



Bharatanatyam exponent and scholar Kalaimamani, Ms. Bala Devi Chandrashekar presents “Padmavati – An Avatar” on the storyline of “Gita Govindam” by Jayadeva

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- Performance at the Bhavan's TAG Auditorium (Bhavan's Rajaji Vidyashram Complex), Chennai -

“Padmavati – an avatar” is a solo operatic thematic production of a temple dancer, who is the cynosure of the immortal classic “Gita Govindam” by 12th century poet Jayadeva. Bharatanatyam exponent and scholar Kalaimamani, Ms. Bala Devi Chandrashekar is a leading culture ambassador of India with over 300 performances across 30 countries.

Sringara rasa is the sensual thread of this love poem that is woven around Padmavati and Jayadeva juxtaposed with the amorous intimacy of Lord Krishna and Rādhā. Opening with the auspicious scene of Padmavati and Jayadeva's marriage in ragam harikambodhi, during the saptapadhi ritual Jayadeva is reminded of the verse Dehi padapallavam udharam priye, as if the Lord asking Rādhā to place her foot on his head to remove the suffering due to “Virahatapa”. Their Grhasthaashram' life revolves around indulging in dance and music, this is brought out in sollukattu (L is light) and swaras in ragam kapi and adi thalam.

“Padmavati – An Avatar” is woven into four acts, SAALOKHYAM – being in His world, SAAROOPYAM – taking His form, SAAMEEPYAM – approaching Him and finally SAAYUJYAM – becoming one with the beloved.

Depicted in this act is the rustic episode of the flower vendor's bhakti, the lord is pleased when she sings beautifully the Gita Govindam, while making the garlands for Lord Jagannath. The Lord puts His ring in the flower vendor's basket as a blessing. The flower vendor is accused of stealing and gets released when Lord Krishna appears in the King's dream explaining how the ring came into the vendors basket.

The Gita Govindam based on Brahmavaivarta purana, is a suddhaprabandha, nrita geya kavya of 12 Sargas bearing the dwadashaakshari mantra (twelve syllable mantra) of lord Krishna comprising of 24 Astapadhis. The sublime sentiment of devotion is treated through love or “Maduuryapremabhava” through “Nyaka-nayakibhava” as “SringaraMahaKavya”. The agony of separation from a lover is predominantly depicted by Padmavati through three major characters, Lord Krishna, Rādhā, and a sakhi intellectually perceived as a “Guru”.

Event Details:

Venue: Bhavan's TAG Auditorium (Bhavan's Rajaji Vidyashram Complex), Kilpauk Garden Road, Kilpauk, Chennai – 600 010.

Date: Sunday, 25th December 2022

Time: 7.00 pm