rajasthan), Odissi from Odisha, Kuchipudi from Andhra Pradesh, Mohiniyattam from Kerala and Manipuri from Manipur. Each form reflects regional traditions, temple culture and rich artistic heritage.

**Performance:** The student presented a refined solo classical dance with graceful movements, clear hand gestures and expressive abhinaya. The performance showed good rhythm, balance and understanding of the dance form's style. Confident stage presence, coordinated footwork and strong emotive expression made the presentation engaging and artistically appealing.

**Instruments used:** The performance uses a playback song, no live instruments are used. The dancer wears traditional attire specific to the dance form, such as a saree with pleated fan-like folds for Bharatanatyam, or a lehenga-style costume for Kathak. Jewelry, ghungroos, and a headpiece complement the outfit, enhancing expressions and movements while reflecting the devotional and cultural essence of the performance. The dancer performs to a pre-recorded track played through speakers. The only material used is the dancer's ghungroos, which add rhythmic support and enhance the coordination between movement and the playback music.

**Additional Information:** Solo classical dance conveys stories from mythology, devotion, and human emotions through expressive gestures, rhythmic footwork, and intricate movements. It communicates values such as courage, devotion, and morality, as seen in compositions like "Aigiri Nandini." In contemporary times, these dances preserve cultural heritage, inspire artistic creativity, and connect modern audiences with traditional narratives, making classical dance a living art form that bridges history and modern performance while fostering appreciation for India's rich cultural identity.

**Photos:**

## Madhya Pradesh

**Name of Participant:** Tapsya Tripathi

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** प्रस्तुति का विवरण: आप सभी के समक्ष पारंपरिक कथक नृत्य की प्रस्तुति दी जाएगी, जिसकी शुरुआत “थाट” से होगी विभिन्न संचालन को बताया जाएगा उसके बाद पारंपरिक लखनऊ घराने की आमद के साथी कुछ सादी एवं चक्रदार जिसमें अंगों के परने प्रस्तुत होगी, उसके बाद धिन के प्रकार प्रस्तुत किए जाएंगे और प्रस्तुति का अंत ठुमरी से होगा, जिसके बोल हैं “जमना किनारे मेरो गाँव”

**Historical and Cultural Background:** आप सभी के समक्ष पारंपरिक कथक नृत्य की प्रस्तुति दी जाएगी जिसकी शुरुआत थाट से होगी जिसमें अंगों के विभिन्न संचलन को बताया जाएगा कथक में खड़े रहने के अंदाज़ को ठाट कहा जाता है। नर्तक जब विभिन्न मुद्राओं एवं भांगिमाओं के साथ मंच पर खड़ा होता है उसे ठाट कहा जाता है। \* उसके बाद पारंपरिक लखनऊ घराने की आमद प्रस्तुत कि जाएगी।

आमद जो कि फारसी भाषा का शब्द है जिसका अर्थ होता है आगमन अर्थात जब नर्तक कुछ खास किस्म के बोलो के साथ मंच पर प्रवेश करता है उसे आमद कहते हैं।

**Performance:** \* तोड़ा तबले के बोलो से निर्मित रचना जो लयबद्ध रूप से कुछ खास बोलो के साथ प्रस्तुत की जाती है। यह विभिन्न प्रकार से प्रस्तुत किए जा सकते हैं जैसे सदा चक्करदार फरमाइश एकरंग का तोड़ा चक्कर का तोड़ा आदि। \* इसके बाद तत्कार के प्रकारों को कथक नृत्य में अलग स्थान दिया गया है यह कथक नृत्य की एक खास पहचान बताता है इस प्रस्तुति में धिन के प्रकारों का वर्णन एवं प्रयोग किया गया है।

**Instruments used:** पारंपरिक कथक नृत्य शैली में उपयोग किए जाने वाली समस्त सामग्री का उपयोग किया गया है।

**Additional Information:** इसके बाद परन पखावज के बोलो से निर्मित तालबद्ध रचना को परण कहते हैं ये तोड़े समान ही है किंतु इसके शब्द पखावज के भारी बोलो से निर्मित होते हैं इसके तांडव अंग का प्रदर्शन दिखाई देता है। \* अंत में ठुमरी के रूप में भावपक्ष दिखाया गया है जिसमें राधा कृष्ण के गांव का उल्लेख किया गया है। राधा रानी श्री कृष्ण को अपने गांव बरसाने के बारे में बताती नजर आएंगी। ओर इसी भावपक्ष के साथ प्रस्तुति का अंत होगा।

**Photos:**



## Maharashtra

**Name of Participant:** Oshin Dinesh Zade

**Sub-category of Dance (Solo):** Classical dance Solo

**Details of the Art Form:** Sattriya is a classical dance form of India geographically rooted in the state of Assam in North eastern India. This form got recognition as one of the India's 8 major classical dance form by the Sangeet Natak academy in the year 2000

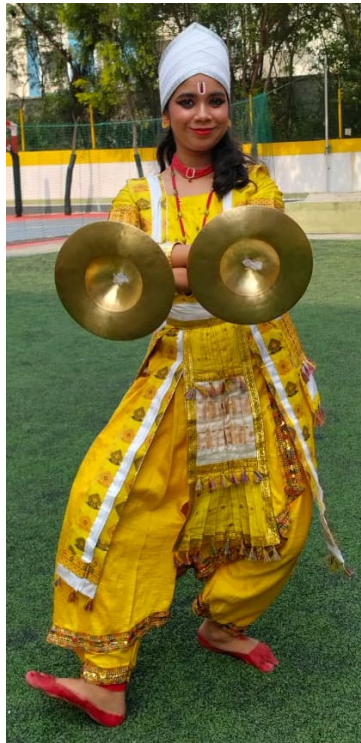
**Historical and Cultural Background:** Assam is the heartland of Sattriya originated in the 15 century within the Vaishnavi monasteries (Sattras) of the region where it is a vibrant living tradition deeply integrated into the culture. Guru Mahapurush Srimanth Shankar Dev and Guru Mahapurush Srimanth Madhava Dev created this art form to propagate the Bhakti movement, forms of Lord Vishnu, in the Sattras (monasteries) on the banks of river Brahmaputra, Assam. Pure dance pieces are independent dances. Abhinay pieces are dramatic performances called Ankiya Bhaona or nat. The Dance deity is Natwar (lord Krishna). Depending on the tradition & style there are Sattras as kamalabari Style (located in the river Island Majuli of upper Assam), Bordowa style (Middle Assam) and Barpeta style (lower Assam). Majuli river Island has been listed on the UNESCO 's tentative list of world heritage nomination process.

**Performance:** This performance starts with a sloka from the Bhagawat Puran named “Shri Krishna vasudevaya” followed by shuddha nritya lasya female Grace Kolakotia chali in chuta taal 4 Matra (2 Tali 2 khali) and lastly an Abhinaya piece on the song “moi Krishna” taken from Ankiya nat in which Gopi images herself as Krishna and depicts various stories like the vadh of evil demonsess Putna. Chali has 12 Ramdanis among them 8 are known as shuddh chali and 4 others are Rajaghariya chali. Chali is divided into 3 parts Ramadan Gitar nach & mela nach.

**Instruments used:** Traditional instruments used are Khol, Taal

**Additional Information:** SATTRIYA, a leaving tradition, rooted in 15th century has moved beyond the Sattras (monasteries) of Assam and is now performed on secular stages nationally and internationally. Performances whether in Sattras or on modern stages aims to create spiritual ambience and provide an aesthetic spiritual experience for the audience. A message of oneness is that remains relevant in today's diverse and often fragmented society .A major contemporary development has been the inclusion of female dancers which has brought a new dimension to the art form and expanded it's reach significantly .Structured technique, deep spiritual roots has captivated for modern adoption and sure it's continued relevance as both legacy and a dynamic performing art in 21st century .University and other institutions has incorporated Sattriya in their curriculum helping new generation learn about the ancient tradition.

**Photos:**





## Manipur

**Name of Participant:** Adhitya Adhikarimayum

**Sub-category of Dance (Solo):** Manipuri Classical Dance

**Details of the Art Form:** In philosophy, the Dasavatar is not merely a story of divine heroes but a symbolic framework of universal truth. It expresses the belief that God is not distant but ever-present, adapting to the world's needs to maintain harmony. The ten incarnations collectively represent the philosophy of evolution, morality, and divine compassion, teaching that the universe is guided by an eternal moral order sustained by the Supreme Reality Vishnu.

**Historical and Cultural Background:** The Dasavatar art form, a dynamic representation of Indian culture, integrates classical dance, music, and drama to portray the ten incarnations of Lord Vishnu. This art form is widely practiced across India, with notable performances in states including Tamil Nadu, Kerala, Odisha, Maharashtra, and Manipur. It effectively merges devotion with storytelling, thus reflecting India's extensive mythological, cultural, and spiritual legacy.

**Performance:** The student presented the topic of Dasavatar confidently, showing clear understanding of its historical, cultural, and philosophical significance. The presentation was well-organized, expressive, and engaging. The student effectively explained key ideas with good pronunciation and body language, demonstrating both preparation and interest in the subject.

**Instruments used:** Vocal, Meitei Pung, Violin, Flute.

**Additional Information:** The art form of Dasavatar conveys the timeless message of the triumph of good over evil and the preservation of righteousness (dharma). Through dance, drama, music, and visual art, it symbolizes divine intervention and moral evolution. In contemporary times, Dasavatar remains relevant as it inspires ethical living, spiritual growth, and harmony. Artists continue to reinterpret these avatars to express modern social and environmental concerns, showing that ancient wisdom still guides humanity toward balance, compassion, and truth in today's changing world.

**Photos:**



## Meghalaya

**Name of Participant:** Sunakshi Paul

**Sub-category of Dance (Solo):** Classical

**Details of the Art Form:** The classical dance portraying Shiva and Parvati performed by a single dancer is a graceful and expressive form of storytelling found in several Indian classical traditions, especially Bharatanatyam. In this style, one performer takes on both divine characters, shifting seamlessly between the powerful, dynamic energy of Lord Shiva and the gentle, graceful presence of Goddess Parvati.

**Historical and Cultural Background:** Historically, this dual portrayal symbolized the ancient concept of Ardhanarishvara, representing Shiva and Parvati as two inseparable halves of one divine form. Classical dance traditions such as Bharatanatyam preserved this storytelling style in temple rituals, devotional performances, and royal courts. As dance evolved into a stage art during the 19th and 20th centuries, the Shiva–Parvati solo performance became a popular piece, showcasing both the dancer’s mastery and the spiritual philosophy of divine unity.

**Performance:** The student wears an attire representing both Shiv and Parvati

**Instruments used:** Background music

**Additional Information:** The classical dance depiction of Shiva and Parvati by a single dancer has deep historical roots in India’s temple dance traditions. Originating from ancient Natya Shastra principles, dancers were trained to portray multiple characters through changes in expression, stance, and gesture. This technique, known as ekaharya lasya, allowed one performer to enact an entire story, especially in temples where space and performers were limited.

**Photos:**



## Mizoram

**Name of Participant:** Bipanna Rai

**Sub-category of Dance (Solo):** Bharatnatyam

**Details of the Art Form:** Bharatanatyam is a classical Indian dance known for expressive hand gestures, strong footwork, and graceful movements. It originated in Tamil Nadu and was traditionally performed in temples. Today, it is presented on stages across India and worldwide, representing South Indian culture and storytelling through music, rhythm, and facial expressions.

**Historical and Cultural Background:** Bharatanatyam is a classical dance from Tamil Nadu, rooted in ancient temple traditions where dancers expressed devotion through movement, rhythm, and storytelling. It evolved from the practices of the devadasis, who performed sacred art for deities. The dance blends expressive gestures, strong footwork, and graceful lines to portray emotions and mythology. Today, Bharatanatyam is performed globally, preserving South Indian culture, music, costumes, and spiritual heritage while continuing to celebrate discipline, devotion, and artistic beauty.

**Performance:** Bipanna Rai performed a graceful Bharatanatyam piece, showing confidence, discipline, and strong understanding of classical movements. Her expressive gestures and steady rhythm reflected dedication to the art form. She maintained good posture, clear footwork, and sincere involvement in storytelling. Bipanna's performance highlighted her growing skill and passion for cultural traditions, making her presentation both engaging and memorable.

**Instruments used:** For Bharatanatyam, the music typically uses instruments made from natural materials. The mridangam is crafted from jackfruit wood with leather heads, the flute is made of bamboo, and the veena is carved from jackfruit wood with metal strings. Brass or bronze is used for talam, while the violin is made from quality wood like spruce and maple.

**Additional Information:** Bharatanatyam continues to stay meaningful in modern times because it conveys timeless messages of devotion, discipline, and emotional expression. Through its gestures and storytelling, it speaks about love, courage, morality, and the human experience. Today, it is not only a classical art form but also a powerful way for young people to stay connected to culture, spirituality, and heritage while expressing their individuality on global stages.

**Photos:**

## Odisha

**Name of Participant:** Khirabdhii Tanaya Rout

**Sub-category of Dance (Solo):** Abhinaya

**Details of the Art Form:** Odissi, a classical dance form from Odisha, India, is renowned for its lyrical grace, spiritual expression, and sculptural beauty. Rooted in ancient temple traditions, it features the distinctive tribhanga and chowk postures. Flourishing in temple towns like Puri, Konark, and Bhubaneswar, Odissi embodies devotion, elegance, and timeless cultural heritage.

**Historical and Cultural Background:** Odissi, one of India's oldest classical dance forms, originated in the temples of Odisha, where it was performed by Maharis (devadasis) as an act of devotion to Lord Jagannath. Rooted in ancient Sanskrit texts like the Natya Shastra and seen in sculptures of Konark and other temples, it combines spirituality, storytelling, and sculpture-like poses. Revived in the mid-20th century after colonial decline, Odissi today represents Odisha's rich cultural heritage, blending devotion, mythology, and graceful artistry.

**Performance:** "Kali Jaha Kale Sakhi Nagara Raja" is a traditional Odissi Abhinaya based on the Ashtapadi from Jayadeva's Gita Govinda. In this lyrical piece, Radha confides in her friend (Sakhi) about her intimate and divine encounter with Lord Krishna by the Yamuna. Filled with Shrungar Rasa (the emotion of love) and expressed through delicate gestures, graceful movements, and subtle facial expressions, this Abhinaya beautifully depicts the blend of devotion and romance central to Odissi's spiritual essence.

**Instruments used:** In the Abhinaya "Kali Jaha Kale Sakhi Nagara Raja," traditional Odissi instruments are used to enhance its lyrical and devotional beauty. The main instruments include the mardala (percussion), bansi (flute), manjira (cymbals), and violin or sitar for melody. These create a soft, rhythmic, and expressive mood that complements Radha's emotions and Krishna's playful charm.

**Additional Information:** Odissi, deeply rooted in devotion and spirituality, conveys messages of love, grace, and the eternal bond between the human soul and the divine. Its expressive gestures and rhythmic movements communicate stories from mythology with profound emotional depth. In contemporary times, Odissi remains relevant as it bridges tradition and modernity, promoting cultural identity, discipline, and artistic expression. It inspires younger generations to connect with India's classical heritage while adapting creatively to global platforms, keeping the essence of devotion and aesthetics alive in today's world.

**Photos:**





## Puducherry

**Name of Participant:** S Toshitha

**Sub-category of Dance (Solo):** Bharatanatyam

**Details of the Art Form:** Bharatanatyam is a classical dance form from Tamil Nadu, known for its precise footwork, expressive abhinaya, and strong rhythmic patterns. It is widely practiced across India and globally, with major centres in Tamil Nadu, Karnataka, Kerala, and worldwide Indian diaspora communities. Its performances combine music, rhythm, storytelling, and devotion.

**Historical and Cultural Background:** Bharatanatyam is one of India's oldest classical dance forms, rooted in the Natya Shastra, an ancient text on performing arts. Originating in the temples of Tamil Nadu, it was traditionally performed by Devadasis as an expression of devotion. Over time, it evolved into a celebrated stage art form. Bharatanatyam blends nritya (pure dance), nritya (expressive dance), and natya (dramatic storytelling). Culturally, it reflects Hindu mythology, temple traditions, spiritual themes, and South Indian music. Today, it is widely practiced around the world while still preserving its classical foundations.

**Performance:** The student performed a beautiful Varnam with confidence, grace, and sincerity. Their precise footwork, expressive abhinaya, and steady rhythm reflected dedication and understanding. The performance felt heartfelt and mature, showing balance, control, focus, and strong classical training. It revealed genuine passion for Bharatanatyam and promising artistic growth.

**Instruments used:** The student presented a vibrant varnam with graceful movements, expressive abhinaya, and rhythmic footwork. A highlight of the presentation was her unique use of mud pots. The dancer skillfully balances a pot on her head while simultaneously performing on a pot beneath her feet, demonstrating exceptional balance, control, and precision.

**Additional Information:** Bharatanatyam conveys messages of devotion, discipline, and storytelling through expressive movement and emotion. In contemporary times, it remains deeply relevant as it promotes cultural identity, mindfulness, and artistic excellence. The art form encourages values like dedication, perseverance, and respect for tradition while offering a creative space for innovation. Bharatanatyam continues to inspire younger generations by bridging classical heritage with modern artistic expression, making it a timeless and powerful medium of communication.

**Photos:**



## Punjab

**Name of Participant:** Kairbi

**Sub-category of Dance (Solo):** Kathak

**Details of the Art Form:** Kathak is a classical dance form from North India, especially popular in Uttar Pradesh, Rajasthan, and Delhi. It began in ancient temples as storytelling through dance and evolved under Mughal influence. Today, Kathak transcends cultural boundaries, performed and taught worldwide as a vibrant expression of India's spiritual devotion, artistic brilliance, and timeless cultural heritage.

**Historical and Cultural Background:** Kathak began in ancient India with storytellers called “Kathakars,” who narrated tales of gods and heroes through dance and music. During the Bhakti movement, it became a way to express devotion to Lord Krishna. Later, in Mughal courts, it gained graceful spins and rhythmic footwork. Today, it's a vibrant mix of devotion, rhythm, and expression. The dance beautifully combines storytelling, music, and rhythm, often accompanied by tabla and harmonium.

**Performance:** This Kathak performance, set to the rhythmic cycle of Teen Taal (16 beats), begins with an energetic Uthaan, followed by a divine Shiv Stuti. It gracefully transitions through Thaata, Amad, Tukda, Paran, and Jugalbandi, each reflecting perfect coordination of rhythm, expression, and technique. The expressive segment beautifully weaves together devotion, storytelling, and tradition, transforming movement into emotion.

**Instruments used:** The Kathak performance uses tabla and harmonium as accompanying instruments. The tabla provides rhythmic support and enhances the footwork, while the harmonium adds melodic depth. Together, they create a harmonious balance of rhythm and melody, enriching the overall expression and elegance of the performance.

**Additional Information:** Kathak conveys the message of devotion, grace, and storytelling through rhythm and expression. In contemporary times, it continues to stay relevant by blending tradition with modern themes and music. Beyond entertainment, Kathak promotes mindfulness, discipline, and cultural pride, inspiring younger generations to connect with India's classical heritage in creative ways. The intricate footwork, graceful spins, and precise gestures capture the essence of Kathak's elegance. Each movement reflects a dialogue between the dancer and the rhythm, embodying both emotion and spirituality. Kathak preserves India's artistic legacy and bridges the past with the present. Its timeless charm continues to mesmerize audiences worldwide.

### Photos:



## Rajasthan

**Name of Participant:** Yoganshi Vaishnav

**Sub-category of Dance (Solo):** Kathak Classical Dance

**Details of the Art Form:** Kathak is a classical dance form of North India. The word “Kathak” comes from “Katha,” meaning story. It originated in the temples of Uttar Pradesh and later flourished in the royal courts of Lucknow, Jaipur, and Banaras. Today, Kathak is performed and taught across India and internationally.

**Historical and Cultural Background:** Kathak is one of India’s eight classical dance forms, originating in North India. The word “Kathak” comes from the Sanskrit word Katha, meaning “story,” and the dancers were known as storytellers who narrated tales from epics like the Mahabharata and Ramayana through expressive gestures and rhythmic footwork. During the Bhakti movement, Kathak became a devotional art centered around Lord Krishna. Later, under Mughal patronage, it evolved into a refined court art, blending Indian and Persian aesthetics. Today, Kathak reflects a fusion of devotion, grace, rhythm, and storytelling deeply rooted in India’s rich cultural traditions.

**Performance:** This Kathak dance performance, set in Teen Taal, was based on “Shri Krishnashtakam – Bhaje Vrajaika Mandanam,” composed by Adi Shankaracharya. In this presentation, the dancer Yoganshi vividly portrayed the divine form, enchanting pastimes, and sweetness of Lord Krishna. The performance began with an Aamad, marking the dancer’s graceful entry onto the stage, followed by a Vandana, a devotional salutation to Lord Krishna that created a deeply spiritual atmosphere. Next came the Chaturang, showcasing a harmonious blend of its four elements — Geet (song), Nartan (dance), Bhav (expression), and Layakari (rhythmic patterns). Through expressive gestures, delicate hand movements, and precise footwork, the dancer beautifully depicted Krishna’s charm, his melodious flute playing, the divine Raas with the Gopis, and his playful childhood form. The dance concluded with a Bedam Tihai, followed by a traditional salutation, offering the performance as a heartfelt tribute to Lord Krishna. Overall, this presentation was an exquisite confluence of devotion, dance artistry, and rhythm, transporting the audience to the sacred land of Vraja and offering a glimpse of Lord Krishna’s divine grace.

**Instruments used:** Audio

**Additional Information:** Modern Development and Fusion in Kathak

In modern times, Kathak has evolved beyond traditional boundaries while preserving its classical roots. It is now performed on global stages and taught in prestigious universities and dance academies across India and abroad.

Many contemporary Kathak artists experiment with fusion, blending Kathak with other dance forms like Ballet, Jazz, Flamenco, Contemporary, and Bharatnatyam. This creates innovative performances that appeal to both classical and modern audiences.

Musically, Kathak has also embraced fusion with Western instruments and global rhythms, combining tabla and sitar with guitar, piano, and electronic beats.

Renowned dancers such as Pandit Birju Maharaj, Kumudini Lakhia, and Aditi Mangaldas have played key roles in modernizing Kathak, introducing thematic choreography, group compositions, and multimedia presentations.

Despite these modern influences, Kathak continues to honor its core elements—rhythm (laya), expression (abhinaya), and storytelling (katha)—making it both timeless and contemporary.

**Photos:**





## Sikkim

**Name of Participant:** Asmita Rai

**Sub-category of Dance (Solo):** Pure Katthak

**Details of the Art Form:** PURE KATTHAK, Northern India originated in the region of Uttar Pradesh. Its geographical presence is primarily centered around the historical development of its three main gharanas.

**Historical and Cultural Background:** KATTHAK originated with ancient “Kathakars” (storytellers) who perform devotional narratives, evolving significantly during the Bhakti Movement in the 15th century, which integrated themes of Lord Krishna.

**Performance:** She is good in emotional story telling through rhythmic foot work (taal), expressive hand gestures and facial expressions.

**Instruments used:** Material used: colorful fabrics like silk, georgette, cotton for their costume. Key accessories include Ghungroos. Jewellery such as head ornaments, earrings, Bangals and makeup.

**Additional Information:** It is one of the eight major forms of Indian Classical dance

**Photos:**



## Telangana

**Name of Participant:** Kuchana Maithri Tejal

**Sub-category of Dance (Solo):** Classical Dance Kuchipudi (Solo)

**Details of the Art Form:** Bhama Pravesha Daruvu is a traditional introductory dance-song from Kuchipudi, a classical dance form of Andhra Pradesh and Telangana. It introduces the character Satyabhama, highlighting her grace, pride, and royal personality through expressive movements and lyrical self-description.

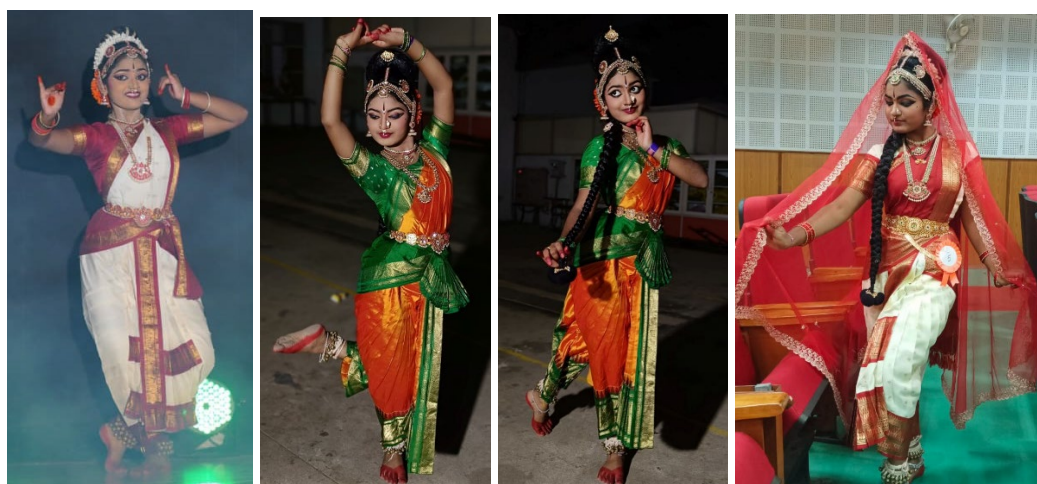
**Historical and Cultural Background:** Rooted in the Bhamakalapam composed by Siddhendra Yogi, this piece reflects Kuchipudi's rich storytelling tradition. Satyabhama symbolizes human emotions, devotion, and feminine strength. Historically performed by male dancers, it evolved under gurus like Vempati Chinna Satyam, becoming a celebrated cultural masterpiece.

**Performance:** The student performs Satyabhama's Pravesha Daruvu with expressive abhinaya, graceful footwork, and traditional movements. She depicts Satyabhama's pride, beauty, devotion to Krishna, and emotional transformation, presenting the character's depth with confidence, clarity, and elegance.

**Instruments used:** The performance uses ragam Bhairavi, Mishra Chapu tala, and classical instruments such as mridangam, violin, flute, cymbals, and nattuvangam to support the dancer's rhythmic and expressive presentation.

**Additional Information:** This art form conveys the journey from ego to humility, encouraging self-awareness and devotion. It preserves India's classical heritage while teaching values of emotional maturity, cultural identity, and spiritual growth—highly relevant in today's fast-paced world.

### Photos:



## Tripura

**Name of Participant:** Oisiki Bhattacharjee

**Sub-category of Dance (Solo):** Dance Solo - Classical

**Details of the Art Form:** Introduction: The term Kathak is derived from Vedic Sanskrit word 'Katha' which means "story" and Kathakar which means the one who tells the story. Art Form: Banaras, Lucknow and Jaipur are the three 'gharanas' of Kathak. While Jaipur gharana focuses more on feet movements, the Banaras gharana and Lucknow gharana focus on facial expressions and graceful hand movements. Origin: Studies suggest that Kathak originated in Varanasi and this dance form travelled through Lucknow, Jaipur and other parts of North West India.

**Historical and Cultural Background:** Kathak originated with ancient North Indian bards called "Kathakars" who used dance to tell stories from epics, with the term "Kathak" deriving from the Sanskrit word "katha" (story).

- Ancient origins: Kathak traces its roots to ancient wandering storytellers, or "Kathakars," who performed in temples and used a blend of dance, music, and song to narrate stories from Hindu epics.
- Bhakti movement: The dance form was heavily influenced by the Bhakti movement, which incorporated devotional narratives, especially stories about the childhood and life of Lord Krishna.
- Mughal influence: The Mughal era saw a significant transformation as Kathak moved to the royal courts, where it was patronized and patronized by emperors. This led to a more refined and sophisticated aesthetic, incorporating elements of Persian and Muslim culture.
- British colonial era: Under British rule, Kathak faced a decline in popularity due to a clash with colonial ideologies.
- Revival: After independence, there was a renewed interest and effort to revive and preserve the art form.

**Performance:** My rendition is Shiv Vandana composed by Bindanin Maharaj, F/O Kathak maestro Late Pandit Birju Maharaj. I am going to perform a small piece of Tintaal (16 beats) including an aamad, upaj (variation in footwork), a paran, a pargana etc. And then with the tradition of Kathak first Bilambittintaal-Amad, Upaaj, Paran and in Drutlay-Pargana and Paran.

**Instruments used:** Kathak uses a variety of percussion, melodic, and wind instruments, including the tabla, pakhawaj, harmonium, and flute. The ghungroo (ankle bells) are worn by the dancer to create rhythmic sounds that sync with the footwork and the accompanying percussion. String instruments like the sitar and sarangi provide melody.

**Additional Information:** Kathak is an Indian classical dance form rooted in storytelling, characterized by rhythmic footwork with ghungroo, graceful hand gestures, and expressive facial movements. It evolved from temple and court performances into distinct stylistic schools, or gharanas,

Footwork: Features fast, rhythmic footwork set to music, with the sound of ankle bells (ghungroo) adding to the performance.

- Movement: Emphasizes straight legs and torso, and the dancer's foot movements are often intricate and precisely controlled.
- Gestures: Arm and upper body movements, facial expressions, and eye work are used to communicate the story.
- Music: It is the only classical dance form that is closely tied to Hindustani classical music.

### Photos:





## Uttar Pradesh

**Name of Participant:** Agrika Bhardwaj

**Sub-category of Dance (Solo):** Kathak-Classical Solo

**Details of the Art Form:** कथक भारत की आठ शास्त्रीय नृत्य शैलियों में से एक है। यह केवल एक कलात्मक अभिव्यक्ति ही नहीं, बल्कि भारतीय समाज और संस्कृति के शताब्दियों के विकास का दर्पण भी है। कथक शब्द संस्कृत के कथाकार (कहानी कहने वाला) से निकला है। यह नृत्य शैली कथा-वाचन से आरम्भ होकर समय-समय पर विभिन्न धार्मिक, सामाजिक और राजनीतिक

**Historical and Cultural Background:** कथक भारत की प्राचीन शास्त्रीय नृत्य शैलियों में से एक है, जिसकी उत्पत्ति उत्तर भारत में हुई। “कथक” शब्द “कथा” से निकला है, जिसका अर्थ है कहानी—प्रारंभ में यह मंदिरों में देवकथाओं के वर्णन के रूप में प्रस्तुत किया जाता था। मध्यकाल में यह मुगल दरबारों में पहुँचा, जहाँ इसमें नज़ाकत, भाव, ठुमरी और घुंघरुओं की लय जुड़ी। हिन्दू और इस्लामी परंपराओं का संगम कथक को अद्वितीय बनाता है। इसके सांस्कृतिक अभ्यासों में गुरु-शिष्य परंपरा, रियाज़, भावाभिव्यक्ति, पखावज या तबले की संगत और पारंपरिक परिधान का विशेष महत्व है, जो इसकी गरिमा और सौंदर्य को दर्शाते हैं

**Performance:** कथक भारत की प्राचीन शास्त्रीय नृत्य शैलियों में से एक है, जिसकी उत्पत्ति उत्तर भारत में हुई। “कथक” शब्द “कथा” से निकला है, जिसका अर्थ है कहानी—प्रारंभ में यह मंदिरों में देव कथाओं के वर्णन के रूप में प्रस्तुत किया जाता था। मध्य काल में यह मुगल दरबारों में पहुँचा, जहाँ इसमें नज़ाकत, भाव, ठुमरी और घुंघरुओं की लय जुड़ी। हिन्दू और इस्लामी परंपराओं का संगम कथक को अद्वितीय बनाता है। इसके सांस्कृतिक अभ्यासों में गुरु-शिष्य परंपरा, रियाज़, भावाभिव्यक्ति, पखावज या तबले की संगत और पारंपरिक परिधानका विशेष महत्व है, जो इस की गरिमा और सौंदर्य को दर्शाते हैं मैं, अग्रिका भारद्वाज, कक्षा 12वीं की छात्रा हूँ, व श्रीमती अनुकृति विश्वकर्मा जी के सम्मानित मार्ग दर्शन में कथक सीख रही हूँ। मैंने अपने प्रदर्शन का प्रारंभ शिव पारण के साथ किया और उसके बाद धमारताल की एक संपूर्ण प्रस्तुति दी। आगे चल कर मैंने भाव-पक्ष में श्री पंडित बिरजू महाराज द्वारा लिखित राग खमाज में ठुमरी, “जाने दे जाने दे” प्रस्तुत करी। जिसके बाद मैंने अपने प्रदर्शन का समापन धमारताल में एक लड़ी के साथ करा। मैंने तालधमार, 14 मात्रा में विभिन्न बंदिशों का एक पारंपरिक मिश्रण प्रस्तुत किया। यह प्रस्तुति दिवंगत श्री पं. बिरजू महाराज जी की विरासत का अनुसरण करती है

**Instruments used:** कथक की प्रस्तुति में वाद्य अत्यंत आवश्यक हैं:

तबला – ताल और लय का आधार।

पखावज – विशेष कर प्राचीन शैली में।

सरंगी – गायक की संगति।

हारमोनियम – स्वर समर्थन।

बाँसुरी, सितार – कभी-कभी मधुरता के लिए।

घुँघरू – नृत्यकार के पैरों की ध्वनि, जो लय और ताल की गूँज है।

**Additional Information:**

- प्रकृति की छवियाँ: कथक में वर्षा, नदी, पुष्प, पशु-पक्षी आदि का वर्णन भाव और अभिनय द्वारा किया जाता है।
- कृष्ण कथाएँ: रासलीला में गोपियों, यमुना नदी, गाय-गोप, और वृन्दावन के प्राकृतिक परिवेश को जीवंत किया जाता है।
- दरबारी प्रभाव: महलों और दरबारों का वैभव कथक की मुद्राओं, गतियों और नज़ाकत में परिलक्षित होता है।

वर्तमान समय में कथक परंपरा और आधुनिकता के सामंजस्य का प्रतीक है। यह भारत की सांस्कृतिक एकता को दर्शाते हुए प्रेम, पहचान और संघर्ष की कहानियाँ कहता है। भक्ति से आगे बढ़कर यह सशक्तिकरण और समावेशिता की आवाज़ है, जो लय, सौंदर्य और मानवीय संबंधों का संदेश देती है।

**Photos:**

## Uttarakhand

**Name of Participant:** Kanika Bhardwaj

**Sub-category of Dance (Solo):** Solo

**Details of the Art Form:** भरतनाट्यम: विवरण - नृत्य शैली: भरतनाट्यम (शब्दम). - भौगोलिक उपस्थिति: दक्षिण भारत (तमिलनाडु, कर्नाटक, आंध्र, केरल). - विषय: भगवान नरसिंह (विष्णु का अवतार) की प्रह्लाद रक्षा की कथा. - प्रस्तुति: रुद्र + सौम्य भाव का संगम

**Historical and Cultural Background:** भरतनाट्यम: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि भरतनाट्यम 2000 साल पुराना शास्त्रीय नृत्य है, तमिलनाडु से उत्पन्न। तमिल संगम काल (300 BCE–300 CE) में “भरत” ग्रंथ में वर्णित। देवदासी परंपरा (10वीं सदी) में मंदिरों में प्रचलित। भाव, ताल, मुद्रा से भगवान की स्तुति। 20वीं सदी में रावणारायण स्वामी, रुद्राक्षी पद्मावती ने इसे शास्त्रीय दर्जा दिलाया। संस्कृति में: आरुथा, नवरात्रि, विवाह में जीवंत।

**Performance:** छात्र की प्रस्तुति छात्र भरतनाट्यम (शब्दम) में नरसिंह अवतार की कथा प्रस्तुत करेंगे।

विषय: प्रह्लाद की रक्षा, रुद्र-सौम्य भाव।

वाद्य: मृदंगम, वीणा, नगाड़ा।

वेशभूषा: पारंपरिक कावेरी अट्टिरे।

मुद्राएं: अभिनय, अंगहार, नृत्य का संगम।

**Instruments used:** वाद्य सामग्री –

प्राथमिक: मृदंगम (ताल), वीणा (मेलोडी)

संगत: नगाड़ा, घुंघरू, कंजीरा।

साज-सज्जा: पारंपरिक भरतनाट्यम कॉस्ट्यूम, पुष्पमाला, तिलक

अन्य: अरेबिक्कू (नृत्य पोज के लिए पद्मासन)

**Additional Information:** भरतनाट्यम: संदेश और समकालीन प्रासंगिकता भरतनाट्यम भक्ति, सौंदर्य, और नैतिकता का प्रतीक है।

संदेश: सत्य की जीत, भक्त की रक्षा।

आज की प्रासंगिकता:

संस्कृति संरक्षण: वैश्विक मंचों पर भारतीय विरासत का प्रदर्शन।

समकालीन प्रयोग: \*फ्यूजन, सामाजिक मुद्दे (महिला सशक्तिकरण) \*।

शिक्षा: आत्म-अभिव्यक्ति, योग-तनाव निवारण।

तकनीक: वीडियो, डिजिटल प्लेटफॉर्म पर प्रचार।

निष्कर्ष: परंपरा और आधुनिकता का संगम।

**Photos:**





## KVS

**Name of Participant:** Ananditha TP

**Sub-category of Dance (Solo):** -

**Details of the Art Form:** Bharatanatyam is a classical dance form originating from Tamil Nadu in South India. It is one of the oldest dance traditions in India and is now practiced worldwide, known for its grace, fixed upper torso, intricate footwork, and expressive gestures.

**Historical and Cultural Background:** Bharatanatyam traces its roots to the temples of Tamil Nadu, where it was performed as a form of devotion and storytelling through movement. Originally known as Sadir, it evolved under the Devadasi tradition and was revived in the 20th century as a respected art form. The dance embodies the rich cultural heritage of South India and represents the union of rhythm, expression, and spirituality.

**Performance:** I will be presenting a solo Bharatanatyam performance on the beautiful Varnam “Innum En Manam Arindhaal”, a timeless composition by the legendary violinist and composer Sri Lalgudi G. Jayaraman, set in Raga Charukesi and Adi Tala. This Varnam captures the inner world of a nayika (heroine) who is in deep love with Lord Krishna. She pleads with him to understand the longing that consumes her heart. Her words are filled with emotion — frustration, hope, surrender, and a desperate desire to be noticed and loved in return.

**Instruments used:** The dancer wears a traditional Bharatanatyam costume with temple jewelry, ankle bells, and appropriate stage makeup

**Additional Information:** Bharatanatyam conveys spiritual and moral themes through expressive storytelling, often depicting tales from Hindu mythology. In contemporary times, it continues to evolve as a medium for cultural preservation and artistic innovation. The dance form fosters discipline, devotion, and emotional expression, making it both a traditional and modern means of communication.

**Photos:**



## NVS

**Name of Participant:** Anjana K. R.

**Sub-category of Dance (Solo):** Classical Dance Solo

**Details of the Art Form:** Bharathanatyam: It is a prominent indian classical dance form that originated in the hindu temple of Tamilnadu. Performances are accompanied by Carnatic music, featuring instruments like the mridangam, violin, and flute.

**Historical and Cultural Background:** Bharatanatyam is an ancient classical dance form from Tamilnadu, India, known for its precise footwork, rhythmic movements and expressive hand gestures. Its history is deeply rooted in temple traditions, where it was performed by devadasis and documented in ancient texts like the Natyasastra.

**Performance:** In this presentation, a Surya varnam is performed in the Raga Revathi, in the Tala Chathurasra jathi Druva Thalam. Varnam is the central, most elaborated piece in a bharathanatyam performance. This Varnam is about the Adithya Hridaya Manthra which is the part of the Valmiki Ramayana.

**Instruments used:** NA

**Additional Information:** The theme of this performance is about the Ramayana story. During the final stages of the battle against Ravana, a fatigued Rama is told by the sage Agastya to recite the Aditya hridaya sthota, a hymn raising the Sun God.

**Photos:**



## EMRS

**Name of Participant:** Sandeep Madkani

**Sub-category of Dance (Solo):** Bharatanatyam Varnam – “Innam En Manam” (Classical)

**Details of the Art Form:** Innam En Manam - Bharatanatyam, the ancient classical dance of Tamil Nadu, is a divine blend of rhythm, expression, and devotion. It weaves the language of the soul through graceful gestures (Mudras), intricate footwork (Nritta), and expressive storytelling (Abhinaya). With every movement echoing spirituality, Bharatanatyam transforms the stage into a sacred space filled with bhakti and beauty.

**Historical and Cultural Background:** Rooted in the ancient Natya Shastra, Bharatanatyam traces its origin to the temple dance tradition of Sadir Attam, once performed by Devadasis to glorify the deities. From these temple sanctums, it evolved into a revered classical art that unites devotion, discipline, and divine expression. Every gesture in Bharatanatyam carries the essence of Indian philosophy—the eternal dialogue between the mortal and the divine. Through the retelling of mythological tales of gods and goddesses, especially Krishna, Shiva, and Parvati, it expresses timeless truths of love, valor, and surrender. Today, Bharatanatyam shines across global stages, preserving India’s spiritual heritage while speaking a universal language of emotion.

**Performance:** The piece “Innam En Manam”, set in Charukesi rāga and Adi tāla, is a soulful Varnam composed by the legendary violin maestro Sri Lalgudi Jayaraman and choreographed by Guru Sri RLV Subesh. It portrays a devotee’s yearning for Lord Krishna—an emotional dialogue of love, surrender, and the soul’s eternal longing for divine union.

**Instruments used:** The performance is accompanied by Mridangam, Violin, Veena, Flute, and Nattuvangam. The dancer adorns the traditional silk costume, temple jewellery, waistband, and ankle bells (Salangai), symbolizing rhythm and divinity. Soft lighting and Carnatic music create a spiritual aura, guiding each expression and movement in harmony with the pulse of the tāla.

**Additional Information:** Bharatanatyam harmonizes four dimensions—Angika (body expression), Vachika (music and rhythm), Aharya (costume and adornment), and Satvika (inner emotion). Its repertoire—Alarippu, Jatiswaram, Shabdham, Varnam, Padam, and Thillana—unfolds like a spiritual journey from awakening to transcendence. The Varnam stands as its crown jewel, testing endurance, precision, and grace. In “Innam En Manam”, the dancer embodies the devotee pleading with Lord Krishna to recognize her heart. Each glance, gesture, and step becomes a prayer—transforming performance into meditation, where art and devotion merge into one eternal rhythm.

**Photos:**





विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
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