

M.a.d.a.l.

Movement for Artistic Development And Learning

2025



Prayathnam



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Editors :

Dr. Sujatha Mohan

Smt. Gowthami Mahesh

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Vaarshikam 2024



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Prayathnam

The Events of PRAYATHNAM

Prayathnam is a family of dance teachers which focuses to broaden their scope of learning.

The Annual day where the students from various schools showcased their talents was conducted in Chennai, Coimbatore, Tiruppur and Trichy in 2025.

Annual General Body Meeting:

The Annual General Body Meeting was conducted online on the 18th August, 2025 which was attended by members from all the centres.

Prayathnam Book Vol. 1 (8th edition) and Vol. 2 (4th edition) were published this year.

Yathnam Exams:

The theory exams were conducted for all levels in June 2025 for all six levels at Chennai, Trichy, Coimbatore, Tiruppur and Walajapet.

- All 6 levels were conducted in Chennai in the month of July and August where 712 students from 54 schools took up six levels including schools from Sriharikota, Bangalore.
- In Coimbatore, 5 levels were conducted for 247 students from 14 schools in July 2025.
- In Tiruppur, 5 levels were conducted and 145 students from 3 schools including a school from Erode had participated.
- In Trichy, 5 levels were conducted in July 2025 where 104 students from 10 schools had participated.
- In Walajapet, 5 levels were conducted and 22 students from 2 schools had participated.
- Evaluation of the theory papers for all the centres was done by a following a double-checking system by a dedicated panel of evaluators.



Workshops:

- Two lecture demonstrations were given by Dr. Anupama Kylash on the topics 'Kaala' and 'Jayadeva' and one lecture demonstration was given by Smt. Sheela Chandrasekar.
- The Abhinaya course was handled by Dr. S. Raghuraman, Smt. Nithyakalyani Vaidyanathan, Dr. Sreelatha Vinod, Dr. Radhika Vairavelavan, Smt. Shobana Balachandra, Dr. Anjana Anand and Smt. Karuna Sagari

Affiliation with Dr. Tamilnadu Music and Fine Arts University:

- Dr. S. Divyasena, Dr. Sasirekha Raammohan, Smt. Saikripa Prasanna and Sri. S. K. Suresh have been training students to appear for Diploma in Nattuvangam.
- Dr. Anupama Kylash delivered a guest lecture on Nattuvangam.
- Teacher's certificate course was conducted this year by Smt. Nithyakalyani Vaidyanathan, Smt. Leela Samson, Dr. Lakshmi Ramaswamy, Dr. Sasirekha Raammohan, Smt. Saikripa Prasanna.
- Grade Exam in Bharatanatyam in Level 1 and 2 was conducted in April 2025.

Sponsorship:

- The Interest from Smt. Seethalakshmi & Sri. Ramarathnam Endowment Award will be utilised for toppers promotion programme.
- The Interest from 'Guru Gopalakrishna Scholarship' towards conducting a festival to encourage students who have completed the 6 levels of the Yathnam Examinations.
- The 'Thanjai Arunachalam Pillai Scholarship' of Rs. 5,000 was awarded to the topper of Lateral Level 2.



President's Note 2025



As we enter the last quarter of the year, I look back on 2025 as a period of continued progress for our organization. I take this opportunity to extend my heartfelt gratitude and appreciation to each one of you for your sincere support and dedicated efforts. Prayathnam is now a recognized and respected name, a milestone that reflects how far we have journeyed together..

Throughout the year, we have continued to conduct programs for toppers and other deserving students, not only in Chennai but also at our other centers. These initiatives have been very well received and further strengthen our institutional commitment to excellence. Our workshops, performances, and orientation programs continue to serve as powerful motivators for students and rasikas alike, and Prayathnam takes pride in planning and executing them creatively each year. This is a collective effort, and we can all take pride in what we have achieved together.

I am particularly pleased that Prayathnam collaborated with 'Abhai' to organize a lecture by Dr. Anupama Kailash, which was both well-attended and warmly appreciated. Such programs are vital in reinforcing our vision of meaningful and relevant engagement with the world of dance.

Our flagship Yathnam examinations have also had another successful year. We completed the examination calendar in Chennai as well as across all our centers.

In conclusion, I take this opportunity to thank all our subscribers for their support and encouragement through the past year. May the coming year be even more fruitful and enriching for all of us.

With warm regards,

Dr. Sreelatha Vinod
President

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
1	S.B.ABARNA	Sathvika Kalai Sangamam	1/312 Indira Gandhi Street, Karapakkam, Chennai	8015786292 ababarna2016@gmail.com	Platinum
2	R S ABHINAYA SHREE	Sri Hayagrivar Arts & Cultural Acadamy	105, 2nd Main Road Porur Garden, Porur, Chennai - 600116	8248835148 anbudanabi@gmail.com	Bronze
3	AISHWARYA NANDAKUMAR	Layakshetra	F 4, Varaprada Vasudeva Enclave, Agrini Township, Andalpuram, Madurai - 625003	9597938131 aishu.balanandu@gmail.com +1(443)564-5737	Platinum
4	AISWARYA SAMPATH	Shree Karpagam Natyalaya	Address- No.89/43 B.B. Road 3rd lane vvasarpadi chennai - 600039.	9940072759, 7338789248.	Bronze
5	AISHWARYA ANANTHAPADMANABAN	Samyuktha Natyalaya	25, sappani street, Panruti, Cuddalore.	8220254529 samyukthanatyalaya@gmail.com	Bronze
6	AMRUTHA	Faculty, Kanagasabhai School of Bharatanatyam	126, 3rd floor, Pillaiyar Koil Street, Thiruvanmiyur, Chennai - 600041.	8608026085	Bronze
7	ANANDARAJ A	Ananda Natyakshethra	22/18, Cross Street, Perumalagaram, Thiruverkadu, Chennai - 600077	9940096960 aaru2anand@gmail.com	Bronze
8	ANANDHU VS	Anandha Kalakshetra		9746093802	
9	ANBUKKARASI. M	Anbu Natya Kalachithra	232/1, SKC main road, Erode - 638 009.	9698770102 ankerodesisters@gmail.com	Bronze
10	ANJANA ANAND	Utbhava	14 Shrishti Apts, B008 Sriram Nagar, 1st Cross Street, Thiruvanmiyur, Chennai - 600 041.	9840715767 anjanakumar@hotmail.com	Silver
11	ANNAPOORNA MURALI	Nrithyapoorna,	27/29, Viswanathapuram Kodambakkam, Chennai - 600 024.	9952957885 anumural96@gmail.com	Bronze
12	ANURADHA RAMESH	-	Flat 3, Shrestha Ujjwala, 8/19, Balaiah Avenueluz, Mylapore Chennai - 600 004.	9840097568 anuram-in@yahoo.com	Silver

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
13	ANUSHA	-	-	9790739366	
14	APARNA K SHARMA	-	-	9916751787	Silver
15	APARAJITHA R	-	R2/12, Lakshmi Flats Rajaji Street, West Mambalam Chennai - 600 033.	9176645614 raparajitha99@gmail.com	Bronze
16	APARNA KRISHNA MURTHY	Vriithi Natyalaya	9/348, Sree Nivasam, Ambal Nagar main road, Kovur 600128.	9790914011 vriithi.natyalaya@gmail.com	Bronze
17	ARCHANA HARIBABU	Abinaya Bharatham Dance Acaamy	Flat A2, Shri Guru Vihar IIT Colony, 3rd Main Roa Pallikaranai Chennai - 600 100.	9176635395 maya.rjn@gmail.com	Bronze
18	ARCHANA KARTHIK	Kama Kala Abhinava Kendra	G2, Srinivasa Appt. D.No, 2, 77th Street, 16th Ave, Ashok Nagar, Chennai - 600 083.	9841226673 k.k.abhinavakendra@gmail.com	Bronze
19	ARCHANA MAHESH	Sri Gyana Mudhra	141, Old - 112, B-1, Radhanagar Main Road, Chrompet, Chennai - 600 044.	9884413883 naatyavidhwath@yahoo.com	Platinum
20	ASHWINI VISWANATHAN	Kala Saadhaka	2A Nagalakshmi Apartments, 3, Raamchandra Road, Mylapore, Chennai - 600 004.	9884202018 ashwini21582@gmail.com	Platinum
21	ATHENA MADHU	Anthara Centre for Performing Arts	Block 3, 1 A, Magnolia Park, Five Furlong Road, Guindy, Chennai - 600 032.	9840460686 athenamadhu@gmail.com	Bronze
22	AVIRNISHA	Sathir Kalai Koodam	25/2 Rathinam Nagar, T Kottapatty, Pollachi - 642002	8489048272 avirdancera@gmail.com	Bronze
23	BALAGURUNATHAN V	Krishnanjali Academy	21/49 Kamarajar Salai, Lakshmiapuram, Thiruvanmiyur, Chennai - 600 041.	9940080799 shivatandava@hotmail.com	Bronze
24	BHARATHALAYAM	Bharathalayam Institute of Fine Arts	34/138 Kalidas Road, Ram Nagar, Coimbatore - 641009.	9443149903 bharathalayam@yahoo.co.in	Platinum
25	BINESH MAHADEVAN	Akshaya Arts	36 Ayyappa Nagar, Chinmaya Nagar, Virugambakkam, Chennai - 600 092.	9841012955 bineshkm@yahoo.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
26	BINDHU JISHNU NAIR	-	B/101, Nilmani apartment, Mograwadi, Valsad, Gujarat-396001	8925046804 bindusuresh0804@gmail.com	Platinum
27	T.BHAVANI	Kunjithapadha Natya Mandir	New no.16, Old no.8, TMH Homes - "PAVITHRAM", Flat-F3, Ganapathy Colony, East Tambaram, Chennai - 600 059	9841132422 thyagarajanbhavani@gmail.com	Bronze
28	CHAITRA	Kalaa Taranga Academy	Plot No.12, D.No. 4, Kambar Street, Sriperumbudur.	8870033773 chaitrayashwant@gmail.com	Bronze
29	C.CHARULOCHANA	Sri Sudarshini Natyalaya	No 27, Mohanapuri 1st Street LH nagar 1st main, Adambakkam, Chennai 88	9488577027 ssnclasslinks2020@gmail.com	Bronze
30	CHARCOAL PRABAKARAN	Dr. Sirpi Jayaraman Palkalaikoodam	30, Third Cross, Aravindar Nagar, Murungapakkam, Puducherry-4	9003937496 charcoalprabakaran@gmail.com	Bronze
31	CHITHRA MURALIDARAN	Nrithyakshethra Dance Academy	Alliance Orchid Springs, Silver Oak Block, Flat No. 812, 54, Water Canal Road, North Korattur, Chennai - 600 076.	9840589429 chithramuralidaran8@gmail.com	Platinum
32	DHANUPRIYA A.	-	5, 29/80 G N Road, Mylapore, Chennai - 600 004.	9941187881 adhanupriya@gmail.com	Bronze
33	DEEPA GANESH	Upasana	1-B, Abhirami Tej Grandeur, 96, Binny Road, Poes Garden, Chennai - 600 086.	9094884307 upasana_uk@hotmail.com	Platinum
34	DEEPA SURENDRAN	Saraswathi Kala Kendra	Door No. 6, 23rd East Cross Road, Gandhi Nagar, Vellore - 632 006.	9003042454 deepa_suren53@yahoo.co.in	Platinum
35	DEEPA BHARATH	Bhaavam Nrithyalaya	D 603, Aparna Cybercommune Nallagandla Seri Lingampalli Hyderabad - 500 019.	9676866059 bhavam.nrithyalaya@gmail.com	Silver
36	DEEPTI	-	-	-	Silver
37	DEVI RANJITHKUMAR	Sri Dhyana Mudra	35/71, Strahans Road, Pattalam, Chennai - 600 012.	9884569298 devinatyam@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
38	DEVI SUBA V G	-	B 205, Chancellors Court Apartment, Urur Olcott Kuppam Road Besant Nagar, Chennai - 600 090.	9840205048 desu1486@gmail.com	Platinum
39	DHANALAKSHMI	-	2.2/1, Rajiv Gandhi Nagar, Wallajapet - 632 513.	7550039600 dhanakrish2020@gmail.com	Bronze
40	DHARANI KAARTHIKKUMAAR	Shree Nrithya Arpana	D 37, Silvan Estate, Parsn Shesh Nestle, Nanjundapuram Road, Ramanathapuram, Coimbatore Pincode - 641 036.	9600980154 dharanikaarthikkumaar@gmail.com	Bronze
41	DHARSHANA ASHOK	Shree Darpana, School for Bharathanatyam Saibaba Colony	7A, SK Prestige Apartment Dr. Radhakrishna Road, Tatabad, Coimbatore Pincode - 641 012.	9944413963 dharshanaashok1992@gmail.com	Bronze
42	DHIVYA SRILAKSHMI	-	4/23 Customs Colony, 1st Street, Besant Nagar, Chennai - 600 090.	9176227537 dhivyasrilakshmi96@gmail.com	Bronze
43	DIVYA S	Divya Kalalaya	No.69, 83rd street, 13th sector, Sivalingapuram, K.K.nagar, Chennai-78.	8778205002	Bronze
44	DIVYASENA .S	Divyanjali	30 First Cross Street, CIT Nagar, Chennai - 600 035.	9381012006 divyanjali.divineoffering@gmail.com	Platinum
45	DR. BALA NANDAKUMAR	Layakshetra	11, North Veli Street, Madurai - 625 001.	9789269410 sai.bagavathy83@gmail.com	Platinum
46	ELUGAI ROOPATHI	Sai Nrithya Samasthanam Temple of Fine Arts ,	KV Kuppusami Naidu Road, near RVS Ayurveda College, Sulur, Coimbatore 641402.	9843382853, 9952682853 roopathip@gmail.com.	Silver
47	EZHILARASI M	Kanchi Sri Hari Natiyalaya	78/A, Thumbavanam Street, Kanchipuram	9677350006 ezhilarasimadhan@outlook.com	Bronze
48	EZHILAN	-	-	7092827341	Bronze
49	GAJALAKSHMI	Kala Viruksha Fine Arts Academy	No.2B, Annamalaipuram, Thennur, Trichy -17	9842456610 kala.viruksha@gmail.com	Bronze
50	GAYATHRI R	Sri Priyalaya Arts Acadamy	51, ESP Street, Worraiyur, Trichy - 620 003.	8072357922 gayathriravikumar84@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
51	GAYATHRI KALYAN	Narthanam School of Performing Arts	25/1B, 12th Main Road, Ram Nagar, South Madipakkam, Chennai - 600 091.	9382209157 narthanam.chennai@gmail.com	Platinum
52	GAYATHRI SASIDARAN	Maanasi Arts Academy	No.30 School View Road, RA Puram, Chennai - 600028.	9940194625 / 8778297246 meenakshisasidaran@gmail.com	Platinum
53	GOKILA VANI K.P.	Madurai Prashitham Natyakalalaya	12/28, 1st Main Road Ganesh Avenue, Sakthi Nagar, Porur, Chennai- 600 116.	9444494425 gokila.prashi@gmail.com	Bronze
54	GOPINATHAN K	Shri Bharatha Kala Ashram	2/5, New No.9, North Mada Street, Thiruvanmiyur, Chennai - 600 041.	9962720655 bharathakalagopi@gmail.com	Bronze
55	GOWTHAMI MAHESH	Shivarpanam School of Fine Arts	284, Sriranga Co Operative Nagar, Vadaperumbakkam, Chennai - 600 060.	9042751928 shivarpanam2018@gmail.com	Bronze
56	HARINI	Sri Nardhanalaya	110, Vadaku Adaiyavalanjan, Srirangam, Trichy -6.	9629434294 harinimuthuramalingam28@gmail.com	Bronze
57	HIMAJA ATHUL KUMAR	Bharatham	34 East Park Road, Shenoy Nagar, Chennai - 600 030.	9841077817 bharathamdanceschool@gmail.com	Platinum
58	HEMA P	Sri Saraswathy Natyalaya	21, North Street, Netlapakkam, Puducherry.	9342090932 hemahenz152@gmail.com	Bronze
59	HEMALATHA RAMACHANDRAN	Bharatha Kalalayam	Ammani Ammal Street Mandaveli, Chennai - 600028.	9840216221	Bronze
60	IDHAYA RAJKUMAR	Niruthya kalalaya	8 Kumaran Street, Pappa Colony, Edamalaipattipudur, Trichy - 620 012.	9952812512 niruthyatrachy12@yahoo.com	Platinum
61	ISHWARYA BALABHARATHY	Natyataara Dance Company	11th Sector Park No.D Udayam Oviyam Appt, 66th Street, K K Nagar, Chennai.	9789815950 iswarya@natyathara.com	Bronze
62	JANAKI GANESH	Laalityam	107, Hindi Prachar Sabha Street, T. Nagar, Chennai - 600 017.	9840349415 laalityam.natya@gmail.com	Platinum
63	JANANI VENKATRAMANAN	Nrita Tapasya School of Dance	D1-302, Malles Aashira, Nookampalayam Road, Perumbakkam, Chennai -600100.	9962002252 nritatapasya@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
64	JANANI	-	6/50, Ayyavoo Street, Shenoy Nagar, Chennai - 600030.	7010173942 jananithiyagarajan05@gmail.com	Bronze
65	JAYACHANDRAN S	-	Centre for Exact Humanities, International Institute of Information Technology, Prof. C. R. Rao Road, Gacchibowli, Hyderabad - 500032.	7032640670 jayachandran.sjc@gmail.com	Platinum
66	JAYAKHAVI M	Faculty at Sri Priyalaya Arts Academy	No.7, 4th Kambur Street, Subramaniapuram, Trichy - 620 020.	7397039002 khavi121094@gmail.com	Platinum
67	JAYANTHI NANDAKUMAR	Sri Sai Nrutha Dance School	Site No.1, Ganesan Thottam, Natraj Colony, Padanur to Chettipalayam Road, Malumichampatti Coimbatore - 641023.	9894062846 jayanthynanda@gmail.com	Bronze
68	JAYANTHI SUBRAMANIAM	Kala Darsana	D.No.3, First Street, East Abiramapuram, Mylapore, Chennai - 600 004.	9841595580 jayn61@hotmail.com	Platinum
69	JAYASHREE	Shree Nrithya Deeksha	152, T.K.M. Road, Mamallapuram, Pincode - 603104	9840425254 shreenrithyadeeksha@gmail.com	Bronze
70	JAHNAVI K	Tarangini Natyalaya	29/38, Arumugam Street, Old Washermanpet, Chennai - 600 021.	7397451841 jahnavikonanki19@gmail.com	Bronze
71	JYOTSNA	Shamkaram	36/45, Fairwind Apartments, MGR Road, Kalakshetra Colony, Chennai.	9840855275 jnmustard@gmail.com	Platinum
72	KALAIVANI	Nrithya Niketan, Vellalore	B1 Anugaha gardens, Dhanalakshmi Puram Central Studios Road Singanallur, Coimbatore 641005	9789698062 kalaijaykay@gmail.com	Bronze
73	KAMALA SUBRAMANIAN	Samskrithi Kala Kendram	AP 22 - 360, Panchavati, 35th Street, K K Nagar, Chennai - 600 078.	9840839888 samskrithikalakendram@gmail.com	Platinum
74	KANAKA KRISHNA PRASHANTH	Sankara Natyalaya	13, 34th Street, Nanganallur Chennai - 600 061.	9442173709 kanaka.sankaranatyalaya@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
75	KAVITHA CHARLES N	Shree Kavithalaya	16, Ganesh Nagar Main Road, Selaiyur Post, Camp Road, East Tambaram, Chennai - 600 073	9840191844 charleskavitha@gmail.com	Bronze
76	KRISHNAMOORTHY R	Dhasa'n Natyalaya	4B, Janaki Raman Street, New Perungalathur, Chennai - 600 063.	9710201291 aahaaryaa@gmail.com	Platinum
77	KRISHNAPRIYA JAYAGAR	Chithramaya School of Arts	12/A 3rd Street, Subramania Nagar, Puthagaram, Kolathur, Chennai - 600 099.	9952044091 krishnapriya1891@gmail.com	Bronze
78	Dr. LAKSHMI RAMASWAMY	Sri Mudhraalaya	A3, Anmol Crest, 3, Lock Street, 4th Main Road, Kottur Gardens, Kotturpuram, Chennai -85.	9042904924 lakshmiramaswamy@yahoo.com	Platinum
79	LAKSHMI PRIYA RAJA M	Maathrika	32, First Floor, 4th Street, S R B Nagar, Kolattur, Chennai - 600 099.	9566244400 maathrikadance@gmail.com	Platinum
80	LALITHA NARASIMHAN	Sree Lalitham School of Bharatanatyam	Old No 9, New No 17, Sydoji Street, Triplicane, Chennai - 600 005.	9840535590 lalimay2014@gmail.com	Bronze
81	LATHA S RAJAGOPALAN	Shraddhanjali School of Bharatanatyam	1/2 Abdul Aziz Street, T Nagar, Chennai - 600 017.	9500187677 lathasraj@gmail.com	Bronze
82	LAVANYA SANKAR	Abhyasa Academy of Classical Dance	400, VGR Puram off Alagesan Road, Coimbatore - 641011.	9894020685 lavsankar@gmail.com	Bronze
83	LAVANYA VIKRAM	Kalānubhava	Flat 2, Swathi Appt, 59/129 Pillaiyar Koil Street, Jafferkhanpet, Chennai - 600 083.	9840486378 lav.vik@gmail.com	Bronze
84	LOGESWARI .J	-	2/19 Krishna Nagar 2nd Street, GopalaPuram, Tvk nagar, Chennai - 600082.	9566278329 / 9790971514 lokiiijana@gmail.com	Bronze
85	LOURDHU MERRY JANCY	-	-	9940450060 jeevalayafinearts@gmail.com	Bronze



Prayathnam

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
86	SAMYUKTHA VARADHARAJAN	Srinivasa Kalalaya	Kadaksham Building, 33A, Pt Rajan Road, Kk Nagar, Chennai 78.	8754730800 preethamadu6@gmail.com	Bronze
87	MADHUMATHY PRAKASH	Natya Manjari	19A/11, Puliur Main Road, Trustpuram, Kodambakkam, Chennai - 600 024.	9500053089 natyamajari62@gmail.com	Bronze
88	MAHALAKSHMI KARTHIKEYAN	Lasya Performing Arts Centre	16/1, Thiruthani Thethu Street, Kamatchi Nagar, Walajapet - 632 513.	7418325563 lasya.walaja@gmail.com	Platinum
89	MALA	-	4A, 402, Paza Prestine Acres Phase 1, Nookampalayam Main Road, Perumbakkam, Chennai - 600 100.	9750986331 mala.kshetra@gmail.com	Silver
90	MANJARI	-	ESI, Fort Indraprastha 45, Kalashetra Road, Thiruvanmiyur, Chennai - 600 041.	9444024454 manranj2001@yahoo.co.in	Bronze
91	MANGALA KARTHIKEYAN	Shiva Academy of Bharathanatyam	17/1/1, 8th Street, Velan Nagar, Valasaravakkam, Chennai - 600 087.	7200149919 shivaacademy2013@gmail.com	Silver
92	MATHAN KUMAR S	Siva Dhanu Kalakshetra	A41 Akilandeswari Gardens, Melur Road, Srirangam, Trichy.	9442032794 mathan.sivanatya@gmail.com	Platinum
93	M. MATHANGI	Sai Kala Mandir	8, 1st Cross Street, Thirumalai Nagar Annex, Perungudi, Chennai - 600 096.	7904681433 saikalamandir.arts@gmail.com	Bronze
94	Dr. MEENA VENKAT	Nrithya School of Fine Arts	8A Sowbhagya Apartments, Postal Colony 2nd Street, West Mambalam, Chennai - 600 033.	9444069430 meenav2506@gmail.com	Bronze
95	MEENAKSHI SAGAR	Aradhana School of Dance Coimbatore	52, Sri Sathya Narayan Nagar, 2nd Street, Podanur, Coimbatore - 641023.	9843130005 meenasar2003@gmail.com	Silver
96	MEERA SRIKANTH	Nruthyakankana	58, Adarsh Vista, Basavanagar Main Road, Vignan Nagar, Bangalore - 560 037.	9880970233 srikmeer@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
97	MENAGA S	Kavinaya Natyalaya School of Bharatnatiyam Tiruppur	No.16/17 Spider Palanisamy Nagar, Padmavathipuram, Gandhinagar, Tiruppur-641603.	95436 11112 Kavinayanatyalayatirupur@gmail.com	Platinum
98	MRUDULA RAI	Shree Natya Niketan	44 Anugraha Garden Central Studio Road, Dhanalakshmpuram, Coimbatore - 5.	9842791414 mrudulaclassic@gmail.com	Platinum
99	M. SRINIVASAN	Sriom Padmini Nrithyakala Nikethan, Walajapet	No.63, Kamarajar Street, Walajapet, Ranipet district-632513.	8220216026 muralisrinivasan97@gmail.com	Platinum
100	MOHANAPRIYA	Sri Chakra Natyalaya	3101 Lig-1, Mathur Mmda, 3rd Mainroad, 76th Street, Chennai-600068.	7092798808 kmohanapriyak@gmail.com	Bronze
101	MUTHARASI RAVI	Kalaikoil	4/132A, 7th Street, Swaminatha Nagar, Kottivakkam, Chennai - 600 041.	9840033074 kalaikoilmutharasi@gmail.com	Platinum
102	MYTHILI SRIDHARAN	Nruthyalahari School Of Dance	13, Shalimar Garden 6th St. Extn Injambakkam, Chennai	9840733311 nruthyalaharischoolsdance@gmail.com	Bronze
103	NAMADEVAN	Nrithiya Priyan Natyalaya	No.103/1, varadharajan street, Sathuma Nagar, Kaladipet Chennai-19.	8825573907	Bronze
104	NANDHINI SURESH H N	Sri Sai Nrithyalaya	38/27, Ramakrishnapuram, 3rd Street, West Mambalam, Chennai - 600 033.	9941270789 srisainri@gmail.com	Platinum
105	NITHYA ANANDARAMAN	Mudra School of Dance	F 201, Aparna Cyber Community, Hyderabad, Telungana.	7032244415 nithyaraman88@gmail.com	Platinum
106	NEENA PRASAD	-	-	9446001517	Bronze
107	NITHYAKALYANI VAIDYANATHAN	-	12, 4th Cross Street, CIT Colony, Mylapore, Chennai - 600 004.	9840164848 vaidy.nithya@gmail.com	Platinum
108	NIVETHA S	Nrithyarpana	16, S P Nagar, Thudiyalur, Coimbatore - 641034.	8870370040 nivetha793@gmail.com	Bronze
109	NIRMALA MURUGANANDAM	-	83, Vivekanandar Street, Lakshmpuram, Retteri, Chennai - 99.	9884576742 ashwinianu2014@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
110	NOJJANA	Satva Ruba School of Arts	6, Meenakshisundaram Street, Iyyappa Nagar, Trichy Trichy - 620 021.	9600363096 nojjaana0927@gmail.com	Platinum
111	PADMAPRIYA S	Padmashree Natyalaya	41/1B, 42/3B, Bhavani Nagar, Thandalam, Ranipet - 632 401.	9750928575 padhucheenu@gmail.com	Silver
112	PADMAPRIYA S	Bharatarpana School	156, Anna Street, Sudharna Nagar, Nainarmandapam Pondicherry - 4.	8144793587 padmapriyashree@gmail.com	Bronze
113	PADMINI KRISHNAMURTHY	Sri Saraswathy Gana Nilayam Trust	Tall Trees, Flat No. 3C,82A, Avvai Nagar, Main Road, Thiruvanmiyur, Chennai - 600 041.	9840525059 srisaraswathinatyalaya@gmail.com	Platinum
114	PADMINI N	Sri Hari Natyalaya	#39B, Gyanananda Nagar, Sudarshan Nagar 5th street, Madambakkam Chennai - 600 126.	9884099363 shnpaddu@gmail.com	Bronze
115	POOJA D	-	D67/9, Kalaignar Nagar, 9th Street, Thiruvottiyur, Chennai - 600 019.	7299574151 yuvashripooja@gmail.com	Bronze
116	POOJA RAMESH	-	Plot No.20, Ashok Nandavanam, Kannapalayam Village, Ayalcheri, Chennai - 600 072.	poojaramesh2306@gmail.com	Bronze
117	PRAMOD KUMAR REDDY	-	Uppal, Hyderabad.	9985534347 pramodpundra@gmail.com	Platinum
118	PRASEETHA S	Shri Guru Laya School of Arts	112, Rams Apartments, Rama Street, Nungambakkam, Chennai - 600 034.	9884033585 praskuch@gmail.com	Platinum
119	PREETHI ANAND	Narayani Nrtyasala	Flat No.15, Surendra Court 3, Bheemanna Mudali Street, Alwarpet, Chennai - 600 018.	9381221454 preethi.ramachandran@gmail.com	Platinum
120	PRIYA SATISH	Auromira Arts	#2/1122, Karpagam, Ellegowda Layout, Bommandapalli Circle, TVSMain Road, Hosur - 635109	9880031323 vsprisat@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
121	PUSHKALA GOPAL	-	1, Oliver Road, Mylapore, Chennai - 600 004	9884433773 pushkala.gopal@gmail.com	Platinum
122	RADHIKA KALYANI	Sanchala "Kalyan"	No. 1, Kellys Lane, Kilpauk, Chennai - 600 010.	9840573668 radhika_rajasenana@hotmail.com	Platinum
123	RADHIKA VAIRAVELAVAN	Chathur Lakshana Academy of Fine Arts	Rajan Villa, No.18, Balasubramaniam Street, Mylapore, Chennai 600 004.	9962260779 chathurlakshana@gmail.com	Platinum
124	RAJASHREE RAMU	Sri Ram Nirthyalaya	75villa No, Chikkanayakanahalli, Sarjapur Main Road , Bangalore 560035	9632218263	Platinum
125	RAKSHA DEVANATHAN	Kala Adhyaayana	No 27, New Bethaniya Nagar Main Road, Valasaravakkam, Chennai-87	9840217387 rakshadevanathan95gmail.com	Bronze
126	RANJANA VINODKUMAR	Sri Kalakshi School of Dance	NO.11, Madras Clasic Apts, Clasic farms 1st cross Street, Sholinganallur, Chennai 600119	9566016146	Bronze
127	RAJESWARI	-	-	9789074352	Platinum
128	RAMYA	AR Academy of Dance	3, AR CRIB, Our Lady Farm, KRS Roshan Garden, Gerugambakkam, Chennai - 600 128.	9841233534 aracademyofdance@gmail.com	Platinum
129	RESMI RANJITH	Bhaavamudra Dance Academy	12A07, Pearl Block, allianceorchid springs, water canal road, korattur, Chennai 76	9789091651 bhaavamudradanceacademyreshmir@gmail.com	Bronze
130	ROSHNI VIJAYAN	Thanjavur Kala Vidyalaya	W-Block, Door No:40, Near Police Camp, Kovaipudur-641042	9443525672 roshnivijayan2001@gmail.com	Bronze
131	SAIKRIPA P	Kripa's Centre for Fine Arts	9 Balamurugan Street, Ganapathipuram, Chrompet, Chennai - 600 044.	9884347127 saikripa.prasanna@gmail.com	Platinum
132	SAI NIVEDHA S	Sainivedhanam School Of Arts	24/4 Kaniappa Konar Street, Chettipalayam Road, Podanur, Coimbatore - 641 023.	8072866548 sainivedhanamschool@gmail.com	Bronze
133	SAKTHI R D	Bharatha Gurukulam	25C, 5th Street, Nagal Nagar, Dindugal - 624 003.	8807471432 sakthidev512@gmail.com	Bronze
134	SAKTHI PRIYA V D	Faculty. Sri Sai Krishna School of Fine Arts Tiruppur	5/267E, Venkatesha Nagar, Sulthanpet, Mangalam Road, Tiruppur - 641 663.	9092909504 sksfa0409@gmail.com	Silver

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
135	DR.SANDHYA SANKAR	Sai Krishna School of Fine Arts	5/267E, Venkatesha Nagar, Sulthanpet, Mangalam Road, Tiruppur - 641 663.	8110846998, 9840930998 sksfa0409@gmail.com	Platinum
136	SHREE SANGA MUDRA	Shree Sanga Mudhra Niraivagam,	Plot No. C380, 32, Periyar Nagar, 3rd Street, Periyar Nagar, Chennai - 600 082.	9841321608 rockinsanju1@gmail.com	Platinum
137	SAMYUKTHA	Samrakshitha School of Bharatanatyam	Mount Raindrop Apartment, LN Nagar, Nehru Nagar west, Kalapatti Road, Coimbatore-641048 .	9080535959 samrakshitha bharathanatyam@gmail.com	Bronze
138	SANGEETHA P	Mayuri Natyalaya	455, 5th Cross Street, Periyar Nagar, Jawahar Nagar, Chennai - 600 082.	9840349730 mayurinatyalaya@gmail.com	Bronze
139	SANKAVI GANESH	Swasti School of Classical Dance	Site No. 63, Kothari Nagar, Singanallur, Coimbatore - 641005.	9629734034 sankavi.gsr@gmail.com	Bronze
140	SARANAVI VINODKANNA	Kalavirutsham Natyalaya	SVR Divine, 11th Cross Street, Ananthi Nagar, Phase 1, Electronic City, Bangalore - 560100	9442085435 sooryasaravanan10@gmail.com	Bronze
141	SARASWATHI VASUDEVAN	-	824/2, Poonamallee High Road, Kilpauk, Chennai - 600 010.	9840320049 sarvas169@yahoo.co.in	Platinum
142	SARAVANAN .D	Sri Saravanan Arul Natyalaya	No.9 Fifth cross, AmbalNagar, Pondicherry 605009.	9442085435 sooryasaravanan10@gmail.com	Platinum
143	SARITHA KALYAN P G	Anthariksha Centre For Arts	D2 /158 , Pullicat Nagar Colony, KR Pallem , Sullurpeta, Thirupathi-524121	8332014741 sarithakalyan@gmail.com	Platinum
144	SAROJINI DEVI C	Kalaalayaa School of Fine Arts	105D, 14th Cross Street, East Extension Main Road, Shanmuga Nagar, Trichy - 620 102.	9381233522 csarojindirajan@gmail.com	Platinum
145	SASIREKHA RAAMMOHAN	Kanagasab AI - School of Bharathanatyam	5/2, Saraswathi Illam, 6th Trust Cross Street, Mandavelippakkam, Chennai - 600 028.	9444019024 sasir_r@yahoo.co.in	Platinum
146	SASMITTA K ARORAA	Shankkaram	36, Perumal Nagar, Kovaipudur, Coimbatore-641042.	9283138238 shankkaram@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
147	SAATVIKA GOPINATHAN	Shri Bharatha Kala Ashram	No.2/5 New No.9 North Mada Street Thiruvanniyur Chennai-41	9962085607 arabhi.saraswathi@gmail.com	Bronze
148	SENTHILKUMAR M	Natyakshethra	41B/12, New Street, Kaladipet, Chennai - 600 019.	9444187795 msk.cute@gmail.com	Platinum
149	SHAKTHI GIRIJAA SRI H	Shakthi Narthanalaya	24, Puzhal Sivagnanam Street, Perambur, Chennai - 600 011.	9840797879 shakthigirijaee@yahoo.com	Platinum
150	SHABIN BRIGHT	Nrithyashanthi Academy of Divine Fine Arts	No.11, Lakshmi puram, Thennur, Trichy - 620017.	9003514094 shabinbright@gmail.com	Bronze
151	SHALINI DIWAKAR	Shri Natya School of Natyam	24, Prestige Silver Springs, ECR Link Road, Sholinganallur, Chennai - 600 119.	9884060961 shalydoll23@gmail.com	Bronze
152	SHANMUGAPRIYA DHARSHINI	Kalamandiram	Plot C, Anusha Homes, Agadeeswarar Avenue, Balasubramaniam Street, 1st Cross Nemilicheri, Chrompet, Chennai - 600 044.	9566182534 priyadarshini.cni@gmail.com	Bronze
153	SHEELA RANGANATHAN	Sri Sai Kalamandir	5, Duraisamy Garden Nanganallur, Chennai - 600 061.	9840762074 sheelarangs@gmail.com	Bronze
154	SHREEMATHI	Brihat Kalalaya	41, Indu Nagar, 3rd Street, V.K. Road, Coimbatore-641 035.	9790392715 shreemathi98@gmail.com	Bronze
155	SHRUTHE RAAMMOHAN	Co-founder Art Kin Centre & Faculty at Kanagasabai School Of Bharathanatyam	5/2, Saraswathi Illam, 6th Trust Cross Street, Mandavelippakkam, Chennai - 600 028.	9445472126 shruthi26rocky@gmail.com	Bronze
156	SHYAMALA SURENDRAN	Dharani School of Performing Arts	"Dharani", XLII-2168, SRM Road, Cochin - 682 018.	9746337815 shyamalasurendran@yahoo.com	Silver
157	SINDHU SHYAM	Kalaasindhu School of Performing Arts	Block-1, 3D, Ceebros Park, 2A, Radhakrishnan Salai, Valasarawakkam, Chennai - 600 087.	9884044663 sindhusg2011@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
158	SMITHA S RAJ	Natannam School of Classical Arts	Coop Bank Building, Thamarassery P O, Kozhikode.	9526669520 smithalakshmi@gmail.com	Platinum
159	SNEHA MANIKANDAN	Upasana Arts	12, B 2, Ganga Yamuna Apts, Pookara Street, Vadapalani, Chennai-26.	9551050118 upasana_uk@hotmail.com	Silver
160	SONIA RAMANUJAM	-	Flat B3, Ramar Kudil, 3/5, Gandhi Nagar, 2nd Main Road, Adayar, Chennai - 600 020.	9003828538 cssoniaram@gmail.com	Silver
161	SONIKAA R	Lashiva Arts Space	4/27, Karunanidhi 2nd Cross Street, West Mambalam, Chennai 33	8903633460 sonikkaravichandran@gmail.com	Bronze
162	SREELATHA VINOD	Anthara Centre for performing Arts	Block 3, 1 A, Magnolia Park, Five Furlong Road, Guindy, Chennai.	9840310577 sreedance@gmail.com	Platinum
163	SARASWATHI GANA NILAYAM	Sri Saraswathy Gana Nilayam Trust	6, Thoppu Street, Chennai - 600 005.	8050513327 sgntrust.chennai05@gmail.com	Platinum
164	SRIMATHI VENKAT	Sri Nrithyalaya Academy of Fine Arts	New No.5, Shanthi Nagar, 8th Street, Adabakkam, Chennai - 600 088.	9600072199 sribarad@gmail.com	Silver
165	SREYA S	Tattva Nrithyam School of Dance	B/144, New No. B 116th Street, Anna Nagar East, Chennai - 600 102.	9176319311 sreya.srinivas1195@gmail.com	Bronze
166	SRIDEVI RAJENDRAN	Sri Nirthya Swaralayam	81, Sridevi first Street, Praveen Nagar, Kanagavallipuram Road, Guduvancheri Ponneri -601204.	9884020140 sridevirajendran9@gmail.com	Bronze
167	SRIDEVI KRITHIKA	Sridevi Krithika Kalaiprasangam Arts	2A - 12 DABC Mithilam Appt Sriram Nagar Main Road Nalambur, Chennai	7540081208 devikrithiga12@gmail.com	Platinum
168	SHREEVIDHYA	Smirithi Acadamy	49, Dr, Jagannathan Nagar, 8th Street, Opp CMC Avinashi Road, Coimbatore.	9944400495 smritisfa2010@gmail.com	Bronze
169	SUBASHRI SASIDHARAN	Pragnya School of Fine Arts	No 106 South Agraharam Thenkarai Periyakulam - 625601	9600686996, 9629479600 subashrisasi16@gmail.com	Bronze
170	SUDHA VIJAYAKUMAR	Nritya School of Dance	14/19, Elango Nagar, Virugambakkam, Chennai - 600 092.	9884225424 nrityasudha88@gmail.com	Bronze
171	SUDERSON A	Antharalayam Performing Arts Centre	519, Gandhi Road, Ammoor Road Walajapet, Ranipet - 632513.	8667241841 sudharsonarumugam@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
172	SUGANYA K P	Sri Mahaa Nriyashethra School of Arts	No. 8b, Gopalapuram, 1st main road, Thiru vi ka Nagar, Chennai - 600082.	7904659109 srimahaanriyashethra@gmail.com	Bronze
173	SUGANYA N	Shiva Natyalaya	18/10, Muthumaari amman koil street, Perambur, Chennai-11	8056059246 shivanatyalaya0707@gmail.com	Bronze
174	DR. SUJATHA MOHAN	Padmashree Nrithyalaya	New No.4, Nainiappan Street, Mandaveli, Chennai - 600 028.	9884251560 padmashreenrithyalaya@gmail.com	Platinum
175	SUMODH M	Shiva Nrittam	76/1, B2, Block, Paper Mills Road, 2nd Street, Perambur, Chennai-11	9566268471 shivanrittam792014@gmail.com	Platinum
176	SUMITHRA	Kala Darsana	2/3, 1st Street, East Abhiramapuram, Chennai - 600 004.	9600024845 sumi1987@gmail.com	Platinum
177	SUNDARAMOORTHY	Sundar Nattialaya	29, Pudhu Nagar, 1st Street, Abishegapakkam, Puducherry.	9994870802 sanjiya90@gmail.com	Bronze
178	SUPRIYA RAVIKUMAR	Sri Priyalaya Arts Academy	No. 7, 4th Kamar Street, Subramaniyapuram, Trichy - 620 020.	9994534222 sripriyalaya@yahoo.co.in	Platinum
179	SUVASANI KANNAN	Sahasraalayaa	No.21, F2, Nandakeshav Optimus, Rajiv Gandhi Nagar, 1st Street, Kolathur, Chennai-99.	9884140088 vidhvithasuva73@gmail.com	Bronze
180	SWAMIMALAI K SURESH	Samarpana Academy of Fine Arts	48/84, Thyagappa Street, Kilpauk Garden, Chennai - 10.	9941550607 swamimalaisuresh@gmail.com	Platinum
181	SWAPNA S	Bharata Kala Natyalaya	66A, Thiruvalluvar Nagar, Ramanathapuram, Coimbatore-641045.	8220881629 swapdance@gmail.com	Silver
182	SWATHI R A	Sattvika School of Dance	102 Sengaliappa Nagar, Peelamedu, Coimbatore-641004.	9566837735 swathianand6@gmail.com	Bronze
183	THANGA MEENAKSHI	Aadhavan Kalalayam	125/35 Kappalpolu Street, Old Washermanpet, Chennai -600 021.	9962023340 meenاناتyam@gmail.com	Platinum
184	THUSHARA SRINIVASAN	Lasya Nrithyalayam	5, Srimati Enclave, SR Extn., Srirangam, Trichy - 620 006.	9894522992 lasyadancecompany@gmail.com	Bronze
185	UMA GOPALAKRISHNAN	Sri Shankara Naatyaalaya	12/4A, " Sri Murugha Niwas" Apartments, Ponnirajapuram Main Road, Coimbatore - 641001.	9150050060 sri.shankaranaatyalaya@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
186	UMA SATHYANARAYANAN	-	D11 Sea green block, Clover by the river, River view road Kotturpuram, Chennai 600085.	9444056927 umaasn@gmail.com	Platinum
187	UMAA MAHESWARI	-	36, Logaiya Colony 1st Cross, Saligramam, Chennai - 600 093.	9790711918 umaag.sekar@gmail.com	Platinum
188	UNNATH H R	Natyakala Nivas	Alley Between 1 & 2, Northern Extension, Hassan - 573 201.	9964695381 natyakalanivas@gmail.com	Platinum
189	UTHRA RAMESH	-	Green Wood Apartment, 21/9M, 3rd Canal Cross Street, Gandhi Nagar, Chennai - 600 020.	9841748830 uthra_ramesh@yahoo.com	Bronze
190	VANISHREE	-	-	9962329135	Silver
191	VAIDEHI HARISH	Nritya Samsrti	68/160 Big Street, Triplicane, Chennai - 600 005.	9789874893 vaidehi_4790@yahoo.co.in	Bronze
192	VEENA RAMAKRISHNAN	Shruthi Smrithi Natyrangam	4 Dhanalakshmi Colony, 1st Street, Vadapalani, Chennai - 600 026.	9962528454 vrkdnc@rediffmail.com	Platinum
193	VIDYALAKSHMI VIDYANATH	KALADARPANA FOUNDATION	385/159, Konnur HighRoad, Ayanavaram, Chennai - 600 023.	8870687568 kaladarpanafoundation@gmail.com	Silver
194	VIDYALAKSHMI S MADHAN	-	19, M50/3, 1ST Main Road, Besant Nagar, Chennai - 600 090.	9962303451 vidyalakshmi.vibha@gmail.com	Platinum
195	VIJAYALAKSHMI CHANDRASEKARAN	Vijayashree Natyalaya	DG 2, Guruparadise 27, 7th Cross Street, Hindu Colony, Nanganallur, Chennai - 600 061.	9841430672 ramachandru2001@yahoo.co.in	Bronze
196	Dr.CP.VIJAYALAKSHMI	Viji's Arts Acadamy	49/2, Geethalaya Flats, SRP Koil Street, Agaram, Chennai - 600 082.	9962124361 hvijiachu@gmail.com	Bronze

Sl. No.	Name	Name of Dance School	Address	Contact Number and E-Mail	Membership
197	VISAKHA PRAKASH	Sri Laasya Nruthyalaya	C/O Sri T Pardha Saradhi, H No. 236, Road No. 5, Alakapuri, Hyderabad - 500035.	9392593927 tenjarlav@gmail.com	Platinum
198	VISALAKSHI R	Thillai Nataraja Natyalaya	43, RTO Backside Kumarasamy Gounder Layout Udumalai Road Pollachi - 642 001.	9003318166 thillainatarajanatyala@gmail.com	Bronze
199	VIJAYADEEPANNEV	-	-	9994558097	Bronze
200	YAMINI	Sri Mini Natyalaya	770, 34th Street, TNHB, Avadi, Chennai - 600 054.	8148419802 srimininatyalaya@gmail.com	Bronze
201	YASHASREE	Shivananda lahari Academy of Dance , Music and Fine Arts.	16-11-1/5/9/A/3, Saleem nagar colony, Malakpet, Hyderabad, Telangana 500036.	9603678964 kattayashasree@gmail.com	Bronze
202	YOGALAKSHMI	Mrithunya Natyalaya	No 124 first floor, Rajaji road, West Tambaram -600045	9677642528 yuvashri89@gmail.com	Bronze
203	YAMUNA JANARDHANAN	-	-	7010068965	Bronze
204	KRISHNA PRIYA U	Meera School of Dance	74, Krishnasamy Naidu Street, Ammanpudur, Podanur, Coimbatore -641023.	8754088894	Bronze
205	S.S.PRIYA	Faculty of Sai Krishna School of Fine Arts, Tiruppur	5/267E. Venkatesha Nagar, Sulthanpet, Mangalam Road, Tiruppur - 641 663.	sksfa0409@gmail.com	Bronze
206	SUBHASREE SUDERSHAN	Lalitha Kala vahini	D.No.020 ,f block Manchester Apartment 2 Uppilpalayam Road Coimbatore - 61015	9600109264, 7200079520 lalithakalahahini@gmail.com	Bronze

Performing Arts and Ethics: A Necessary Connection

- Dr. S. Divyasena

INTRODUCTION

Music, dance, theatre, and other forms of artistic expression are all included in the performing arts. Our goal as artists is to produce works that uplift, inform, and amuse our audiences. However, there are obligations to our art form, our audiences, and our fellow artists that accompany along with this creative freedom. As performing artists, ethics play an important role in guiding our preferences and behaviours.

The Indispensable Role of Performing Arts in Human and Cultural Life

To fully appreciate the ethical framework required of the performing arts, one must first recognize their profound importance, particularly within a heritage as rich and ancient as India's. India possesses a rich and diverse cultural heritage, and the performing arts have historically been, and continue to be, significant in both preserving and promoting this vast tradition. Many Indian performing arts, especially classical music and dance, are rooted in spiritual expression, often acting as devotional practices or meditative disciplines used to articulate profound connection with the divine. The inherent spiritual dimension adds a layer of sanctity and moral gravity to the practice, demanding integrity and reverence from practitioners. Furthermore, these art forms are foundational to storytelling, serving as living archives that narrate tales from mythology, history, and ancient literature, thereby preserving crucial cultural narratives, social values, and philosophical teachings for succeeding generations. This communal act of sharing narratives fosters an immediate sense of community building, bringing people together regardless of background, strengthening social bonds, and creating shared collective experiences.

Beyond the cultural repository they represent, performing arts confer significant benefits on the individual, underscoring their importance for humans. They are critical for cultural preservation, acting as a vital link that passes traditions, languages, and historical aesthetics to the future. They offer an essential outlet for self-expression and emotional release, allowing both the artist and the audience to navigate complex internal landscapes through the catharsis of performance. Moreover, the rigorous training associated with disciplines like classical dance and music contributes significantly to cognitive development, demonstrably improving skills such as memory, concentration, focus, and spatial awareness. The deep, mindful engagement required in performance also provides substantial therapeutic benefits, helping to mitigate stress, reduce anxiety, and promote overall well-being, proving that the value of the arts extends far beyond the stage lights.



Prayathnam

The Core Principles of Performing Arts Ethics

Ethics, defined as the moral principles and values guiding human behaviour, helps us distinguish right from wrong and acts as the foundation upon which strong communities are built. In the arts, ethics promotes trust and respect, guides complex decision-making, and encourages accountability, ultimately fostering a more responsible and positive environment. The essentials of performing arts ethics fundamentally boil down to a tripartite responsibility: respecting the art form, respecting the audience, and respecting our fellow artists. This involves accepting responsibility for our behaviour and being acutely aware of how our work might influence and impact the world around us.

Observance of Tradition and Integrity of Art

For many disciplines, the rich cultural traditions form the foundation of the art form itself. Observance of Tradition mandates that artists understand and respect the customs, historical contexts, and stylistic boundaries of their chosen form. This is inextricably linked to Integrity of Art, which is about being loyal to one's artistic vision and ideals. It demands that artists express themselves creatively in an authentic and truthful manner, while simultaneously maintaining an appreciation for the foundational work of those who came before. Artistic integrity is the commitment to authenticity—staying loyal to one's own artistic vision—while also upholding originality by scrupulously avoiding plagiarism, giving credit where credit is due, and protecting all forms of intellectual property. This ethical stance ensures that the tradition remains vibrant and honest, rather than becoming a diluted or misappropriated imitation.

The values learned through rigorous training in Indian performing arts exemplify this fusion of tradition and ethics. The emphasis on Respect for Tradition ensures that students revere the art form's heritage, the guru (teacher), and their peers. The commitment to Discipline and Hard Work instils a professional ethos, demanding perseverance and dedication. Furthermore, the required Self-Control and Focus are not just technical skills but moral training, helping individuals develop essential life skills necessary for any ethical engagement. The balance inherent in these forms encourages Creativity and Innovation—the ability to evolve the art while always respecting and honouring its traditional structure and history.

Bharatanatyam: A Case Study in Embodied Ethics

The classical dance form of Bharatanatyam offers a perfect, tangible case study of embodied ethics in performance. The practice is inherently designed to cultivate a strong moral compass. The rigorous training instils Discipline and Self-Control, teaching practitioners perseverance through hard work and dedication—values highly prized in Indian culture. Crucially, the form's emphasis on abhinaya (expressive communication) and sophisticated Emotional Expression compels practitioners to deeply explore, understand, and convey a spectrum of human emotions. This process naturally fosters empathy and compassion, as the dancer must internalize and credibly communicate diverse emotional states, thereby expanding their moral imagination.



Beyond personal development, the ethical requirement for a Bharatanatyam practitioner is to maintain the Integrity and Authenticity of the art form, actively avoiding cultural appropriation or misrepresentation. The dance form inherently promotes Cultural Sensitivity and Awareness, encouraging its practitioners and audiences to respect and appreciate the deep historical, religious, and social context from which it emerges. By embracing these ethical dimensions—from the physical discipline to the emotional honesty—practitioners ensure a meaningful, enriching experience and uphold the dignity of a sacred art.

Ethical Conduct in Professional and Community Engagement

The ethical obligations of the performing artist extend off-stage and into the wider professional community. Building respect and trust within the arts ecosystem requires unwavering Professional Behaviour. This encompasses fundamental courtesies and responsibilities that govern daily interactions. Peer Respect demands that dignity be shown not only to fellow artists but also to crew members, technicians, stakeholders, and all contributors involved in the production process. Equally vital is Confidentiality, requiring discretion and secrecy, especially when handling private or sensitive data related to productions, funding, or personal matters. Punctuality and Reliability are non-negotiable professional ethics; being on time, prepared, and dependable for rehearsals, performances, and other commitments is essential, as the failure of one artist directly impacts the entire collective effort. Preserving the respect and regard of audiences and other artists depends entirely on the consistent application of these professional standards.

Transparency and Audience Engagement

The relationship between the artist and the public is mediated by transparency and a constant awareness of impact. As performing artists, we have a clear obligation to the public and our audiences. This includes being honest and forthcoming about the goals, methods, and results of artistic endeavours, especially in collaborative or socially engaged work. Transparency dictates Taking into Account the Possible Impact of the work. Artists must be aware of how their creative output—be it controversial subject matter, explicit content, or sensitive cultural representation—may affect various audiences, and take reasonable precautions to reduce harm or provide adequate contextualization.

Furthermore, ethical practice necessitates a commitment to Making Accessible and Inclusive Performances, striving to ensure that the art can be experienced by a range of audiences, including those with physical or cognitive disabilities. This active Engagement of the Audience and the Community also involve interacting with them in a meaningful and pleasant manner, remaining receptive to constructive criticism and feedback. This reciprocal interaction affirms the artist's role as a servant to the art and the community it serves, not just as a privileged self-expressive entity.



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Ethical Challenges in the Modern Landscape: Digital and Cultural Awareness

The advent of the digital age has introduced new, complex dimensions to performing arts ethics, necessitating vigilance and specialized conduct. Digital Ethics is now a significant component of the artist's moral landscape. This includes proactively Managing Online Presence, which means taking action to maintain a professional, consistent reputation while being acutely aware of the permanence and reach of one's online activities. It is also critical to adhere to Respecting Digital Rights, ensuring that required permits and licenses are secured for digital works and honouring others' intellectual property rights concerning music, choreography, and visual media used online. Furthermore, preventing online assault and intimidation is a collective responsibility, requiring artists to take precautions against Online Harassment and contribute to a polite, safe, and respectful online community. Being Ethical on Social Media requires fact-checking to Verify Information, respecting Privacy, practicing Transparency (especially with sponsored content), and being Authentic in one's digital sharing. The shadow side of this is the recognition that media can sometimes prioritize sensationalism or invade privacy, often contributing to a culture of unethical behaviour, which artists must actively resist.

Finally, in a globally connected world, Cultural Awareness becomes paramount to ethical practice. Avoiding cultural appropriation and misrepresentation requires artists to develop a deep Understanding of Cultural Differences—being conscious of the subtleties, distinctions, and inherent complexities between and within cultures. This involves Respecting Cultural Boundaries by being aware of power dynamics and privilege, ensuring that traditions are not co-opted or diluted for superficial aesthetic purposes. Where the use of cultural material is integral to the work, the ethical mandate is to pursue Consultation and Collaboration by actively consulting and working together with representatives or elders of the community or culture that is being portrayed. This shift from appropriation to authentic collaboration ensures the art is created with permission, reverence, and shared benefit, honouring the source material's true spirit.

Conclusion

Ethics is therefore not an optional accessory but the very scaffolding that upholds the integrity and dignity of the art form itself. By consistently adhering to the fundamental principles of respect for tradition, artistic integrity, professional behaviour, transparency, and cultural awareness—both on the physical stage and in the digital sphere—performing artists can cultivate a courteous and upbeat atmosphere for all stakeholders.

In the face of unethical practices, it's human nature to remain silent until personally affected. However, to preserve the integrity and values of performing arts, we must rise above this tendency. Let's stand up against unethical behavior, not just for personal gain, but for the greater good of the art form. By doing so, we protect not only the values and discipline of performing arts but also its future.

"The strength of a society is not in its laws, but in the morality of its people".

Swamy Vivekananda



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When the Stage Meets the Screen: A Dancer's Journey from Reel to Real

- Dr. Thushara Srinivasan

Abstract

In the digital age, the performing arts have found a new stage - the screen. The rise of Instagram reels, TikTok, and YouTube shorts has transformed the way dance is created, shared, and consumed. For dancers, this shift offers both unprecedented visibility and unsettling challenges. The aesthetics of the "reel" often clash with the discipline, patience, and authenticity of "reality." This article explores the contrast between the curated perfection of digital dance content and the lived experience of rigorous practice, artistic vulnerability, and emotional truth in dance. Drawing from aesthetic theory, embodied practice, and the lived realities of dancers, it argues for a mindful negotiation between the reel and the real – between performing for the algorithm and dancing for the soul.

Introduction: Dancing in the Age of the Scroll

In the span of a decade, the dancer's stage has multiplied. No longer confined to proscenium theatres or studio spaces, dance now thrives in the palms of millions - on mobile screens, in endless loops, fifteen seconds at a time. What once took years to choreograph, rehearse, and premiere can now be condensed into a few seconds of motion, captured, edited, and shared to global audiences instantly. For many dancers, this digital revolution has been both liberating and disorienting. The reel world offers reach, recognition, and rapid engagement; the real world demands discipline, patience, and presence. The difference between the two is not just about medium - it is about mindset. As a dancer, one learns that movement arises from stillness, that artistry matures in silence and repetition. Yet, the digital realm rewards immediacy and spectacle. This tension between depth and display, process and product define the contemporary dancer's emotional and creative landscape.

The Reel: Aesthetic of Instant Gratification

Social media reels have become the new gallery for dance. Their appeal lies in brevity, accessibility, and visual impact. A well-edited reel can reach thousands overnight, creating opportunities once unimaginable for independent artists. However, this format also imposes new aesthetic conditions:



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1. Compression of Time - Complex choreographies are shortened; narrative arcs reduced to visual highlights. Emotional or thematic depth, so essential in traditional performance, is often sacrificed for pace.
2. Spectacle over Substance - Dancers feel compelled to impress rather than express. The algorithm privileges novelty, surprise, and flash traits that rarely coincide with introspective artistry.
3. Curated Authenticity - The “effortless” movement often conceals hours of rehearsal, retakes, and editing. The illusion of spontaneity replaces the truth of process.
4. Metrics as Motivation - Likes, shares, and views become measures of artistic worth. The dancer’s self-concept risks aligning more with engagement analytics than with inner growth. In short, the reel world reshapes why and how dancers move. It transforms performance from a temporal, embodied experience into a consumable visual commodity.

The Reality: Discipline, Depth, and the Invisible Labor

Behind every fleeting clip lies an invisible world of rigor, the reality that social media seldom shows. In Indian classical and contemporary dance traditions alike, training involves years of disciplined practice (sādhanā), correction, reflection, and bodily conditioning.

1. The Practice of Presence

In the dance class, there are no filters or playback buttons. The dancer faces the mirror, the body, and the mind in their raw forms. Repetition teaches humility; imperfection becomes a teacher. This reality cannot be compressed into seconds - it unfolds over seasons, sometimes decades.

2. The Body as Instrument

Unlike digital aesthetics that rely on framing and editing, the dancer’s art is inseparable from the body. Strength, flexibility, and emotional range are cultivated through persistent effort. Injuries, fatigue, and doubt form part of the journey - unseen by the audience yet shaping every performance.

3. The Emotional Landscape

Dance is an emotional discipline. To embody rasa - love, valour, compassion, fear, one must first experience and refine these emotions internally. The digital lens, however, captures only the surface: a smile, a glance, a turn. The reality of emotional cultivation is inward, invisible, and sacred.

4. The Economics of Art

For many dancers, the reality is also economic. Rehearsal spaces, costumes, musicians, and training require investment with uncertain returns. The visibility of reels often hides the precarious livelihoods of artists who must balance passion with practicality.



The Psychology of Dual Existence

The modern dancer inhabits two worlds simultaneously. In one, they are a disciplined practitioner rooted in tradition, process, and pedagogy. In the other, they are a digital persona, constantly performing not only for an audience but for an algorithm.

This duality produces both opportunity and strain.

- **Validation Anxiety:** A performance that once earned emotional resonance is now measured by view counts. The absence of engagement can lead to self-doubt and burnout.
- **Performance Persona:** The curated digital self may diverge from the authentic artist. Over time, dancers risk confusing digital performance with artistic identity.
- **Fragmented Focus:** The constant need to document interrupts creative flow. Instead of dancing through emotion, one begins to dance for the camera.

Yet, the digital sphere also offers community, inspiration, and global connectivity. The challenge is not to reject it but to navigate it with awareness, to treat the reel as extension, not replacement, of reality.

The Body and the Screen: An Uneasy Alliance

The camera transforms the dancing body. It freezes, frames, and edits; it mediates between the dancer's intention and the viewer's perception. In this mediation, subtlety often gets lost.

In classical abhinaya, a raised eyebrow can convey longing, irony, or divinity depending on context. On screen, such nuances risk flattening into mere aesthetics. Conversely, the camera allows for intimacy, close-ups reveal micro-expressions invisible in large auditoriums.

Thus, the relationship between body and screen is dialectical: the camera can both amplify and dilute meaning. The dancer must therefore learn a new form of abhinaya, one suited to the digital lens, without surrendering to it.

Tradition in Transition: Indian Classical Dance and the Digital Turn

For Indian classical dancers, the tension between reel and reality carries special significance. Indian classical dance forms like Bharatanatyam are rooted in the principles of rasa (aesthetic experience) and bhāva (emotion).



When such traditions enter digital spaces, they undergo a transformation:

- Temporal Disruption: Classical pieces, once spanning 20-40 minutes, are shortened to fit social media formats. The emotional buildup necessary for rasa becomes fragmented.
- Loss of Sacred Context: Temple performances and mārgam (traditional repertoire) evolve into visual spectacles, detached from their devotional origins.
- Democratization and Diversity: On the positive side, online platforms allow classical dancers from small towns or diasporic communities to reach global audiences, breaking geographical hierarchies.

Thus, the digital realm both challenges and revitalizes tradition. The question is not whether classical dance belongs on screen, but how it can inhabit the screen authentically preserving its emotional integrity while embracing modernity.

The Aesthetics of Authenticity

To reconcile reel and reality, dancers must cultivate authenticity, not as performance, but as presence. Authenticity here does not mean raw imperfection or casualness, but alignment between inner intent and outer expression.

1. Authenticity in Process

The reel can become an honest window into the dancer's journey if it reflects rehearsal, struggle, or creative exploration, not just polished outcomes. Sharing process rather than perfection invites empathy over envy.

2. Authenticity in Expression

A true artist communicates emotion, not merely executes movement. Even within a 30-second clip, intention can be felt. When bhāva is genuine, rasa transcends screen boundaries.

3. Authenticity in Ethics

Respecting the roots of dance forms acknowledging teachers, traditions, and collaborators, preserves the moral dimension of art. The digital medium must not erase lineage but honor it.



Navigating the Algorithm: Mindful Digital Practice

To thrive in the digital landscape without losing artistic integrity, dancers can adopt mindful practices that balance creativity with self-care.

- **Set Intentions, Not Just Goals:** Before creating a reel, ask what emotion or message you wish to convey, not just how many views you aim to get.
- **Create Boundaries:** Dedicate specific times for digital engagement; protect your rehearsal and reflection time from constant documentation.
- **Collaborate, Don't Compete:** Use social media to build community rather than rivalry. Share knowledge, credit others, and celebrate diversity.
- **Reflect Regularly:** Evaluate how online engagement affects your emotional and creative state. If posting begins to feel performative rather than expressive, recalibrate.
- **Integrate Learning:** Use digital feedback constructively, learn from audience responses without allowing them to dictate your art. Mindful digital presence allows dancers to harness the reel's visibility while remaining rooted in the real.

Reclaiming the Soul of Dance

Ultimately, dance is a spiritual and emotional act, a dialogue between body, rhythm, and consciousness. The screen can extend this dialogue, but it cannot replace the sacred intimacy between dancer and audience that exists in shared physical space. The rasa experienced in a live performance, when the dancer and spectator breathe in sync - cannot be replicated through pixels. Yet, the essence of Nāṭya lies not in the medium but in the intention. When the dancer's movement arises from truth, even the screen can become a space of transcendence. To reclaim the soul of dance in the digital era, dancers must remember: technology is a tool, not a temple. The reel is a reflection, not reality itself. The real art continues in the quiet hours of practice, in the tears shed over imperfect steps, and in the joy that no algorithm can quantify.

Conclusion: Towards Integration, Not Opposition

The dichotomy between reel and reality is not absolute. It is a continuum, a dance in itself. The reel captures moments; the reality sustains meaning. The former extends reach; the latter nurtures roots.

For the dancer of today, the challenge is not to choose one over the other, but to weave them together consciously, to let digital presence arise from real artistry, and to let real artistry find new life through digital forms.

When the discipline of the studio meets the dynamism of the screen, when tradition meets innovation, when the ephemeral meets the eternal, then the reel and the real cease to be opposites. They become partners in the same choreography of expression. In that balance lies the future of dance, where movement remains both embodied and infinite, both ancient and ever new.



Nattuvangam - Tech, Tips and Tricks

-Smt. Latha S. Rajagopalan

A 10 step guide to finding your rhythm

Who doesn't have a mobile device glued to their hand nowadays? Why not use it to improve one's Nattuvangam skills? You may have watched a seasoned teacher recite complex jathis on social media or on stage and got overwhelmed and wondered how you could do the same. Like any skill, the clarity comes with the realisation that every complex jathi is just units of 1, 2, 3, 4, 5, 6, 7, 8 and 9 stacked together in clever ways.

Whether you are a dancer, a teacher about to perform nattuvangam on stage for the first time, or an absolute beginner to rhythm, here is a 10 step process to master rhythm with the aid of technology.

The Metronome is your best friend and critic

The metronome is indispensable if you want to get good at rhythm.

1. Download any Metronome app.
2. Set it to a speed that you are comfortable with (around 50 beats per minute - bpm), 8 beats per bar and just start counting from 1 - 8 saying one number per beat. This is the first speed.
3. Once you are able to recite it confidently, start counting 2 numbers per beat. This will be the second speed.
4. When that becomes smooth, count 4 numbers to a beat. That is the 3rd speed.

Spend time with this exercise so the rhythm is internalised. Layam is the core to everything. You may want to change the beats per minute gradually till you are able to say the numbers comfortably. Perfecting this exercise will improve what is referred to as "kalapramanam". There is no better teacher or critic than a metronome.

Sync the sollus

5. Practice reciting a sollu clearly with the help of the metronome. Choose simple sollus like ta ka dhi mi ta ka jo nu.
6. When you are able to recite this effortlessly, recite the same sollu in 3 speeds to the same beats.



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Divide and rule

7. When you can keep time with the metronome, practice reciting a small jathi that you know to the pace of the metronome. Practice until the jathi aligns well with the beats and finishes exactly on the last beat.
8. When you can do that with ease, without any adjustments in between, practice tapping the adavus of that jathi to the same metronome setting.

Tech it up a notch

9. With the metronome playing, Use a voice recorder to capture the sollu recitation. Play that audio and practice tapping the adavu patterns.
10. Then, use a voice recorder to capture the tapping of the adavus. Play that audio and practice reciting the sollus.

Try to combine the sollu and the adavu only after you can achieve clarity with each of them individually.

Practice Practice Practice

You don't need your notes, a thattukazhi, a nattuvanga talam or an hour or two to practice. Even ten minutes a day will show marked improvement. In fact, you can even practice while commuting to school, college or work, while cooking (the ladle becomes your thattukazhi), while climbing stairs (your footsteps become the metronome), etc. "I don't have time" is not an excuse.

Track Your Progress

Record your practice sessions whenever possible. Listening to them will show you where you were unsure or offbeat. Work step by step towards perfection. Clarity and control can be gained unconsciously through regular, disciplined practice.

Consistency is the key

Nattuvangam is not a speed challenge — it is about feeling the flow and letting the rhythm become one with you. With consistent, short, daily practice sessions, your adavus and sollus will soon gel together and nattuvangam will become a natural response whenever you hear a beat or see a pattern. With sincere effort and patience to spend time with the basics, anyone can become a skilled nattuvanar.

Let your internal rhythm guide you.



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Professional Ethics of a Natya Teacher

- Smt. Saikripa Prasanna

The overall interest of the society towards learning the art of Natya (Theatrics and dance) has substantially improved. There are more dance institutions and teachers who are regularly sought by the students and their parents with great eagerness to understand and appreciate natyam. In this context a dance teacher holds great responsibility in imparting training to students. Here is a discussion on the professional ethics that are important for a Natya teacher.

The knowledge of the teacher and their genuine efforts to update themselves plays a vital role in delivering quality. Similar to any other profession, dance teachers have to systematically work towards understanding the technical details of the art form before they choose teaching as their profession. The basic ethics to teach only with a reasonable amount of qualification and knowledge should be followed by the teacher. Even parents who enroll their children in dance institutions should verify the qualification details without hesitation.

Parents enroll children in the classes closer to their vicinity and do not take efforts to understand the seriousness of inappropriate learning. Most often dance students who leave a particular teacher for some genuine reason like transfer, do not get accommodation in the same training level that is equivalent to the previous school because they lack standard in the basic discipline of the art. Even after the students spend many years with the art form, they are made to start from basics in the new place they join. This is absolutely a disturbance for the parents who keep remitting fees. Therefore, every teacher may have to ensure quality so that the student can continue their lessons comfortably even with some other teacher.

The style difference or the Bani/Padhathi is often cited as the reason for the above-stated problem, but honestly, many of us find the lack of subject knowledge of the previous teacher as the reason for the knowledge deprivation done to the student. This takes us to the point of contemplating on a qualified dance teacher. Who is a qualified teacher? Most often, students who have completed arangetram assume that they are eligible to teach. The subject matters of Natya are as deep and detailed as those of any other professional course. Therefore, anyone who has systematically learnt the subject over a guru-shishya parampara or those who have acquired proper graduation certification from recognised institutions must be deemed eligible.

Teachers may have to ensure they communicate the facts about the intensity of the art form and encourage students to have patience in learning it in detail. We also find dance teachers taking shortcuts to complete salangai pooja or arangetram, paving the way for quick income. Such urgency and unethical approaches cause irreversible setbacks to the Natya profession at large. Teachers need to bring necessary awareness to the parents about the syllabus and rules of their school and adhere to the necessary duration to bring out quality.



Nobody who engages in a profession that involves money is beyond the questions of those who consume their services. We often find dance teachers having a hesitation to call their work a profession and they keep claiming it's their service to the art. On the contrary, almost all dance teachers collect fees. This is important because unless one makes a livelihood out of what they wish to spend their time with as a serious profession, they will neither be able to sustain for a long period nor provide quality. The ethical question should be more about the value addition that should be provided for the amount that is collected as fees. These teachers may have to make conscious decisions in training methodology and fee structure.

Since dance is an art form that completely engages the mind and the body, it is important that teachers understand, respect and appreciate the efforts of a student. Avoiding derogatory, bitter remarks is fundamental to a teacher. Engaging in unnecessary comparisons may hurt students and dampen their interest. Children sense the politics and partial behaviour by the teacher. It is essential for teachers to be aware of children's sensitivity. Unfortunately, dance teachers do not undergo any teacher training program. Thanks to the many programs by various universities that there is an orientation course for mentoring dance teachers. Such training is mandatory for every teacher.

Inter-student and inter-parent relationships should be guided and monitored by teachers to avoid unnecessary politics. Teachers should take responsibility for the students instead of blaming them for their technical or other ignorance. A teacher is always powerful in view of a student. So, the risk of teachers manipulating the students is high. Teachers have to be aware of the importance of straightforward approach. Physical mental or emotional abuse of a student will leave a scar in them for a lifetime. Teachers must learn their rights and limits with a student. Teachers may also have to clearly draw limits to the do's and don'ts of an institution.

Empathy and overall social responsibility are important aspects expected from artists. Dance teachers must engage in serious discussions that develop important human values in them and make them a better person. Art can bloom only where freedom combines with intelligent guidance. Whatever the subject may be, students trust teachers. An ethically enriched teacher will inspire a student into the subject for a lifetime.



Dynamics of the Guru–Śiṣya Relationship in Indian Classical Dance

- Ms. Sneha Cheralathan

The Guru–Śiṣya relationship lies at the heart of Indian classical dance traditions, shaping not only artistic excellence but also moral and spiritual growth. Over centuries, this bond has transformed from a sacred, lifelong mentorship into a more formalized, pedagogical association suited to contemporary contexts. Yet, even amidst the changes brought about by modern education systems, professionalization, and globalization, the essence of this relationship, trust, devotion, and mutual respect, continues to define the way Indian classical dance is learned and lived.

This article summarizes my research on the dynamics of the Guru–Śiṣya relationship across selected Indian classical dance traditions. The discussion brings forth the major findings and interpretations from the study, aiming to provide meaningful insights for dancers, teachers, and scholars engaged in the evolving landscape of classical dance pedagogy.

Evolving Meanings of the Guru

The term Guru has always held layered meanings, both spiritual and functional. In Sanskrit, “Guru” signifies one who dispels darkness (gu – darkness; ru – remover). However, within the domain of dance, its interpretation varies widely depending on tradition, pedagogy, and individual belief. Many contemporary teachers acknowledge the shifting understanding of this term. Some consciously identify as Ācāryas, those who teach and uphold practice, rather than Gurus, who embody holistic guidance beyond the boundaries of dance technique.

Several senior practitioners highlight the nuanced difference between these two designations. Scholars such as Dr. Sujatha Mohan point out that the Nāṭyaśāstra (Chapter 32, Verses 512–513) itself uses the term Ācārya when describing the teacher’s role. She argues that while Guru represents a higher spiritual attainment, modern usage of the term has broadened to include any dance instructor. Similarly, Dr. S. Divyasena observes that a traditional Guru once imparted knowledge selflessly, without monetary exchange, whereas the modern Ācārya guides students with professional structure and accountability.

However, many Gurus continue to uphold the sacred essence of the role. Guru Smt. Usha Muralidharan, for instance, views the Guru as a nurturer, one who shapes the student’s artistic and spiritual journey in alignment with śāstric principles. Several others echo this sentiment, likening the Guru to a parental figure who instills discipline, humility, and perseverance. Dr. Padmaja Venkatesh Suresh articulates the concern that the Guru–Śiṣya paramparā has gradually moved from a holistic spiritual bond to a transactional, career-oriented model. For her, the ideal Guru must remain an ethical guide, fostering inner transformation alongside artistic growth.



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This divergence of interpretation reflects a broader cultural reality: while the reverence for the Guru remains intact, its manifestation has evolved. Whether identified as Guru or Ācārya, the teacher today bears a profound responsibility, to impart not only technique but values, integrity, and a sense of devotion to art itself.

Sisya Perspectives: Redefining Reverence

From the student's standpoint, the understanding of "Guru" is equally multifaceted. The majority of Śiṣyas surveyed view their Gurus as mentors shaping both artistic and personal dimensions of growth. For nearly 85% of students, the Guru remains a guiding light who imparts not just knowledge but life lessons. About 80% recognize their Guru's role in transmitting wisdom, while over half continue to associate the Guru with spiritual enlightenment.

Interestingly, many contemporary Śiṣyas articulate their bond in more relatable, human terms. Nearly 39% describe the Guru as a source of discipline and moral values, while an equal number see them as friends, an acknowledgment of changing communication dynamics and emotional accessibility. Around 25% liken the Guru to a parental figure, reinforcing the nurturing dimension of the relationship.

A smaller but notable percentage view their teachers as collaborators or even co-creators, marking a generational shift from hierarchy to partnership. While a few (around 9.8%) distinguish between Ācārya and Guru, emphasizing the spiritual distinction, others redefine the relationship as one built on equality and mutual respect rather than submission and authority.

These findings reveal an important truth: the Guru-Śiṣya bond, though rooted in devotion, has adapted to a more dialogic model where mentorship and empathy replace hierarchy and fear. The Guru remains a beacon of guidance—but now in a framework that accommodates individual expression, agency, and open communication.

Multiplicity of Gurus: Expanding Horizons

Traditionally, disciples devoted themselves to a single Guru, committing years or even lifetimes to one lineage. In contrast, today's artistic landscape encourages exposure to multiple teachers and styles. Most Gurus interviewed agree that learning from multiple sources can be beneficial if approached with humility and clarity. They emphasize the importance of a strong foundational grounding with one Guru before exploring other pedagogical streams.

Dr. Padmaja Venkatesh Suresh insists that a firm base within a single paramparā ensures both depth and authenticity. Others, like Participants 5 and 10 in the study, believe that no single Guru can offer complete knowledge, and that diverse experiences help students evolve artistically. Conversely, Guru Smt. Usha Muralidharan advocates lifelong dedication to one Guru, asserting that continuity cultivates mastery, consistency, and loyalty—virtues often lost in contemporary practice.



Survey data reinforces this evolving trend. Nearly half the students (49%) prefer learning from multiple Gurus, while 39% choose to stay with one throughout their journey. Another small percentage remain open to situational flexibility. Strikingly, 92% of Śiṣyas acknowledge the overall value of exposure to multiple Gurus, reflecting a generation of dancers who are not only rooted in tradition but also curious, explorative, and adaptive to new influences.

This trend suggests a redefinition of lineage itself—not as a static inheritance but as a dynamic confluence of perspectives that enrich the dancer’s understanding of both art and self.

The Ideal Sīya: Qualities and Aspirations

Across interviews, Gurus repeatedly emphasized that the quality of a Śiṣya determines the depth of learning. Patience, discipline, and respect remain the cornerstones of traditional learning, but Gurus increasingly stress intrinsic motivation and passion as the driving forces behind genuine growth. Dance, they argue, should never be pursued as a fallback or recreational activity, it demands complete dedication and perseverance.

Mutual trust stands at the foundation of this sacred bond. Many teachers express concern about excessive parental interference, which can dilute communication between Guru and Śiṣya. Ideally, they believe, the student must develop a personal, inward connection with the mentor rather than viewing the Guru through a parental or transactional lens.

The study’s qualitative findings identify several key traits Gurus expect from their students: discipline and dedication (100%), commitment to art (90%), self-motivation (80%), patience and perseverance (75%), and creativity (70%). They also highlight softer yet equally vital qualities, trust, transparency, resilience, and respect for legacy.

Dr. Padmaja Venkatesh Suresh emphasizes that true learning involves antarika parivartana, inner transformation, beyond external technical mastery. Dr. Divyasena and Dr. Sujatha Mohan add that dance must be a source of joy, not burden, balancing structure with creativity. In this sense, the ideal Śiṣya is both disciplined and self-driven—a seeker whose art evolves through curiosity, gratitude, and continuous self-discovery.

Cracks in the Foundation: Gaps and Challenges

Despite mutual admiration, the Guru–Śiṣya relationship today faces several challenges that threaten its depth and continuity. Many Gurus identify gaps in communication as the foremost issue. Group classes and digital learning environments have reduced personal interaction, often leading to misunderstandings and emotional distance. Students sometimes hesitate to seek feedback, while teachers, overwhelmed by time constraints, may fail to provide individualized attention.



Moreover, societal and technological shifts, especially the influence of social media, have altered expectations. Impatience, instant gratification, and the desire for quick recognition often clash with the slow, immersive rhythm of classical learning. Gurus also express concern over excessive parental involvement, which can transform learning into a performative obligation rather than a personal pursuit.

These evolving dynamics call for renewed adaptability and dialogue. For the Guru, mentorship must extend beyond technical instruction to emotional and moral guidance. For the Śiṣya, learning must remain a process of surrender balanced with self-awareness.

Seeking New Gurus: The Changing Map of Loyalty

Modern students frequently transition between teachers, a phenomenon sometimes described as “Guru shopping.” The study identifies multiple reasons behind this trend. Nearly three-fourths of Śiṣyas (74.5%) cite knowledge enhancement as the primary motivation, followed by relocation (58.8%), better opportunities (54.9%), and personal differences (45.1%). Others seek change in teaching style or are influenced by a Guru’s popularity.

While this pursuit of diverse learning is not inherently negative, it often results in superficial learning or fractured lineage identity. The traditional ideal of ekānta bhakti, devotion to a single Guru, faces practical challenges in a fast-moving world. For many, shifting teachers reflects not disloyalty but an effort to expand their artistic horizons and find pedagogical compatibility.

Why Students Quit: Between Passion and Practicality

Discontinuation is another pressing issue in the contemporary landscape. Students leave dance for multiple reasons, from academic and financial pressures to the lack of career stability in the arts. The survey indicates that 74% discontinued due to academic commitments, 68% due to financial constraints, and 62% owing to limited career prospects. Nearly 58% cite societal and parental pressures, while 48% attribute their decision to conflicts or dissatisfaction with Gurus.

Burnout, lack of performance opportunities, and politics within institutions also play roles. These findings underscore a painful tension: while the spiritual and emotional rewards of dance are immense, sustaining it as a full-time vocation requires strong support systems, something still evolving within India’s cultural ecosystem.



Bond Strength and Resilience

Despite these challenges, the Guru–Śiṣya bond remains remarkably strong. In a survey of 51 respondents, over 84% rated their relationship with their Guru as strong or very strong, with none rating it below average. This finding affirms that the emotional and artistic significance of the paramparā continues to endure even amidst social and pedagogical change.

Yet maintaining dedication is not without hurdles. Communication gaps and mismatched expectations remain recurring issues. Around one-third of respondents identified limited freedom for exploration and divergence in viewpoints as obstacles. However, many also noted that shared dialogue, respect for individuality, and adaptability have helped sustain their motivation and deepen their learning journey.

Relevance in the Modern Context

Ultimately, the Guru–Śiṣya paramparā endures because it transcends institutional frameworks, it is a spiritual and emotional exchange that no syllabus can replicate. While the outward structure of learning may evolve, the inward journey of trust, surrender, and transformation remains timeless. Gurus today balance tradition with innovation, blending ancient wisdom with modern pedagogy. Likewise, Śiṣyas no longer approach learning with blind reverence but with thoughtful engagement, creating a relationship defined by shared purpose rather than hierarchy.

The continuity of Indian classical dance, therefore, depends not merely on preserving ritualistic forms of the Guru–Śiṣya bond but on reinterpreting its essence for a new era. As Dr. Padmaja Suresh aptly puts it, the Guru is not just a teacher but a mirror, guiding the student toward their higher self. In this reflection lies the evolution of both tradition and transformation.

Conclusion

The study reaffirms that the Guru–Śiṣya paramparā remains the backbone of Indian classical dance pedagogy, even as its dynamics evolve with time. The relationship today thrives on mutual respect, empathy, and adaptability rather than unquestioned obedience. Gurus navigate between ancient ideals and contemporary realities, and Śiṣyas seek meaningful mentorship rather than hierarchical authority.

Challenges ranging from communication barriers to shifting societal pressures underscore the need for ongoing dialogue and sensitivity within this sacred bond. Yet, the spirit of the paramparā endures because it continues to fulfill its essential purpose: guiding the artist from ignorance to illumination, from imitation to self-realization.

In an age defined by change, the Guru–Śiṣya relationship stands as both an anchor and a compass, a reminder that in the realm of art, learning is not a transaction but a lifelong journey of shared discovery.

Benefits of Learning Bharatanatyam at a Young Age

- D. R. Shreenidhi

Bharatanatyam is one of the most well-known Indian classical dance forms, considered the epitome of Indian culture. The word Bharatanatyam is derived from two Sanskrit words: "Natyam" means dance, and "Bharata" is a mnemonic containing Bha (Bhava) - emotions, Ra (Raga) - melody, and Ta (Tala) - rhythm. Bharatanatyam is a dance form that expresses Bhava, Raga, and Tala. Basically, Bharatanatyam is a technique that benefits our body. Starting Bharatanatyam at a young age plays a vital role in one's physical and mental well-being. Kids are like learning machines, so they often pick up dance moves easily and much faster than grown-ups, which helps children be calm and balance their emotions through storytelling, encouraging them to be more creative and innovative. The most basic pose in Bharatanatyam is 'ARAMANDI', which is not an easy position. It helps activate our brain, enhances body flexibility, stamina, and strength, and controls body movements, enhancing mental well-being by boosting focus, memory, building confidence, and reducing stress.





Prayathnam

Hence, Bharatanatyam is no less than yoga. Learning Bharatanatyam isn't just about moving our body and head; it's like solving a puzzle, dancing from head to toe, and dancing with a meditative mindset, helping kids set a strong foundation for their growth. It improves blood circulation in their body, and the eye movement exercise called 'DRISHTI BHEDA' helps strengthen their eyes. So, starting up with Bharatanatyam at a young age is a great idea and a wonderful choice too, since they will gain the following holistic benefits:

- Improve Time Management
- Improve Physical and Mental Fitness
- Builds self-confidence, calmness, and spontaneity
- Enhances focus and concentration
- Develops discipline and routine
- Connects to cultural heritage

THE BODY SAYS WHAT WORDS CANNOT...

'IT IS CALLED DANCE'

தலைக்கோலி

- S. அக்ஷதா

தலைக்கோலி என்ற சொல் நம் பரதத்தோடு தொடர்புடைய சொல், தலைக்கோலி என்றால் நாட்டியத்தில் மிகச்சிறந்தவன் என்றும் பத்துப்பேருக்கு பயிற்சி கொடுக்கும் அளவுக்கு திறமை உள்ளவன் என்றும் பொருள்படும் என்றும் சான்றோர்கள் கூறுகின்றனர். உலகப் புகழ் பெற்ற தஞ்சை பெரியகோவில் கட்டுவதில் நடன மங்கையர்கள் பெரும்பங்கு வகுத்துள்ளனர். இக்கோவிலின் வரைப்படத்தையே காஞ்சியிலிருந்து தஞ்சைக்கு இரகசியமாக கொண்டுவந்ததே ஒரு தலைக்கோலிதான். காஞ்சிபுரம், சிதம்பரம், திருவாரூர் போன்ற இடங்களிலிருந்து தஞ்சைக்கு அழைக்கப்பட்டு கோவில் வேலை செய்பவர்களுக்கு அலுப்பு தெரியாமல் இருக்க மாலை வேளைகளில் நடனமாடினர் மேலும் தேவரடியார்கள் விதம்விதமான உடைகளை உடுத்திக்கொண்டு சிற்பிகள் சொல்வதுபோல் அசையாது நிற்கவேண்டும் சிற்பிகள் அப்படியே படமாக வரைந்து அதை ஆதாரமாக வைத்து சிலைகளை செதுக்குவார்கள். சிலைகள் செய்கிறபோதும் அவர்கள் சொல்படி நின்று சிலை செய்ய உதவிசெய்யவேண்டும். தற்போது தஞ்சை பெரியகோவிலில் உள்ள சிற்பங்கள் அனைத்தும் இவ்வாறே செதுக்கப்பட்டவை. பஞ்சவன்மாதேவி என்ற தலைக்கோலி சுந்தரர் கதையை முழுவதும் நாட்டியமாக அரங்கேற்றியது குறிப்பிடத் தக்கது. தஞ்சையில் பெரியகோவிலின் கட்டிட வேலைகள் முடியும் தருவாயில் ஐம்பதுக்கும் மேற்பட்ட தேவரடியார் ஸ்ரீ ராஜராஜசோழினின் வரலாற்றை அவர் முன்னதாகவே நாட்டியநாடகம் அரங்கேற்றினர். இவ்வாறு வளர்ந்த பரதநாட்டியத்தைத்தான் நாம் இன்று மிகவும் உன்னத நிலையில் காண்கிறோம்.

வாழ்க பரதம்!

வளர்க பரதம்!

ஆதாரம்:

எழுத்தாளர் திரு. பாலகுமாரனணின்
உடையார் - நாவல்



A Euphoric Moment

- Shivani.R

The varnam was in play;
I moved from one jathi to another.
Confident and self-assured,
I called out to Muruga.
As I had a hundred times before,
I expected nothing more
than to be happy to dance on stage,
what I had practiced for hours on end.

Then came the stanza
where I beckoned the lord,
where I questioned his neglect,
where the nayika bore her heart out.
I expected it to go seamlessly,
as it had countless times before.

Then came the rush,
a moment of quiet
where instruments hushed,
as the singer sang to my very soul.
With the lights dark, the spotlight shone true.
I became a puppet of my subconscious;
the movements weren't mine, but borrowed,
as if the dance had taken over.
The lines blurred
the music, the soul, the light - all one.

It was the quiet of the storm.
It was no longer me dancing;
it felt like me talking to pure energy,
a moment of euphoric bliss,
like I was calling out to something unknown.
As a thought wedged into my mind,
I realized the stage was my home,
where I belonged - not as a dancer,
but as a vessel for stories that can't be told,
but must be felt by soul after soul.



Prayathnam

My Wonderland

- Aahana Pillai

Dance interests me,
Throbs in my heart.
Passion is the key,
to unlock this supreme art.

Takita rings in my ears;
Takadhimi adorns my lips;
Takatakita brightens my eyes;
Takita takadhimi races my feet.

It celebrates my emotion,
sweetens my existence.
I twist and turn with devotion,
to bare the power of resistance.

It can what rocket science cannot;
It heals what pills cannot;
It glitters what diamonds cannot;
Its dance that wins the lot.



Prayathnam

A Letter to My Future Self (at Age 25)

- A. Vidyukta

Dear 25-year old future me,

I am your 14-year-old self, writing this letter with lots of dreams and curiosity. I have been learning classical dance for more than eight years, and I hope you still continue to dance with the same love and dedication. But I also hope you have given equal importance to your education, because learning gives strength, confidence, and wisdom to face life.

My advice to you is to stay focused, kind, and humble. Never forget your roots or the hard work that brought you here. Keep improving yourself both in studies and in fine-arts and never stop chasing your goals.

Please promise me that you will stay true to your values, respect others, and use your knowledge to help people and also promise to balance your career, passion, and family with love and patience.

I hope you are living in a world that is filled with peace and harmony, where people respect one another, and where education and arts are celebrated equally. I wish you a life full of learning, joy, and success.

With love,

Your 14-year-old self.



Prayathnam

A Prayer to God: Bharatanatyam

- Anika Garg

A skillful art,
Told from the dancer's heart.
The dancer sits in araimandi low,
The graceful dance they have to show.

The strong feet tap and hit the floor,
Making the audience ask for more.
The beautiful hands turn into flowers,
And narrate stories for hours and hours.

An art without a single sound,
Where mudras on the stage are found.
Stories are told with grace,
With enchanting abhinaya shown on the face.

Ghungroos are tied on the feet,
To make the dance melodious and sweet.
Bharatanatyam, a dance charming and true,
A gift for the world, for me and you.

It takes years and years to get your guru's nod,
It is not just a dance, it is a prayer to the God.

CHITHRA PRAYATHNAM



Dhanya Shree V.



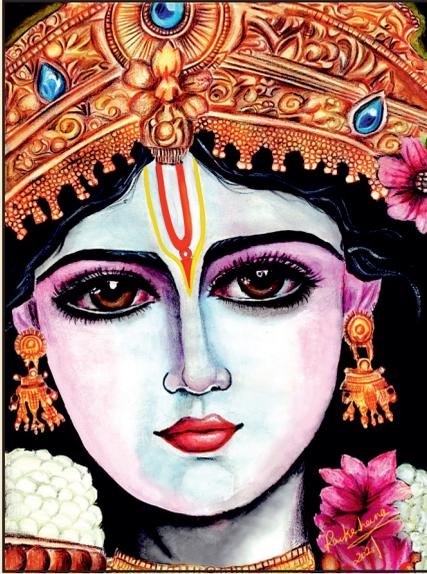
Dhanya Shree V.



Rakshana D.S.



L. Sakthi Bhavani



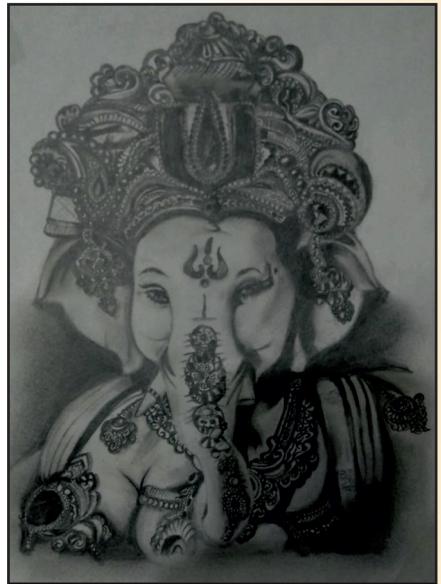
Rakshana D.S



Rakshitha Surendar



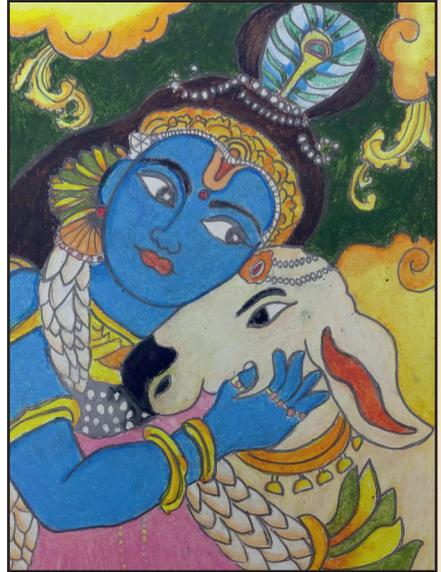
Rakshitha Surendar



Rakshitha Surendar



V. Ragavarshini



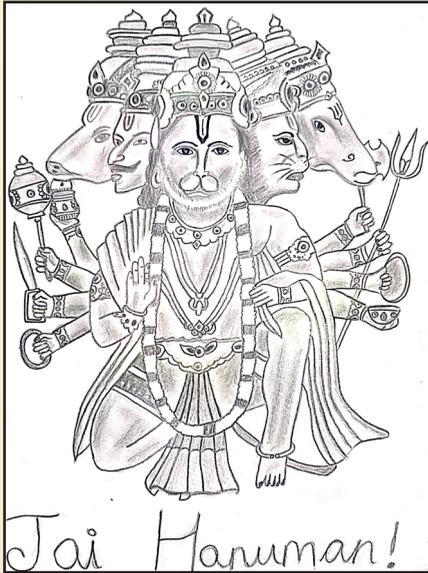
Sanjana V.



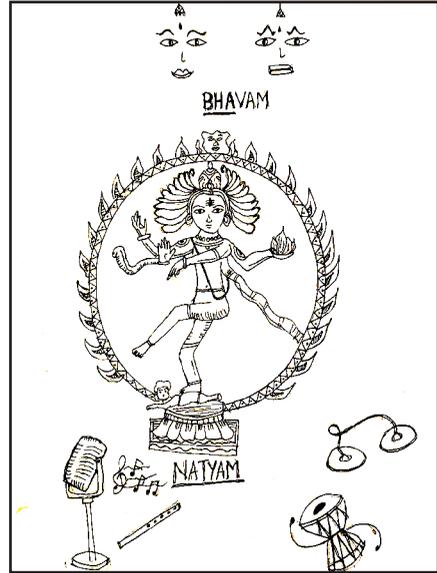
S. Padmanetre



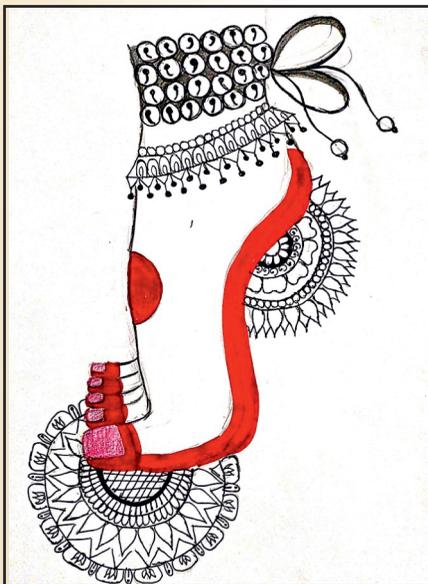
Parvathy Nair .P



Parvathy Nair .P



Drishya Bharathy



Prithika V. J.

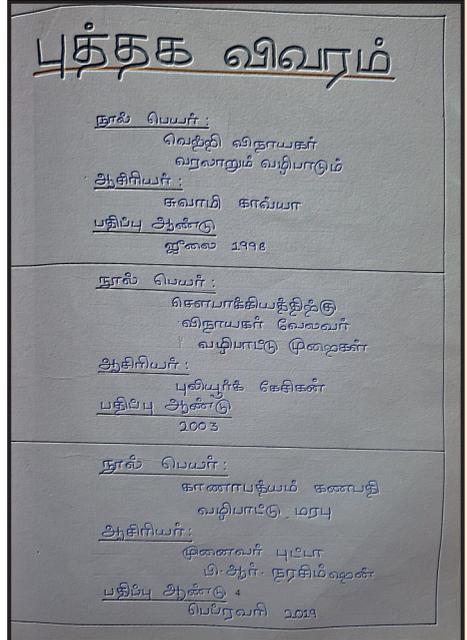
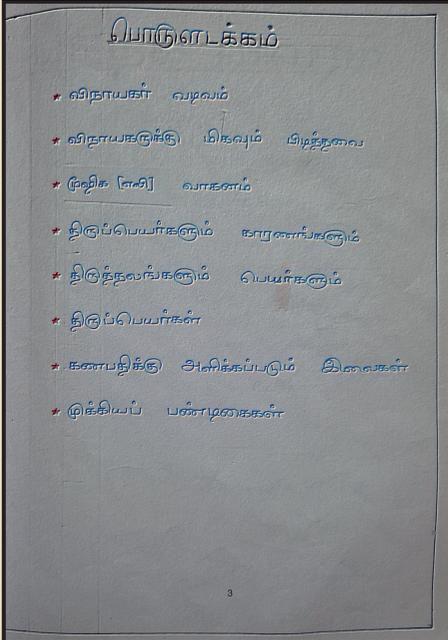
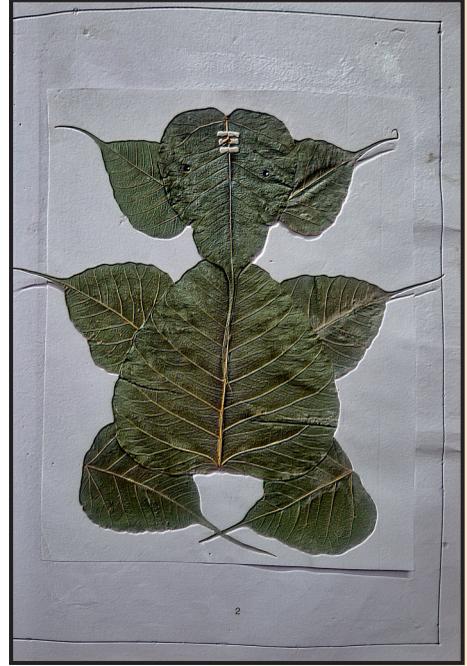
PUZZLES

L L F X N G F U D V Y G F M E
 E M H J M M N E K D I Q G A R
 G M A K A T A P A H D R A K Y
 F K A R T A R E E M U K H A M
 S O F V U N D R U A M N Y T R
 A P I C A Y N I H R Y S J A T
 M A H T I P A K Q A Q R C P H
 B T A P X T H M A K Y J A I Y
 C A K U I A C R N I O E A R O
 M A D N U T A K U H S X J T N
 X K C F W A H E T S R J V D S
 K A E A L J D S P N M J Q B B
 Z M F A D N R B U B J V N M W
 C E M Q J G A X M M Y X L A B

ARAALAM ARDHACHANDRAN ARDHAPATAKAM KAPITHAM KARTAREEMUKHAM
 MAYURAM MUSHTI PATAAKAM SHIKARAM SHUKATUNDAM TRIPATAKAM

Refer Page No. 92 for Answers

'THE BEST PROJECTS' of the year 2025



விநாயகர் வாழ்வம்

உடல்

விநாயகர் நெம்பலாந் திருமொழி
உடையவர் யானை ஓங்குநகம் கொண்டவர். தூண்டு
நகலான உடையவர். மனயவொன்று பெரிய உடல்
உடையவர். கிவிரானைப் போலவே செஞ்செட
கொண்டவர். சிலகு, கொன்றை , எருக்கு , ஸந்தந்த சிவிய
பூக்களை ஆடி விளக்குபவர்.

இகம்

சிவானடுகாங்க ஓங்கு திருமொழிவர்
பெற்றவர். சிவனால் ஐயுடையவர், சிவானடுகத்தோம்,
பெருமொழிகள் , மதுமொழிக் கடவுள் எளிபெய்யாம்
இவர் பெற்றபெருமொழிவர்.

கூத்து

சுந்தந்தக் கொடுவென் இவர். சூடு
கொம்பையக் கய ஓகான வகாக்கி பூங்குறையும்,
பாறக் காதலைய எழுதுவதும். எழுதுகாணியாகக்
காக்கிகொண்டதாயும் உடையவர்கள். இவ்வாறு
உகந்ததும் காந்தும் வந்தும் பெறுவார் இவர்.

சுந்தந்தைய கொல்கை

சிவபிராணம் கொல்கை விநாயகருக்கு
நெத்தியினரை கொல்கையெடுக்கின்றது. காது குறும்பொன்ற
யானைக் காதுமும் சூடு நுழுகையதாயினர். தூண்டு
சூழலானர் காந்து விநாயகபுராணம் கூறினாரும்,
சிவபிராண கொல்கை எட்டுநீ சூழலானர்
கொண்டவரே காந்தினர். சுந்தந்தைய கொல்கை
சூழலானார் பாம்புடன் விளங்கும். மார்பினும்
பாம்புபுறணம் கொண்டவர். சிவமொழி காந்தையாகவும்
பாம்பு விளங்கும்.

காத

தூண்டு காந்தி கொண்டவர் சிவன்.
சூழுகை, சூழலும், சிவனை ஐயுடன் காந்து
பெற்றவான்கள். கொல்கை வாய்க்கை உடையவர்.
நெத்தி காந்தினரும் எழுதுகாணி [கொம்பு], காந்தி,
பாம்பு, சிவமொழி, காந்தி காந்தை உடையவர். சிவன்
கொழு வாய்க்கை பெறுவார். புனித சூழல் கொல்கை.

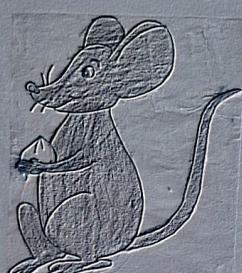
காந்தி

கொண்ட காந்தினர் விநாயகருக்குள்ளும்,
பாந்தினரும், காந்தி உடையவர் கொல்கை
கொந்திசூழலார். காந்தினரும் உடையவர் சிவன்.



விநாயகருக்கு மிகவும் பிடித்தவை

- பாலு
- துடிபொம்
- பிளாசி
- புளகல
- பொசரி
- கரும்பு
- கொல்லம்
- பிட்டுறு
- மாசி
- சேன்
- துளாதிர்
- சாள்
- முடிபொம்
- கொழுகம்



(மி)ஷிக [எலி] வாகனம்

ஊடுகாள் என்டா பிஷ்காள்

மரத்த முனிவருக்கும் , விழுதி என்றும் பிஷ்காள் கொண்றும்பும் ஊடுகாள் என்டா பிஷ்காள் பிறத்தான். பிஷ்காள் கங்கிரகாளியின் பாதேசலாடி தகர்சாடி மெந்தெகாண்டு பிஷியாடி வர்த்தாஜ் சிவபெருமானிடம் பொது விடாள் . வர்த்தின் வலிவையால் திஷ்காள் அருளாளர்சகளைத் தகர்புறாதி வத்தான்.

விநாயக சிவபெருமியம் அறைபிடுவது.

திஷ்காள் பிஷ்காடும் தித்திராசியம் செக்கு ஊடுகாள் செவயும் திவ்வகளை அறையிடுவாள். தித்திரன் பிஷ்காளை பிஷாத்தகம் பெண்டு கமிவாயம் பெண்ட விநாயகம் பெருமானிடம் அறைபிடுவாள்.

விநாயகருக்கும் ஊடுகாளுக்கும் சிஷ்

விநாயகர் தனது பூர்ப்பகையுடன் செக்கு ஊடுகாள் பிஷ்காடிருந்து அருளவைபிடுவாள். போள் பெறப்பிடுவது.





உலகமையால் கற்றுக்கொண்ட நான்நினைவு

அறிவுகள் தொகுத்து பாணியகொண்டெய்க்கால்
 விதையால் கண்ணு கையிடுவாரின் உலகமையால்
 உருத்து அழகணம் கொள்ளிட கற்றுக்கொண்ட மான்கை
 நூல்கொண்ட அலகை மயங்கி நீடு விடுகின்றான்.
 அந்நாடு , அலகை உயர் மட்டும்கொண்டெய்க்கால்

கற்றுக்கொண்ட முறிக [நாடு] உருவம் எடுப்பது

கற்றுக்கொண்ட காலமும் பெருக்கலின் கையகை
 அறிவுகை கண்ணு கொண்புகளிடம் உலகை அறித்து
 அலகை மீது குவிக்கார் அலகை அறித்து
 காலமும் கை விடுகிறது முறிக [நாடு] உருவமெடுக்கார்.
 அறிவு முறிக [நாடு] கண்ணு காலமெடுக்கி
 அலகை அலகை விடுகின்றான் பெருக்கலின்







திருப்பெயர்களும் காரணங்களும்

அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்

அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
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 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்

திருப்பெயர்களின் உருவாக காரணம்

அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
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 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்

திருப்பெயர்களின்

காரணம்

க - அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்
 அறிவுகளின் அறிவும் பற்றுகளின் திரையிலும்




சொந்தியன்

முருக பெருமானுக்கு ஓர்மணிர் சிவதிர்த்தவர்
 ஈகாது உயரணத்தினால் ஏற்பட்ட பெயர்

விநாயகன்

நமசிதே வெவான பூகு துணாவன்
 திரிதாதி ஈரமே துணை உயராக விளங்கியவர்.
 வெற்றவலங்களை சித்திரித்த , திணைங்களை தீர்க்கிக்
 காப்பாற்றிக் கூடியவர்.

விசுவர்

சிவன் திருத்திரிய விநித்திரயான
 வெற்றவலங்களை உயரணமாக ஏற்பட்ட பெயர்.

விநிதிமயானன்

திருணைவ விணைவிக்கவும் சிவானப்
 பெயர்களும் வல்லமை யானத்தவர்.

நடைமாதரன்

பார்வதி, கர்வகை என திரி
 சிவனைகளைப் பெற்றவர் .





திருத்தலங்களுக்கும் பெயர்களும்

தமிழகத்திலும் சிவபெயர்வ விணர்வரும் சில
 விநாயகன் திருத்தலங்களுக்கும் சிவருக்கு வடிவங்கள்படும்
 திருப்பெயர்கள் பற்றியும் காரன் பெயர்

திருநடைபுரம்

சித்திர விநாயகன்

திருவிடைமருதூர்

சித்திர விநாயகன்

திருகவையாடு

சித்திர விநாயகன்

திருமுருகையூர்

கூடவிணையகன்

திருமாமலையூர்

காககாடீழ விநாயகன்

திருக்கிணங்கையூர்

கோழ விநாயகன்

திருப்பாளையூர்

முனைமிருத்தி விநாயகன்

திருவழிமணை

பழங்கா விநாயகன்




திருப்பெயர்கள்

பல நாமங்கள்

விநாயகமூர்த்தி பஸ்ரவையு புராணநாமகரிசு
 சாணாயமும் வெய்க்கள் சில இரங்கு நெளஞ்சீயப்பிரொனாது
 திப்பெயர்க்கரிசு சௌகா சணாயத்தி எண்பந்திடு
 பரிபாக விநாயகன் சிங்கையு திரிணையார் எண்து
 திருணந்தி சிவாழகையம் திந்திரும் வெய்க்காரார் சந்திர
 மக்கள் தங்கன் விநாயகம் சௌகா தாழியக்கண்கண
 வெய்க்காராக் கருட்டி சிவலாய்க்கள் சிவாழத்தி
 வடிபய்து வந்துகின்றனர்.

பால சணாயத்தி
 பக்தி சணாயத்தி
 சக்தி சணாயத்தி
 சூடுகா சணாயத்தி
 சய்ய சணாயத்தி
 சிந்தி சணாயத்தி
 விசீன சணாயத்தி
 சரம்ப சணாயத்தி
 வடகமி சணாயத்தி
 மகா சணாயத்தி
 விநாய சணாயத்தி
 வர சணாயத்தி
 அகநந்த சணாயத்தி




சுவிந சணாயத்தி
 சுகிந்த சணாயத்தி
 திருந்த சணாயத்தி
 திரிந்திர சணாயத்தி
 சௌகா சணாயத்தி



கணபதிக்கு அளிக்கப்படும் திலைகள்

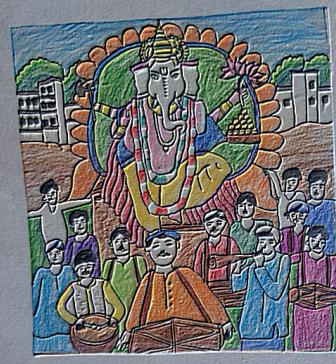


தாபடுளி
விநாயக திராக்கி
பெரியகாந்தள்
மென்மலர்
சாதிக்கி
சாதிக்காங்கண்ணா
தூம்பை
செவ்வெல
துவா
மாமந்தை
மாதுளை
துளசி
செந்திலி கரை
மாசிப்பக்கை

விநாயகர் வாழியாம்பலி பரண்படுத்தப்படும் திலைகள் திலைத்தின் பெயரை எண்ணும்.

எடுக்கு
செஞ்செய்யல்
விநாயக திராக்கி (செய்யல்) புஷ்பம்
சாதிக்காங்கண்ணா
பவழமல்லி
தூம்பை
துவாடுளி
துளசி
விநாயகம்
பெருந்தி
சாதிக்காங்கண்ணா
மாசிப்பக்கை
மாமந்தை
மாதுளை
செந்திலி
செவ்வெல
செந்திலி கரை
செந்திலி கரை

முக்கியப் பணிகளைகள்

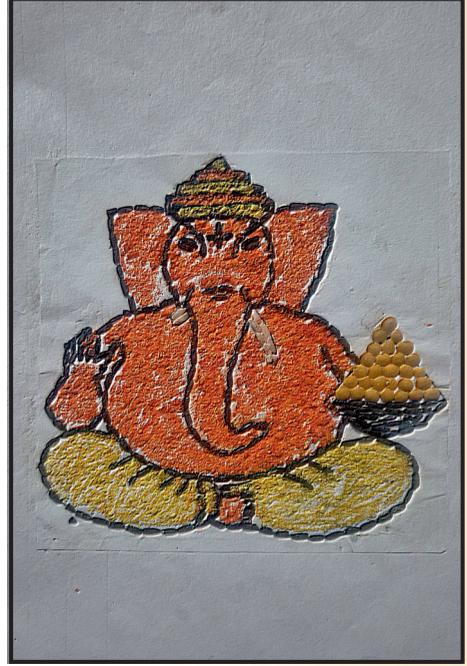


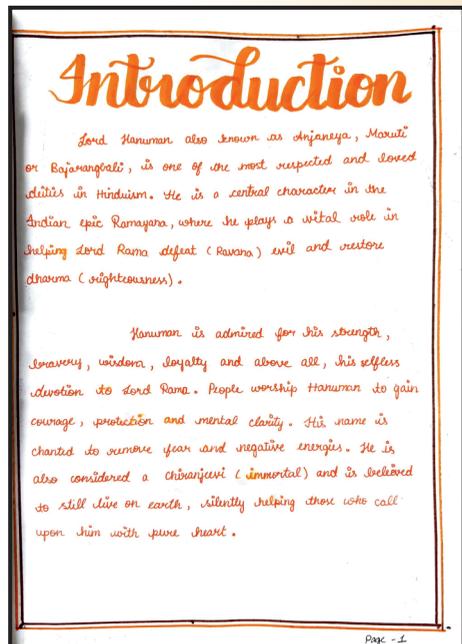
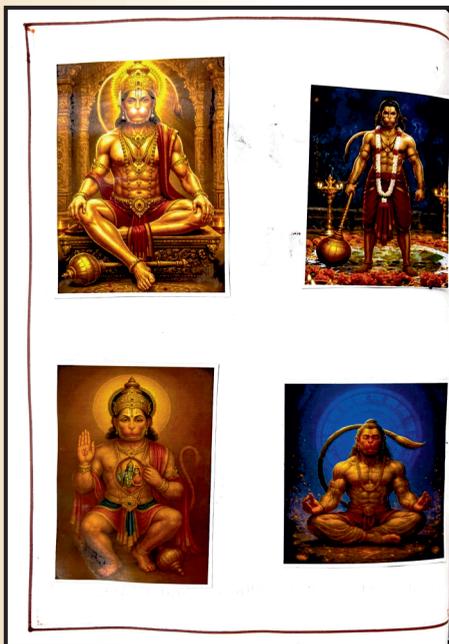
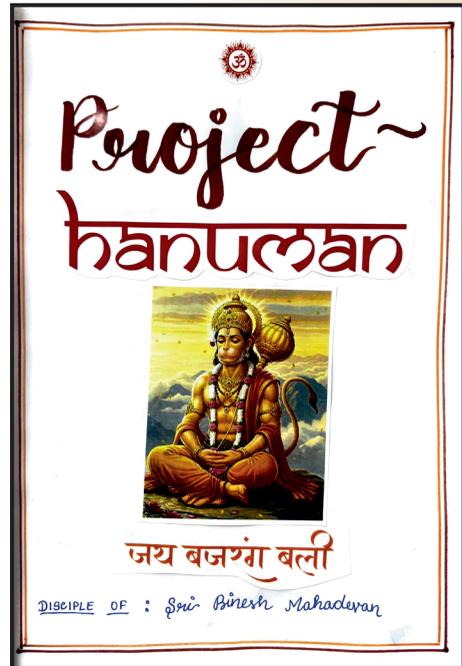
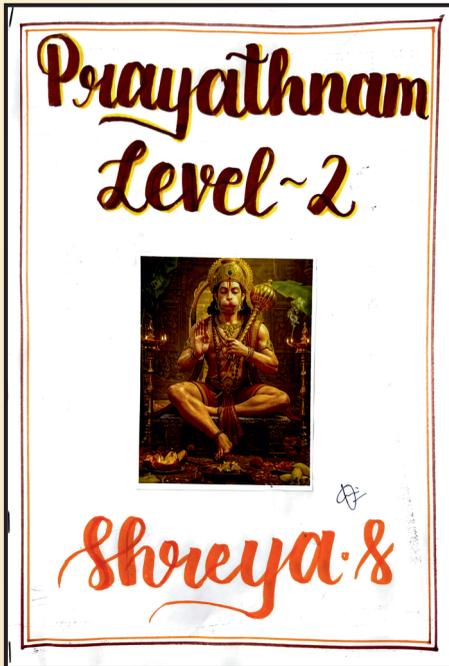
விநாயகர் சதுர்த்தி
குமார சந்திர விசுதம்
சாதிக்காந்தள் சதுர்த்தி
செவ்வெலம் மின்னாடியார் வாழியாடு
செந்திலி மின்னாடியார் வாழியாடு

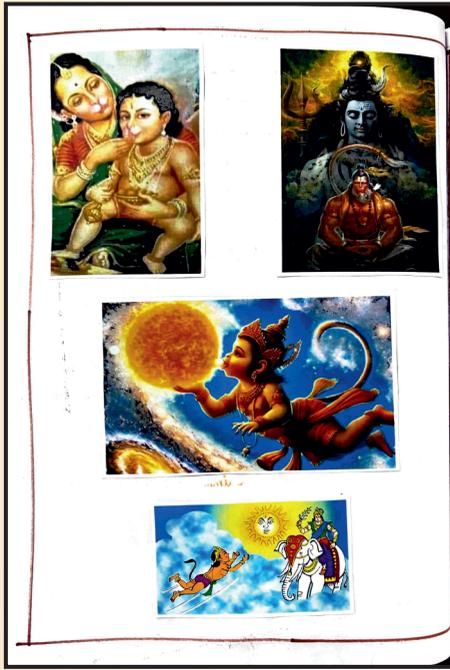


புத்தகப் பெயர்

- i விவற்றிவிநாயகர் வரலாறும் வழிபாடும்
- i செளபாக்கியத்திற்கு நிநாயகர் வேலவர் வழிபாட்டு முறைகள்
- i காணாபத்யம் [கணபதி வழிபாட்டு முறை]







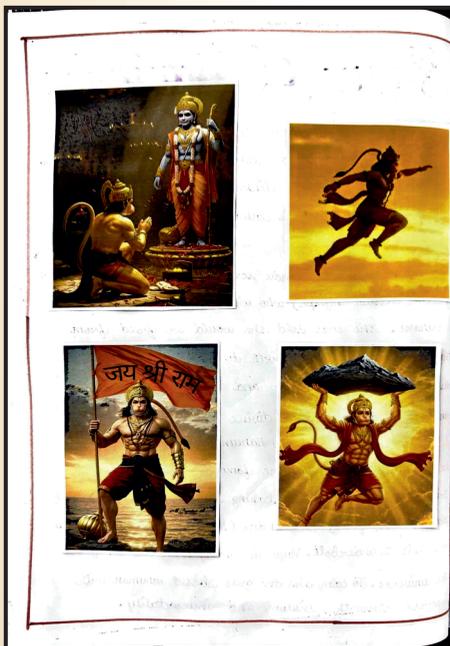
Story of Hanuman

Hanuman was born to Anjana, a female vanara (monkey like being), and Kesari, the king of the monkey tribe. His birth is also linked to Lord Vayu (The wind god), which is why he is called Pawan Putra Hanuman (son of the wind).

According to Hindu scriptures, Anjana was once an apsara (celestial nymph) who was cursed to be born as a vanara. She was told she would be freed from the curse after giving birth to a divine child. With blessings from Lord Shiva and the help of Vayu, Hanuman was born as a divine incarnation.

From a young age, Hanuman showed signs of extraordinary power. One famous story is when he tried to eat the sun, mistaking it for a fruit. This act alarmed the gods, and Indra (King of Devas) struck him with his thunderbolt. Vayu in anger, withdrew air from the universe. To calm him the gods blessed Hanuman with immense strength, wisdom and immortality.

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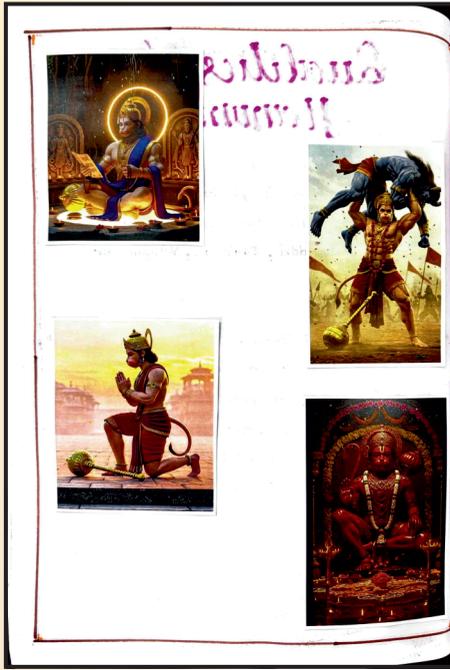


Qualities of Hanuman

Lord Hanuman is admired not only for his physical strength but also for his spiritual greatness. He is admired for many divine traits that make him a symbol of Bhakti, Balam, Buddhi, Dhairyam, Virayam and Nivarantha.

- Bhakti (Devotion):** Hanuman is admired for his devotion towards Lord Rama. His devotion was pure, selfless & unshakable. He saved Rama with total surrender and never expected anything in return.
- Balam (Strength):** He possessed immense physical power. From leaping across the ocean to lifting a mountain, his strength was beyond imagination.

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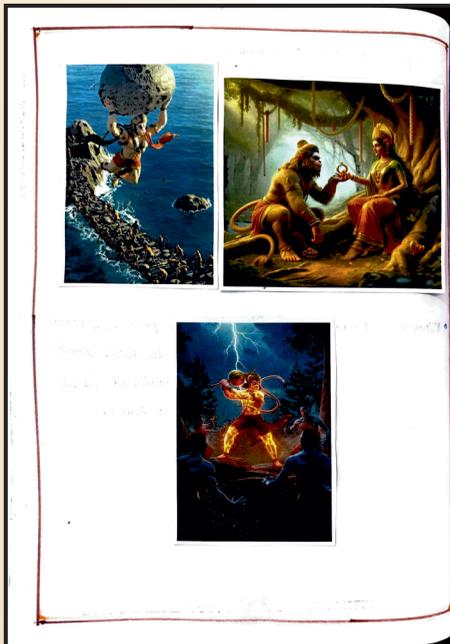
Buddhi (Wisdom): Hanuman was highly intelligent and knowledgeable. He had mastery over scriptures and was a great communicator.

Dhairiyam (Courage): He was fearless & bold. He faced powerful demons and entered dangerous places like Lanka without hesitations.

Vinayam (Humility): Despite his great powers, Hanuman remained humble. He never showed pride & always considered himself a servant of Lord Rama.

Nirvanbhava (Selflessness): He never desired rewards or recognition. All his actions were done with love and dedication. (To his lord)

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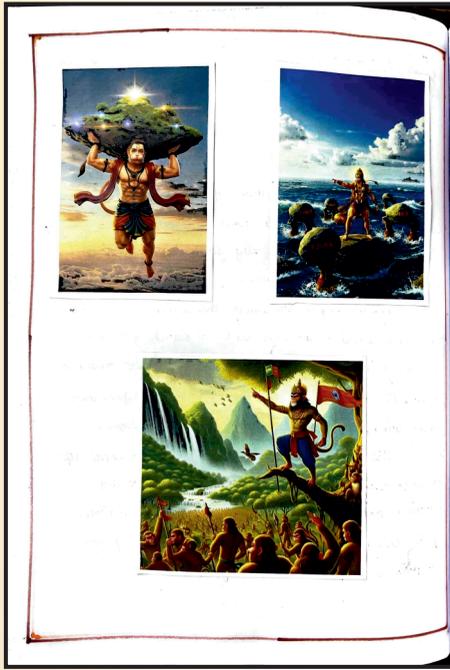
Hanuman's role in Ramayana

In the Ramayana, Hanuman appears as a messenger, warrior and savior. When Rama was searching for Sita, Hanuman met him through King Sugriva and immediately recognised his divine nature.

Hanuman helped to build the alliance between Rama and Sugriva and was sent to search for Sita. He crossed the vast ocean in a single leap & reached Lanka. He found Sita in Ashoka Vatika, gave her Rama's ring, and delivered her message of hope.

He assured her that Rama would come up to rescue her. He then showed his power by blowing down parts of Lanka, defeating demons and safely returning to Rama. Hanuman plays a vital role in the Ramayana.

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Part - 2

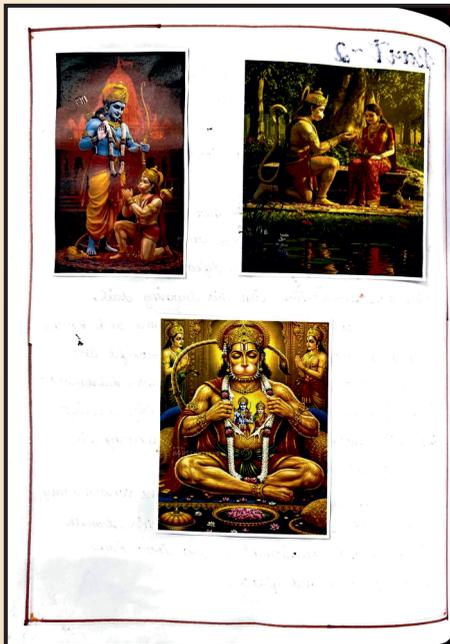
Hanuman was chosen to fly across the ocean to find Sita. With a leap from the Anandhama mountain, he crossed the sea and reached Lanka. There, he discovered Sita imprisoned in the Ashoka Vatika.

He consoled her, gave her Rama's ring, and assured her the Rama would rescue her. Soon she caused havoc in Lanka, defeating demons and setting the city on fire with his burning tail.

During the war between Rama and Ravana, Hanuman played a heroic role. He brought the sanjeel herb from the Himalaya's to save Lakshmana's life. Since he couldn't identify the herb, he lifted the entire mountain and flew back - showing his great strength and determination.

He motivated and protected the vanara army, showing leadership & courage. Hanuman's strength, intelligence and commitment helped Lord Rama achieve victory and peace.

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Hanuman's Devotion Towards Lord Ram

Hanuman's most beautiful quality was his pure devotion to Rama. He never desired anything for himself - his only goal was to serve Lord Rama and follow his path.

When Sita gave Hanuman a pearl necklace, she broke each bead to see if Rama and Sita were inside. He said, "If Rama is not in it, it means nothing to me". This shows that Rama lived in his heart.

Even after the war, Hanuman did not leave Rama's side. When Lord Rama asked him to accept a reward, Hanuman said, "Let me always remain your servant". This deep devotion made him the greatest bhakta (devotee) ever.

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hanuman chalisa



श्री हनुमान चालीसा मंत्र

मौन्ये नमो नमो नमो, त्रैलोक्ये नमो नमो ।
 नमो नमो नमो नमो, नमो नमो नमो नमो ।
 नमो नमो नमो नमो, नमो नमो नमो नमो ।
 नमो नमो नमो नमो, नमो नमो नमो नमो ।



**"बुद्धिहीन तनु जानिके, सुमिरौ पवन-कुमार ।
 बल बुद्धि विद्या देहु मोहिं, हरहु कलैस विकार ।"**

Hanuman Chalisa

Hanuman Chalisa is a sacred hymn written by Tulsidas in the 16th Century in Awadhi language. It contains 40 verses (Chappais) that praise Lord Hanuman's strength, wisdom and devotion.

- People chant the Hanuman Chalisa to gain strength and courage, remove fear & evil spirits and illness and seek blessings and success in tough times. The regular chanting of Hanuman Chalisa is said to bring peace, protection & spiritual power.

Meaning of The verse : "I am ignorant and weak. (Photo stuck to the left side) or son of the wind, please give me strength, wisdom and knowledge and remove my problems and faults

॥ जय श्रीहनुमान ॥




Conclusion

Lord Hanuman is not only a mythological hero but also a symbol of divine strength and devotion. His life teaches us :

- To be brave & selfless
- To respect and sowe our duties
- To stay humble, even with great powers.
- To be loyal & committed in all relationships.

Hanuman's name is a source of protection, confidence and spiritual power. For students and youth, he is a true role model. Even today, his stories inspire millions around the world to live a life of truth and devotion.



ॐ हनुमते नमः

Jivitha Shree S.

Level 2
Chennai



PRAYATHNAM LEVEL-2



JIVITHA SHREE • S
ROLL NO: MAS-HR-006-2021

Anjaneya, also known as Lord Hanuman, is one of the most revered deities in Hinduism. He is known for his immense strength, unwavering devotion to Lord Rama, wisdom, and courage.

Parents - Vayu (spiritual father)

Kaasi (father)

Anjana (mother)

Siblings - Matiman, Shrutiman, Katiman, Galiman and Dhritiman (brothers).

Abode - Kishkindha

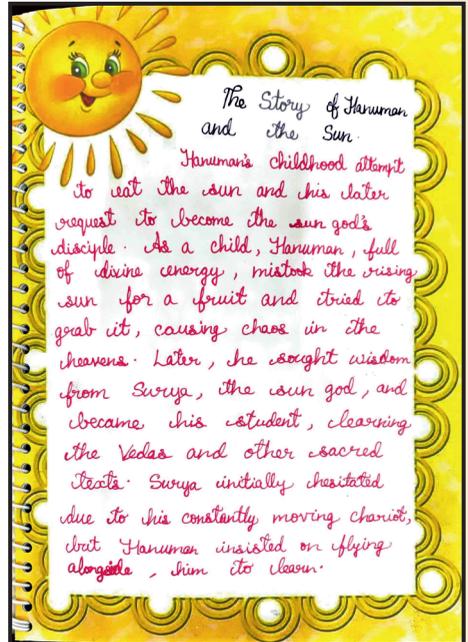
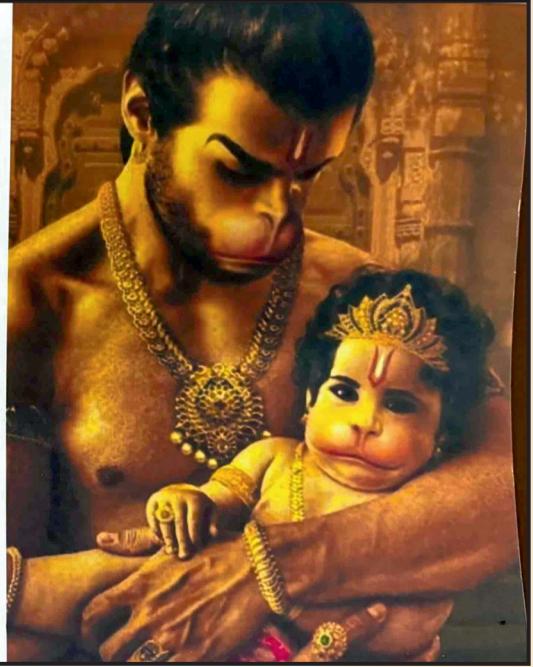
Weapon - Gada (mace)

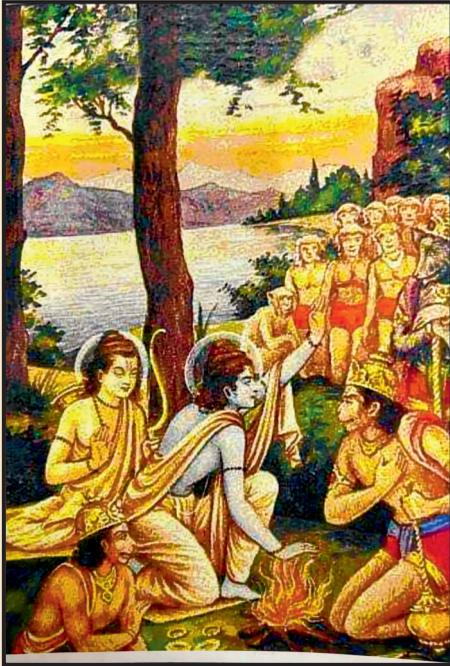
Affiliation - Rama devotee, Jiva, Chiranjivi, Vanara, avatar of Shiva, Son and avatar of Vayu.

Day - Saturday, Tuesday

Festival - Hanuman Jayanti, Dussehra

Text - Ramayana and Hanuman Chalisa





Hanuman became mischievous due to his strength. The sages cursed him to forget his powers until someone reminded him of them. This plays a key role in the Ramayana, when Jambavan reminds Hanuman of his strength before the leap to Lanka. Hanuman meets Lord Rama and Lakshmana during their search for Sita. Disguised as a Brahmachari, he guides them to Sugriva, the exiled monkey king. From then on, Hanuman becomes a devoted servant of Lord Rama.



Hanuman, after entering Lanka, searches for Sita in various places, including the palace, before finding her in Ashok Vatika. Sita is depicted as emaciated, grieving, and surrounded by demons. Hanuman reveals himself to Sita by dropping Rama's ring beside her. Hanuman assures Sita that Rama is coming to rescue her and she should hope. Hanuman, having found Sita in Lanka, is captured by Ravana's forces. He is brought before Ravana.



in his court. Hanuman, bound by ropes, declared himself as Rama's messenger and demands Sita's release.

Ravana is furious at Hanuman's audacity and the destruction he has caused in Lanka. He orders Hanuman's death. Ravana's brother, Vibhishana, advises against killing a messenger, suggesting a less severe punishment. Following Vibhishana's advice, Ravana orders the burning of Hanuman's tail. His tail on fire, escapes and uses to cause destruction.

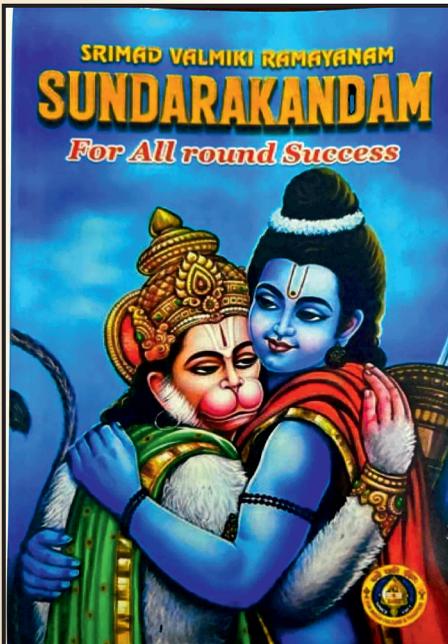


During the great battle in Lanka, Lakshmana, the brother of Lord Rama, was severely injured by a powerful weapon from Indrajit, the son of Ravana. The only way to save him was with a magical herb called Sanjeevani, which was found on a mountain in the Himalayas.

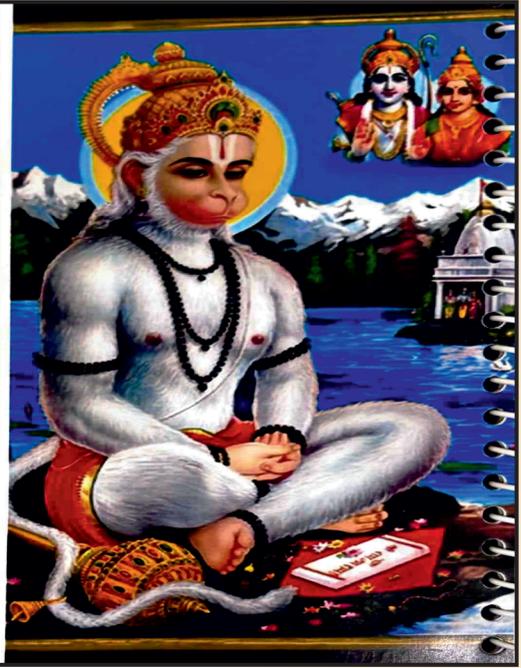
Hanuman was sent to bring this herb. He couldn't identify the exact herb. Hanuman lifted the entire Sanjeevi mountain and flew back to the battlefield. The herb was used to heal Lakshmana and bring him back to life. This act of bravery and devotion showed Hanuman's strength, intelligence to Lord Rama.



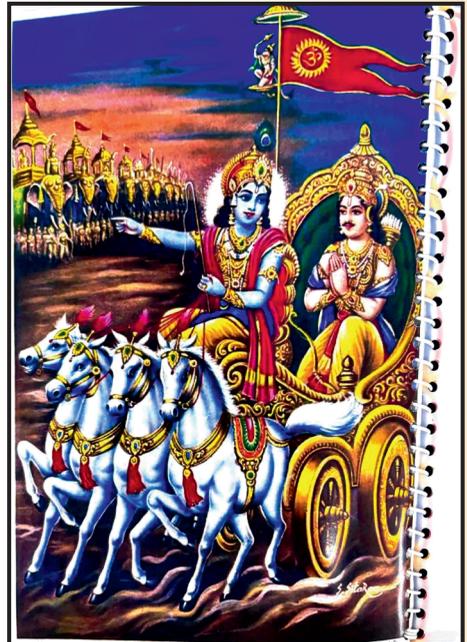
During Lord Rama and Sita's Pithlavishikam, Sita Devi gifted Hanuman a beautiful pearl necklace, in gratitude for his devotion and service. Hanuman respectfully accepted it, but then began examining each pearl carefully, even cracking them open. The courtiers were surprised and even upset, thinking Hanuman was being disrespectful. Hanuman said: "I am checking if Rama and Sita reside in each pearl. If they don't, what value does the necklace have to me?" This showed his unmatched devotion for Hanuman, only what contains Rama and Sita has meaning. Moved by this, Sita and Rama both smiled and embraced Hanuman.



Rama then declared: "Hanuman is the dearest to me. Whenever my story is told, his name shall be praised." Sundara Kandam, a part of the Valmiki - Ramayana, is considered special for its focus on the heroic deeds of Hanuman and its depiction of divine love and devotion. It is believed to be a source of blessings, resolving obstacles, and fulfilling desires, and is often read or recited for spiritual upliftment and to overcome life's challenges. Many believe that reciting or listening to Sundara - Kandam can bring relief from debt, illnesses, and fear.

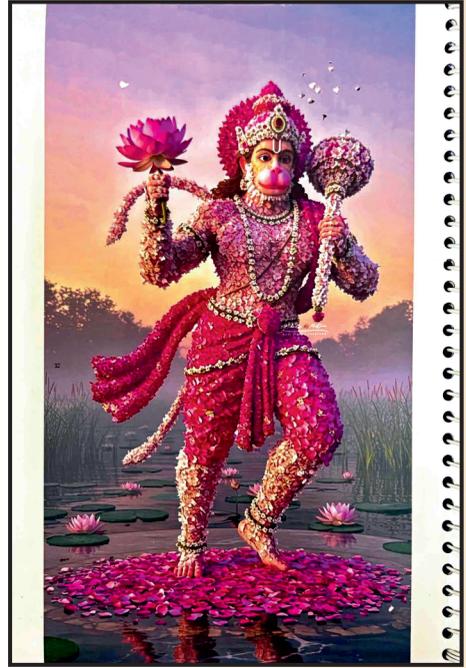


Hanuman applied sindoor on his body
 to express his devotion to Lord Rama
 and to wish him a long life, inspired
 by the way Sita used it to show
 her love and dedication to Rama. The
 story goes that Hanuman, upon learning
 that sindoor ensures Rama's longevity,
 covered himself entirely in it, demonstrating
 his deep love and desire to see Rama live
 a long and prosperous life and happy
 life. By Hanuman's gesture Lord Rama
 granted a boon that those who worship
 Hanuman with sindoor have their difficulties
 removed and their wishes fulfilled.



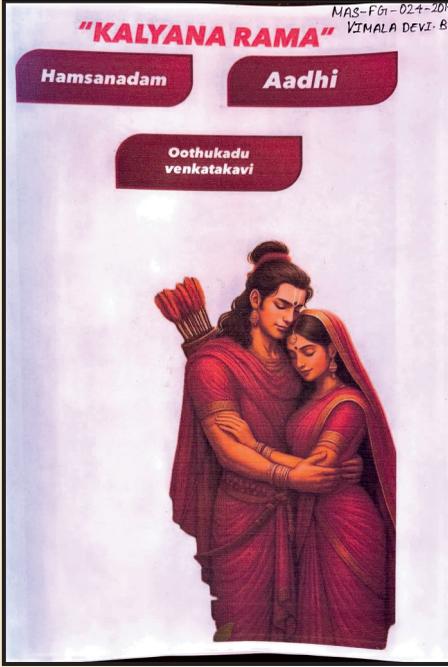
In the Mahabharata, Hanuman, being one of the Chiranjeevis, appears and plays a significant role, primarily on the flag of Arjuna's chariot, offering protection and absorbing the impact of the Kaurava army's attacks. He is also indirectly involved, his connection with Bhima, both as brother-in-law and as their father, which adds another layer of familial connection to the epic. Hanuman's presence in Mahabharata reinforces his status as one of the Chiranjeevis and connection to both Treta Yuga (Ramayana) and the Dwapara Yuga (Mahabharata).

Hanuman's role in the Mahabharata, while not as prominent as in the Ramayana, is crucial, representing divine support and protection for Arjuna and the Pandavas.



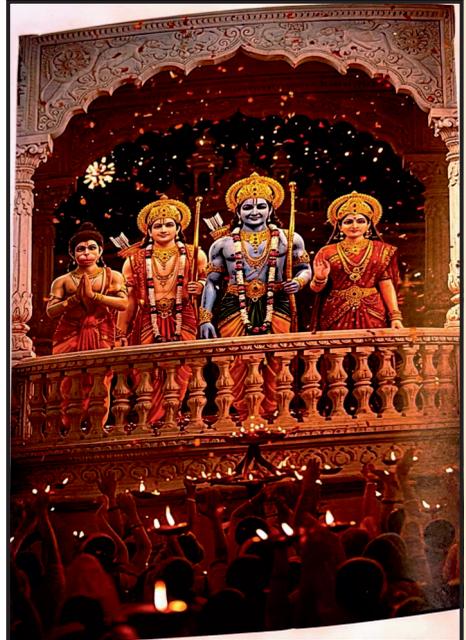
Vimala Devi B.

Level 4
Chennai



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INTRODUCTION

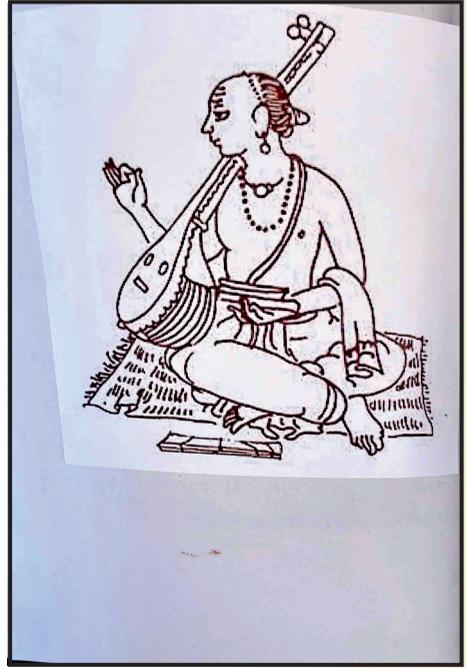
KALYANA RAMA is a Tamil Carnatic composition by oottukadu venkata kavi, set in raga Hamsanadam and Adi tala. The song celebrates the divine wedding of Lord Rama and Sita with joy and devotion.

The pallavi praises Rama as the auspicious bridegroom.

The anupallavi highlights his noble lineage and divine qualities.

The Chazanam vividly describes the wedding scene with gods, sages and devotees rejoicing.

The bright raga enhances the festive mood, making the composition spiritually uplifting and musically vibrant.



ABOUT THE COMPOSER

OOTTUKADU VENKATA KAVI

He lived in oottukadu, a small village in Tamil Nadu.

He composed in Sanskrit, Tamil and a mix of both.

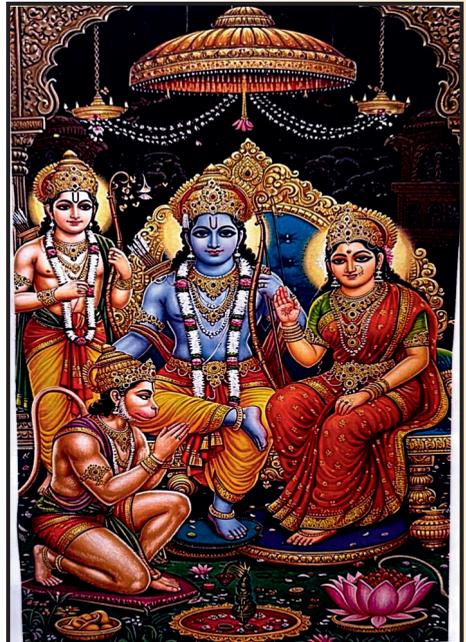
Known for creating bhakti-filled, lively, and rhythmically rich compositions.

His songs often depict Krishna leelas, Rama kalyanam, and divine stories.

Used rare ragas and complex rhythmic patterns.

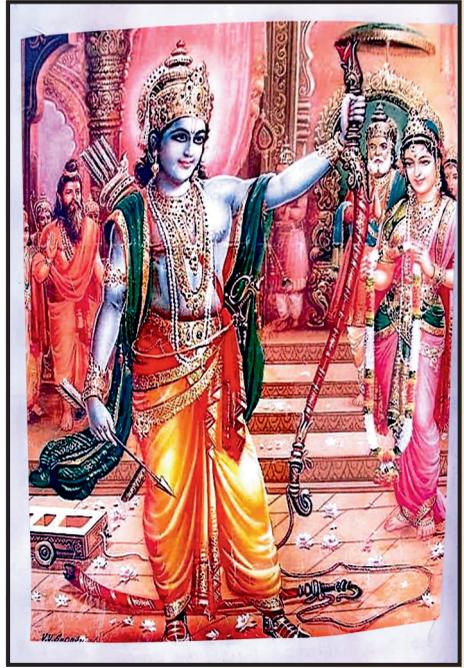
Also famous for dance-based compositions (Suitable for bharatanatyam)

A great devotee of Lord Krishna and Lord Rama. Many of his songs are filled with vivid imagery of divine events.



SONG - KALYANA RAMA
 RAGAM - HAMSANADAM
 COMPOSER - OOTHUKADU VENKATAKAVI

பல்லவி
 மலயாண ராமா ரகு ராமா ராமா
 னாக மகுட மரகத மணி சீலாலை உறார சீராத பால சீதா
 அனுபல்லவி
 மலர்வினாதி சுகந்த மய நய மாலிகாதி சோமிக கலேன
 உல்லாச பரிசீலன சாமய உய பரஞ்சேன குண்டல கோண
 சரணம்
 ஆகத சரவர குளிரீன சங்கீன அகணிக ஜினகன கோழிக
 ராகவ ராம ரகு ராம ராம ஜினகஜா நமண மனோஉறார சீதா
 மங்கன
 மிகளதம வதிரீட நாரத தும்புரு காஸ்யபாதி வர குளிகண
 சீதாபலய சுகந்த சேச அலங்கரத தைம நலம் உறா சரணதிக

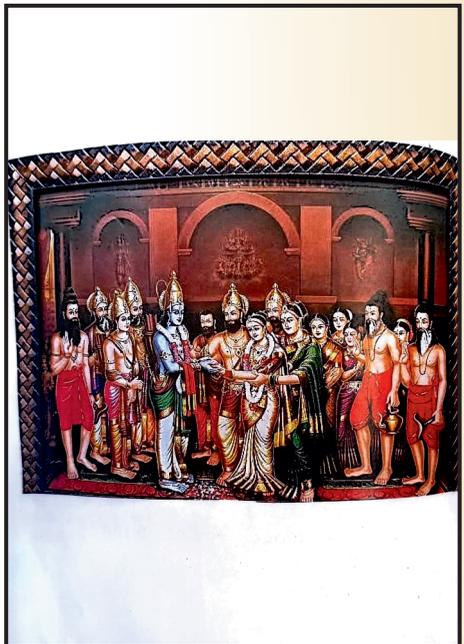



WORD BY WORD MEANING OF PALLAVI

- KALYANA - auspicious, marriage
- RAMA - Lord Rama
- RAGHU RAMA - Rama of the Raghu dynasty
- KANAKA MAKUTA - Golden Crown
- MARAKATA MANI - emerald gems
- LOLA HARA - Dangling necklace
- DASHARATHA BALA - Son of King Dasharatha
- SITA - (with) Sita.

FULL MEANING OF PALLAVI :

"O Rama, the divine groom from the Raghu dynasty, you are wearing a shining golden crown and a beautiful emerald necklace that swings on your chest. You are the beloved son of King Dasharatha, and you stand gracefully beside your bride, Sita." This describes Lord Rama during wedding.

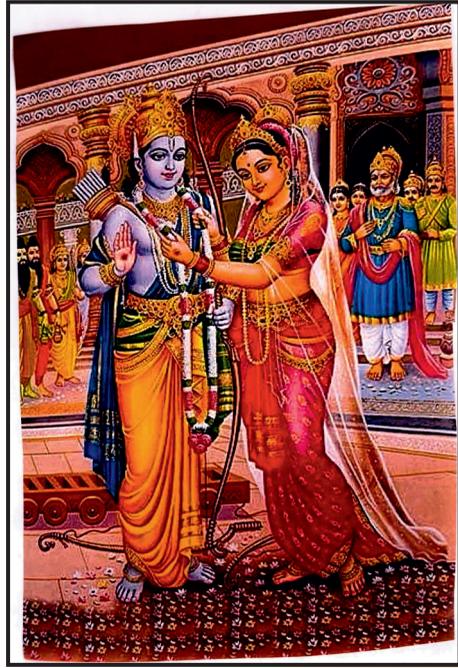
WORD BY WORD MEANING OF ANUPALLAVI

- MALLIKADI - Jasmine and other flowers
- SUGANDHA MAYA - Full of fragrance
- NAVA MALLIKADI - new garlands and more
- SOBHITA GALENA - Adorning the neck beautifully
- ULLASA - Joyous
- PARISILANA - Fanning (Service)
- CHANARA - yak-tail fan
- UBHAYA PARSVENA - on both sides
- KUNDALA KELANA - with charming earrings swinging

FULL MEANING OF ANUPALLAVI

Your neck is beautifully decorated with fresh, fragrant garlands made of Jasmine and other flowers. On both sides, attendants joyfully fan you with yak-tail fans, while your earrings gently swing as you move.

• These lines describe Lord Rama during the wedding ceremony, looking divine and royal, with ornaments, flowers and joyful service by attendants - like a king being honoured.



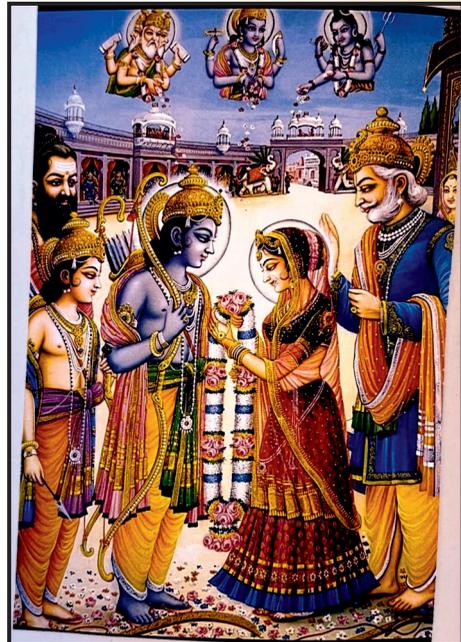
the Jasmine and fresh garlands mallikadi sugandha maya nava mallikadi) symbolize purity, love, and divine fragrance.

In Hindu weddings, garlands are exchanged between the bride and groom, representing acceptance, unity and respect.

Rama wearing these garlands signifies his readiness to embrace dharma and his bride, Sita.

The chhamara is a traditional symbol of royalty and divine status.

Used to fan deities and kings, it reflects honor, comfort, and sacred service.

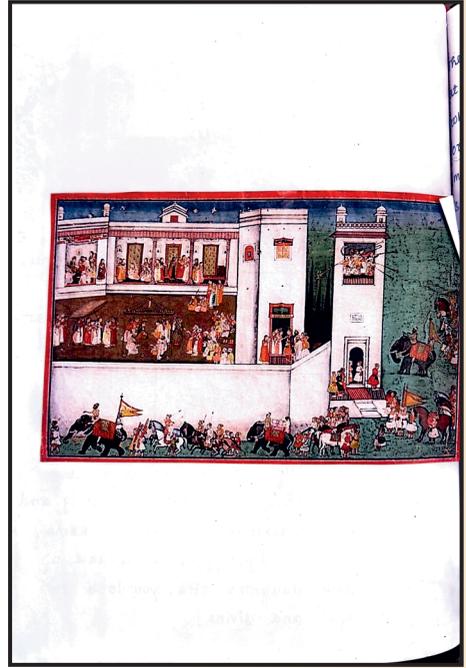


WORD BY WORD MEANING OF CHARANAM

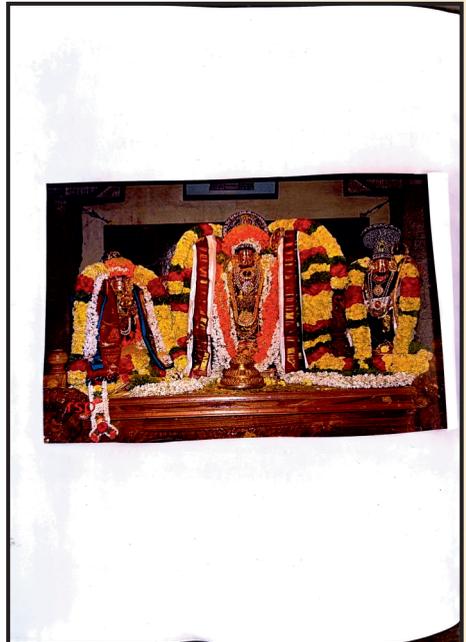
AGATA - Assembled
 SURAVARA - great devas (Gods)
 MUNIGANA - sages
 SAJJANA - noble people
 AGANITA JANAGANA - countless people
 GHOSHITA MANGALA - Loudly proclaiming auspiciousness
 RAGHAVA RAMA - Rama of the Raghava clan
 JANAKAJA RAMANA - Husband of Janaka's daughter SITA
 MANOHARA - Charming
 SITA - with Sita.

FULL MEANING OF CHARANAM

At your wedding, great gods, wise sages, noble people, and huge crowds of devotees have all gathered. They are joyfully shouting and singing auspicious blessings. O charming Rama of the Raghu dynasty, the husband of Janakaja daughter Sita, you look so graceful and divine!

These lines describe the grand scene of Lord Rama and Sita's wedding - where the entire universe, from gods to ordinary people, joins in celebrating the divine moment with joy and blessings. Rama and Sita's wedding is often seen as the perfect example of Dharma (righteousness) in marriage. This line emphasizes that even sages and gods recognize and celebrate the righteousness of this union, making it sacred and ideal. This vivid description is especially suited for Bharatanatyam or Kuchipudi performances. Dancers can beautifully portray the arrival of gods and sages, the chanting crowds, and Rama's grace, making it a dramatic climax in stage renditions.

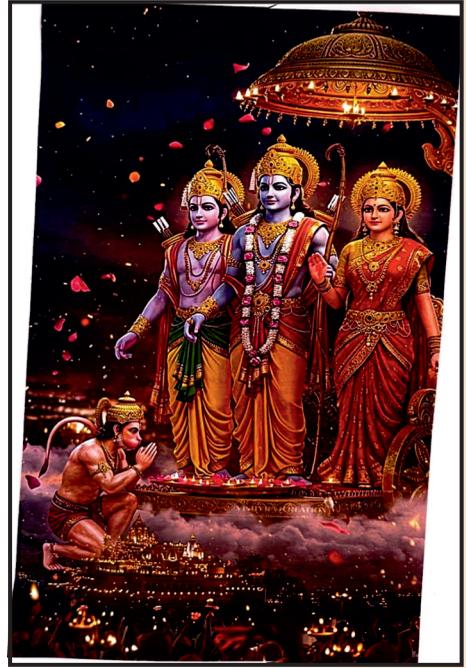
OVERALL MEANING OF "KALYANA RAMA"

This beautiful song describes the wedding of Lord Rama and Sita, full of joy and grandeur.

It begins by praising Lord Rama as the divine groom from the noble Raghu family. He is adorned with a shining golden crown, a sparkling emerald necklace, and fresh fragrant flower garlands around his neck. His earrings swing gently as he stands proudly with his bride Sita, the daughter of King Janaka.

Around them, joyful attendants fan Rama with special fans, showing their respect and love. The whole place is filled with happiness and celebration.

- The song then describes how many gods, sages, noble people, and countless common people have gathered to witness and bless this sacred event.



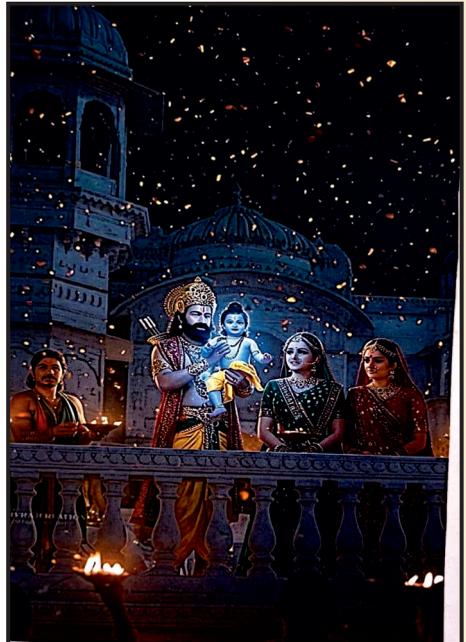
They sing, chant, and shower blessings on the divine couple.

Lord Rama is described as charming, graceful, and full of divine beauty, perfectly matched with Sita, his beloved wife.

This song captures the happiness, beauty, and sacredness of Rama and Sita's wedding, making listeners feel the joy and devotion of this divine occasion.

CONCLUSION

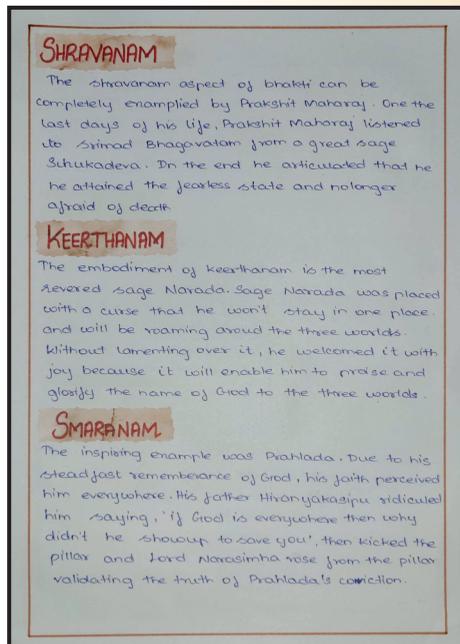
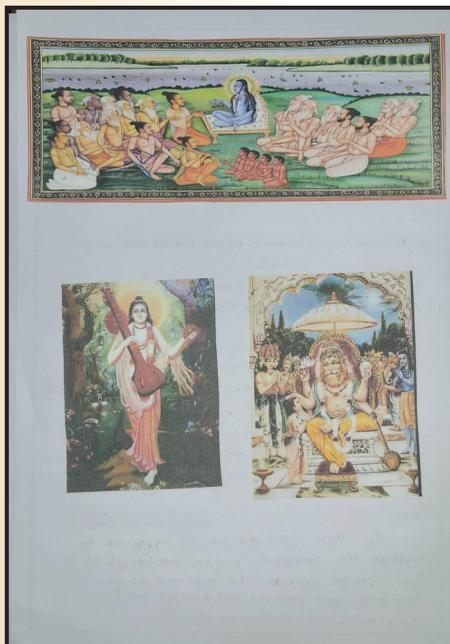
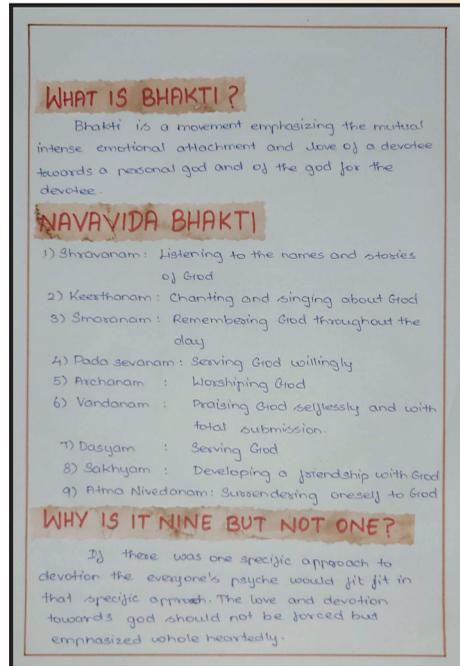
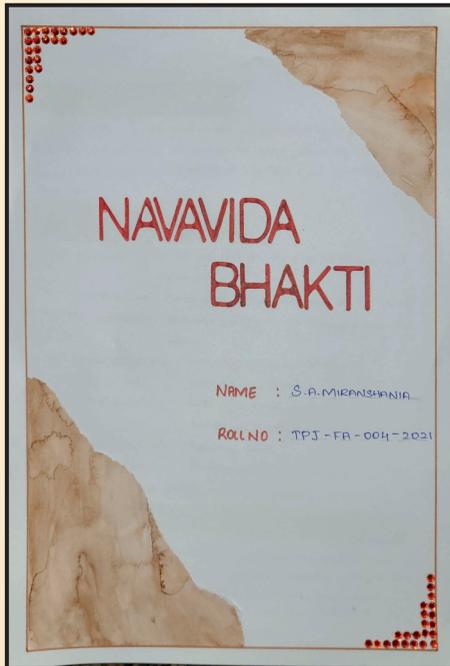
Kalyana Rama is a joyful and divine celebration of Lord Rama's sacred wedding, filled with devotion, poetic beauty, and spiritual depth. Through lively music and vivid lyrics, the composer brings to life the glory of Rama's virtues, the happiness of the wedding, and the bliss experienced by devotees.

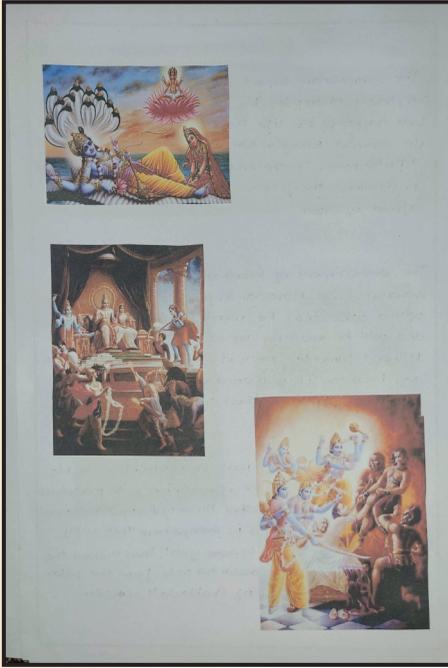




This song not only praises Rama's divine qualities but also reminds us that true joy lies in surrendering to God with love and devotion. With its bright raga and uplifting rhythm, "KALYANA RAMA" leaves listeners with a feeling of peace, joy, and spiritual fulfillment.







PADA SEVANAM

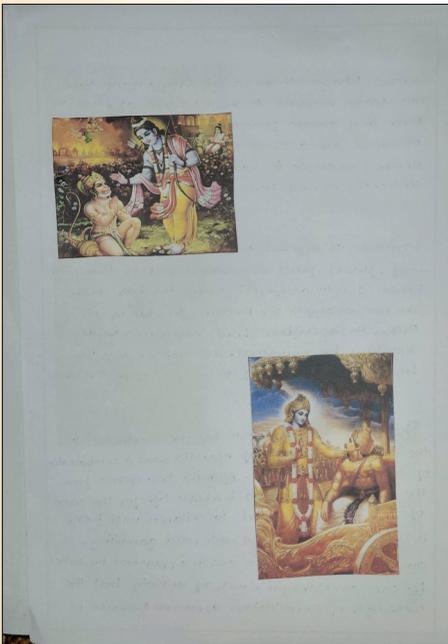
Srimad Bhagavatam says Only till we have not taken recourse to the lotus feet of lord is there any concern from money, family, etc which otherwise are a cause of fear and dhruka. The obvious example is Goddess Lakshmi who constantly served lord Vishnu's lotus feet.

ARCHANAM

"Whatever is offered to me, whether it be a leaf, flower, fruit or water, if it is done with bhakti, I will accept it" says lord Krishna. The best example for Archana Bhakti is king Pittu. He satisfied Lord Vishnu with vedic sacrifices he performed, so much so that the Lord presented himself in person before the king.

VANDANAM

The aspect of Vandanam can be expressed in the life Ajamila. Life of Ajamila was a combination of deeds and devotion. Ajamila transforms from the righteousness to a barbaric life for the sake of a woman and had 10 children with her, we work after them he stole, did gambling, corruption etc. When the death approached he called his last son Narayana out of anxiety but the messenger of Lord Vishnu appeared because he



called the powerful name of god and saved him from death and later returned back to righteous life.

DASYAM

The most powerful embodiment of this kind of Bhakti is undoubted Shri Hanuman, who had caught the glimpse of Shri Rama. Leaving all of one's own desires to fulfill his desire, considering even the greatest effort done for him is miniscule thinking his ownership over our body to be greater than even our own. Understanding that our wealth, life, body etc. is useful only as long as it is in the use of God. Hanuman had all these qualities and no wonder that Lord Rama embraced him saying, "You are more dear to me than even Lakshmana".

SAKHYAM

A friendship in which there is a constant desire to stay in his company and one enjoys conversations only with him, and becomes extremely pleased on the mere mention of one's friend from a third person. Krishna himself tells us who his friend is: "O, Arjuna, you are both my friend and Bhakta". Stories about the friendship of Lord Krishna and



Arjuna abound in the Mahabharata and Bhagavatam.

ĀTMA NIVEDANAM

The example of such surrender is king Bali, who was asked by an adolescent Brahmin for a piece of land equivalent to the distance measured by the latter's three steps. The Brahmin, who was none other than Vamana Avatara of Lord Vishnu, measured all the world with only two steps and finally there remained nowhere to place the third step. Seeing this, king Bali, bowing before him, requested him to place his feet on his head. In the end, after thus given up everything he said: "Thank you God for your grace. Indeed when we become blind with pride due to our wealth, you by taking away our money, give us back our eyes."

ANSWERS

L	L	F	X	N	G	F	U	D	V	Y	G	F	M	E
E	M	H	J	M	M	N	E	K	D	I	Q	G	A	R
G	M	A	K	A	T	A	P	A	H	D	R	A	K	Y
F	K	A	R	T	A	R	E	E	M	U	K	H	A	M
S	O	F	V	U	N	D	R	U	A	M	N	Y	T	R
A	P	I	C	A	Y	N	I	H	R	Y	S	J	A	T
M	A	H	T	I	P	A	K	Q	A	Q	R	C	P	H
B	T	A	P	X	T	H	M	A	K	Y	J	A	I	Y
C	A	K	U	I	A	C	R	N	I	O	E	A	R	O
M	A	D	N	U	T	A	K	U	H	S	X	J	T	N
X	K	C	F	W	A	H	E	T	S	R	J	V	D	S
K	A	E	A	L	J	D	S	P	N	M	J	Q	B	B
Z	M	F	A	D	N	R	B	U	B	J	V	N	M	W
C	E	M	Q	J	G	A	X	M	M	Y	X	L	A	B

- ARAALAM ARDHACHANDRAN ARDHAPATAKAM KAPITHAM KARTAREEMUKHAM
MAYURAM MUSHTI PATAAKAM SHIKARAM SHUKATUNDAM TRIPATAKAM

Saadhaka Prayathnam

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(Smt. Vidyalakshmi Vidyanath)



K. N. Krithika
(Ms. Jahnvi K.)



Kanchana Mohan
(Smt. Logeswari J.)



N. Samyuktha
(Dr. Sreelatha Vinod)



Nandhika D.
(Sri. K. Gopinathan)



Nethra M.
(Smt. Mangala Karthikeyan)



Nihira Ravella
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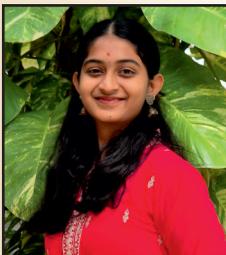
Pragathi K.
(Abhinaya Shree R. S.)



Rakshithaa S.
(Smt. Vidyalakshmi Vidyanath)



Sai Yazhini S. D.
(Dr. Sreelatha Vinod)



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(Abhinaya Shree R. S.)



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(Abhinaya Shree R. S.)

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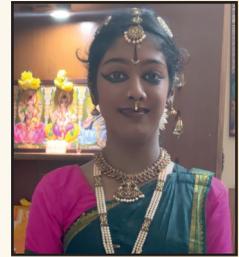
Aathirai Srinivas
(Sri. Binesh Mahadevan)



Aishwarya V.
(Smt. Mangala karthikeyan)



Ananya
(Dr. Lakshmi Ramaswamy)



Bhavyaa M. V.
(Dr. Himaja Athulkumar)



Chandana V.
(Smt. Mangala Karthikeyan)



Khayal J.
(Smt. Gokila Vani K. P)



Krithikaa S.
(Smt. Krishnapriya Jayagar)



M. Mirdhubhashini
(Sri. Binesh Mahadevan)

Saadhaka Prayathnam

Chennai Toppers

Level 2



M.B. Sri Adwitha

(Smt. Vidyalakshmi Vidyanath)



Manne Akshita

(Smt. Sindhu Shyam)



Sahana S.

(Smt. Sindhu Shyam)



Shreya S

(Sri. Binesh Mahadevan)



Swetha R.

(Smt. Logeswari J.)

Chennai Toppers

Level 3



A..R. Hemashree

(Smt. Krishnapriya Jayagar)



Amrutha J.

(Smt. Krishnapriya Jayagar)



Deekshitha M. S.

(Smt. Gokila Vani K. P)



Hasini Kothakapu

(Smt. Deepa Bharath)

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Chennai Toppers Level 3



Hersithaa D.

(Dr. Kanaka Krishna Prashanth)



M. Shakthi Sridevi

Dr. Lakshmi Ramaswamy



Mohana Priya S.

(Sri. M. Sumodh)



Neha Ashok

(Smt. Gokila Vani K. P)



Preethi K. A.

(Sri Saraswathi GananiIayam)



S. Rakshanda

(Sri. K. Gopinathan)



S. S. Sadhika

(Sri Binesh Mahadevan)



Snehapriya R.

(Sri Saraswathi GananiIayam)



Sri Harini S.

(Dr. Kanaka Krishna Prashanth)



Tapasyaa Shree

(Smt. Krishnapriya Jayagar)

Saadhaka Prayathnam

Chennai Toppers

Level 4



Diya Venkateshwaran
(Smt. Reshmi Ranjith)



Diyaa R. P.
(Smt. Reshmi Ranjith)



Janani S.
(Sri M. Sumodh)



Latha B
(Smt. H. N. Nandhini Suresh)



Leena N.
(Dr. Himaja Athulkumar)



Oviya M.
(Dr. Himaja Athulkumar)



Pravinta Sri T. S.
(Smt. Chithra Muralidharan)



R. Swathi
(Dr. Sreelatha Vinod)



Sai Dharshini S.
(Smt. Vidyalakshmi Vidyanath)



Sakthi J.
(Smt. G. Devi Ranjithkumar)



Sala P. L.
(Dr. Himaja Athulkumar)



Satviki Sannareddy
(Smt. Reshmi Ranjith)



Shraddha Patnaik
(Smt. Reshmi Ranjith)



Shri Nandhitha Guhan
(Smt. Mutharasi Ravi)



Shruthi V.
(Sri Binesh Mahadevan)



Thaniya Sri K. B.
(Smt. Vidyalakshmi Vidyanath)

Saadhaka Prayathnam

Chennai Toppers Level 4



V. Nethanya
(Dr. S. Divyasena)



Vimala Devi B
(Smt. H. N. Nandhini Suresh)



Yoga Sruthi A.
(Smt. Vidyalakshmi Vidyanath)

Chennai Toppers Level 5



Aditi
(Smt. Chithra Muralidharan)



Aishwarya K. V. B.
(Sri Binesh Mahadevan)



Apsara S.
(Dr. Kanaka Krishna Prashanth)



Harini Sreenivasan
(Smt. H. N. Nandhini Suresh)



**Meiyammai
Ramanathan**
(Dr. Kanaka Krishna Prashanth)



P. Dharshini
(Smt. Mutharasi Ravi)



P. Monisha
(Sri. Binesh Mahadevan)



R. Joshika
(Dr. S. Divyasena)

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Chennai Toppers Level 5



R. Maganya
(Smt. Mutharasi Ravi)



Richa Srinivasan
(Smt. Aparna Krishnamurthy)



S. Samyuktha
(Dr. S. Divyasena)



Samanvitha Baskar
(Dr. Kanaka Krishna Prashanth)



T. J. Janani
(Dr. Kanaka Krishna Prashanth)



V. Jasmitha
(Smt. Aparna Krishnamurthy)



V. Subashini
(Smt. Aparna Krishnamurthy)

Chennai Toppers Lateral Level 1



Shruthi Priyaa B.
(Smt. C. Charulochana)

Saadhaka Prayathnam

Coimbatore Toppers

Level 1



Aashna P.
(Smt. Mrudula Rai)



Adhvaitha
(Smt. Mrudula Rai)



Akshara Chitresh
(Dr. Roshini Vijayan)



Harshitha Y.
(Dr. Roshini Vijayan)



Sahana Praveen
(Smt. Mrudula Rai)



Yaazhini K.
(Smt. Meenakshi Sagar)

Coimbatore Toppers

Level 2



S. Shruthilakshmi
(Smt. Mrudula Rai)



Samyuktha S.
(Dr. Amutha Dhandapani)



V. Taanushya
(Smt. Meenakshi Sagar)

Saadhaka Prayathnam

Coimbatore Toppers Level 3



Dharshitha K. V.
(Smt. Uma Gopalakrishnan)



Rini Andriya C. P.
(Smt. Meenakshi Sagar)



Shivani J.
(Smt. Meenakshi Sagar)



Sukrutha N.
(Smt. Mrudula Rai)



Thaniska V. M.
(Smt. Uma Gopalakrishnan)



Thirshala C. K.
(Smt. Meenakshi Sagar)



Vinumitra S.
(Smt. Mrudula Rai)

Saadhaka Prayathnam

Coimbatore Toppers

Level 4



K. M. Vedha Mrithika
(Dr. Amutha Dhandapani)



Navya Arya R.
(Dr. Amutha Dhandapani)



Nithyashri A.
(Smt. Mrudula Rai)



Shreenidhi S.
(Smt. Mrudula Rai)



Sowjinya R.
(Smt. Mrudula Rai)

Coimbatore Toppers

Level 5



Dhayanand R.
(Smt. Sasmitta K. Aroraa)

Saadhaka Prayathnam

Tiruppur Toppers

Level 1



Madhura Subhashini S.
(Smt. Menaga S.)



Mithula Sri R. N.
(Dr. Sandhya Sankar)



Nirupama Chandran
(Dr. Sandhya Sankar)



Pranitha M. V.
(Dr. Sandhya Sankar)



Spoorthi M. G.
(Dr. Sandhya Sankar)



Vairakamali M. S.
(Smt. Menaga S.)

Tiruppur Toppers

Level 3



Layaa M.
(Smt. Menaga S.)



S. Manasa Visakai
(Dr. Sandhya Sankar)

Saadhaka Prayathnam

Tiruppur Toppers

Level 4



S. Shravanthee
(Dr. Sandhya Sankar)



T. Gopika
(Dr. Sandhya Sankar)

Level 5



Kapila Sri E.
(Dr. Sandhya Sankar)



Sarmitha S.
(Smt. Menaga S.)



Snikita S. S.
(Dr. Sandhya Sankar)

Tiruppur Toppers

Lateral Level 1



Umaiyal Tharshini C. T.
(Smt. Menaga S.)

Saadhaka Prayathnam

Trichy Toppers Level 1



Anaya Dixit
(Dr. Supriya Ravikumar)



Dheeksha A.
(Smt. Gajalakshmi Anbalagan)



Eesha
(Smt. Gajalakshmi Anbalagan)



Kawin Sreenidhee M.
(Dr. Supriya Ravikumar)

Trichy Toppers Level 2



Aaradhya R.
(Dr. Supriya Ravikumar)



Akshada S.
(Dr. Supriya Ravikumar)



B. Mowdhikha
(Sri. Shabin Bright)



K. Vaishnavi
(Sri. Shabin Bright)



M. K. Harinishree
(Sri. Shabin Bright)



M. Kanishka
(Sri. Shabin Bright)



Mehyni K.
(Smt. C. Saroja Devi)

Saadhaka Prayathnam

Trichy Toppers Level 2



Padma Netre S.
(Dr. Supriya Ravikumar)



N. Mothika
(Sri. Shabin Bright)

Trichy Toppers Level 3 Level 4



Muthu Alamelu
(Smt. Gajalakshmi Anbalagan)



A. S. Dhiya
(Dr. Supriya Ravikumar)

Trichy Toppers Lateral Level 1



Kaviya C. P.
(Sri Shabin Bright)



Soundariya
(Smt. Gajalakshmi Anbalagan)

Saadhaka Prayathnam

Overall Toppers Level 6



Aishwarya K.
(Dr. S. Divyasena)



Alagu Abirami S.
(Dr. Sreelatha Vinod)



Anushiya Hariharan
(Dr. Kanaka Krishna Prashanth)



Gayathri J.
(Smt. Mrudula Rai)



Kshithika P. Nair
(Smt. M. Lakshmi Priya)



M. Maduvanthi
(Smt. M. Lakshmi Priya)



Parvathy Nair P.
(Dr. S. Divyasena)

Lateral Level 2



Harini Ramalingam
(Smt. H. N. Nandhini Suresh)



P. J. Shri Madhurima
(Sri. Shabin Bright)



Prajna D. S.
(Dr. Lakshmi Ramaswamy)

