

# AMRIT

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## 70<sup>th</sup> Independence Day in India



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## AMRIT

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# Visit to Bosnia-Herzegovina— Film Festival of Sarajevo



**LEFT:** Prof. Yücel Ogurlu, Rector of the International University of Sarajevo hosting Ambassador and Madam Chhabra during their visit at the University. **RIGHT:** Ambassador at the meeting with Deputy Prime Minister, Mr. Mirko Sarovic



Ambassador Chhabra visited Sarajevo, BiH where he had various high level meetings and attended the Sarajevo Film Festival in which India also participated. 6 writers and 3 mentors from NFDC (National Film Development Corporation of India) travelled to Sarajevo to take part in networking events and professional sessions. During the Festival Ambassador was also invited for a coffee with Screenwriters' Lab Team of India.

He met Deputy Prime Minister Mirko Sarovic and invited him to India-Europe 29 Business Forum that aims to enhance cooperation between business and industry from India and the countries of Europe. It will be held on 8-9 December, 2016 in New Delhi.

He also met Ms. Aida Soko, Advisor to Prime Minister of FBiH to follow up on the visit of Railway Minister and discussed the Railway project which was raised during the Minister's visit to BiH in July 2016.

Moreover, Ambassador visited the International University of Sarajevo, where he was received by Rector, Prof. Dr. Yücel Oğurlu and also interacted with Rector Prof. Muharem Avdispahic when he visited the University of Sarajevo.

His tour in Sarajevo ended by attending a business meeting with Mr. Bruno Bojic, President of the BiH Chamber of Commerce and Industry. ■

## Celebrating 20th anniversary of Sivananda Yoga Community in Hungary and Laying the Foundation stone of the new building

On 8th September Ambassador attended the ceremony of laying the foundation stone for a new building of the (Sivananda Yoga Centre) in Budapest. After delivering his festive speech on the momentous occasion, Ambassador along with Director of the Sivananda Yoga Centre, Mr. Omkara (Capt. András Veres) and Dr. Zsolt Láng, Mayor of 2nd district of Budapest laid the foundation stone and buried a time capsule with the foundation charter for the future generation. The joyous occasion also marked the 20th anniversary of the Sivananda Yoga Community in Hungary. ■



Omkara (Capt. András Veres), Ambassador and Dr. Zsolt Láng, Mayor of 2nd District on their way to bury the time capsule carried by Ambassador and lay the foundation stone of the new building

## European Congress For Integrative Medicine on 9-11 Sept 2016

The event focused on the “Future of Safety and Effective Patients Care” (ECIM) joined with the 14th Biennial International Symposium on the Bi-Digital O-Ring Test and the 32nd Annual International Symposium on Acupuncture, Electro-Therapeutics and the latest advancements in Integrated Medicine.

The aim of the Congress was to promote and discuss the integrated implementation of CAM into academic medicine as part of the integrative health care. Furthermore the event tried to encourage a dialogue between academics and CAM-professionals, promoting research and implementing values into daily practices of providers.

The organizer of the Congress was TCM Confucius Institute Pecs University (Health Science Faculty) together with the Hungarian Medical Acupuncture Association (since 1988) a member and part of the European Society of



Ambassador welcoming the attendees of the event

Integrative Medicine. The Congress President was Prof. Dr. Hegyi Gabriella MD. PhD. Overall 400 persons registered for the event. ■

## India promoted at the Social Business Forum on 12th September 2016

Ambassador of India H.E. Mr Rahul Chhabra participated at the Social Business Forum 2016.

The Social Business Forum of the European Chamber is a yearly platform for organizations, institutions and business-oriented individuals to share ideas and experiences regarding business implementations that reinforce social innovations and enrich the overall welfare of society.

The event focuses on the impact that business can have on the society, and showcases great examples operating all over the world, with this year's edition featuring the activity of a social enterprise incubator and explaining what social impact investment means.

The Ambassador of India Mr Rahul Chhabra introduced the economic status in India and shared with the audience the social entrepreneurship and corporate social responsibility (CSR) strategies in his country, including the provision of compulsory share of corporate earning reinvested in CSR activities, with examples which can serve as a guide for the Central-Eastern European countries as well. Ambassador Chhabra closed his remarks by quoting Mahatma Gandhi “The world has enough for everyone's



The Ambassador of France H.E. Mr Éric Fournier, Ambassador of India H.E. Mr Rahul Chhabra and Mr Michele Orzan, President of European Chamber CEE at the Social Business Forum 2016

need, but not enough for everyone's greed”.

The forum attracted more than 100 participants from 20 countries and hosted the exhibition of 8 organizations and NGOs active in the fields of social entrepreneurship and sustainability. ■



# Attending Jameson CineFest in Miskolc

H.E. Ambassador Rahul Chhabra & Mrs. Kavita Chhabra met the legendary Film Director & Writer, Mr. Károly Makk during the Jameson Cinefest – 13th Miskolc International Film Festival, Hungary September 16th & 17th. Mr. Makk was presented with the Lifetime Achievement award at the closing ceremony. Ambassador also met the festival director Mr. Tibor Bíró and congratulated him for the success of the festival. Upon discussion, Mr. Bíró also welcomed the Ambassador's proposal and promised to organize a separate festival for Indian Films. The week-long festival presented a beautiful rainbow of international films. ■



Madam Chhabra and Ambassador meeting with legendary Hungarian director, Mr. Károly Makk during the closing reception of the Jameson CineFest

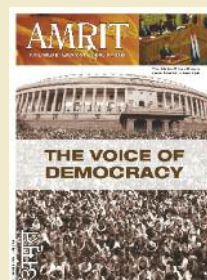
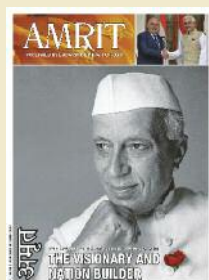
## Monthly meeting of the Diplomatic Spouses of Budapest

The September monthly meeting of the Diplomatic Spouses of Budapest was hosted by Madam Kavita Chhabra on 26 September in the garden of the Residence. Following the discussion of its official business on the agenda, the group enjoyed a beautiful performance telling the story of Jhansi Ki Rani through dance, music and poetry by Ms. Saumya Shukla, Kathak dancer, Ms. Panni Somi and Nikoletta Domak of the Sivasakti Kalánanda Táncszínház (Sivasakti Kalananda Dance Theatre), Mr. Rajesh Gangani, tabla musician and Kanchan Bhardwaj. The cultural programme was followed by a scrumptious Indian lunch. ■



Members of the Diplomatic Spouses of Budapest in the garden of India House

### Some of the previous issues of *Amrit*





# 70<sup>th</sup> Independence Day of India Celebrations in Budapest

August 15, 2016



Ambassador addressing the audience



**LEFT:** Dr Dileep Shakya reciting a poem.  
**RIGHT:** Members of Embassy singing patriotic songs

On India's 70th Independence Day, Embassy of India, Budapest, organized a ceremony at Embassy Residence from 0900 to 1100 hours. The function started

with flag hoisting ceremony, followed by playing of the national anthems of India and patriotic songs by women and children. Thereafter Ambassador read

out the President's Message. A short address by the Ambassador followed in which Ambassador informed the audience about the successful visits of





Audience listening to the speech



**LEFT:** Members of the Mission listening to the songs. **CENTER:** Madam Kavita Chhabra listening to the speech. **RIGHT:** Audience in the garden

Minister of State for Tourism and Civil Aviation to Budapest to inaugurate Ganges Danube Cultural Festival of India and International Day of Yoga. He further talked about the successful visit of Minister of Railways to Bosnia & Herzegovina in June, first ever visit of a Cabinet Minister to the country. These visits have given a strong impetus to the India-Hungary and India-Bosnia & Herzegovina relationships.

Ambassador thanked Indian

community for participating and contributing in the Ganges Danube Cultural Festival as volunteers. He also encouraged all community members to register themselves in the Embassy website and MADAD portal. He also explained briefly about the Know India Programme and Pravasi Bhartiya Samman and encouraged the community to actively participate. He concluded his remarks by asking all present to do whatever they could to strengthen the ties between the two

countries. This was followed by singing of patriotic songs and the inauguration of “Kalpana — Contemporary Indian Art Exhibition”. The five short films received from XP Division highlighting the 70 schemes and programmes that Government of India has launched for the welfare of the poor were also screened. Reflecting their growing engagement with the country of origin, over 150 members of the Indian community attended the flag-hoisting ceremony. ■



# ASCC ACTIVITIES

Details of the activities of the Amrita Sher-Gil Cultural Centre, Budapest, during the months of August and September, 2016 are as under:

## Indian Film Club

On first and third Friday of every month films are screened under the aegis of “Indian Cine Club” at the auditorium of Amrita Sher-Gil Cultural Centre in Embassy Premises for Hungarian fans. In view of the summer holiday, only one film was screened under the regular Film Club at the Cultural Centre in August, 2016:

**Hum saath saath hai** (1999, Hindi) was screened on 19.08.2016

On 02.09.2016 **Iqbal** was screened and on 16.09.2016 the blockbuster **Lakshya** (2004, Hindi).

The movies were subtitled in Hungarian language and was very well-received by the audience.

## OCCASIONAL PROGRAMMES in ASCC

**Exhibition:** Kalpana-Masterpieces of Figurative Indian Contemporary Paintings

**1 August–30 September 2016**

Amrita Sher-Gil Cultural Centre organized an exhibition titled ‘Kalpana-Masterpieces of Figurative Indian Contemporary Paintings’. Kalpana is an exhibition of digital reprints on canvas of paintings by some of the most eminent artists in India. The 14 painters are a mix between tradition and modernity. They each do however, have a unique style and have synthesised their influences in very different manners. According to critics, figurative art has been an inherent part of the Indian aesthetic sensibility and has a hoary past that precedes Mohenjodaro and Harappa. Within this diverse body of extant work, the human figure in its myriad variations has been central to this unbroken



**LEFT:** Audience watching Kalpana exhibition. **RIGHT:** A couple discussing contemporary art



continuum of the visual arts from the cave paintings in Bhimbetka to the present day.

The exhibition has been sent by the Indian Council for Cultural Relations (ICCR) and was inaugurated on 15 August 2016 by H.E. Rahul Chhabra, Ambassador of India, on the occasion of Independence Day.

The exhibition will be on view till 30 September, Monday-Friday from 10 a.m. to 13 p.m. and 2 p.m. to 5 p.m. in the Centre. Up to this point approximately 250 people came to see the exhibition.

### Visit of Dr. Bhanuben Nanavati College of Architecture

18 August 2016



Models are being shown



Discussion with the students



Group photo

Embassy of India, Hungary

Professors and students of Dr. Bhanuben Nanavati College of Architecture for Women (BNCA) Karve Nagar, Pune INDIA, travelling on an educational program to Europe, visited Embassy of India on 18 August, 2016. It is part of the institute's programs and projects in collaboration with GreenContributor Inc. Canada, done as member of the United Nations Academic Impact initiative of United Nations for motivating students to exchange creative idea and knowledge and implement some of these ideas and designs. This program in Hungary was in collaboration with DEMOLA Budapest & BME Technology and Knowledge transfer Office, Budapest, Hungary.

The tour started on 14 August completing on 24 August, 2016. The group arrived in Budapest to be a part of the workshop for "EMERGENCY SHELTER DESIGN" from 15th to 18th August 2016 along with multi-disciplinary teams from BME. The students visited the Embassy to share the work and students' experiences. Mr Vijay Khanduja, First Secretary, greeted the group in the Auditorium and talked about the functioning of the Embassy. There was also discussion about Indian economy and development issues. The students showed one by one the models which they were working on. In the end of the programme Indian refreshments were served.

### Hindi Diwas & Opening Ceremony of Hindi Classes and Orientation Courses 22 September 2016



Ambassador and Mme Kavita Chhabra watching the performance

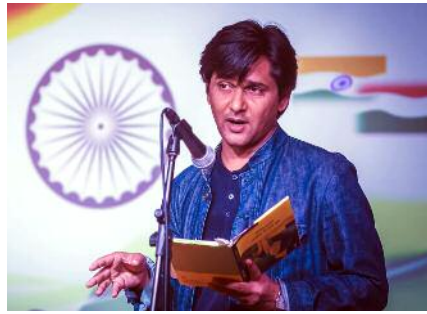
Embassy of India and Amrita Sher-Gil Cultural Centre organized Hindi Diwas on 22nd September, 2016. This year Hindi Diwas was celebrated in Embassy on 22nd September, 2016 instead of 14th September, 2016 so as to include other important programmes on Hindi and Indian Culture i.e. opening ceremony of Hindi classes and Oriental lectures in Cultural Centre.

The programme started with

opening remarks by Director(ASCC), who briefly described the importance of Hindi Diwas and inclusion of two more programmes on Hindi Diwas to promote awareness about Hindi and Indian culture.

Dr Mária Négyesi, Head of Dept, Indo-European Studies, ELTE University greeted the audience and talked about the programmes on Hindi and Oriental lecture in the following semester.





**LEFT:** Ambassador awarding Md Ali Jouher. **CENTER:** Dr Dileep Shakya reciting a poem. **RIGHT:** Mme Kavita Chhabra speaking about sarees of India



Ms Diana Daczi



Ms Saumya Shukla



Ms Anna Keszler



Ms Vishakha Bisht



Ms Júlia Szivák



Group photo

Md Ali Jouher (member of this Mission) and Dr Dileep Shakya, Visiting Professor at ELTE University recited Hindi poetry. Ambassador presented the gifts and awards to Shri Ali Jouher, winner of Hindi essay competition (organized on 19

September in the Embassy) and for reciting Hindi poems. This was followed by singing of Hindi Bhajans by Mr Gábor Heves, who enchanted the audience.

The event was very colourful and

the audience deeply appreciated the various programmes.

The highlight of the evening was a lecture-cum-demonstration by Mme Kavita Chhabra, wife of Ambassador, on Indian sarees, titled *Sarees, weavers*,



weaves. Mme Chhabra presented the audience, the origin of saree, its history, evolution, its journey from silkworm to big stores and 17 major types of sarees woven and worn in India.

The programme was presented through live cat walk on stage by 15 ladies wearing sarees from different regions of India and through power point presentation. The programme was a big hit with Hungarian audience as Hungarian models also participated in the cat walk. The programme helped in showcasing and promoting Indian culture and traditions.

A documentary film on Sarees ‘Six yards of grace’ by PD division was also screened after the catwalk.

The event was very colorful and the audience deeply appreciated the various programmes.

### **The warrior queen of India – story of Raani Lakshmi Bai of Jhansi** **26 September 2016**

On the occasion of the meet of the Diplomatic Spouses, a programme was hosted by Embassy of India on 26 September 2016. Conceptualized by Mrs. Kavita Chhabra, spouse of H.E Ambassador Rahul Chhabra, a dance drama on the life of the Warrior Queen of India, Rani Laxmibai of Jhansi was performed. The drama was directed by Ms Panni Somi, renowned Bharatnatyam artist & leader of Sivasakti Kalananda Dance Theatre, Hungary and Ms Saumya Shukla, India based Kathak Performer & Teacher at ASCC. Pt Rajesh Gangani, Tabla Artist & Teacher at ASCC accompanied the artists and Dr. Kanchan Bharadwaj recited the poetry for the drama. English narration of the dance-drama was conducted by Ms Anna Simon.

The idea behind this dance drama was to showcase the spirit & strong role of women during India's struggle for Independence, and also to showcase a beautiful marriage of two distinct



**LEFT:** Mrs Kavita Chhabra speaking.  
**RIGHT:** Group photo of the Diplomatic Spouses



**LEFT:** Nikolett performing solo item ‘Dance of Power’. **CENTER:** Mirror Dance – Sad Willow by Saumya Shukla and Panni Somi. **RIGHT:** Ms Anna Simon reciting the poem in English



**LEFT:** Dr Kanchan Bhardwaj reciting the poem.  
**RIGHT:** Pt Rajesh Gangani playing on Tabla



**Audience enjoying the performance**

Indian Classical Dances - Kathak & Bharatnatyam. The main stations of the life of the warrior queen were depicted through dance movements & the text excerpts from the famous poem of Smt. Subhadra Kumar Chauhan.

The event was a big hit with international audience of Diplomatic spouse club, as it showcased the “Stree-Shakti” of India with the beautiful fusion of two very powerful classical dances of India- Bharat Natyam and Kathak on the strong beats of Tabla.

After the performance the guests were invited to a lunch at the Residence.

After the successful debut of this dance drama, the performance will also be showcased in ASCC on 6th December, 2016. ■

# POSTCARD FROM AN ELECTRIC RICKSHAW

BY ÁDÁM LÁZÁR  
PICTURES: NAVEEN RABELLI



The stylised main stops of Mr. Naveen Rabelli's journey from India to England

You would not be aiming to break any speed record with this? – I ask the man putting his rucksack into his rickshaw. ‘Speed record, I would not break, yet I might make history’ – he answers with a smile.

In the last few years we have gotten used to seeing some of the three wheeler bicycle taxis and auto rickshaws in the centre of Budapest that remind one of the rickshaws in India and in Thailand. Yet the car, or rather the creation, I am looking at is something so special that one has to examine it in detail. We are standing in the car-park outside the Indian Embassy's Budapest compound. If one inspects the car, it looks like an elongated rickshaw with a caravan built on the top of it. The sides of the car are hand painted, underlining the vital message: “India to UK in solar Tuk-Tuk, 0 emission, 1 Solar Tuk-Tuk, 10 countries, 10,000 km.”

The smiling man is the young Indian innovator and adventurer Mr. Naveen Rabelli. He spent a few days in Budapest with his solar driven Tuk-Tuk on his journey from India to London. The idea of the project sounded so interesting to me that I asked him if he had time to talk about the invention.

**Was the Tuk-Tuk your idea, and if it was, when did it come about – I ask.**

The idea is from 2012. At that time I worked in Australia as an automotive engineer. In 2011, for holidays, I was visiting my hometown Bangalore in India. After living and working in Australia, it no longer seemed to be so obvious and so natural that India is polluting the air so heavily by its rickshaws, or as most people abroad call them by their name: Tuk-Tuks. It gave an extra angle to the question that since I was working in the car industry, I was part of the business that is so profoundly polluting the air. I became more and more obsessed with the idea that somebody has to take a step and stand up against global pollution. Somebody should bring a message to the world that society should be self-sustainable and based on renewable energy. I started asking myself why this somebody should not be me? I also felt that it should be an aim to inspire the young generation of the world to realize their dreams, that nothing is impossible.

**From the original idea, how long did it take you to take off with your car?**

After my holiday in India, I quit my job in Australia. I took off driving through Australia, New Zealand, and South East Asia. I bought and hired cars on the way. During my journey, I





**LEFT:** The globe trotter electric Tuk-Tuk with the solar panels. **RIGHT:** His Excellency Rahul Chhabra, Ambassador of India outside the Indian Embassy in Budapest; on his right Mr. Rabelli the inventor, builder and driver of the electric Tuk-Tuk

was more and more unhappy about the pollution I caused with the cars I was driving. When I arrived in India, I got a job with the Indian electric car maker company, Mahindra Reva. The corporation was producing 4000 cars a year. At that time they were one of the biggest electric car makers in the world. Ever since my childhood, it was one of my dreams to go to London. As I was working in the factory, I was thinking more and more about the journey to London and about going with an electric car that I would build myself. Meanwhile, a friend from Argentina was visiting me in Bangalore. I talked to him as well about the trip I was dreaming about. He asked me: If you are going to build your own car, why don't you make a Tuk-Tuk? That was what gave me the final idea about the shape of the car I wanted to travel thousands of kilometres in without using petrol. From the outset in 2012, it took me three years to build the vehicle called Tejas, which could be translated as solar "radiance". I thought that this electric Tuk-Tuk could be an example of clean energy and travel, taking me from Hyderabad, India, to London, UK. The venture features a 0 emission 3-wheeler auto rickshaw running on solar power and battery. I thought that the idea to house my solar car in the body of a rickshaw – that is so well known for its high pollution – is good because my aim is to draw attention to the renewable clean energy and self-sustainable society.

### When did you take off from India?

I have been on the road for six months now, as I took off on the 8th of February, 2016. So far, I have already driven for more than 11,000 km. through Dubai, Iran, Turkey, Greece, Bulgaria, and Serbia, before reaching Hungary. Here in Budapest, I visited the Embassy of India, and met His Excellency the Ambassador Rahul Chhabra.

### Did your Tuk-Tuk have any major breakdowns so far?

"I had two setbacks, but since I was the one who built the car and I know electric cars, I could fix the problems."

**You have already been to six countries. For decades, people in the West have been reading about Iran only as a terrorist fortress. What were your impressions of the**



During the trip sometimes it is cold, at other times it is hot, most of the time it is lonely, sometimes it is boring to have to deal with all the troubles alone. But the voyage far over compensates all ills



When the Sun is shining the sun-set might be similar but the setting is different

### Iranian people?

All countries were different and all challenging, Iran in particular. The Iranians are extremely friendly and very helpful people. It was interesting that later in Europe, as I met refugees I met some who came from countries where there are no wars. They were not political, not even economic refugees; in fact, it was obvious that they had money. So I asked them: yours is a beautiful country not at war, why did you leave your homeland? They said: everybody is going somewhere.





**LEFT:** Sometimes to make sure that one does not feel homesick one has to have the tastes of home on the road. **RIGHT:** Step outside, the bathroom in front is large and very attractive



**LEFT:** It is good to get out to stretch legs and to take pictures of the countries and sites I pass. **RIGHT:** Still many thousands of miles before I would reach London. The Tuk-Tuk is as if it was decorated by the roadside flowers

According to the news that reaches us, there is more money in the West, so we would like to go to Germany. They also said: since we cannot get across the borders legally we would keep trying illegally until we would get where we wanted to go.

#### **What other experiences did you have with the migrants as you were travelling on some of the roads they are using?**

Seeing some real refugees, I felt ashamed of driving in my little car that seemed such an incredible luxury compared to their standards. In Serbia, I picked up some hitch-hikers who turned out to be migrants. They said they were from Syria, but most of them – including people obviously from Africa – also stated that they were Syrians. It is difficult to say why, but I felt very uncomfortable when these people were in the car. Somehow I did not feel safe. As we were coming to a slope, the car slowed down so much that it almost stopped. The three of us were too heavy for it so I had to ask them to get out. As I continued my journey, the Serbian police stopped me. They took me to the police station. They interrogated me for quite a while, asking where I left the people I picked up earlier. They were convinced that I was a smuggler. This was the part of the journey that I did not like; I felt that I was in danger.

#### **What other unexpected events happened during your trip?**

In Greece, I had an accident and I broke my arm.

#### **What do you eat? Do you cook for yourself?**

I eat what people give me or if they invite me, but I also cook for myself. What is more, in Belgrade, I even cooked Indian food for a quite a lot of people. It was such a success that people even offered me money for it.

#### **You travel and stay in your Tuk-Tuk, but where do you wash?**

When I pass a river, a pond, a lake, or the sea, then it is easy. If I am invited to somebody's home, then I can have a shower or a bath if people tell me I am smelly. Part of the journey is networking. When I arrive somewhere, I am working on building contacts for my next stop or destination. This is particularly important when I go to big towns, so that I can park the car in somebody's garden or courtyard, so it does not get broken into or stolen.

#### **How many solar panels / batteries do you have?**

I have six solar panels, three lithium batteries, and two with acid.



Vajdahunyadvár one of the less known  
touristic destinations of Budapest



#### **How far can you go with one battery?**

One battery would take me 26 kilometres. My top speed is 60 km. the average speed is 45 km. usually I do 80 km. a day. The most I have done in a day was 180 kilometres.

#### **What happens if the Sun is not shining for a week?**

I get 30% of my power from solar energy and 70% from electricity, so I can charge up my batteries.

#### **How long did it take you to plan your itinerary?**

It took me four months, partly because of the visas and special permits, the insurance and the registrations. But my date of departure was delayed because in India a Tuk-Tuk hit me.

#### **Did you work out how much time you would be spending in each country?**

I worked out the number of days for each country and for the whole trip all together. But the schedule gets upset if something unexpected is happening or not happening, like if there is no sunshine, and it rains for days.

#### **A trip like this is not only a question of time but also of money. How can you finance such a long trip?**

Obviously, it does help that I do not have to spend money on petrol. But I still need sponsors like Telangana Tourism. And as I have already indicated, networking, meeting good-hearted people helps a lot, as I can stay and eat with friends.

#### **Are you planning to go back the same way you came?**

It is too early to say because I still have a long way ahead of me. If I were to go back and take the Tuk-Tuk by boat that would cost me 3000 USD and that is too much. It is also

possible that I might stay in Europe if I got a job.

#### **You spent a few days in Hungary, as well. How do you see us Hungarians and our country?**

I found Hungary an amazing country and I am not saying that because I am talking to a Hungarian. The architecture is so very different from the one I saw in Serbia. It is so nice to see so many people on bicycles. I have not even left Hungary but the people were so kind and helpful to me that I am missing Hungary already. Perhaps one day I will come back and visit the people whom I met and they became my friends. It also amazes me how much the people I met in Hungary know about India and how much interest and love they feel towards my home country.

#### **You set out to prove that your electric Tuk-Tuk could be an example of clean energy, and even of such a long-distance travel, as from Hyderabad to London. Perhaps more importantly, you tested not only the strength of solar energy, but the power of goodwill and your own endurance. When we Christians are on a long journey, we pray to Saint Christopher. You are a Hindu; who is your god to look after you on a journey?**

My god is the goodness in people.

More information on Mr. Naveen Rabelli's journey can be found on the links below:

<https://www.facebook.com/ProjectTejas>

<http://www.solartuktuk.com/>

<http://www.indianembassy.hu/?p=131939>

If you want to contact him for a news item, he can be approached through his email: [project.tejas@gmail.com](mailto:project.tejas@gmail.com) ■

# Positive changes and Negative emotions

By Raji Nateshan

Change has mostly been synonymous to growth and moves to development. That being said, these two variables have been the only stationary aspects in my life. Even as a child I have experienced relocation frequently and have learned to adapt quickly. If not anything else, I can surely credit myself for being an enthusiastic and quick learner. If I sum up my learning in one word then that would be introspection, which encompasses understanding and accepting, people and situations. Although my family and friends would be better judges of how accepting I am, as a person, I personally think, I have been assimilating, and applying the knowledge I have been acquiring. Of late, I have been a bit unsettled with some developments in my personal life. Introspection is essential for personal development and it usually involves a trek down the memory lane.

As someone has aptly phrased, the “mind is a monkey” that keeps jumping on to random locations at random. My mind being no exception suddenly leaps into the future and leaves me in grief. One would agree, when I say that something, which is difficult to accept, leaves us in grief or anxiety. What could it be that I foresaw in my future, that I was resisting. Well, it could be as simple as my son graduating from high school and moving away to go to university. Or that he would eventually move on and pave a path for himself, independent of mine. Actually to accept the past and refer it for practical purposes would be the ideal way to live a fulfilling life in the present. That’s just what I intended to do. To draw clarity from the experience of my daughter moving out a year back, but thinking being an involuntary process, simply bound me to the nostalgic past.

Last year around this time, after helping my daughter settle in at her student residence, after touring her college campus, meeting her classmates and professors, and after attending the parent orientation, I was leaving her behind to return home. As the sliding glass doors of my train shut and the train started pulling out of the platform, I was standing onboard looking out at my daughter’s tears streaming face with absolutely no visible reaction. From within, I felt proud of her accomplishment in being enrolled in a prestigious university and content about leaving her in a safe surrounding. In the months that followed, she was terribly homesick. There were times when she had made video calls and just sat and cried. She would sit and recount amid tears the family time we had spent watching movies, shopping, cooking, trekking, and even gossiping. She would cry bitterly saying she felt so constricted from within that her sternum hurt. In response, I would book her return tickets for a couple of days and that cheered her up. She felt like being wrenched out of the family. We all spoke to her individually, at different times, to not make it obvious that

here we were all together. Further, I went over, to celebrate her 18th birthday, she flew in for every break, and eventually we wound up the eventful year.

However, this year toward the end of the summer break she started saying that she felt something was amiss and that going back felt normal. The next day at the airport, after passing through the metal detector archway, she said in a choked voice that she would miss me. In her eyes, I could still see the child within her. I told her that I am proud of her and that I love her. A couple days after reaching and settling-in, during a regular conversation, she said that though she was feeling lonesome and sad for having returned back to her place of “exile” she felt fine. She said that it felt like going back to regular life and that the silence of her room didn't bother her anymore. The solitude felt familiar and didn't overwhelm her. Overall, she said that she was at peace, and felt nothing like the sternum hurting of last year.

This is when my sternum started hurting. Because I understood that my daughter has finally found herself, has grown up, and transitioned from childhood to adulthood. Instead of being happy, I was crawling back to childhood. Hers or mine? I do not know. All I know is that I felt like a vital organ has been severed from my body. Something very precious has been detached from me. I was struggling to accept that my first-born has not only moved out but has truly moved on. Now I felt forlorn. I was no longer the indispensable one in my first-born’s life. She has always been much matured and self-reliant with absolute clarity of judgment and steadfast values. Now she was her own person. She was no longer the little girl who had wailed to stay on with me in the hospital when her baby brother was born and who used to look at me with pleading eyes to lift her up and hold her when her baby brother was asleep. The little girl on whose palms I used to make clumsy patterns with henna, and who thought that only I could make the best “village scene” drawings, has now, grown up.

I realized that it is not her moving out that hurt, but it’s her moving on. Accepting that her path is not entwined with mine anymore would unbind me. Actually, the innate human need to care for, to belong to, and to be needed by, had unsettled me. Though continuous moves have taught me detachment from tangibles, this sudden stuck-in situation has taught me to be more objective and develop positive emotional detachment. Perhaps, my in-depth introspection has led me to the awareness that I am trekking up toward the topmost pier of the “pyramid of needs” and I hope to reach the summit before I experience my son’s moving out and on. ■



# Elvarázsolta India a Lélek Palotájába látogatókat



Nagyon szép fesztivált zárt a budapesti Hare Krisna templom (1039 Budapest, Lehel utca 15-17.) augusztus 21-én, mely India művészete és filozófiája köré épült. Az India Varázsa Fesztiválon 1400 vendég fordult meg a nap során, így egész nap tele volt a templom, vagy ahogyan a vendégek ismerik, a Lélek Palotája.

A rendezvény célkitűzése az volt, hogy szórakoztató és játékos módon bepillantást engedjen India ősi, védikus életmódjának területeibe. Köszönettel tartozunk, amiért ebben segítségünkre voltak az Indiai Nagykövetség vendégművészei is: Pandit Rajesh Gangani ji közreműködésével színvonalas tabla előadást hallhatott a közönség, Ms Saumya Shukla táncbemutatója pedig az egyik legnézettebb műsorszám volt. A színpadi program része volt még egyebek között a tűzceremóniával kísért védikus esküvő, fuvolajáték, tradicionális indiai zenei bemutatók, színdarab és harcművészeti bemutató.

A vendégek színes kirakodóvásárban válogathattak maguknak Indiával kapcsolatos portékákból. A szabadtéri kiépített hagyományos indiai tűzrakóknál látványfőzés során kísérhették figyelemmel, ahogyan az indiai konyhaművészetben jártas szakácsaink parathát, töltött dószt és különféle szabdsíkat készítenek. Éttermi sátrunkban számos hagyományos indiai fogás közül válogathattak, hiszen a kínálatban találhattunk dált, szabdsít, purit, csatnit és pakórákat.

Az Ájurvédikus Szigeten tanácsadással, masszázssal, fűszerismertetővel gazdagítottuk a rendezvényt. Művészeti



és szépségkertünkben lehetett selyemre mandalát festeni, indiai képeket kövekkel díszíteni, kanthi-malát és virágfüzért fűzni, valamint rádzsasztháni stílusban batikolni. A hölgyek rajongtak a henna festésért, örömmel öltöztek száriba és viselték az indiai ékszereket, mint



például a tikát, a bokaláncot és a színes karkötőket. A férfiak is felpróbálhatták a hagyományos vaisnava öltözetet, a dhótít és a kurtát. A Ganga agyagából festettünk a homlokukra tilakát, a nőknek kunkummal bindit.

Vasztu sátrunkban háztervezési tanácsadást tartottunk, ugyanígy egész nap fogadták az érdeklődőket védikus asztrológusaink is. A Bhaktivedanta Hittudományi Főiskola épületében előadásokat hallhattak tudományos és történelmi témákban, de megismerkedhettek a devanágari írásmóddal, a jógafilozófiával és a meditációval is.

A mandir templomtermében félóránként körvezetést tartottunk és beszélünk a műrti-imádat jelentőségéről. Nagy volt az érdeklődés a karma-labirintus és a reinkarnációs szituációs játék iránt, ahol játékos formában ismerhették meg a Védák tanításait.

Vendégeink nagy elégedettséggel tértek haza, egészen elvarázsolta őket India bölcsessége és ezernyi csodája. Legközelebb október közepén az Indiai Gasztronómiai Nappal várjuk Önöket is a Lélek Palotájában!

[www.krisna.hu](http://www.krisna.hu); [www.lelecpalotaja.hu](http://www.lelecpalotaja.hu)

## HINDI SECTION

### हिन्दी सिनेमा: स्त्री-छवि और साड़ी

दादा साहब फालके निर्मित भारतीय सिनेमा की पहली फिल्म राजा हरिश्चन्द्र में फिल्म की नायिका तारामती का परिधान साड़ी है किन्तु यह दिलचस्प तथ्य है कि पत्रिका इन्द्रप्रकाश के मई 1912 के अंक में विज्ञापन देने के बाद भी फिल्म की नायिका नहीं मिली, तो फिर यह साड़ी एक पुरुष अभिनेता अन्ना सालुन्के ने पहनी, जो एक होटल में बावर्ची थे। फिल्म के निर्देशक फालके की ही तरह तारामती का अभिनय करने वाले सालुन्के महाराष्ट्रियन थे और उन्होंने जो साड़ी फिल्म में पहनी वह भी महाराष्ट्रियन थी। महाराष्ट्रियन साड़ी आज के दौर की स्त्री अभिनेत्रियों ने भी पहनी है किन्तु फालके की फिल्म में वह नायिका का परिधान था

जबकि आज की फिल्मों में अधिकतर उसे आइटम सॉंग सीक्वेंसेज के लिए इस्तेमाल किया गया है। यूं तो राजकपूर की फिल्म बॉबी के गीत झूट बोले कौआ काटे की महाराष्ट्रियन साड़ी में डिम्पल कपाड़िया ने शानदार नृत्य किया है किन्तु 1990 की फिल्म सैलाब के गीत 'हमको आजकल है इन्तज़ार' में माधुरी दीक्षित ने जिस उत्तेजना और सौम्यता के साथ वह साड़ी नृत्य किया था, वह आज के दौर की फिल्म अग्निपथ के 'चिकनी चमेली' वाले कैटरिना नृत्य को बहुत पीछे छोड़ देता है।

यूं देखा जाए तो हिन्दी के मुख्यधारा सिनेमा में ज्यादातर साड़ियां



उत्तर भारतीय पैटर्न की रही हैं। ऐसा शायद इसलिए रहा कि 90 के दशक के उत्तरार्द्ध तक हिन्दी सिनेमा का सबसे बड़ा बाजार उत्तर भारत के गांवों, कस्बों और शहरों से बनता था। मधुबाला, बैजन्तीमाला, नूतन, आशा पारेख, नन्दा और मुमताज जैसी अभिनेत्रियों ने 60 और 70 के दशक में साड़ी की लोकप्रियता को बहुत रौनक बख्शी। 80 के दशक में रेखा, श्रीदेवी, शबाना आज़मी और स्मिता पाटिल के स्त्री चरित्रों ने साड़ी को मध्यमवर्गीय स्त्री के परिधान के रूप में पेश किया। 90 के दशक में दृश्य बदलता है और स्त्री चरित्रों के परिधानों में जींस टॉप और स्कर्ट का अनुपात बढ़ने लगता है फिर भी माधुरी दीक्षित उस दौर की शायद एकमात्र ऐसी अभिनेत्री थीं जो 'हम आपके हैं कौन' फिल्म की रिलीज़ के बाद एक मुकम्मल साड़ी-बिम्ब में बदल चुकी थीं। छोटे शहरों के वस्त्र विक्रेताओं की दुकानों पर आज भी इन अभिनेत्रियों के साड़ी-चित्र देखने को मिल जाएंगे। 90 के दशक के उत्तरार्द्ध में शाहरूख और काजोल अभिनीत 'दिल वाले दुल्हनिया ले जाएंगे' से फिल्म-उद्योग में ओवरसीज़ सिनेमा का नया बाजार खुला और फिल्मों के विषय छोटे शहरों और कस्बों से निकलकर दिल्ली, मुंबई और यूरोप, अमेरिका के दर्शकों की रुचि-अरुचि को ध्यान में रखकर तय होने लगे और आजकल तो फिल्मों में गांव और कस्बों के दृश्य केवल सैर-सपाटे के लिए रह गए हैं। वे फिल्मों की आंतरिक संरचना का हिस्सा नहीं हैं। यही वजह है कि हाशिए के समाजों में जी रहा दर्शक इस नए ढंग की फिल्म संस्कृति से स्वयं को अलग-अलग महसूस करता है।

इतिहास की तरफ देखें तो भारतीय समाज में साड़ी का प्रचलन सिंधु-घाटी सभ्यता के आरंभ से ही रहा है। हड़प्पा और मोहनजोदड़ो के अवशेषों में जिस धर्मोपदेशक का उल्लेख मिलता है उसके वक्ष पर साड़ी के जैसा ही कोई वस्त्र लिपटा दिखाई देता है। कालांतर में बौद्धकालीन समाज में स्त्रियों द्वारा धारण किए जाने वाले 'सात्तिका' नाम के परिधान का उल्लेख मिलता है। 'सात्तिका' प्राकृत भाषा का शब्द है जो बिगड़ते-बिगड़ते पहले 'साती' हुआ फिर 'साड़ी' हो गया। महाभारत में द्रोपदी के चीर-हरण प्रसंग में भी जिस वस्त्र का उल्लेख है उसे साड़ी के रूप में देखा गया है। पुराणकालीन विवरणों में भी विभिन्न देवियों और देव-पत्नियों का परिधान भी साड़ी ही है। इस प्रकार साड़ी प्रायः भारतीय नारी को एक संस्कृति-प्रतीक के रूप में प्रस्तुत करती रही है। प्रसिद्ध श्लोक 'यत्र नार्यस्तु पूज्यते रमन्ते तत्र देवताः' में भी शायद साड़ी वाली स्त्री से ही आशय है।

अंग्रेजी आधुनिकता और भारतीय नवजागरण के दौर में नारी के इस सांस्कृतिक प्रतीक पर अतिशय बल दिया गया था, जिसकी खिलाफत भी उस दौर की अनेक स्त्री चिंतकों एवं पुरुष विचारकों ने की थी। बाद के वक्तों में कई भारतीय सिने-निर्देशक भी इन विचारों से प्रभावित हुए और उन्होंने अपनी फिल्मों में स्त्री अभिनेताओं को केन्द्रीय महत्व देना आरंभ किया। अभिनेता के बरक्स अभिनेत्री शब्द अस्तित्व में आया और नायक के बरक्स नायिका। विमल राय ने एक ओर सुजाता जैसी अछूत स्त्री-नायिका के प्रेम की कहानी कही तो दूसरी ओर देवदास के ज़रिए बंगाली भद्र लोक में पारो और चंद्रमुखी के चरित्र को नायिकत्व प्रदान किया।

विमल राय ने स्त्री के चरित्र को जिस सामाजिक परिवर्तन के बहाव में देखा था, उसे राजकपूर ने एक नयी परम्परा का वाहक बना दिया। राजकपूर की फिल्मों के प्लॉट तो सामाजिक होते थे किंतु उनमें नायिका की छवि से प्रायः रोमान्स जनरेट करने का ही काम लिया गया। फिल्म में स्त्री, नायिका भी होती थी और उसकी उपस्थिति भी केन्द्रीय होती

थी किंतु राजकपूर ने स्टीयरिंग व्हील सदैव नायक के हाथों में रखा। उनकी फिल्में देखते हुए चित्रकार राजा रवि वर्मा की याद आती है जिनके स्त्री-बिम्ब देखने में अत्यंत संस्कारी लगते हैं लेकिन उनके भीतर से एक प्रकार की कामुक मांसलता झलकती रहती है। राजकपूर की फिल्मों की नायिकाएं भी प्रायः ऐसी ही हैं। ऐसा लगता है कि राजकपूर में साड़ी के प्रति एक प्रकार का ऑब्सेशन है। यह ऑब्सेशन इस हद तक था कि फिल्म 'संगम' में तो उन्होंने बैजन्तीमाला को हर दृश्य में एक नए काट की सफेद साड़ी पहनायी। साड़ी को उन्होंने एक ऐसे सांस्कृतिक आवरण के रूप में अपनाया जिसमें से स्त्री की अस्मिता, कामुकता और ऐन्द्रीयता का मिला-जुला रूप पूरे तेज के साथ दर्शक के समक्ष प्रतिबिम्बित होता रहे। इसी फिल्म में एक गाना है 'क्या करूं राम मुझे बुढ़ा मिल गया'। इस गाने में फिल्म की नायिका ने एक विदेशी होटल में भारतीय साड़ी के रूपक में छुपे अनेक पाश्चात्य परिधान पहन नायक का मनोरंजन किया है जो उस दौर के पितृसत्तात्मक पुरुष की स्त्री-कामना का परिचायक है। इसी प्रकार फिल्म 'मेरा नाम जोकर' में अभिनेत्री पद्मिनी रामचंद्रन पर फिल्माया गाना 'मोरे अंग लग जा बालमा' भारतीय स्त्री देह का कामोद्दीपक एवं कलात्मक प्रस्तुतिकरण है। उनकी फिल्म 'सत्यम शिवम सुन्दरम' भी एक ऐसी स्त्री-नायिका की कथा है जिसका आधा चेहरा जला हुआ है, किन्तु राजकपूर चेहरे के स्मस्त सौंदर्य को जीनत अमान की देह-दृष्टि में उतार देते हैं और दर्शक को बांधे रखने में कामयाब लगते हैं। 'राम तेरी गंगा मैली' में सिर्फ एक झीनी सफेद साड़ी में नायिका मंदाकिनी पर फिल्माया वर्षा-दृश्य तो किसी न्यूड-पेंटिंग सा ही है।

राजकपूर की फिल्में जहां इस प्रकार की मध्यवर्गीय स्त्री-छवि की रचना कर रही थीं वहीं, उसी दौर के निर्देशक महबूब खान ने 'मदर इंडिया' जैसी फिल्म बनायी जिसकी साड़ी उस स्त्री-बिम्ब की कथा कहती है जिसमें एक किसान स्त्री अपनी अदम्य जीजीविषा, अपने आत्म-संघर्ष और सामाजिक न्याय के प्रति अपनी चेतना को सीपित करती है। राजकपूर और महबूब खान के समानांतर एक और सिनेमा था जिसे सत्यजीत रे, मणि कौल, रित्विक घटक, श्याम बेनेगल और बासु भट्टाचार्य जैसे प्रतिभाशाली निर्देशकों ने बेहद कठिन जीवन-स्थितियों के बीच विकसित किया था। इन निर्देशकों ने शर्मिला टेगोर, शबाना आज़मी, स्मिता पाटिल आदि के रूप में एक अलग समाज और समुदाय की स्त्रियों को नायिकाओं के रूप में पेश किया जो मामूली साड़ियां पहनती हैं किन्तु जिन्हें फिल्म में एक ताकतवर यथार्थवादी स्त्री-बिम्ब के रूप में उभरता हुआ दिखाया गया है। पिछले 5-10 सालों में अनेक ऐसी फिल्में आयी हैं जिनमें इन कलाकारों के स्त्री सरोकारों को फिर से प्रस्तुत करने की कोशिश की जा रही है। एकदम नये निर्देशक सौमिक सेन की फिल्म गुलाबी गैंग एक ऐसा ही कारनामा है जिसे आज के मेट्रोपोलिस दौर में सिर्फ एक गुलाबी साड़ी के सहारे संभव किया गया है। गुलाब गैंग की गुलाबी साड़ी नए समाज में स्त्री के प्रतिरोध का सबसे ज़िंदा प्रतीक है। माधुरी दीक्षित अभिनीत इस फिल्म को देखकर प्रकाश झा की मुत्तुदण्ड का वह दृश्य बरबस याद हो आता है जिसमें साड़ी पहने माधुरी दीक्षित के हाथों में गुलाब नहीं बन्दूक है। वस्तुतः यह दृश्य 'मदर इंडिया' के अंतिम दृश्य में बंदूक फायर करती नायिका नरगिस की स्त्री-छवि का ही छाया अनुवाद है। ■

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# A maharadzsa és a szipojok

forrás: terebess.hu

## Kétszemélyes játék

A maharadzsa és a szipojok nevet viselő kétszemélyes táblás játékban, amelyet két évszázada játszanak Indiában és a maláj szigeteken, félreérthetetlenül a hazafias érzület csendül meg. Az angol gyarmatosítók parancsnoksága alatt szolgáló bennszülött zsoldosokkal, a szipojokkal száll szembe a magányos maharadzsa.

A játék közönséges sakktáblán is játszható.

– A maharadzsa célja az, hogy az ellenfél királyának mattot adjon, amit az ellenfél bábuinak kiütésével könnyíthet meg magának; a szipojok pedig a maharadszának igyekeznek mattot adni.

– A maharadszát a játék kezdetén a tábla tetszés szerinti szabad mezőjére lehet állítani. Menetmódja a sakk vezérének és huszárának menetmódját egyesíti. (A sakktáblák menetmódját a Makarenko-sakk leírásánál ismertettük.)

– A szipojok összes bábuja a sakkban megszokott nevet viseli, és menetmódjuk is azonos a sakktábláéval. A játszma kezdetén a bábukat úgy kell felállítani, mint a sakkban.

– A játszma során csak a maharadzsa ütheti ki a szipojokat. A maharadszát és a szipojok királyát nem lehet kiütni.

– A sakkhöz hasonlóan, ha a maharadszát egy szipoj kiütéssel fenyegeti, illetve ha a maharadzsa veszélyezteteti a szipojok királyát, a játékosok sakktáblán mondandó. A sakkban álló maharadszának a következő lépésben mindenképpen el kell lépnie a fenyegetett mezőről. A szipojok királyá vagy ellép, vagy egy figurájával megvédi magát.

– A játszma akkor ér véget, amikor az egyik uralkodó mattot kap, vagyis – ugyanúgy, mint a sakkban – akkor, amikor a megtámadott király vagy maharadzsa nem tud többé olyan mezőre lépni, ahol



nem fenyegetik kiütéssel.

– A maharadzsa és a szipojok játékban nincs jelentősége, hogy ki teszi meg az első lépést. Egy dolog biztos: a maharadszának az első lépéstől kezdve támadnia kell a szipojokat, soraikat fel kell lazítania, le-le kell csapnia rájuk, kihasználva az ellenfél pillanatnyi figyelmetlenségeit. Ha a szipojok rendszer nélkül mozognak, a maharadzsa gyorsan legyőzheti őket, hiszen ő mozog legfürgébben a táblán levő összes figura közül, és mindig ott teremhet, ahol éppen kedvező lehetőség kínálkozik számára. A szipojokkal játszónak ügyelnie kell arra, hogy bábuit ne hagyja védtelenül a táblán. Ha a sereg zárt rendben nyomul előre, és a háttvédek biztosítják a támadást, akkor a maharadzsa elveszti az ütközetet.

Ám az elméleti okoskodások gyakran nem sokat érnek. A valóságban a helyzetek gyorsan változnak – a szipojok még akkor sem lehetnek győzelmükben biztosak, ha már szoros gyűrűvel vették körül a maharadszát. A maharadzsa és a szipojok stratégiájával két példán keresztül ismerkedhet meg az olvasó.

Az első játszmaiban kezdéskor a maharadzsa az 50-es mezőn áll, a szipojok pedig azokon a mezőkön, amelyeknek a száma 6-ra és 7-re végződik. (A játszma egyszerűbb leírása kedvéért a tábla mezőit megszámoztuk.)

Maharadzsa	Szipojok
50–52	G 26–25
52–43	G 86–85
43–53	G 36–35

53–43	G 26–24
43–53	G 46–44 sakk
53–43	G 16–14
43–34	G 14–13
34–43	B 17–15
43–34	V 47–45 sakk
34–43	G 56–54 sakk
43–41	G 66–64
41–61	V 45–34 sakk
61–83	H 77–65
83–75	sakk K 57–47
75–66	matt

Amint látható, a küzdelem a maharadzsa győzelmével végződik. A második játszmaiban a játékosok helyet cserélnek. Ezúttal a maharadzsa a tábla tetejéről, a szipojok pedig a tábla aljáról indulnak. (L. az ábrát.)

Szipojok	Maharadzsa
G 51–52	47–35
G 31–32	35–44
V 40–22 sakk	44–64
H 70–62	64–84
H 20–12	84–75
V 22–24	75–86
G 81–83	86–53
B 80–82	53–75
V 24–74 sakk	75–66
B 82–72	66–86
B 72–73	86–16
H 12–24 sakk	16–46
G 11–13	46–66
B 10–12	66–46
B 12–22	46–66
B 22–23	66–26
G 21–22	26–46
G 71–72	46–26
H 62–43	26–17
F 30–12	17–37
B 23–33 sakk	37–87
B 33–35	87–86
V 74–64 sakk	86–26
F 12–23	26–27
B 73–75	27–26
B 35–36 sakk	26–47
B 75–65	47–57
B 65–67 matt	

Ez a játszma a maharadzsa vereségével végződött. A szipojok helyzeti előnyt szereztek – és győztek. ■



# THE PALACE OF MYSORE



**T**he **Palace of Mysore** is a historical palace in the city of Mysore in Karnataka, southern India. It is the official residence and seat of the Wodeyars — the rulers of Mysore, the royal family of Mysore, who ruled the princely state from 1399 to 1950. The palace houses two durbar halls (ceremonial meeting halls of the royal court) and incorporates a mesmerizing and gigantic array of courtyards, gardens, and buildings. The palace is in the central region of inner Mysore, facing the Chamundi Hills eastward.

Mysore is commonly described as the City of Palaces. There are about seven palaces inclusive of this; however, Mysore Palace refers specifically to the one within the Old Fort. Built by the Maharaja Rajarshi His Highness Krishnarajendra Wadiyar IV, Mysore Palace is now one of the most famous tourist attractions in India, after the Taj Mahal, and has more than 6 million visitors annually.

Construction of the current palace was commissioned in 1897, completed in 1912, and expanded around 1940 (including the addition of the present Public Durbar Hall wing) during the reign of His Highness Maharaja Jayachamarajendra Wadiyar, the last Maharaja of Mysore Kingdom. The construction was completed in 1912, but the fort continued to be beautified and its inhabitants were slowly moved to the newer extension built off the palace.

Apart from the leonine Mysore Palace and Jaganmohan Palace (which, later, His Highness Maharaja Jayachamarajendra Wadiyar used as his art gallery and it remains an art gallery), the city has several other grand palaces like Jayalakshmi Vilas Mansion (now a folk art museum), Rajendra Vilas Mansion (now a private hotel atop Chamundi Hills), Lalitha Mahal Palace (now a five-star hotel), Laxmi Vilas Mansion, Cheluvamba Vilas Palace (the palace which His Highness Maharaja Sri Jayachamarajendra Wadiyar donated to the newly born Govt. of India; now the headquarters of Central Food Technological Research Institute, a national research institute), and Krishnarajendra Vilas Palace (now Krishna Rajendra Hospital). Besides there are buildings a century old or more, like Crowford Hall (now the headquarters of the University of Mysore), Oriental Research Institute building, Corporation Complex of Mysore City Corporation, et cetera. In all the above palaces, the royal family holds blocks held by the kings traditionally. However, the Bangalore Palace and Mysore Palace are entirely under the possession of the royal family. Bangalore Palace remains entirely a private property of the princess.

Every autumn, the palace is the venue for the famous Mysore Dasara festival, during which leading artists perform on a stage set up in the palace grounds. On the tenth day of the festival Vijaya Dashami, a parade with caparisoned elephants and floats originate from the palace grounds. Dasara is the most extravagant festival of Mysore. It is celebrated in September and October of each year. The festival celebrates and commemorates the victory of the great Goddess Durga, also called Chamundeshwari, after she slew the demon Mahishasura, thereby symbolizing the triumph of good over evil according to Hindu mythology.

The palace complex includes twelve Hindu temples. The oldest was built in the 14th century, while the most recent was built in 1953.

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