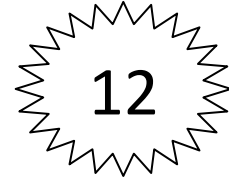


CONSTRUCTION OF JATIS AND TIRMANAM IN VARNAM OF BHARATANATYAM

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ABSTRACT :

Many academic investigations are done based on the history of Bharatanatyam. The purpose of this study is to unravel the mysteries surrounding the questions:

- What is the Bharatanatyam repertoire?
- Describe varnam?
- What are the varnam's angas?
- How does Bharatanatyam present it? And how are Jatis and Thirmanams employed in Varnam?

INTRODUCTION:

Bharatanatyam is the most perishable form of art. Temples were not mere monuments, but they were the focal points of an environment in which all arts served a special function. Bharatanatyam which was called as temple dance is now playing an important part in cultural and religious life.

KEYWORDS :

The keywords used in this research paper presentation:
Varnam, Bharatanatyam, pada varnam, jati, tirmanam, abhinaya, purvangam, uttarangam, bhavam, sahithyam, charanam, trikala jati.

METHODS USED:

- The methodologies used to complete this research paper are:
- Books and periodicals
 - E pathshala (MHRD government of India)
 - Published interviews
 - Lectures given by subject experts

THE BHARATANATYAM REPERTOIRE:

Bharatanatyam was originally performed as part of temple rites, or Agama Shastras. The role of performing Bharatanatyam later expanded to include royal courts in addition to just temples. Here, a large number of musicians, Nattuvanars, and dancers were employed as court musicians and received royal support. These court musicians first developed a method for teaching Bharatanatyam from Adavus and also produced a Bharatanatyam repertoire. The Tanjore brothers, Chinnayya, Ponnayya, Shivanandam, and Vadivelu, who served as King Sarfoji Maharaj's court musicians, deserve the most praise. They both created and recreated a large number of pieces that were played by Devadasis. They contributed to the development and preservation by writing numerous books, grandfathers, etc.

The format of a Bharatanatyam concert and repertoire is as follows:

- The vocal melody and the Tala and Thandhi vadhya are presented before the dancer reaches the stage as part of the "Melaprapti" or "Melam Kattuvathu" portion of the show.
- Then the concert starts with :
- Pushpanjali or Todayamangalam(jeya janaki ramana)
- Allarippu (a Nritha item which consist of pure dance)
- Jati Swaram(also a Nritha item)
- Sabdam(where the Abhinayam is first introduced in Bhrratanatyam and so it comes under Nrithya category)
- varnam (again a Nrithya item)





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- padam or javali (a Nrithya item) and
- Tillana (a pure dance form that comes under Nritta category)
- Slokam

Before the slokam, there will be performances of Ashtapathi, Tevaram, Tiruvasagam, peacock dance, snake dance, Abhang, and other beautiful kirtanams tailored to the audience's preferences.

VARNAM:

Varnam is the main composition both in music and dance. There are three varieties of varnam namely:

- Tana varnam
- Pada varnam
- Dharu varnam

Tana varnam:

Tana varnam is regarded as a vocal concert warm-up item for a vocalist. They are intended to support the growth of vocal culture as well as good sangathis and rhythmic control. In a singing concert, Tana Varnam is typically performed first. These Tana varnams' sahityam is quite straightforward, with extended syllable and swara phrases of varied lengths that highlight the key characteristics of the ragas and are composed in Chowka kalam.

Its angam are :

Purvangam of Tana varnam

- Pallavi
- Anupallavi
- Mukthayi swaram

Uttarangan of Tana varnam

- Charanam or Ethukadai Pallavi or Upa Pallavi
- Charana swaram

Depending on the singers, Tana Varnam Purvangam is typically sung in two or even three speeds, or even only two speeds, followed by Tisra Gati style singing and Uttarangan in Durita kalam or rapid pace.

Pada Varnam:

A varnam is classified as a Pada varnam if its sahithyam highlights the bond between a Nayaka, Nayaki, and Sakhi or Thozhi as well as when it offers space for demonstrating abhinaya.

The primary piece in Bhartanatyam's repertoire is Pada Varnam. It is performed as part of the Nrithya category during the first half of the Baratanatyam event and showcases the full range of a dancer's Abhinaya and Nritta before the audience. Most often, Pada varnam will be conducted for between twenty and twenty-five mints and up to an hour.

The angams of Pada varnam are:

Purvangam of Tana varnam

- Pallavi
- Anupallavi
- Mukthayi swaram and sahithyam

Uttarangan of Tana varnam

- Charanam or Ethukadai Pallavi or Upa Pallavi
- Charana swaram and sahithyam

When the vocalist sings the Pallavi of the Pada Varnam, a dancer first approaches the stage. She then begins her Varnam performance with jati, the Nritta portion, and perform Nrithya by showing abhinaya for the sahithyam. Additionally, she does sanchari bhavam, in which she tells a story based on the material in the shaithyam. For every line of the pallavi and anupallavi, this will be following the same.



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The angika abhinaya of the sahithyam will then come after the mukthayi swaram. The purvangam is finished with this. Purvangam is typically performed with a leisurely speed.

The uttarangam will be performed at a rapid or durita kalm tempo. Jatis may or may not be present in the charanam. It is up to the Guru. Each charana swarm will then be performed, and its sahithyam will follow.

And after each charana swaram and sahithyam charam is repeated.

Daru varnam:

Daru varnams are same like Pada varnams. It is presented in the first half of the Bharatanatyam concert and it comes under Nrithya category where the complete talent of Abhinaya and Nrithya of a Narthaki or the dancer and the Guru will be presented before the audience. The difference between a Pada varnam and Daru varnam is its angam.

The angas of daru varnam are: *Purvangam of Tana varnam*

- Pallavi
- Anupallavi
- Mukthayi swaram, jathi or cholkattu and sahithyam

Uttarangan of Tana varnam

- Charanam or Ethukadai Pallavi or Upa Pallavi
- Charana swaram

When the vocalist sings the Pallavi of the Pada Varnam, a dancer first approaches the stage. She then begins her Varnam performance with jati, the Nrithya portion, and holds abhinaya for the sahithyam. Additionally, she does sanchari bhavam, in which she tells a story based on the material in the sahithyam. For every line of the pallavi and anupallavi, this will be followed. Then the Daru varnam composer's chollukattus or jatis will be played, which will be followed by the mukthayi swaram. The sahithyam, where the angika abhinaya of its sahithyam are performed, is then performed after it. The mukthayi swara, chollukattus or jatis, and sahithyam are likewise done in Dhurita kalam after the vilamba kalam.

The purvangam is finished with this. The uttarangam will be performed at a rapid or durita kalm tempo. Jatis may or may not be present in the charanam. It is up to the Guru. After that, each charana swarm will be carried out.

TIRMANAMS AND JATIS USED IN PADA OR DARU VARNAM IN BHARATANATYAM:

Varnam, as we had just established, is the centerpiece of a Bharatanatyam performance, showcasing the full range of a Narthaki's or dancers and Guru's talent.

Typically, the dancer takes the stage after the singer finishes singing the Pada varnam pallavi, and she begins to perform the sahithyam after the Trikala jati. The first speed, second speed, Tisra gati (optional), and third speed of a jatis base format are recited in the Trikala jati, which is then followed by its kuraippu and concludes with Tirmanam.

The dancer performs Arudi or Tirmanam for half or complete avartanam for the sahithyam shortly after presenting this trikala jati or any other jatis. The completion of the jati or sahithyam that she is executing is symbolized by arudi or tirmanam. For example:

TRIKALA JATI OF ADI TALAM:

First speed

ta,,, rit,ta, rit,ta gin,na, / tak,ka, nak,ka, / jam,,ta jam,,, //
tat,ta, rit,ta, rit,ta gin,na, / tak,ka, nak,ka, / jam,,ta jam,,, //

Second speed

ta,,,rit,ta, rit,tagin,na, tak,ka,nak,ka, jam,,tajam,,, /
ta,,,rit,ta, rit,tagin,na, / tak,ka,nak,ka, jam,,tajam,,, //
ta,,,rit,ta, rit,tagin,na, tak,ka,nak,ka, jam,,tajam,,, /
ta,,,rit,ta, rit,tagin,na, / tak,ka,nak,ka, jam,,tajam,,, //



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Third speed

ta,,rit.ta,rit,tagin,na. tak,ka,nak,ka,jam.,tajam,,
ta,,rit.ta,rit,tagin,na. tak,ka,nak,ka,jam.,tajam,, /
ta,,rit.ta,rit,tagin,na. tak,ka,nak,ka,jam.,tajam,, /
ta,,rit.ta,rit,tagin,na. tak,ka,nak,ka,jam.,tajam,, //

Kuraippu and Tirmanam

Ta,rita kitajam ta,,takuntari kitataka-tatarita kitajam tai /
takuntari kitataka-takajam takanam /takarum kitajam-(Tirmanam starts)taritagina-tata //
ritaginna-tatdit ta-kitatakarikitatom - taritagina-tata ritaginna-tatdit /
ta-kitatakarikitatom taritagina-tata / ritaginna-tatdit ta-kitatakarikitatom //

Arudi or Tirmanam

Sahithyam: Sakhi ye..... intha.....ja / lam
Arudi : ,,,, titi tai,-tai, titi tai,-tai, titi tai,-tai dit / tai,,

After performing trikala jati and Arudi or Tirmanam the sahithyam is narrated with the help of abhinayas by the dancers and the scene is narrated in a detailed form with the help of sanchari bhavam. Once the sanchari bhavam is done the dancer holds the abhinaya for the same sahithyam in sarpa nadai (snake like walk and the dancer covers the whole stage) followed by tatti mettu adavu for the same sahithyam.

If the pallavi and anu pallavi has two lines, then apart from trikala jati, three more jatis will be performed. Suppose in varnam like “ Nee indha mayam..- Danyasi ragam - Papanasam shivam”, the pallavi and anupallavi consists of one line. So after trikala jati, one more jati will be performed by the dancers before anupallavi.

The jatis that follow Trikala jati will have fewer avartana than their preceding jati, meaning that they will have fewer avartana than their preceding jati. A dancer will occasionally do a jati in the uttarangam of a varnam immediately following an attami (an eye and neck movement done simultaneously is known as an attami) performed for a charanam, Ethukadai pallavi, or Upa pallavi.

During his workshop at Goa Ravindra Bhavan, Anirudha Knight, the legendary Balasaraswati's great-grandson, stated that "in some varnams, the jatis are composed based on pancha jatis. While the other four jatis are written in tisram, misram, kandam, and sankirnam, the first Trikala jati is written in chatusram. He provided a short illustration by having us repeat the **kanda jati**:

ta , da na ta ta na ta ja nu ta na ta ja nu tam , , , /
ta na ta ja nu jo nu ta di mi / jo nu ta di mi tam , , , //
jo nu ta di mi di mi ta ki ta di mi ta ki ta tam , , , /
di mi ta ki ta ta ka ta ki ta / ta ka ta ki ta dit , tam , , //

kuraippu

ta , da na ta ta na ta ja nu ta na ta ja nu jo nu ta di mi /
jo nu ta di mi di mi ta ki ta / di mi ta ki ta ta ka ta ki ta //

Tirmanam

tat ta na , , tat , jo nu , ta , ta, tati ki ta tom , , /
ta , ta, tati ki ta tom , , / ta , ta, tati ki ta tom , , //
tat ta na , , tat , jo nu , ta , ta, tati ki ta tom , , /
ta , ta, tati ki ta tom , , / ta , ta, tati ki ta tom , , //
tat ta na , , tat , jo nu , ta , ta, tati ki ta tom , , /
ta , ta, tati ki ta tom , , / ta , ta, tati ki ta tom , , //





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CONCLUSION:

For dance performances, Pada Varnam is composed. It is not just performed by Bharatanatyam dancers, but also by dancers of other Indian classical dance forms as Mohiniattam (from the state of Kerala) and Kuchipudi (from the state of Andhra Pradesh). These Pada varnams are performed in the same format of presenting jati and tirmanam regardless of the type of classical dance. Although the format fluctuates, the style does not.

FINDING :

The results of the study are utilized to examine the composition, performance, and use of Jatis and Tirmanams in pada varnam. In this research work, the researcher has simply provided the jatis and Tirmanams of pada varnam. The jatis and Tirmanams, however, used in other products like jatiswaram, todaya mangalam, etc., and the korvais used in pushpanjali, tillana, and kirtanam, among other things, might be the subject of an in-depth study for the upcoming researchers.

Thus this research study would teach the Bharatanatyam pupils a lot about this subject. Anyone who wishes to conduct research, especially in the area of Jati and Tirmanm building in pada varnam, will find this essay on research valuable.

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