

# Poignant portrayal

**SOLO** Guru Chandrasekhar and disciple Malini provided the viewers an elevating experience.

**V.V.RAMANI**

**D**ancers often use cliches such as 'time' and 'space' whenever they try to communicate the essence of their dance performance. Malini Srinivasan, daughter and disciple of Radha Srinivasan (trained in the Pandanallur style and currently disciple of C.V.Chandrasekhar performed the traditional margam at Varasiddi Vinayagar Temple in Besant Nagar under the auspices of T.V.Gopalakrishnan's organisation AI-MA. Malini danced in a manner that left an indelible imprint in the viewers' minds transporting every one in to a world of timelessness. It was at once, classical, unadulterated, sacred and aesthetic. From the moment she entered the stage, there was no room for Malini the person, that space was meant only for the dancer in her to play her many parts as Nayika, Siva, Krishna and so on.

Alarippu in Tisram and misrachapu jathiswaram in Sankarabharanam built up the edifice. Be it attami or



*Malini.* PHOTO: K.N.MURALIDHARAN.

adavus, theermanams or thalams, it was a lesson in the grammar of dance. The Nattaikurinji varnam of Papanasan Sivan, 'Swamy Naan Undhan' brought out the essence of the song with bhakthi bhava. Her portrayal of the nayika had the poignance of the love that perhaps Andal or Meera could feel for their Lord. For the line 'Nadanama-

dum sevadi dharisanam,' Guru C.V. Chandrasekhar's evocative rendering and the serene quality of her dance transported the viewer to a higher plane. A rare charming padam 'Eth-anai Sonnalum' (Saveri) speaks of a mother chiding her daughter coming home after a fight with her in-laws. Malini's quick change of expressions from anguish to anger contrasted sharply to the lilt and sense of abandonment portrayed in the khamas javali. A thil-lana composed by C.V.Chandrasekhar himself in Kiravani concluded the show.

The orchestral team had only three members. Adyar Balu for rhythm and his son Muthukumar for melody with C.V. Chandrasekhar for vocal and nattuvangam.

After a delayed start owing to the age factor, his voice warmed up in the varnam and the dancer in him surfaced in the way each line was sung with the right intonations and expression suited for it.

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