



Kaveri Abrol (pic by Prasad Siddhanti)

In a performance that combined technical rigor with profound emotional depth, Kaveri delivered a Bharatanatyam recital that showcased exceptional grace and a commanding stage presence. From the initial invocation to Ganesha to the high-energy finale, the evening was a testament to her disciplined training and innate artistry.

Kaveri's command over Nritha (pure dance) is characterized by dexterity and surgical precision. During the jathis and swarams of the Varnam and the concluding Thillana, she navigated intricate patterns of adavus with a lightness of foot that belied their complexity. The Varnam—the centerpiece of the evening—was trellised with racy, complex jati patterns. Impressively, Kaveri maintained a perfect equilibrium; while the pace was brisk, she never transcended the three cycles of speed, ensuring every beat was executed with crisp, unwavering clarity. Above all she displayed amazing stamina in such a lengthy performance executed effortlessly with so much dexterity and grace.

The hallmark of the performance was her absolute adherence to the ancient axiom:

“Yatho hastha thatho drishti...” (Where the hand goes, the eye follows).

Her mudras were clean and fluid, serving as a seamless bridge to the narrative. Whether portraying the mischievous wisdom of Narada or the spirited pride of Satyabhama, she exemplified the iconographic attributes of these deities with ease. Her eyes, inherently expressive, carried the bhava (emotion) with such intensity that the “divine dualities” of the stories felt tangibly present. This was particularly evident in the Vanajaksha Varnam, where the theme of love toward Krishna was beautifully realized. Kaveri moved effortlessly between the yearning of a Gopi and the meditative devotion of a Muni, her ability to inhabit the entire stage space speaking volumes of her rigorous grounding under Guru Acharya Jayalakshmi Eshwar.

The performance was elevated by a stellar musical ensemble that provided a rich tapestry of sound. Guru Acharya

Jayalakshmi Eshwar provided a rock-solid rhythmic foundation on the nattuvangam, while Sri K. Venkateshwaran's melodious vocals added a layer of soulful resonance. The rhythmic play of Thanjavur Keshavan on the mridangam and the lyrical musical contours provided by G. Raghavendra Prasath on the violin tied the performance together into a cohesive, sensory experience. The evening reached its crescendo with an evergreen Thillana in Raagam Kuntaravarali, leaving the audience with a sense of vibrant, rhythmic completion.

Dvitva: Concept Note

Before creation and before space and time, Prakṛti lay merged with the Supreme Spirit, suspended in the Uncreate without separate existence, resting in eternal timelessness. When the germ of desire for creation stirs, the Supreme Unmanifest Spirit divides itself—its right half becoming Puruṣa, and the left, Prakṛti. This cycle repeats yuga after yuga.

In Indian cosmology, Puruṣa represents not only the transcendental Self or pure consciousness but also masculinity, maleness and the vital sentient truth- Satya. This activates the visible world or Prapañca. Prakṛti embodies nature, Śakti, the informing creative force, and the feminine—the matrix within which śṛṣṭi (creation) is born. While Puruṣa refers to the “cosmic being,” hidden and latent, Prakṛti is manifest and expressive. The world itself is born of their union; duality is thus the very foundation of existence.



Distinct but Interdependent: While they are distinct, Purusha and Prakriti unite to create the universe, where Purusha acts as the source of light, and Prakriti becomes the form, much like a dancer moving in front of an audience.

This philosophical duality finds expression in classical arts, both performative and visual through the motif of the God and his/her spouse, the lord and the devotee, the deity and the created world. These dualities manifest in divine dyads / divine-human dyads such as Uma-Maheśvara, Lakṣmī-Nārāyaṇa, Rādhā-Kṛṣṇa, Murugan-Valli, Ganesh, Riddhi and Buddhi.

This production traces the Leela or divine play of the gods through narratives of dance performance, through a spectrum of rasa-bhāva—from śṛṅgāra that is romantic love to śānta-bhakti that is tranquil devotion. From domestic harmony to ecstatic surrender. Through nuanced movement and expression, the performance becomes an offering of sattva—an essence of reverence, grounded in penance, play, and prayer. Music and Dance, Guru and Shishya come together to create this as the ultimate unison of elements that make rasa and rasika harmonise their energies.



Guru Acharya Jayalakshmi Eshwar
Acharya Jayalakshmi Eshwar

Item: Ganapati Taalam

Raga

Tala

Composer:

Choreography: Acharya Jayalakshmi Eshwar

The first offering is to Ganapati , to the god who within Himself encompasses and transcends all contradictions, He is the Lord of Beginnings and Vigneshwara the Lord of Obstacles. The invocation through dance celebrates the ultimate surrender of the devotee to the God. Ganesha's creation myth is relived through this miraculous birth, his beheading and getting of the elephant head, his iconographic description as being ek-dant- one tusked, Sukesha- having beautiful hair, and his partaking all contradictions is brought to life through beautiful choreography and music.

Item: Vanajaksha Varnam

Raga

Tala

Composer:

Choreography: Acharya Jayalakshmi Eshwar

This varnam having multiple layers explores the many ways that the devotee views Lord Krishna. Krishna the Supreme through manifestation with his devotees resolves many dualities. Through his wives, through Draupadi, the gopas and gopis, the flute and Rsis and the inhabitants of Braja. The first story relates to Krishna's marriage to Rukmini, from her longing for Krishna and subsequent summons to rescue her, his going to Vidarbha post haste, their elopement and her brother Rukma's interception. Rukmini begged Krishna to spare her brother's life which he does and their ultimate blissful union.

The second story focuses on Krishna the protector who grants his grace to Draupadi who prays to him to save her honour, when all forsake her. She is dragged to the court by the

Kauravas after Yudhishtira loses the gamble, where Dushasana tries to disrobe her. Krishna provides an unlimited quantity of fabric (symbolism of his grace) till the villain is tired and gives up.

The third story again views Krishna who provides protection and grace to his devotees, in this case the inhabitants of Braja, who seek shelter under the Govardhan hill from incessant rain which Krishna lifts to enable all inhabitants, the cowherds, the cattle, the rshis, like he saves all of humanity.

The fourth story is Venu Gopala that shows all beings, the gopas and the gopis, the cows of Vrindavan, drawing devotees into ecstatic union through enchanting melodies that awaken longing and bliss. It signifies the heart becoming an instrument for the divine, surrendering ego for divine purpose, and transcending the material world through devotion (Bhakti). Krishna is the most beautiful and attractive of all beings, equal to a koti Kamadevas or Manamattas

The last story is about Satyabhama, one of the primary ashtabharyas or 8 principal wives of Krishna who is instigated by Narada to test Krishna's love for her, in contrast to Rukmini. He asks her to weigh Krishna against all her ornaments and if Krishna remains heavier Narada would take him in servitude. Despite putting all her jewels and those of all the other wives, the scales do not move in her favour. She then asks Rukmini for help, who then puts a single leaf of tulsi and Krishna rises in the scale, proving that under what appears to be dual all is samta – primal sameness and all is Krishna's creation. Krishna he loves both Rukmini and Satyabhama equally, as he does all his devotees. The material and metaphysical all dwell in Krishna and they equal and balance each other

Item: Pasa Khelat

Raga

Tala

Composer:

Choreography: Acharya Jayalakshmi Eshwar

In order to make the world understand the profound nature and the depth of duality, Leela and khela or sportive play is often used as a device. In this evocative composition, Krishna and Radha are shown playing a game of charusar, which seemingly is lost and won by one or the other in their turns but in the end it is revealed that the autonomous play of chance is only the lila of Krishna who beguiles the world which too is all his Creation.

The game is played on a jewelled board, with Radha asking Krishna to bet his pitambhar- yellow garment, his identity as the Lord of the World which he loses to her, He asks her to stake something precious to her and she bets and loses her nose ring, a symbol not only of her femininity but also of marital bliss. She then ask Krishna to stake his flute to give the game real weight. He is reluctant to part with the instrument that is divine call to the soul, representing spiritual love (Prema), divine attraction, and the union of the individual soul (Jivatma) with the Supreme (Paramatma). Radha uses a ruse to win the bansi or flute, and Krishna says I will stake all my ornaments but return the flute, but ultimately reflects that the flute, Radha and all the created beings are all Him/His and that the only truth is the Union in which all delight. the composer the spectators and verily the universe participate in the Leela

Item: Varattam Svami

Raga

Tala

Composer:

Choreography: Acharya Jayalakshmi Eshwar

This padam expresses a devotee's deeply personal longing for Lord Murugun (Bala Kumaran). The absence of the deity is

expressed through the leitmotif “Let him come if he comes I will show him” being expressed by the khandita nayika, or the angered heroine through whom the bhakti-shringara dualities are expressed and ultimately resolved. The duality between the deity and the devotee is also highlighted through the Khandita Nayika who rebukes Murugan or Karttikeya. The intimate bond between the two is shown here where the lord is indulgent to the many moods and accusations of his devotee and allows her to dally while through his counters establishing that Murugun is greater than any lakshans or characteristics that a devotee may like to attribute.

Item: Kuntaravali Thillana

Raga

Tala

Composer:

Choreography: Acharya Jayalakshmi Eshwar

The Thillana is a vital, penultimate performance in a traditional Bharatanatyam Margam recital. It is a vibrant, high-energy climax that showcases the dancer’s technical virtuosity, rhythm, and grace. It represents the culmination of pure dance (Nritta) and rhythm (laya) and seeks to balance the dancer’s mastery of rhythm, space, and technique with a final, elegant nod to devotion. The Kuntaravali is Raga is playful, Vibrant joyfull in which all can participate.

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AIKYAM 2025 Concludes at Ajanta–Ellora with a Vibrant Tribute to UN@80

By Kanika Bansal



AIKYAM Concludes at Ajanta–Ellora with a Vibrant Tribute to UN@80

Artists, scholars and delegates from over 30 countries convened over three days to celebrate India's heritage and shared global values

India's tourism sector is witnessing strong growth, with 20.57 million international arrivals and over 2.94 billion domestic tourist visits in 2024, reinforcing the country's global cultural influence

In 2024, Maharashtra recorded the highest foreign tourist inflow among all Indian states, receiving 3.71 million international visitors

Chhatrapati Sambhajnagar (Aurangabad), Maharashtra, November 22, 2025: Sopaan's flagship cultural initiative, AIKYAM 2025, successfully concluded its three-day celebration (November 21-23, 2025) today at the UNESCO World Heritage Sites of Ajanta and Ellora. The event marked the 80th anniversary of the United Nations through an immersive convergence of art, heritage, diplomacy and sustainability. Set amid the

breathtaking rock-cut caves of Ajanta and Ellora, AIKYAM 2025 brought together global cultural practitioners, historians, artists and diplomats for a rare celebration of India's timeless wisdom and living traditions.

The event witnessed the presence of key dignitaries from UNESCO, Maharashtra Tourism and the Municipal Corporation of Chhatrapati Sambhajinagar, alongside ambassadors, diplomats and



Cultural Ambassadors from over 30 countries were amongst the attendees

cultural representatives from over 30 countries. Among the distinguished attendees were Shri Sanjay Khandare, Principal Secretary, Maharashtra Tourism, Dr. Timothy Curtis, Director, UNESCO Regional Office in India, and Shri G. Sreekanth, Municipal Commissioner of Chhatrapati Sambhajinagar. Their participation reinforced AIKYAM's core message of global unity, responsible cultural tourism and the harmonious

blending of tradition with modern innovation. Several senior diplomats, including the High Commissioners of the United Kingdom and New Zealand; the Ambassadors of France, China, the Netherlands, Belgium, Sweden, Switzerland, Spain and Thailand; and the Country Head of UNDP, also graced the festival.

Shri Sanjay Khandare, Principal Secretary, Maharashtra Tourism, said, "Maharashtra stands at the forefront of India's tourism landscape, committed to becoming a premier global cultural destination, with the Ajanta and Ellora caves serving as living expressions of our civilisational depth and artistic brilliance. As we commemorate 80 years of the United Nations, we gather for AIKYAM, a celebration rooted in the philosophy of Vasudhaiva Kutumbakam, reminding us that the world is one family and reflecting Maharashtra's legacy of bridging faiths, fostering art and inspiring unity across centuries. In 2024, the state recorded India's highest foreign tourist inflow with 3.71 million international visitors. Our outlook remains strong as we continue to enhance infrastructure, visitor services and opportunities across key destinations. It is our goal that every traveller leaves with an experience that is enriching, memorable and deeply connected to our cultural soul. In the spirit of Vasudhaiva Kutumbakam, we hope Maharashtra's cultural richness inspires harmony across nations and strengthens unity in diversity."



“This confluence of music, art, dance and dialogue pays homage to the spiritual and cultural essence of Ajanta and Ellora. Rooted in the values of science, sustainability and spirituality, AIKYAM marks UN@80 and seeks to inspire reflection and meaningful exchange. We aim to deepen the global community’s engagement with India’s artistic legacy and sustainable future.”

Siddhaant Mohta, Co-Founder and Director of Sopaan



Siddhaant Mohta, Co-Founder and Director of Sopaan, said, “AIKYAM is a strategic initiative that reimagines how heritage, performance and dialogue can come together to build global understanding. Conceived as an immersive three-day journey, it transforms the sacred cave complexes of Ajanta and Ellora into living stages for unity and exchange. Drawing from

Sopaan's experience curating cross-cultural programmes with the royal families of Jaisalmer and Gwalior, and with the Delhi Government at Purana Qila, AIKYAM marks 80 years of the United Nations. We stand

at a global pedestal where we amalgamate a unique confluence of art, culture and spirituality to echo the United Nations' founding ideals of peace, cooperation and a shared global future."

Dr. Timothy Curtis, Director, UNESCO Regional Office in India, remarked, "Ajanta and Ellora, among the earliest Indian sites inscribed on the UNESCO World Heritage List, stand as dynamic Indian repositories of philosophy, creativity, and shared human endeavor. Their legacy, rooted in artistic excellence, scientific prowess and in the coexistence of diverse traditions, reminds us of what humanity can achieve together. In a rapidly changing world, these sites call on us to renew our commitment to dialogue, cooperation and collective action. AIKYAM 2025 brings this spirit to life, demonstrating how cultural heritage is not just a record of human achievement but a roadmap for building dialogue, understanding, and collective action in the spirit of UN@80 and our shared future."

Extending his welcome, Shri G. Sreekanth, Municipal Commissioner of Chhatrapati Sambhajinagar, noted, "Celebrated amid the timeless grandeur of our UNESCO World Heritage Sites, AIKYAM beautifully bridges our cultural heritage with innovation. As we commemorate UN@80, this event highlights Maharashtra's commitment to honouring tradition while embracing the future."

AIKYAM 2025, celebrating oneness, was a vibrant convergence of culture, heritage and global dialogue centred at the Ajanta and Ellora caves. As dusk gathered, the forecourt of the monolithic Kailasa Temple, Ellora, carved from a single rock to honour Lord Shiva, became an open-air amphitheatre. The evening opened with a Shiva Invocation by HH Maharani Raseshwari Rajya Laxmi of Jaisalmer and Nick Booker, whose

Sanskrit chants and interpretations evoked the cosmic principle of Aikyam. This was followed by AIKYAM Omkara, choreographed by Gauri Sharma Tripathi and performed by international artists using Kathak, Bharatnatyam and Odissi, to embody the universal rhythm of creation, continuum and dissolution. Intellectually, the event featured a major lecture by historian William Dalrymple, "The Golden Road: How Ancient India Transformed the World," which connected India's civilisational ethos to the UN's global vision, alongside talks by other thought leaders, including Dr. Timothy Curtis and Booker.

Complementing the performances and talks, the festival featured significant artistic and historical recreations, underscoring its theme of global cultural dialogue. A highlight was the musical recreation of the historic 1967 UN General Assembly concert by Pandit Ravi Shankar and Yehudi Menuhin, expertly performed by Pandit Shubhendra Rao and Dutch cellist Saskia Rao-de Haas, emphasising dialogue as audible harmony. Brazilian artist Sergio Cordeiro also contributed with a live mural reinterpreting the Ajanta murals in a contemporary idiom. The overall experience was enriched by curated heritage tours to sites like the Daulatabad Fort and Bibi ka Maqbara, textile showcases of Paithani and Himroo, and a celebration of Maharashtrian cuisine, culminating in contemplative visits to the Ajanta caves on the final day. Cultural tourism accounts for nearly 40% of tourist arrivals in India, and the country's heritage tourism market, valued at USD 19.9 billion in 2024, is projected to reach USD 27.1 billion by 2033. AIKYAM 2025 positioned heritage as a powerful tool for cultural exchange, sustainability and global connection, further strengthening India's soft power footprint. Anchored in the philosophy of oneness of science and spirituality, humanity and nature, AIKYAM 2025 showcased India's alignment with the UN Sustainable Development Goals while celebrating the artistic and spiritual genius of ancient civilisations.

Founded by Ambassador Monika Kapil Mohta and Siddhaant Mohta,

Sopaan continues to build immersive cultural journeys that honour India's heritage while fostering meaningful global dialogue.

As AIKYAM 2025 drew to a close, the resonance of its message remained clear, that culture, when shared, becomes a bridge between people, nations and the collective future of humanity. The success of the festival was supported by its key partners and sponsors, including Endurance Technologies, Trident Group, JSW, RMZ Corp, VFS Global, TVS Motors, Bharat Forge, SPP Pumps, Volvo, Kalpataru Projects, CBSL Group, ZF Group and IndiGo.

About Sopaan

Sopaan crafts rich, bespoke events that represent Indian cultural heritage on the world stage, bringing historical sites alive in a contemporary context and creating meaningful cross-cultural connections. By blending music, dance, fashion, painting, sculpture, textiles, cinema, architecture and cuisine, Sopaan creates enriching sensory experiences that celebrate India's living culture with ancient roots and an exciting future. With a mission to craft the world's cultural connections with India, Sopaan has partnered with state governments, royal families and renowned curators to showcase the country's incredible history and extraordinary people against the backdrop of its timeless heritage.

About Maharashtra Tourism

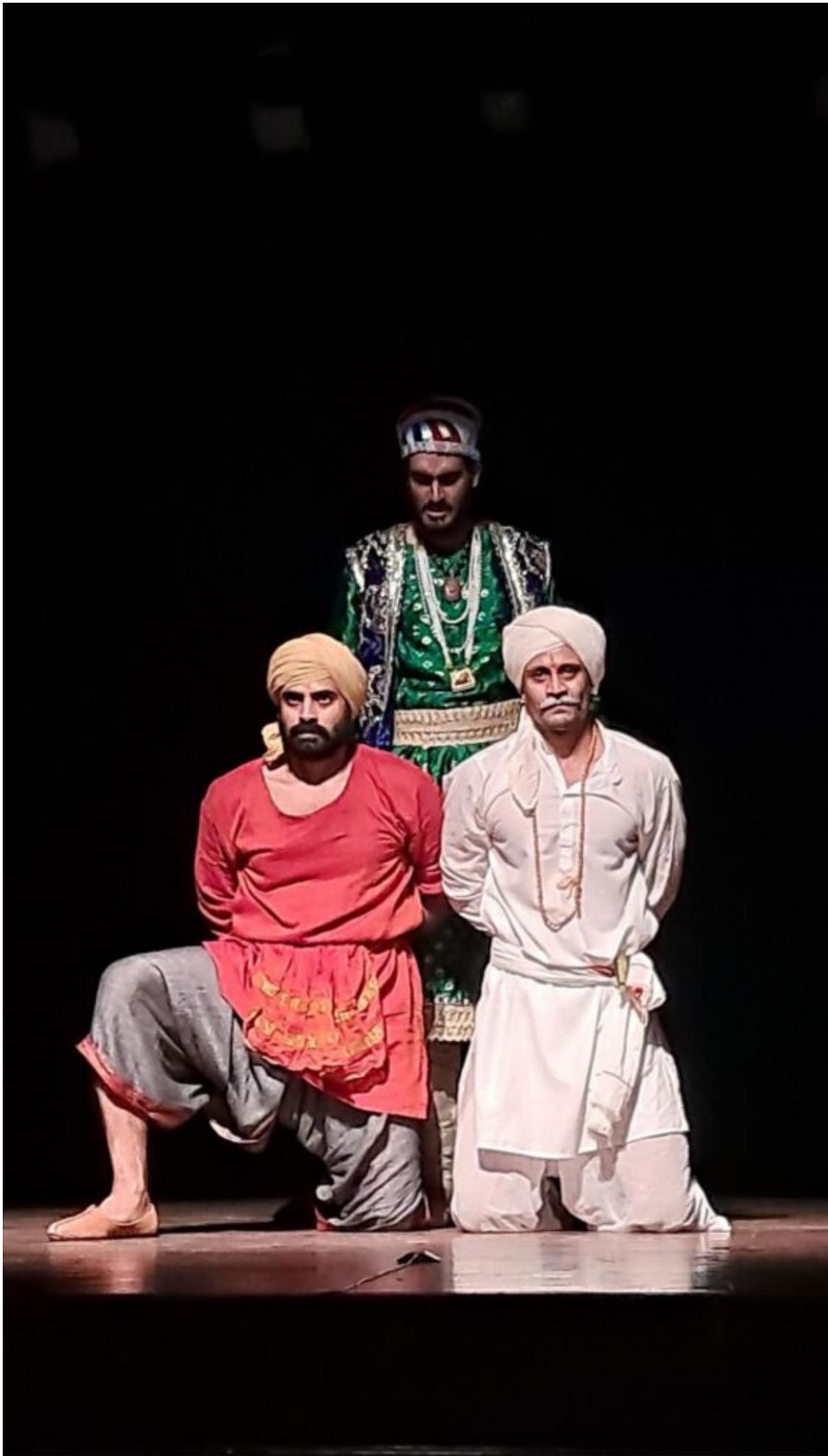
The Government of Maharashtra is committed to promoting the state's diverse tourism offerings, spanning heritage, culture, nature and adventure. With world-renowned destinations such as the UNESCO World Heritage Sites of Ajanta and Ellora, the vibrant cities of Mumbai and Pune and serene hill stations like Mahabaleshwar and Lonavala, Maharashtra offers a rich tapestry of experiences. Through initiatives that enhance infrastructure, promote sustainable and eco-tourism and celebrate cultural festivals such as the Ganesh Festival and Hindavi Swarajya Mahotsav, Maharashtra Tourism continues to highlight the state's unique heritage and vibrant spirit while

ensuring memorable and responsible travel for all visitors.
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रंगोली

(हरियाणवी)

A film by
SUNDEEP SHARMA

रंगोली एक ऐतिहासिक खेल है जो हरियाणा के लोगों द्वारा किया जाता है। यह एक लोकप्रिय खेल है जो हरियाणा के लोगों द्वारा किया जाता है।

रंगोली खेल:

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මහජන ආරක්ෂාව සහ සුරැකීම සඳහා අපි සෑම දිනක්ම සටන් කරමු. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි.

අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි.

අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි.

අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි.

අපි ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීම සඳහා සටන් කරමු. අපගේ අරමුණ වන්නේ ජනතාවගේ ජීවිත සුරැකීම සහ සුනඛභාවය සහතික කිරීමයි.



वैशिशि क. जहा के निधन की खबर से हमें बहुत दुःख हुआ है। वैशिशि हमारे लिए एक अच्छे दोस्त और एक अच्छे व्यक्ति थे। वे हमारे साथ बहुत सारे अच्छे दिनों बिताए थे। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है।

वैशिशि क. जहा **Vagish K Jha** का निधन



Vagish K. Jha

Obituary by Neelesh Deepak

वैशिशि क. जहा का निधन हुआ है। वे हमारे लिए एक अच्छे दोस्त और एक अच्छे व्यक्ति थे। वे हमारे साथ बहुत सारे अच्छे दिनों बिताए थे। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है।

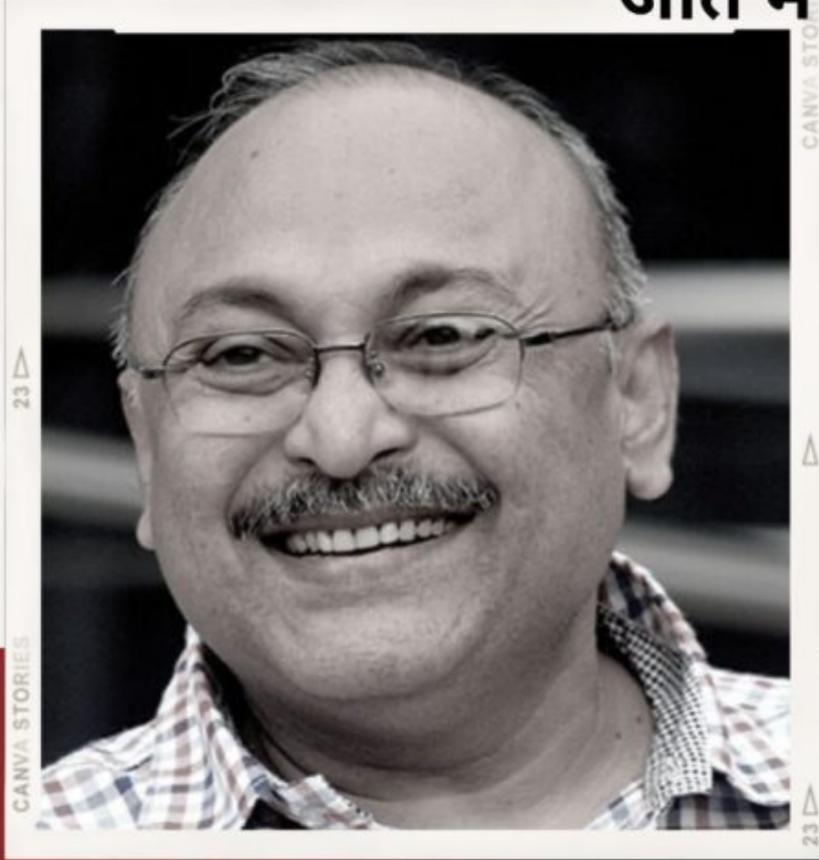
वैशिशि क. जहा का निधन हुआ है।

वैशिशि क. जहा का निधन हुआ है। वे हमारे लिए एक अच्छे दोस्त और एक अच्छे व्यक्ति थे। वे हमारे साथ बहुत सारे अच्छे दिनों बिताए थे। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है। हमें उनके निधन की खबर से बहुत दुःख हुआ है।

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RAJESH KUMAR JHA
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Brief Biodata

Vagish K Jha held a Master degree in Philosophy and Masters in

History from J.N.U, New Delhi. In the field of communication, he had ventured into journalism, theatre, television and has also written articles in national dailies and magazines