

‘Navarasa’: A mesmerising journey through the nine emotions of Bharatanatyam



ANNA RAO GANGAVALLI

An entrancing ‘Baithak’ or chamber concert at the Raw Mango Showroom in Banjara Hills recently featured the Bharatanatyam ballet ‘Navarasa’, created by Padma Shri Dr. Ananda Shankar Jayant.

Rasa is an emotion felt by the audience — an experience they undergo when they watch a performance, painting, or any form of art. These rasas are classified into nine, as per Indian aesthetic theory. In the ‘Natyashastra’ of Bharata Muni, each of these emotions is associated with a particular colour — ‘Roudra’ (red), ‘Bhayanaka’ (black), ‘Adbhuta’ (yellow), ‘Bhishatsa’ (dark blue), ‘Veera’ (orange), ‘Karuna’ (grey), ‘Shringara’ (green), and ‘Shanta’ (colourless). These form the basic tenets of Indian art — whether dance, music, or painting.

Usually, in a dance recital, the emotions are anchored to the lyrics or storyline. However, if the story is unfamiliar, the audience may not be able to grasp the emotion. Sometimes, an event is not

strictly necessary to trigger a mood — it could be spontaneous laughter, anger, or tears. The challenge of conveying these rasas without a storyline inspired Ananda in envisioning this production. This was the genesis of the idea behind the ballet.

When the lyrics or ‘sahityam’ are omitted, pure music alone remains. The grammar of Bharatanatyam — pure ‘nritta’ — was explored through group dynamics to create visual framing that expressed emotions not limited to ‘abhinaya’ but encompassing the entire body as an instrument. The dancers began in pure white costumes, serving as a blank canvas on which various colours were projected using light. This visual imagery was masterfully designed by Surya Rao, creating a spectacular feat of lighting and imagination.

The Shankarananda Kalakshetra ensemble, led by Dr Ananda Shankar, included her disciples Sneha Magapu, Poojitha Namburi, Neha Sathanapalli, Srividya Sripathi, and Shreenidhi Ramaswamy.

The order of emotions was slightly altered, as



An intimate Baithak at the Raw Mango Showroom in Banjara Hills recently came alive with ‘Navarasa’, a Bharatanatyam ballet conceived and choreographed by Padma Shri Dr. Ananda Shankar Jayant. Exploring the essence of nine human emotions as described in the ‘Natyashastra’, the performance was a vivid interplay of light, movement, and expression. Through pure dance and innovative visual imagery, Dr Ananda and her ensemble transformed rasa theory into an evocative experience for the audience

Ananda felt that anger, rather than love, is a more immediate and striking emotion. Thus, ‘Roudra Rasa’ in ‘Atana’ raga began the performance with a powerful start. Using ‘Shikhara’ and ‘Pataka’ hastas, the dancers moved strongly. A fiery red glow bathed the stage — evoking images of a mob in riot, with pulling, pushing, and tugging movements symbolising collective fury.

‘Bhayanaka Rasa’ in ‘Lavangi’ depicted fear as experienced differently by each person. The dancers were instructed to respond to imagined fears — some appearing stunned, others seeking to escape — creating a vivid tapestry of reactions through slow movements and expressive ‘abhinaya’.

‘Adbhuta Rasa’ or wonder was portrayed as a feeling of awe through buoyant, jumpy movements, where each dancer expressed individual astonishment that merged into a collective illusion of amazement.

‘Bhishatsa Rasa’ in ‘Varali’ followed, expressing disgust. The dancers moved as though navigating through dirty water after a monsoon

shower — carefully placing their steps, drawing their hands back with caution to avoid being sullied. The depiction captured the visceral essence of revulsion with grace and restraint.

‘Veera Rasa’ in ‘Amritavarshini’ showcased valour through grand, determined movements. Large, elaborate, and firm marching steps were performed both singly and in unison, giving the impression of a heroic procession, radiating courage and strength.

‘Karuna Rasa’ in ‘Dwi-jawanthi’ brought forth grief and sorrow. This emotion, difficult to portray convincingly, was visualised as a contagious wave of sadness moving from one dancer to another — expressed through circular turns and tender interactions. The scene captured the depth of human empathy and shared loss.

‘Hasya Rasa’ in ‘Kathanakuthohalam’ lightened the mood with humour. Through ‘adavus’ involving bends and stretches that contrasted each other, the dancers created comic effects without slipping into caricature. A delightful vignette featuring pup-

pets troubling their master added charm and wit to this segment.

‘Shringara Rasa’ in ‘Megh Malhar’ illustrated love — the state of being in love and the act of adornment. The dancers evoked subtle imagery of birds, bees, and blossoming joy, expressing tenderness and harmony without overemphasis, letting the emotion speak through graceful gestures and glances.

Finally, ‘Shanta Rasa’ in ‘Revati’ embodied peace and spiritual tranquillity. This concluding piece reflected meditative calmness, drawing the audience into stillness and introspection.

The music throughout served as a screen upon which the ‘nritta’ was projected, achieving the intended emotional impact to vivid applause. At the end of the performance, each saree used to signify the colour of a particular rasa was hung on a rack — the hanger holding all nine sarees, now a visual testament to the journey through emotion and art, standing as a symbol of completion and harmony. The music was composed by Prema Ramamurthy.

Saiyami Kher has tears of joy after women’s cricket team’s historic WC win

Actress Saiyami Kher was seen in tears of joy as the Women’s Indian Cricket Team brought the World Cup trophy home on the 2nd of November, 2025.

The actress shared a series of photos and videos on her social media, straight from the stadium where the match was held. Penning a detailed emotional caption, Kher wrote, “My love story with cricket began as an 8-year-old girl. I sat in front of the TV with my dad watching the Master bat. I was obsessed and completely consumed. But in a world of boys with bats, whenever I told them I wanted to play with them, I was laughed at. Their laughter stopped when I’d pick up the ball and bowl them out, one after another.

“Years later, in rooms full of men, when I spoke of cover drives and reverse swing, I saw that same smirk that silently said, “Oh. What do you know about cricket?” From there to last night, in a packed DY Patil stadium where chants echoed for every girl in blue, I saw tears in the eyes of those same grown-up men who’d smirk. Our girls wrote the history of a battle that started in 1978 when we hosted the first WC.

“From pooling money to sharing kit bags to this! It’s historic not just for women’s cricket but for every woman who dared to dream, for every girl who picked up a bat when the world said she couldn’t.”

She added, “Standing there, exactly where we shot Ghoomer, watching our girls lift that trophy, it felt like life had come full circle. Proud of our girls. Proud of the families who stood by them. Proud of the BCCI for believing. And grateful to Vijay Patil for an incredible



experience at DY Patil.” Kher further wrote, “Our girls have shown us that the game belongs to everyone who loves it. Last night, ‘Chak De’ and ‘Maa Tuihe Salaam’ hit harder than any other time because these songs, these chants, weren’t just for the team. They were for every little girl who has said to herself, “Someday, I’ll play too.”

For the uninitiated, the Indian women’s cricket team created history by securing their maiden World Cup title after a nail-biting win against South Africa in the final match held at the Dr DY Patil Stadium in Navi Mumbai.”

Celebrities from the film fraternity, including Priyanka Chopra, Kareena Kapoor Khan, Hrithik Roshan, Abhishek Bachchan, Samantha Ruth Prabhu, and

Anushka Sharma, among others, took to their respective social media accounts to praise the team’s incredible feat, describing it as a moment of immense pride for the country.

Talking about Ghoomer, the 2023 sports drama starred Saiyami Kher and Abhishek Bachchan and told the story of Anina Dixit, essayed by Kher, a young cricketer whose dreams are shattered after she loses her arm in an accident. Further, refusing to give in and braving all odds, Dixit is then mentored by her mentor, who helps her reinvent herself as a bowler, further mastering a unique style of bowling, ‘Ghoomer’. The film is important in the context of the recent World Cup win and how in sports, it’s a bit more difficult for some players.

Sonali Kulkarni embarks on a 3-day biking expedition to reconnect with herself on her birthday

Actress Sonali Kulkarni chose a unique way to celebrate her birthday this year by fulfilling a long-cherished dream.

Taking a short break from her busy schedule, the ‘Hello Knock Knock Kaun Hai’ actress set out on a three-day biking expedition, describing it as a journey to reconnect with herself and embrace the joy of freedom on the open road. Taking to her Instagram handle, Sonali shared a series of her photos riding a bike. The images also feature her striking different poses while sitting on the bike.

For the caption, Kulkarni wrote, “This is how my birthday is looking. Living my dream Biking 3day expedition.. Taking some time off to reconnect with myself - Much needed! Thanks so much for your best wishes and love everyone Much love right back to you all Please pardon if I miss answering /replying..#biking #bikeexpedition #birthdayspecial #adventure.”

Speaking of her work front, the National Film Award winning actress has appeared in over 70 films, spanning both mainstream and experimental cinema, as well as a few international projects.

Sonali began her acting journey with the Hindi film “Cheluvi” and soon made her Marathi debut with Mukta. Her performances



in “Doghi”, “Daayraa”, and “Gharabahr” earned her widespread critical acclaim. Over the years, she became a familiar face in Hindi cinema with notable roles in “Mission Kashmir”, “Dr. Babasaheb Ambedkar”, “Pyaar Tune Kya Kiya”, “Dil Chahta Hai”, “Taxi No. 9211”, and “Singham.”

In a past interview with IANS, Sonali Kulkarni reflected on her recent projects, sharing insights into the differences and

similarities she has noticed while working across them. She highlighted how each project brings its own challenges and learning experiences. “More than differences, I notice similarities. As an actor, I feel grateful that I am doing so much work and receiving so much feedback from the audience. I don’t like to boast about compliments, as it might sound selfish, but I do get very positive responses.”

CROSSWORD

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ACROSS

1 On high (5)

6 Landing pier (5)

9 Remain longer (7)

10 Advertisement ? (5)

11 Arranged in banded areas (5)

12 Hungarian composer (5)

13 Coastal region of SW India (7)

15 Mafia boss (3)

17 Military group (4)

18 Cotton cloth (6)

19 Part of the large intestine (5)

20 Bamboo lovers (6)

22 Flying pest (4)

24 European airline (3)

25 Tolerate (7)

26 Camping shelters (5)

27 Actress Samantha (5)

28 Combine as one (5)

29 West Indian song (7)

30 Folds or pleats (5)

31 Hard as ___ (1,4)

DOWN

2 “Ali nil” anagram for a girl’s name ? (6)

3 Lay-out, arrangement (6)

4 Place to soak (3)

5 On the move (5)

6 Brubeck or Monk? (7)

7 River island ? (4)

8 Aztec god of rain (6)

12 Former capital of Nigeria (5)

13 A contagious viral disease (5)

14 Powerful animals (5)

15 Singer Ross (5)

16 Compass point (5)

18 Young male horses (5)

19 Photographer’s equipment (7)

21 Canton in N Switzerland (6)

22 Key of Mozart’s Symphony No. 25 (1-5)

23 Acid in vinegar (6)

25 Remains or resides in a place or condition (5)

26 Short nail (4)

28 North American nation (3)

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Solution to November 3

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Solution to November 3