



INDIAN INSTITUTE OF TOURISM & TRAVEL MANAGEMENT
(An Autonomous Body under Ministry of Tourism, Govt. of India)

SUKSHMASATRA

Issue-I

September 2018



“When you want something you’ve never had, you have to do something you’ve never done.”

ABOUT IITTM

Indian Institute of Tourism and Travel Management (IITTM), an organization of Ministry of Tourism, Government of India, is one of the premier Institutes in the country offering education, training, research and consultancy in the field of tourism, travel and allied sectors. IITTM was established in 1983 and presently IITTM campuses are located at Gwalior, Bhubaneswar, Goa, Noida and Nellore. IITTM is a founder member of UN-ESCAP promoted Network of Asia-Pacific Educational and Training Institutes in Tourism (APETIT).

The programmes incorporate both subject-specific and generic business modules and have been designed to reflect industry practices and academic developments. Each of our existing courses touches upon tourism as a business activity - the organization, dimensions, social significance and impact of tourism are studied.

Two-year full-time Master of Business Administration in Tourism & Travel Management and Bachelor of Business Administration in Tourism & Travel (As per the MOU signed for collaboration with IGNTU University – Ministry of HRD, Govt. Of India) are offered with specializations for learners to enable them to acquire the right skill set with ample flexibility to adapt to employing the organization's needs.

COURSES OFFERED

- Postgraduate Programmes
MBA (Tourism and Travel Management)
- Undergraduate Programmes
BBA (Tourism and Travel)

EVENTS

- Prerna
- World Tourism Day
- National Tourism Day
- Swachh Bharat Abhiyan
- Paryatan Parv
- Swachh Action Plan
- Sports Day
- Women's day
- Cultural festivals

FROM THE EDITORIAL TEAM

Dear Readers,

Shikshashatra is a publication of IITTM, Nellore.

It's our pleasure that we, the students of MBA (Tourism and Travel Management) present to you the **Issue. I** of Shikshashatra, an annual magazine from the IITTM South Campus, Nellore, Andhra Pradesh.

Shikshashatra will reflect the talent and creativity of the students, which include sketches, photographs, poems and articles. It will generate a platform for students who think out of the box.

We would like to extend our heartfelt gratitude to all those who have contributed to this magazine and for their cooperation in every possible way. We would also like to thank all members of Shikshashatra for their support.

To all our readers, we hope you enjoy reading this issue as much as we enjoyed putting it together for you.

Shikshashatra will be available at the library of IITTM, Nellore.

Happy reading!

Editorial Team



It is happy to learn that IITTM Nellore is presenting a student magazine Shikshashatra. I am also happy to mention that IITTM continues its endeavour to grow potentially and has so substantial progress physically, intellectually, and academically in the pursuit of limitless new horizons of knowledge with focus on effectively meeting on how to meet changing needs and requirement in tourism industry. It has played a pioneer role in the propagation and professionalization of tourism industry in the country. It has evolved to one of the top tourism institute in South Asia a global socially sensitive institute with committed excellence as a way of life among conscientious and dependable human

resources, focusing on activities and abilities to inform and benefit local, national and international arena. It is committed in its goal to render specialised trainee to graduates and Post graduates' industry professionals in the domain of tourism related subjects: to nurture professional and managerial excellence, social and culture sensitivity, morale and ethnic responsibility with a conscious concern of the environment. With, leadership, culture innovation and organizational development, IITTM has curved its own path in the global arena of tourism and travel education.

I hope Shikshashatra give a wonderful platform for students of IITTM, Nellore to showcase their talents which enrich their academic discourses in the years to come.

Prof. (Dr.) Sandeep Kulshreshtha
Director (IITTM)



Indian Institute of Tourism and Travel Management (IITTM), an Autonomous Body under Ministry of Tourism, Government of India, is one of the premier Institutes in the country offering education, training, research and consultancy in the field of tourism, travel and allied sectors. IITTM headquartered at Gwalior and campuses at Bhubaneswar, Noida, Goa and Nellore.

Sikshashatra is a collection of articles, photographs, poems and sketches of students of IITTM Nellore. It is an earnest and pioneering attempt by the students with an objective of representing tourism from a professional, yet layman's perspective. The photography and sketch is a visual treat and the poems are an example of creative and ignited minds, while the articles are the result of enriching experience and profound research outcome.

At the outset, I would to congratulate senior batch of the IITTM student community for the wonderful work and believe that it remains an inspiration for the other students to involve. The book has attempted to focus on tourism as a product and celebration.

Wishing the very best for the students and congratulations for the efforts of the contributors.

Dr. S. Meera
Nodal Officer



It gives me immense pleasure to appreciate the endeavours of IITTM, Nellore students for carving their talents.

The Persian poet Rumi told us, **“Stop acting like the wolf, and let the shepherd’s love fill you.”** Students carry the weight of the world on themselves. In troubling times, it’s easy for them to feel like no one has ever felt the way they do, and never can.

That’s understandable, of course. They haven’t lived long enough and witnessed enough of others’ suffering to learn that it’s often universally shared experience. Nevertheless, this is the time for them to become aware that empathy and understanding are within arm’s reach. Again, it comes down to the student feeling safe enough to open up. As teachers, that’s our mission.

Indian Institute of Tourism and Travel Management adopts a democratic approach in bringing out the skill sets of the students. The Travel Industry these days have undergone different Transformation in terms of Blog writing, Photography and creative writing and we being the Fraternity of Tourism sector have realised it at the correct juncture.

I would like to extend my special thanks to the students of MBA (TTM) 2017-2019 batch for involving themselves in bringing out this magazine and their efforts are highly appreciated

I wish the students all the best for their future endeavours

Mr. R. Abhilash
Coordinator-Student Activities

Editor's Message

“If you don't choose your destination/destiny in time, the destination/destiny will automatically choose you...”

A weak link is better than a strong memory. Nothing exemplifies it better than the nostalgic feeling one gets when someone leafing through the dusty old pages of his/her college magazine. It can make a reader travel down the lanes of memory, giving rise to a surge of emotions of many hues and colors. Shikshashatra of IITTM, Nellore is going to give the same pleasure to all the brilliant minds who traverse through the portals of this temple of learning.

I am happy to see the amount of enthusiasm of eminent members of the college to contribute to the magazine. Not to be outdone, our students have devoted time and plunged into photography, heart-warming poems, drawings and informative articles. I stand awed by the sheer number of articles that have come pouring in for the magazine.

This shows the positive and creative energy of faculty members and students present in the college. We proudly publish the first college magazine in order to show to the outside world, and also to remind the Shikshashatra of IITTM, Nellore, the progress we have made so far. We intend to continue presenting the talent and creativity of students through Shikshashatra .

I invite you to read and immerse yourself in the unfolding art and be exulted.

Aditya Sultania
Editor (MBA 2017-19)

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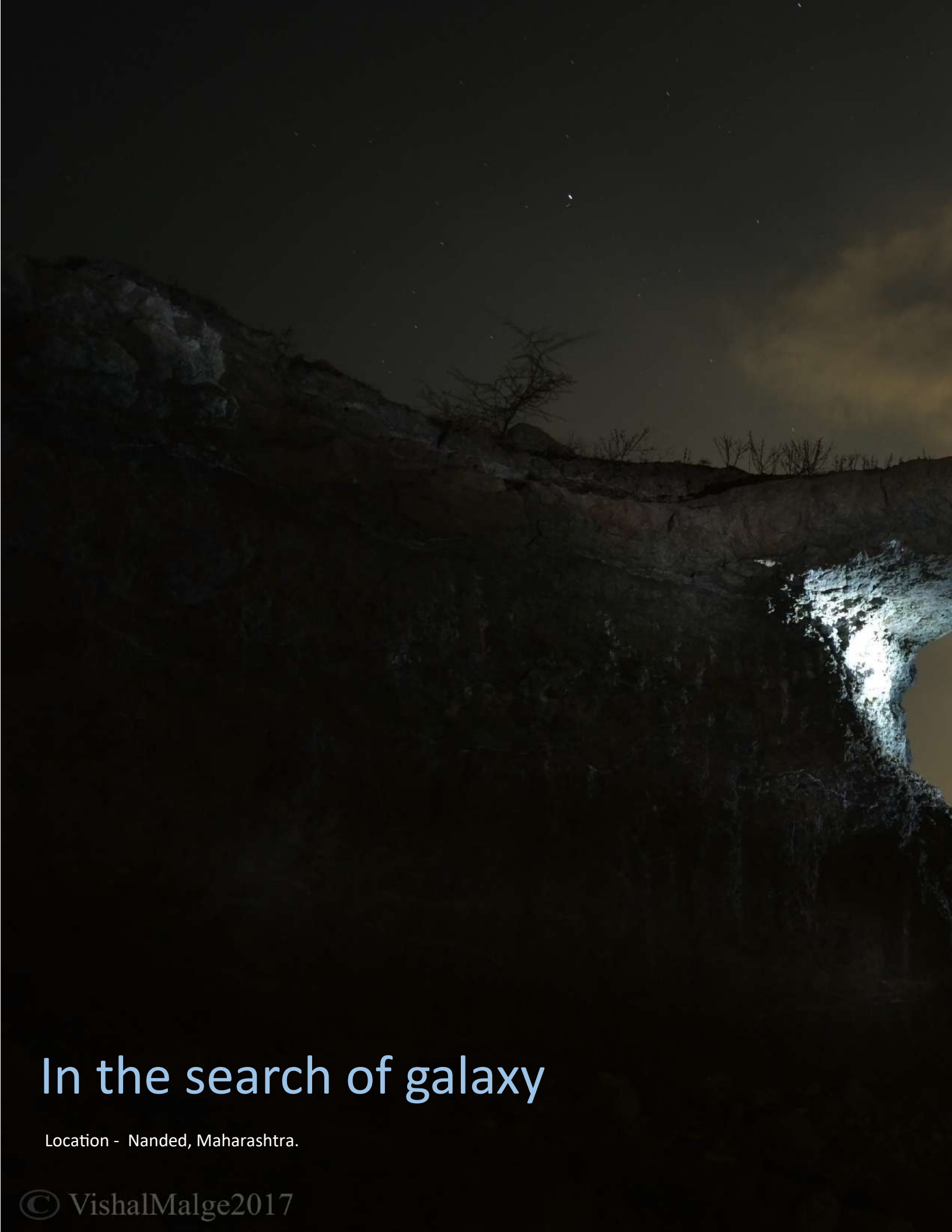
Those Days

I'm In front Of you

and more.....



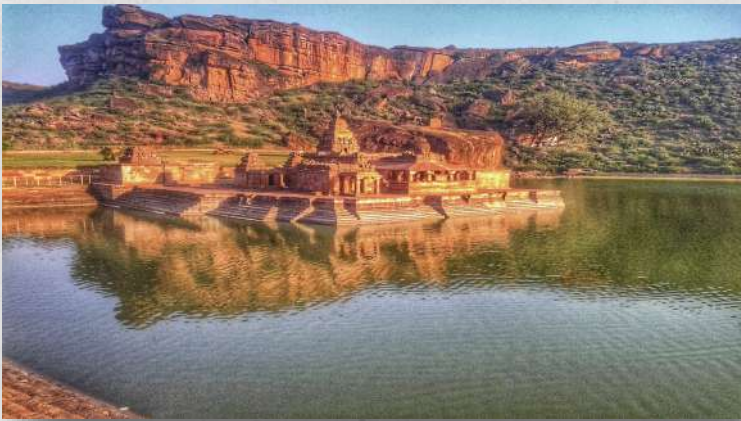
Photo By Vishal Malge.
at Gangtok.



In the search of galaxy

Location - Nanded, Maharashtra.





Badami temple (hidden temple.)

**Photo by
Aditya Sultania
MBA 2nd Year**

True Indian culture of Rajasthan

**Photo by
Ravi Navya Bharthi
BBA 3rd Year**



Reflection of life in light

**Photo by
H Shashi Mouli
BBA 2nd year**



Indian railway life line of Indian
Traveler:

**Photo by
Tare Prajawal Pradipkumar
BBA 2nd Year**



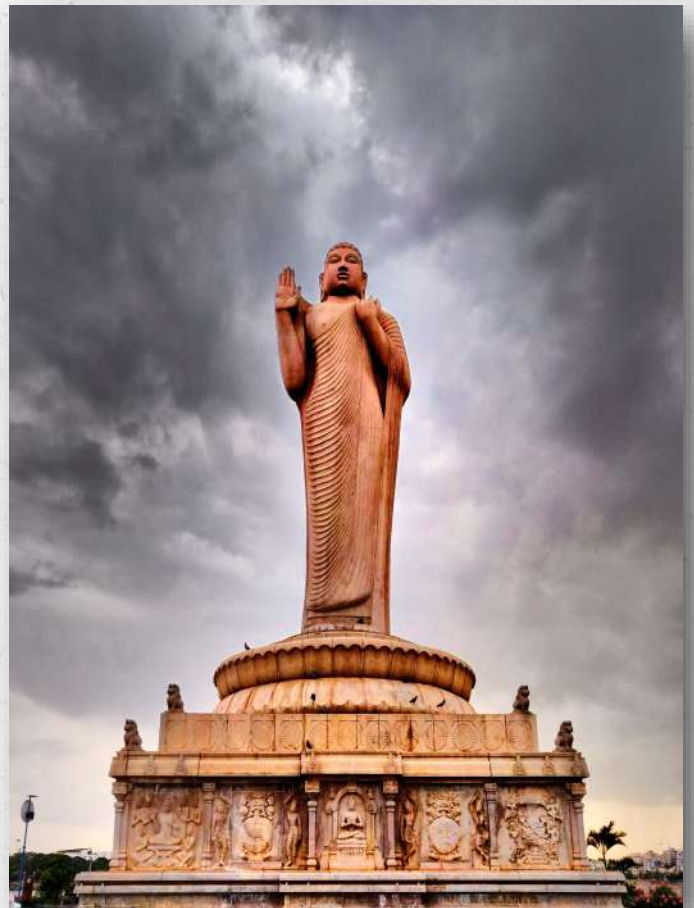


A village women where
they treat guest as god.
Found real Indian culture.

Photo by
V.V. Sanjana Devi
B.B.A. 3rd year

The mind is everything.
What you think you
become.

Photo by
Paareetosh Kumaar
B.B.A. 3rd year





Adopt the pace of nature. Her secret is patience





Photo by
Aditya Sultania
MBA 2nd Year

A festival resides in the heart and the soul of people



©VishalMalge2017

Artistic Photograph of Dikshabhoomi, Nagapur.







Never go out of love





Photo by
Sri Sai Meghana
BBA 1st Year

Nature's Basket of Beauty



Photo by
Ravi Navya Bharthi
BBA 3rd year



Look deep into **nature**, and then you will understand everything





**“ If we were meant to stay in one place,
we would have roots instead of feet”**

ONCE IN A BLUE BLOOM

By Mr. Ramanand.H
MBA 2nd year

In the land of misty mountains , azure valleys , sturdy Tahr and bracing aroma.

Egrets meditate over still waters, green paddy fields sprawl like green carpet, the towering palms sway in the cool and light breeze, the high spirited boatmen row their boats, beautiful men and women amble the streets... It's not just a state, it's God's own Country - the land of tall coconut palms, glistening rivers, tranquil backwaters, breath taking valleys, emerald ponds and scenic plains. Every inch in this beautiful state is heaven!

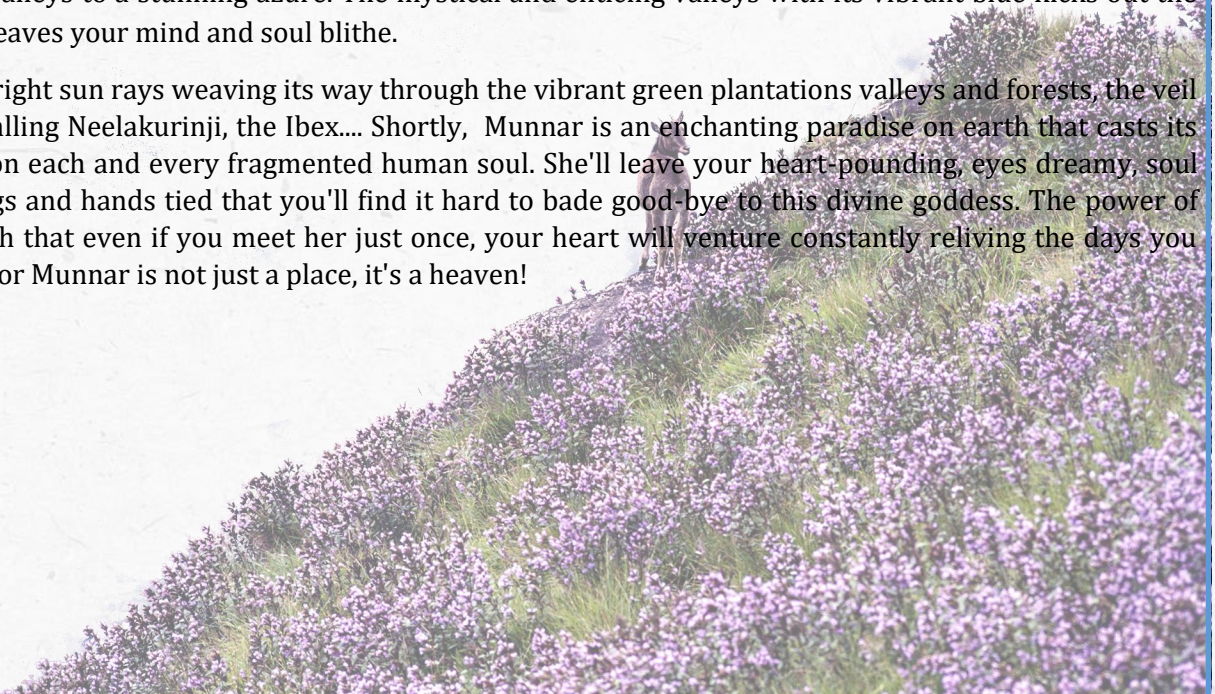
Kerala is the golden anklet of India for a million reasons. The most precious gem Munnar is located at around 1600 metres above the sea level in the Idukki district. The soothing aroma from the tea plantations, a veil of fog and a cool, placid breeze embraces your soul and unlocks the key of bliss as you enter the serene hill station. Munnar cradles numerous heart-stirring landscapes in her tender arms and each one electrifies your soul in its own way. The crown however belongs to the king and the empire of Munnar is ruled by the divine king Rajamalai alias Eravikkulam national park.

Eravikkulam national park located along the western ghats is the first national park in Kerala and is home to the Nilgiri Tahr and Neelakurinji. It covers about 97 square kilometres of area and has the largest population of the Nilgiri Tahr, known locally as Nilgiri Ibex.

The Nilgiri Tahr is endemic to the Nilgiri's. One cannot stop oneself from capturing the stocky goat with a short coarse fur and bristly mane as it loiter lazily grazing the lush green shola grasslands. If you are lucky enough the Tahr will give you a 'I am a good model' - kind of look and pose like a pro but that's a privilege that only a few get access to. Most of the time, sadly, it'll be grazing around with 'I'll mind my business, you mind yours' attitude and will not care to throw even a single glance at you. But still, it's a peace loving animal and you'll have a nice time staring at it.

Once in every twelve years the verdant rolling hills gets matted with a beautiful hue of blue as the Neelakurinji blooms. The Nilgiri hills, which literally means blue mountains, got its very name from this flower that turns the beautiful green valleys to a stunning azure. The mystical and enticing valleys with its vibrant blue kicks out the blue in you and leaves your mind and soul blithe.

The warm and bright sun rays weaving its way through the vibrant green plantations valleys and forests, the veil of fog, the enthralling Neelakurinji, the Ibex.... Shortly, Munnar is an enchanting paradise on earth that casts its magical charm on each and every fragmented human soul. She'll leave your heart-pounding, eyes dreamy, soul cleansed and legs and hands tied that you'll find it hard to bade good-bye to this divine goddess. The power of her charm is such that even if you meet her just once, your heart will venture constantly reliving the days you spent with her, for Munnar is not just a place, it's a heaven!



GADABOUT

By Miss M.Jayasree

MBA 1st Year

Isn't travelling itself is enough to relieve you from all the tantrums, Hebei- Jebeles and perturbations. Once a legend has said "not until we are lost do we begin to understand ourselves". It is very fascinating how our behaviour changes with time, people and place. To have been born and brought up in a hose-posh metropolitan city where there is no peace of mind we tend to complicate our own life with apprehensions. As a matter of fact life is unprinted.

In this world full of people, every individual find their own way to take time off from work, to spend time with themselves, to sort their life out, to get lost in their own world for sometime to getaway from their day-to-day cluttered routine. Some dance their way out, some may sing, some compose poems, some may cook and some people travel to keep aside their busy life aside for a while. It is only in travelling that some people succeed in knowing themselves – in finding themselves and drown into the world outside their home where they want to witness peace, where they want to be themselves, where they want no one around except for the sky, mountains, sea, plant, trees. Because they know these things will never judge them for whom they are, they can never disappoint them in a way that will tear them apart. After all to travel is to evolve.

Even though I have travelled to many places around the country nothing attracts me more than the seas. They are so welcoming that it becomes hard to say goodbye to them. Andaman and Nicobar islands is one such place where you are surrounded by islands, seas and beaches. Even though there are numerous beaches there was something about The Kala Pathar beach in Andaman which is uncanny. The soundlessness of the nature solaced me.

Its silvery sand, aqua green waters, serenity makes it one of the most outlandish and enticing Andaman beaches. Nothing made sense to my numbed mind, aside from the fragrant ocean, the fine sand that slid through my fingers like silk, and the warm-cool sensations caused by a combination of afternoon sun and sea breeze. As birds migrated to somewhere beyond the sea, so did I, migrated all my thoughts far beyond the sea till it became invisible. As I gazed through the waves that spattered in the shore, I realised that just like the sea "the further I go, the closer to me I get".



'KALARIPAYATTU' THE TRADITIONAL MARTIAL ART

By Mr. G. Nandagopan

MBA 1st year

The very name Kerala conjures up visions of natural scenic beauty and various classical dance forms such as Kathakali and Mohiniattam. But Kerala also boasts of one of the oldest martial arts known as Kalaripayattu. The Malayalam word 'Kalari' means gymnasium while the term 'Payattu' means exercise in weaponry. Under the Kalaripayattu method even a weapon less defender can overcome an armed would-be attacker. This system lays great stress on body flexibility; hence students are trained right from the age of seven when it is much easier to practice supple body movements. But a well-experienced master can train students of any age. Three main styles of this art are taught in northern, central and southern Kerala.

Training in this martial art is imparted in four successive stages. The first phase involves a series of body control exercises which are practiced under verbal instructions. These exercises involve bodily poses, foot movements and postures which aim at developing in the student the ability to carry out powerful and precise action with full concentration against the opponent. The students are taught to execute various vigorous actions such as kicks and leaps.

Once this phase is mastered, the student goes onto the next stage in which three types of wooden weapons are used. One of these is a bamboo stick, about 170 centimetres long. The combatant can shower blows on his opponent with this stick at a speed of 120 per minute. Then there is a short stick about 60 centimetres long. The speed with which an expert uses this weapon can go up to almost 300 blows per minute. The third type of wooden weapon is a curved short stick which is used for attacking the vulnerable pressure points of the body. Then there is the wooden club which is extremely heavy. The user would need not only extreme stamina in wielding it but would also have to follow strict rules and regulations. The weapon measures about 3" in diameter at the base while the opposite side, which is to be used against the opponent, measures about 12" to 8" in diameter. The weapon is about 3 to 4 feet long.

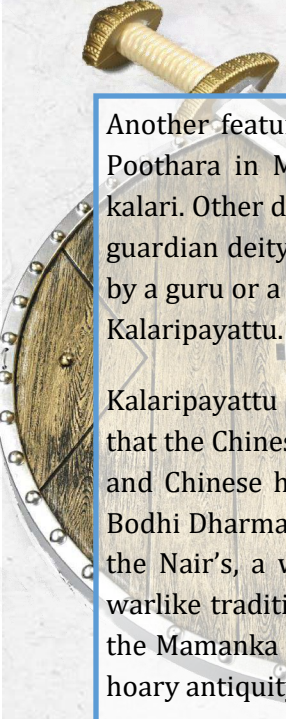
The next stage entails the technique of fighting with metal weapons. In this phase, the students are trained to use swords, daggers, spears, shields and other such deadly weapons. The student is taught to fight duels, using various types of strokes and thrusts and also the methods of warding off blows.

In the final stage the student is taught to fight using his bare hands. The best among the students are trained to attack the opponent at the most vulnerable, pressure points of the body. This enables the attacker to disable the enemy completely.

All injuries to the combatants were dealt with by a therapy which was unique to the kalari. This therapy is known as Kalari Marma Chikitsa. This system which was developed by the ancient rishis and seers is based on the knowledge about the vital points of the body. It is a highly effective method of treating injuries and bruises. A practitioner, skilled in this therapy can heal wounds, successfully correct deformities and set bones. This therapy can correct all damages caused by accidents.

Apart from the martial arts, subjects such as ayurvedic medicine, yoga, philosophy, astrology, architecture and geometry were taught in the kalari as per tradition.

The construction of a kalari or gymnasium follows a unique style. It must be built in a manner which ensures that that the entrance faces east. A hollow, measuring about four feet in depth, is dug out of the ground. It is 42 feet long running in an east to west direction and 21 feet wide from north to south. Mud is then used to level up the



Another feature of a kalari is the seven-tiered platform which is placed in the south-west corner. Known as Poothara in Malayalam (platform where flowers are kept), this structure houses the guardian deity of the kalari. Other deities, mainly the Mother Goddess and Shiva are installed in the corners. The students worship the guardian deity with flowers, incense and water every morning before starting their practice. Every kalari is run by a guru or a teacher who drills the students in the spiritual and physical disciplines needed to master the art of Kalaripayattu.

Kalaripayattu had always been a part of the martial traditions of Kerala right since ancient times. It is believed that the Chinese systems of Kung Fu and Karate owe their origins to this martial art of Kerala. As per both Indian and Chinese historical sources it was introduced to China in the 4th century AD by a Buddhist monk named Bodhi Dharma. The 9th century saw the further development of Kalaripayattu. This martial art was practiced by the Nair's, a warrior community entrusted with the responsibility of defending the state and the king. This warlike tradition held sway throughout the centuries among the warrior chieftains of ancient Kerala known as the Mamanka Chekavers and the Lohars, the Buddhist warriors of North Kerala. Although it dates right back to hoary antiquity, Kalaripayattu became popular as a system of self-defence since the 12th century AD.

Until about 500 years back local rulers in Kerala used to resolve their quarrels by fixing an Ankam or a duel to death between two duelists or Ankachekavars, each ruler being represented by one Ankachekavar. The combatants who were professionals trained in Kalaripayattu, used to fight their duels on the Ankathattu which a platform about 4-6 feet was high. Crowds would gather in the surrounding grounds to witness the combat. The platform and these grounds were together known as Ankakalari. The ruler who was represented by the winning duellist was considered as the victor.

Till the 16th century all the local rulers depended completely on militia who were thoroughly trained in the art of Kalaripayattu. The skill of these professionals was tested at tournaments in the combat grounds.

However, the advent of the European colonists in the 16 centuries marked the onset of the decline of Kalaripayattu. The physical power and training imparted at the Kalaris could not stand the warriors in good stead when pitted against the superior firepower of the Portuguese. They were hopelessly overpowered by the sophisticated weapons of the Europeans.

The invasions by the rulers of Mysore in the late 18th century adversely affected the supremacy of the local kings. The power and prestige of the militia declined and under the authority of the Mysore rulers, the kalari institution suffered a setback. Later, in the 18th century, the rulers of the different regions in Kerala entrusted the responsibility of defending the region to a standing army which marked the further weakening of this martial art. The early years of the 20th century saw the return of Kalaripayattu. Owing to the birth of the national movement in Kerala during that period, importance was given to national culture and education. A lot of stress was placed on the need to revive traditional institutions of merit. Thus, the martial art of Kalaripayattu was restored once again. In 1958 the State Kalaripayattu Association was set up as a subsidiary organization of the Kerala State Sports Council. This organization conducts competitions at the district and state levels every year. Thus, with a certain measure of assistance from the state, this art is witnessing a resurgence. The martial art of Kalaripayattu also sustains the various dance forms of Kerala such as Teyyam which call for extreme physical stamina. The performing artistes undergo the same training as the kalari combatants. As these dances portray stories of heroes and heroines, the artistes must learn the skill of using weapons in order to depict mock combats. These performances also require bodily flexibility and agility which can be acquired only in a kalari. Thus, owing to the close links between this martial art and the dance forms of Kerala, kalaripayattu is an integral part of the cultural heritage of the state.

A TURN AROUND COLOUR

No denim clothing
No concrete roofing
No motor car comforting
No electricity lighting...

Simple is the living
Contented are they all together
Happy are the oldies
Happier are their girls and boys...

Deep in the thickets the other side of the valley
With the walls of mahoganies around
Emergency call for the congregation of
The empty bowels crying
The broken skeletons limping
The lost ploughs looping
The impotent land begging...

Where the needs are worn away
Where the dreams are grounded down
Where the joys are torn apart
With the hopes knitted tirelessly
Strangers attempted strangeness.

An ungracious pebble was thrown from the other side
Into the perfectly calm green lakes in meditation
Serene white waters of the valley in slumber,
Ripples, Ripples, Ripples
More pebbles!
More ripples!
Virginity of the white waters of the green lake lost
Lost in the valley chronically that is raped
Lost forever and ever

No vigilance vigilant around.

While the monsoons shy away
Seeds hide cuddled beneath laterite
Thatches fly with the taunting storms;

Shaky earth under those bleeding feet
Scorching sun over wounded heads
Silence at gun points
Gun points at silence!

When the drooping heads of the lambs rise
When
The empty bowels
The broken skeletons
The vanished ploughs
The impotent lands
Roar.....!

Sun has to rise again
Rise again in the east.
Red mountains across the belts stand
Witness history in making in the foothills
Future being built with mud and hearts, brick by brick.

Two thousand miles far away from the makeshift capital
Amidst the jungles of shrubs
Is the coincidence at reach,
The fall of one single pristine droplet from the heavenly sky
The rise of one single glaring lily from the faithful soil.

Hope lives now miles closer
I can sleep for the day with my dreams close to my lovely chest.

Poet

Sanjeev Reedy CK
Assistant Professor

TRAVEL

Travel is a lane where a soul gets away,
Into the life through the bay,
Where we never bother how much we pay,
We care about what others say.

Traveler is not a person who dwells a place,
Rather, a person who wins the race,
He is a person who finds a place in time phase,
Where he finds the way to solve the life's face.

The freedom of the soul which has a goal,
Has a hidden hole which is travel,
Travel is beyond the expectation,
Colour, caste, creed, nothing but inspiration.

It helps you to unwind your colours,
Where you cannot even find a flower,
Unforgotten wounds of hearts heal with a flavour,
Which you can cherish forever.

Poet
Akash A.G.
BBA 2ND Year

THOSE DAYS

It was always a never-Ending Dream
But it was More than a Dream
All my thoughts Fly High
But, it wasn't enough to Reach that High

A Day is Incomplete
Without, that Moment to Complete it
A Day has more Seconds
Without that Second, the Day never Ends

The Beauty I See
Not all others See
The Day I saw the Beauty from the Outside
But was More Beautiful Inside

Sometimes the time won't Run
Sorry most of the Time it Won't
There were Times I was begging it, not to Run

The Breeze from the Seas
Were Nothing when, the one Sees into your Eyes
Sometimes I try to be Humble
But, never seen someone That Humble

It's not that easy to be Fair and Equal with Everyone
But that one, was making it very easy with Everyone

Every Night I'll Recreate those Days
What I Hardly Missed, after all these Days
It's really Hard to Find the Person
That we all Most Concern.

Poet
Shafarudheen C
MBA 2nd year

I'M IN FRONT OF YOU

I'm in front of you
It was your ego when
I had a tryst with you
In a spirit of a warrior true
Forcing you to kneel

And I'm in front of you again
Recovering after lots of strain
Withstanding all the odds
And surviving adversities the grace.

Today I'm in front of you again
after watching my effort go in vein
Feel am I the person same?
When I keep down the memories lane

here is a lot I have lost
And a little I have gained
With this possession small
I'm staggering to emerge after a fall
And with those traits left few
I announce my arrival to you
Recouping from every lost and recovering from every
pain
I-am-in-front-of-you-again.

Poet
Aranyay Saxena
MBA 1ST Year

एक लड़की

जो लफ़्ज़ जुबान तक नहीं आते,
वह उन्हें भी पहचानती है,
आंखों को देख,
दिल का हाल कह जाती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

जो सपने नींद में आते नहीं,
वह उन्हें भी पहचानती है,
मेरे झूठ को सुन,
सच करने का हौसला दे जाती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

हर बार मेरा मुखौटा हटा,
मेरी सच्चाई को पहचानती है,
कुछ छुपाता हूँ उससे,
न जाने कैसे जानती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

कुछ कहने से पहले,
मेरे दर्द को पहचानती है,
मेरी कहानियों को सुन,
वह भी ख्वाब बुनती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

मैं उम्मीद ना छोड़ दूँ,
इस डर से वह मेरा हाथ थामती है,
मेरे ख्वाबों को मुझसे से ज्यादा वह हकीकत मानती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

मैं उदास होता हूँ,
वह मुझे मनाने आती है,
मेरी हर नाकामयाबी को,
वह प्यार से समझाती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

मैं उससे लड़ता हूँ,
वह भी मुझसे लड़ती है,
उसे ना छोड़ू तो,
वह परेशान होती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

हर रोज कहां जन्नत से ऐसी परी उतरती है,
जो मुझे बर्दाश्त कर पाती है,
मैं शब्द रखता हूँ,
वह जज्बात उठाती है,
एक लड़की है जो मुझे मुझसे ज्यादा जानती है।

कवि
आदित्य सुल्तानिया
एमबीए 2 वर्ष

चांद की चांदनी

देख उस चांद की चांदनी,
आंखों से आते हैं आशु,
दिलाती है याद उनकी,
जो अब मेर सथ नहीं।

चमचमाती हुई नदी,
हंसती है मुझ पर,
कहती है वह बात,
जो सुनने की इच्छा नहीं।

चलती हुई हवा,
बस टकरा जाती है,
आंखों के इन आंसुओं को,
ज्वाला में बदल जाती है।

देख उस चांद की चांदनी,
आंखों से आते हैं आशु,
दिलाती है याद उन सबकी,
जो अब मेर सथ नहीं।

वो रात थी बहुत काली,
जब चांद की चांदनी तेज,
घर के दीए टूट गए,
बस आग लगी थी तेज।

हर तरफ था खुशी का माहौल,
रंग बिरंगे कपड़े पहन,
हंसी खुशी गले लग,
मिठाइयां बांट रहे थे लोग।

मेरी खुशियों को नजर लगी,
आग लगी मेरे घर में,
खो दिया अपनों को,
उस काली रात में।

देख उस चांद की चांदनी,
आंखों से आते हैं आशु,
दिलाती है याद उस प्यार की,
जो अब मेर सथ नहीं।

कवि
अर्पित खारे
एमबीए 2 वर्ष

संगीत

सात सुरों का संगीत हमारा,
दिल को शांति देता इतना है प्यारा,
हर दुख सुख का साथी है,
इतना प्यारा संगीत हमारा।

संगीत की दुनिया का,
ना कोई राजा,
प्रेम की दरिया में,
बहता जाता।

संगीत के राग मिले,
पानी की बूंदों से,
पत्तों से गिरते हुए,
झील से बहते हुए।

चिड़ियों ने दिया है,
अपना सहयोग,
कोयल की आवाज,
गायिका को कर देती है मदहोश।

संगीत की दुनिया है इतनी अनमोल,
सबके दिलों को कर देती है मदहोश,
प्रेमी गीत के आगे झुक जाते
नचनिया के पांव रखे थरथराते।

सात सुरों का संगीत हमारा
दिल को शांति देता इतना है प्यारा
मन को मोहित कर जाता प्यार में कुम्हार लगता
इतना प्यारा संगीत हमारा।

यादों के पल

याद आते हैं वह पल,
आंखों के सामने दिख जाते हैं वह पल,
सांसों की सादगी वह एहसास दिलाना था पाई,
मां के आंचल की ठंडक कोई और चादर दे ना पाई।

याद आते हैं वह पल,
जब मैं टुकुर-टुकुर चलता था,
भाई मुझे गोद में ले खेलता था,
मुझे हंसते देख वह भी खुश होता था।

याद आते हैं वह पल,
जब पिताजी मुझे चलना सिखा ते,
एक सुरक्षा कवच,
सारी दुनिया के लिए बन जाते।

याद आते हैं वह पल,
जब पिताजी मुझे सिख सिखाते,
प्यार से दुनिया में रहने की बात बताते,
प्यार से दुनिया को जीतने के तरीके बताते हैं।

याद आते हैं वह पल,
जब मुझे रोते देख,
दादा-दादी बच्चे बन,
मेरे साथ खेलने आते।

आज एक बच्चे को देख,
मुझे वह पल याद आ गया,
यादों में ही सही,
मुझे वह पल दिख गया।

याद आया वह समय जब मैं बहुत खुश था
याद आया वह पल जब मैं सब सीखा
यह था वह पल जो अपनों के साथ बिता था।

कवि
रजत कुमार
एमबीए 1 वर्ष

चार मीनार

पत्थर गट्टी के चौराहे पर,
है बना होज गुलजार,
जिसके अंदरलगा है,
ऊंचा पानी का पौहार।

जरा दूर पर खड़ी बीच में,
एक इमारत आलीशान,
वही चारमीनार हुआ है,
भाग्यनगर जिससे छविमान।

चारों ओर एक जैसी है,
जरा ना इसमें भेद कहीं,
नापी हुई है तुली हुई है,
रत्ती भर भी कमी नहीं।

यह इमारत है वह जिससे,
इसपुर की रौनक दुगनी,
है तो बड़ी पुरानी,
लेकिन लगती है आज बनी

कवि
शशि मौली
बीबीए 2 वर्ष

कवि
अरन्या सक्सेना
एमबीए 1 वर्ष

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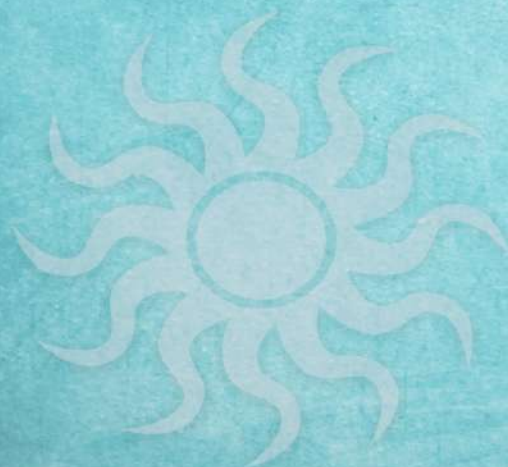
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DREAM,
IT YOU CAN
DO IT



CLEAN INDIA
GREEN INDIA





EDUCATION IS THE PASSPORT TO
THE FUTURE,
FOR TOMORROW BELONGS TO THOSE
WHO PREPARE FOR IT TODAY



AN INVESTMENT IN KNOWLEDGE
PAYS THE BEST INTEREST





Yehaavica

Yehaavica Naidu
MBA - I (2018-20)

Judgments are negative. There is almost something positive you can find in someone.

By
Aditya Sultania



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(An Autonomous Body under Ministry of Tourism, Govt. of India)



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