

BHOOMI PRANAM 2016 – A Report

BHOOMI PRANAM 2016, an evening of Odissi Dance was organised by Association for Learning Performing Arts and Normative Action (A.L.P.A.N.A.) at Main Auditorium, India International Centre (IIC), New Delhi on 28 August 2016 where Prapti Gupta senior disciple of Guru Smt. Alpana Nayak presented Odissi dance. A.L.P.A.N.A. is registered under the Societies Registration Act 1860. It is working since 2003. The Society aims at promotion of performing arts and working towards equitable human development and growth. The emphasis is on inclusive growth and composite heritage.

Padma Bhusan Mrs Saroja Vaidyanathan and Shri Anil Kumar Nayak, Chief Labour Commissioner, Govt. of India was the Distinguished Guests of the evening. After the lighting of the ceremonial lamp by the guests the performances started.

Traditionally an Odissi dance recital starts with **Mangalacharana**, where the dancer dedicates herself to the Almighty and begs forgiveness from Mother Earth for stamping feet on her, begs apology from the audience for any shortcomings and pays obeisance and seeks blessings from her Guru. In *Mangalacharana* Prapti Gupta, the dancer of the evening was started with a prayer to Lord Shiva, the Nataraj. “Ganga Taranga Kamaniya Jata Kalaapam.....” followed by Shiva Taandava written by Ravana, the demon king of Lanka in which the “Udhata or Rudra” manifestation of Lord Shiva is depicted.

The next item was “**Vrindavani Sarangi**” **Pallavi**. The word “*Pallavi*” has been derived from the Sanskrit word “pallava”, which means the bud of a leaf, or the shoots of a tree, which are very tender. As a small seed grows gradually into a large tree, in Pallavi, a tune is sung in a particular raga and it develops gradually into different varieties. In this item equal importance is given to dance as well as music and rhythm. The movements in this item are extremely graceful and lyrical.

Then comes the Abhinaya which was the most important part of an Odissi repertoire. Abhinaya is an expressional dance where a story conveyed to the audience through Hasta mudras or hand gestures, Drishti bhedas or eye movements, Griva bhedas or neck movements and Shiro bheda or head movements. Abhinaya can be performed on verses in Sanskrit or Oriya. Today’s Abhinaya is based on an Oriya Song “**To Lagi Gopo Danda Mana Re Kalia Suna.....**” written by 18th century poet Gopal Krushna Pattanaik. In this song Radha is warning Krishna not to move on the streets of Gopapura as he troubles everybody with his naughtiness and pranks.

The next item was ‘**Nava Durga**’, a prayer to Goddess Durga. In this presentation nine manifestations of the Goddess such as Bana Durga, Maha Durga, Kiri Durga, Jaya Durga, Shuli Durga, Mahisha Mardini, Shakti Durga and Ghoru Durga are praised. “**Jaya Bhagabati Devi Namu Varade.....**”

The Last item for the evening was Moksha in which the dancers will pray for salvation. Moksha means “spiritual liberation”. This dance represents a spiritual culmination for the dancer who soars into the realm of pure aesthetic delight. The dance moves onto a crescendo that is thrilling to both, the eye and the ear. With the cosmic sound of the “Om”, the dance dissolves into nothingness — just like Moksha or the deliverance of the soul in real life.

The accompanists were Sri Prasanta Behera (Vocalist), Sri Prafulla Mangaraj (Mardala), Sri Dhiraj Pandey (Flute) and Sri Lavinya Ambade (Sitar).