

Layered with bhava

Harinie Jeevitha gracefully depicted Devi's myriad forms

Culture

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S part of the Navratri celebrations of the Spirit of Margazhi Utsav, Harinie Jeevitha, disciple of Sheela Unnikrishnan, presented 'Lalite: An Ode to the Divine Mother', a Bharatanatyam performance that extolled the myriad aspects of the goddess.

Amidst the sylvan surroundings of the openair space at Kingsley in Spurtank Road, the recital commenced with 'Sharadhe karuna nidhe', a composition by Sri Chandrasekhara Bharati of Sringeri, set in Hamir Kalyani raga and Misra Chapu tala. The graceful depiction of the goddess of knowledge brought out Harinie's innate ability to convey the essence of the lyrics through her abhinaya.

The highlight of the evening was the varnam, a composition by

Papanasam Sivan in raga Sankar-abharanam and Adi tala. In this piece, Harinie conveyed the sthala puranam of Kapaleeswarar temple. When Shiva explains the panchakshara mantra to Parvathi, she is distracted by a beautiful peacock. So she is sent to bhoolakam, where she takes the form of a peahen and worships Shiva under the sthala vruksham Punnai tree. Since the goddess took the form of a mayil the place earned its name Mayurapuri, which later became Mylapore. The Mayura hasta mudra used in the final jati established the peacock motif.

Throughout the varnam the footwork was executed with incredible grace. The adavus seemed to flow effortlessly.

The second half of the programme was dedicated to the Madhura

Geetham of Sri Muralidhara Swamigal. The song 'Ranganatha parabrhmame namaha' in Kanada raga and Adi tala brought out the significance

Aof the goddess, who resides in the heart of Ranganatha, the presiding deity of Srirangam. Dressed as Andal, Harinie conveyed the message of woman power through the composition. The Matai Adi utsavam was shown to reiterate the influence the goddess had over Ranganatha.

The concluding piece, 'Lalithe', in raga Lalitha was a culmination of all the forms of divine energy, where goddess Lalitha Parameswari is seen as an epitome of shakti. The performance concluded with a depiction of the grand darbar of Lalitha, flanked by Lakshmi and Saraswati. This was a fitting finale to an evening of pure divinity.

The recorded music ensemble included a host of wellknown artistes, including Srikanth Gopalakrishnan, Swarathmika Srikanth and Sivasri Skandaprasad (vocal), Harinie Jeevitha and Aadith Narayan (nattuvangam), Guru



Bharadwaaj (nattuvangam and mridangam), Ganapathi Subramanian (mridangam and tabla), B. Muthukumar and Sruthi Sagar (flute), Nandini Saigiridhar (violin) and Anjani Srinivasan (veena).

