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Distinct and delightful performance by Divya Devaguptapu

- [Velcheti Subrahmanyam](#)



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Divya Devaguptapu being presented with Dr. Saraswati memorial puraskar. Photo: C.V. Subrahmanyam



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Divya Devaguptapu. Photo: C.V. Subrahmanyam

Divya Devaguptapu's distinct presentation of spiritual kritis explored the musical dimension in dance.

Divya Devaguptapu's scintillating performance in Bharatanatyam capped the Visakha Music Academy's six-day annual festival of music and dance at Kalabharati, Visakhapatnam. In a departure from the usual fare of dance pieces she presented a Kacheri of Music and Dance that unfolded like a Carnatic classical concert.

In its distinct presentation, the novelty lay in the approach that she chose, to explore the dimension of music in dance. The element of spiritual import in the theme further heightened its emotive claim to telling effect. The dramatic quotient and bhava possibilities intrinsic in the exposition of myriad aspects of Goddess Lalithamba or the primordial energy in its all pervasive nature helped turn out a splendid piece of artistic ingenuity. It bore an eloquent testimony to her talent in switching over from one mood to other in quick succession maintaining its tempo intact.

She opened it with the krithi '*Naadasudharasam*' of Thyagaraja in raga Aarabhi, wherein the saint composer visualized Lord Rama as personification of the concept of Nadam likening the tiny bells on His bow to the seven notes of music and the bow being the very form of raga. She underscored these aspects in a brilliant portrayal of the crux of the krithi in visual language of dance.

Then she proceeded to take up RTP in raga Todi, the mainstay of the session. The theme for the treatment was Goddess Lalithambika. Divya chose to categorise this form of cosmic energy into three distinct units namely Sthula (macro), Sukshma (micro) and Pararupa (transcendently supreme form) representing them as RTP respectively. The Ragam part with alluring aalapana of Todi dealt with exterior aspects of the Goddess such as her beauty, grace and grandeur as meditated upon by the devotees.

Then Taanam (Todi) chose to present the micro form through '*Panchadasi mantra*' that forms the supreme mantra for japa or meditation over Lalithambika. Both in music and dance ragam and tanam were presented with spontaneity ala in kacheri.

And Pallavi was presented through Sri Chakra in ragamalika taking up navavarana krithis of Muttuswamy Dihshitar. Each of these krithis deals with a distinct avaranam or domain in Srichakra in a typical order detailing the progress in spiritual pursuit culminating in seamless merger into the supreme spirit. Composed in ragas Anandabhairavi, Kalyani, Sankarabharanam, Kambhoji, Bhairavi, Punnagavarali Sahana, Ghanta and Ahiri, these compositions have a distinct spiritual connotation. She ably portrayed the subtext of these compositions in the gestural vocabulary of Bharatnatyam.

The power point display of relevant details of these compositions and Srichakra in diagrams on the screen erected on a corner of the stage as she danced the respective detail further made it easier to grasp its significance even for those who are unfamiliar with these imbedded aspects of Srichakra in those compositions.

It, in short, conflated an excellent visual and aural delight in one.

After a remarkable presentation of Kshetravya padam, there came Layavinyasam, a piece designed analogous to taniavarthanam, where Divya explored the rhythmic cadence of the nuanced beat on percussion in corresponding footwork and then rounded it off with *Mayamohamu* of Annamayya.

Sridevi Rajagopalan (Vocal), Venkatakrishna Mahalingam (Nattuwangam), KP Rameshbabu on mridangam and Rajesh Gopalakrishnan on violin lent adroit support.

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