

Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to Bharatanatyam

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Abstract

A devotee can glorify the Lord via art, which is a useful medium for educating others about religion, ethics, religious values, and social life. Sixty-four of these arts exist. The art of music is the oldest of these disciplines. The Lord was praised by our ancestors mainly through music. The composition of swaras and their singing in the Samaveda enhanced the efficacy of remembering the Lord. As a result, music started serving as a tool for remembering God. Lord's memory began with dance and plays based on this musical talent. This tradition led to musical dramas which are also called as 'Geya Nataka'. Bharatha in his treatise 'Natyashastra' gives in depth explanation about the musical drama and its characteristics. Dhruva geeta is one of the main compositions in musical drama. In Bharata's Natya Shastra, Dhruva is considered to be the Ranga Gita. A form of Prabhandha in one of the 'Chaturdandi' of music is the Dhruva Gita. Daru is a musical composition that originated from this Dhruva Gita (Ghosh, 1961). Sri Tyagaraja has a unique place in the history of Carnatic music. Sri Tyagaraja have written 3 musical plays which begin and end with Daru. Adapting these Daru / Dhruva sahitya into Bharathanatyam is the main aim of this research article.

Keywords: Dhruva sahitya, Daru, Musical Dramas, Bharathanatyam

Introduction

Brief description of Daru

The formation Daru can be said to have originated in ancient treatises. 'Prabanda' applies to all literary works. But 'Prabanda' in music is subject to a fixed framework. Included in such an 'Prabanda' are Daru or Dhruva structures. Dhruva prabandha is an introductory part similar to pallavi. It is sung together at the end of each part of the song (Sathyanarayana, 1998).

In these Dhruva songs rhythm and music are used the Rasa origin in the production. In many Darus we can see the features of the musical structure of the medieval Daru. Such compositions are incorporated in Geya Natakas and Dance dramas. Daru structure is used in Tamil and

Telugu language Geya Natakas, Dance dramas and Bhagavata mela, Yakshagana, Koravanji drama etc. The structure of Daru is similar to the Kruthi. There are parts called pallavi and charana, and in some compositions there are three parts called pallavi, anupallavi and charana.

Darus are mostly Madyama kala. There is also the use of Vilamba kala depending on some circumstances. There are simple talas like Aditala and Roopakatala and the use of chapu talas is more. Chaputala is often found in Bhagavata Mela dramas. Rakti ragas are predominantly used. Most of all, there are no complications in the raga movement. Darus can be classified according to the actions they indicate. Swagatha daru, Pralapa daru, Heccharika daru, Padavandanas daru. And depending on the occasion, there are many types of Varnana daru, Pravesha daru, Samvada daru, utara-pratyuttara daru, Kummi Kolata Daru and so on.

Historically, one can trace the roots of geya natakam to Jayadeva's Gita Govindam, Krishna Leela Tarangini of Narayana Teerthar. Other well-known ones are Shri Tyagaraja's (1767-1847) Nouka Charitram, Prahlada Bhakta Vijayam, Arunachala Kavi's (1711-1779) Ramanatakam and Gopala Krishna Bharati's (1811- 1896) Nandanar Charitram.

Plays based on Sanskrit allegory. Music and dance were predominant in this subspecies. The musical drama thus created gradually added a plot to music, verse, performance and some prose, and dramas were formed in the medium of music. These were called Gitanataka, Gayanataka, Sangeetnataka, Ishainataka and Opera. First prose plays were created in our country. Then the musicals were created.

Methodology

The primary source used in this research article is Sri Tyagaraja's musical plays 'Sitarama Vijaya', 'Prahlaad's Bhakti Vijaya', 'Naukacharitra' and Bharata's 'Natyashastra'. As Secondary source, Dr. S. V. Rukmini's 'Tyagaraja Prahlada Bhaktivijaya', Dr. T. N. Padma's 'Sri Tyagaraja Kruthigalalli Sangeetha mattu Bhakthi', video recordings of Musical plays (Geya nataka), articles by other researchers have been used.

Fundamental research is the type of methodology used in this article. Many styles of Geyanataka are not used in Bharatanatyam. They are limited to plays only. By creating such songs in Bharatanatyam style, an attempt is made to convey the same experience (rasotpatti) that occurs in the drama to the audience. Geyanataka or dance drama is a collective art, with individual performers for each role. But when it is adapted to the Bharatanatyam style, the challenge of performing each character as a soloist is presented. According to this research, personal interviews with dance gurus, music scholars, theater experts have been conducted. Apart from this, websites related to music, musical dramas have been referred, also the references by watching the documentary, e-books available on the internet have been included.

This article is limited to Sri Tyagaraja's Geyanataka Darus. Sri Tyagaraja can be said to be the guide of Geyanataka. His plays have high quality music. So, the Dhruva songs composed by him felt suitable to be adapted for dance. The main purpose of these structures is to proclaim the greatness of devotion and surrender. In this regard, these contextual structures created for dramas will be integrated into a complete dance and introduced as a separate choreography for Bharatanatyam. This research has been carried out with the hope that the artistes will spread many undiscovered values or structures through Bharatanatyam.

Literature Review

This article is framed with the idea that the Dhruva Gita or Daru can be incorporated into the Bharatanatyam Marga as a separate choreography. Many texts and books have been reviewed for this research paper. Texts and books important for this article are Bharatamuni's 'Natyashastra', Kalabhushan Yoganarasimha's 'Nada Brahmananda Tyagaraja- A Study of Gaya Dramas', Dr. S. V. Rukmini's 'Tyagaraja Prahlada Bhaktivijaya'.

Bharathamuni's 'Natyashastra' - this treatise deals in detail with all aspects of arts. This treatise is mostly written in B.C. It may have been composed in the 2nd century. This book written in Sanskrit was translated into English by Sri Adya Rangacharya. In 1996, a book named "The Natyashastra: English translation with critical notes" was published by Munishreeram Manoharlala. The book used for this article is a Kannada translation of Adya Rangacharya's book, published by Neenasam Ranga Shikshana Kendra, Heggodu.

Natyashastra has 36 chapters and 6000 verses. Out of the 36 chapters, the 32nd 'Dhruva Gita' chapter is used for this article. In this chapter, it is explained about Geetangas which are called Dhruva by Naradadi Dvija, who use them differently many times. The Angas of five types of dhruva are-mukha, pratimukha, vaihayasaka, sthiti, pravrtta, vajra, sandhi, samharana, prastara, upavarta, mashaghata, chaturasra, upapatha, pravene, shirshika, sampishtaka, antaharana and mahajanika. Then the five types of Dhruva are described. Praveshikee (entering), Aakshepikee (specifying), Prasadikee (to please), Antara (intermediate), Naishkramikee (to exit). Next, the position and rasas of Dhruvas described in this chapter, six types of Dhruvas, time-signifying Dhruvas, language of Dhruvas, songs, and singers are collected and used in this article.

Nadabrahmananda Tyagaraja: This treatise is not only a study of Sri Tyagaraja's multifaceted personality but also the navigational history and the radical study of Prahlad's Bhakti Vijaya and Naukacharitha. The author of this book is Asthana Vidwan Puraskrata Kalabhushan Yoganarasimha. This book published in 2000 has 15 chapters.

This treatise becomes very important as the verses of Tyagaraja's Gayanataka are selected in this article. 'Naucharitra Vivechena' and 'Prahlad's Bhakta Vijaya Vivechena' chapters were used first. Since this is a two-geya nataka, music plays an important role and the possibility of adapting them to Bharatanatyam is high. Since these plays were composed by Sri Tyagaraja, it is important to know about his works and compositions. For that, special chapters of 'Tyagaraja Hriday', 'Tyagabrahmopanishat', 'Rachana Vishesha' have been studied. The last two chapters contain the repertoire of Geyanatakas. Along with 21 stanzas of Naukacharitha and 45 stanzas of Prahlad's Bhakti Vijaya, they are important for choreography. So, this book is helpful to know the structure of Daru completely.

The dancer is specifically mentioned in **Nartana Nirnaya by Pandarikavithala**. He gives the Daru dance a different command, explaining that it follows gati-style guidelines. Knowing the sequence provided by Pandarikavithala is crucial because the primary subject of this investigation is the Darus. It becomes essential to incorporate these components into the choreography when applying the Geyanataka principles to Bharatanatyam.

Prahlada Bhakthi Vijaya of Sri Tyagaraja, gives an explanation about Prahlad Bhaktivijaya Geya nataka. The author of this book is Sangeet Vidushi Dr.S. V Rukmini. First printed on 21st June, 2009, this book is published by Sri Naraharitheertha Dasa Center for Literary Studies and

Research, Jagadguru Sriman Madhwacharya Mula Maha Sansthan, Sri Raghavendraswamy Math Mantralayam.

Although this study focuses more on Prahlada's Bhakti Vijaya, the origin and development of Geyanataka, the origin of Daru, and the compositional styles of Sri Tyagaraja are also discussed (Yoganarasimha, 2000). There is total 12 chapters in this book. Since this article is focusing on Daru, it is necessary to know about the origin of Daru. This book provides more information in that regard. This makes it easier to know and choreograph the dance.

Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to Bharatanatyam

Bharatanatyam is formed on the foundation of Bharatana Natyashtra. It is known as Marga system and has a distinct style that combines dance, dance, and dance. Bharatanatyam today is a solo style of dance. Chinnaiah, Ponnaiah, Sivanandam and Vadivelu, four brothers in the court of the Maratha Raja Sarabhoji of Thanjavur in the 18th century, formed the present Bharatanatyam office. Pushpanjali, Kautuvam, Alaripu, Jatiswara, Shabdham, Varna, Pada, Javali, Shloka, Tillanas can be seen in today's Bharatanatyam margam. Carnatic music is compatible with Bharatanatyam. Such is the structure of Carnatic music. As mentioned before, the Dhruva Geeta mentioned in the Bharata's Natyashtra is called Daru. While adapting these values to Bharatanatyam, it is necessary to keep in mind the elements of dance and incorporate them.

While composing Daru, Sri Tyagaraja has made appropriate compositions according to the story. One can choose one of these many Darus, know the role and situation in it and adapt the performance and adavus accordingly. Daru can find pallavi and stanzas. Anupallavi is also present in many darus.

Adapting Jathi (Korvai) and Sanchari to Daru: While combining these daru in Bharatanatyam, jatis can be incorporated in the Poorvardha (First half) or Uttarardha (Second half). But it is important to know the type of daru and the situation in which it occurs and implement the jathi. Eg: All the Gopis are anxiously praying to Goddess Yamuna while the ship is sinking in the Saurashtra raga 'Allolakallolamayenamma', a monologue composed by Tyagaraja. It does not seem appropriate to apply jati to the daru of this situation. But Varnana daru, Kolata daru, Pravesha daru, Heccharika daru have happy situations which are suitable for the adoption of jathi. Eg: 'Dorakuna Yani Surula' of Prahlad's Bhaktivijaya composed by Tyagaraja is the entrance where the Indra deities come adorned with joy to see Srihari giving darshan to Prahlada.

Along with this, Solkattu or Jathis are present at the beginning and end of Daru in Kummi daru, Pattabhisheka daru, Tillana daru, Jakkini daru, Mangala daru etc. The lyrics are in the middle. Such daru is perfect for dancing. Jakkini daru are not present in Sri Tyagaraja's musical plays but can be found in Shaji Maharaja's "Sankara Kali Natana Sanvada".

Bhakti and Shringara rasa are often found in these Darus created by Sri Tyagaraja. While dancing these daru, the dancers should know the lyrics well, feel the emotions inherent in them and make the audience feel the emotions with their own satvikabhinya. We can find literature of such a high standard in Sri Tyagaraja's daru. Movements can be adapted to the lyrics while dancing these daru. Since these darus are being chosen from musical drama (Geya Nataka),

one should try to give the same experience in dance to the audience as in drama. Eg: In Pralapa daru the character is in a mourning state of mind. In 'Prahlada Bhakthi Vijaya', Prahlada prays to Srihari not to leave him saying ``Nannuvidichi Kadalaku Ra Ra". As a reference to this, Sanchari (Narration of story) can be composed on, when Sri Hari gave a vision to Prahlada in the past, the love shown by Hari, the compassion and the great joy Prahlada felt.

Choice of daru when dancing solo or in group - In Bharatanatyam, the choice of darus in Musical dramas depends on whether the dance is being performed as a solo or as a group. Swagatha daru, varnana daru, pralapa daru, pravesha daru and mangala daru composed by Sri Tyagaraja can be danced while performing solo. Kolata daru, Heccharika daru can be danced for group dance performances. While dancing solo, the challenge of handling multiple roles as a soloist is presented. It has to be choreographed very neatly. In ``Ememo Teliyaka", Krishna narrates his Kurmavatar, the story of Gajendramoksha, Kalinganartha and how he saved the Vedas from Somakasura. Here, playing the role of Krishna, it can be presented with a peacock feather on head and with a flute in hand. Thus, in Ekaharya (Solo performance) the dancers have the freedom to make slight changes in the costumes according to the lyrics or to indicate the role in the hand gestures themselves. Kolatadaru is danced in a group with Bharatanatyam adavas (steps) adapted to the lyrics and holding a stick in hand. Thus, dancing according to the type of daru.

Daru and other dance compositions

<p>Varna</p>	<p>Varna is one of the most important and sophisticated dance forms in the Indian dance tradition. There are types of varna, such as Tana varna, Pada varna, Swarajati varna, Chauka varna. Along with this, a dance called Daru varna is performed. But as mentioned in the origin of the Daru, the Darus were composed for plays. The characters of Geya nataka (Musical drama) are structured to suit the context of the story and indicates the continuation of the story.</p> <p>Some composers have created such a daru separately and given it the form of varna. These structures are very prevalent in Bharatanatyam today. Most of the literature describing the Lord is composed in these Daru varnas. E.g. Sri Muttiah Bhagavata's compositions 'Mate Malayadhwaja Pandya Sanjate' of Kamach raga and 'Srirajeswari' of Kaapi raga, in these two compositions the Goddess is described as Chamundeswari and as Rajarajeswari. Although these two compositions are divided into Varnana daru, they are popularly known as Daru varna because they are not composed for a play and are composed in the form of Varna.</p> <p>A combination of chittesvara and ethugadesvara can be seen in these Daru varna (varnana daru) structures. In many daru varna there are jathi after Chittesvara. But in the Daru of Gayanataka only the swara-sahitya of pallavi, anupallavi and charana is composed.</p> <p>As these darus are the structure of a drama, there are lyrics appropriate to the story, situation and character and continue to explain the story. Such darus can be incorporated into the Nrityamarga while dancing solo in Bharatanatyam. Current daru of Musical dramas can also be performed in the form of varna. If trikala jati (jathi in 3 speeds) before the pallavi, jathi in the anupallavi and jathi in the charana are also incorporated, the Daruvu takes the shape of varna.</p>
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	<p>Dancers get equal opportunity to dance (nritta) and perform (abhinaya). There are many dances with hero-heroine (nayaka- nayaki bhava) in these geya natakas which makes for a danceable bond.</p> <p>E.g 'Odanu Jaripe' Daru has described the splendor of the Gopis' sailing as Krishna. Lyrics is the main attraction in such daru. In varnas the literature is predominately sringara or bhakti. There is ample scope for acting. Start with trikala jathi as per varna and then pallavi and anupallavi, adding jathi as per varna tradition between each respectively. Then the charana lyrics can be directly started by incorporating the jathi with the head movement at the beginning of the second half. This kind of daru can be combined like a varna.</p>
Krithi	<p>Since these daurs are similar to the parts of krithi and since krithi is mostly performed in Bharatanatyam, it is necessary to notice how darus can be adapted to Bharatanatyam in the way of these structures. In the krithi, words are less and dhatu is predominant. If we look at Daru in this way, it is not seen that there is a uniform structure in Daru's dhatu. The lyricists have complete freedom to shape the raga, tala, tempo, themes in the works. Different roles in Daru are created keeping in mind different situations.</p> <p>The Krithi consists of pallavi, anupallavi, chitteswara and charana. In many Darus of Sri Tyagaraja's Geyanataka, charana are composed after the pallavi. Anupallavi appears only in a few daru. The lyrics of the krithi mostly includes theological, philosophical, ethical and secular themes. Lyrics are related to the dialogue in the play. Daru can be danced just like Kriti when composed keeping in mind the lyrics of Daru. There is not much difference in terms of work and structure.</p>

Adaptation of Daru to Dance According to the Lakshanagrahakara

Bharatamuni's Natyashastra

Several scholars have given the opinion that the Dhruva Gitas narrated by Bharamuni may have been reformed as Daru. In this regard, according to Natyashastra, one should know the features mentioned by Bharata while composing Daru. While choosing a Daru, its lyrics and the Emotions contained in it should be known and combined. Karuna rasa (Kindness) should be shown if there is an apakrishta Daruin (singing that crosses another expression). Daru should be sung and danced in a slow rhythm if there is a lyric such as when one is worried, depressed. Daru should be danced in Drutalaya, which is wonderful, pleasing, heroic, fierce and fearsome. Thus, there must be a dance in the right rhythm for Emotions (Rasa)

Bharata informed that if there is a Patra pravesha daru, the rhythm and style of the daru will be decided on which role is being entered. If the character is masculine, Daru should be in anger or indignation mode and enters in Druta laya. If it is a female character, it is in Vilambita laya. Daru should be sung and danced in Shirshaka (good style) and Additta (good or solemn) style if kings, deities. Fast-Delay should be used for access to medium roles. In this way, while using

each character in a dance, even if it is danced in solo, the features mentioned by Bharata can be adopted.

Sri Pandarikavithal's 'Narthana Nirnaya'

Sri Pandarikavithala has given the opinion that the words Daru and Dhruvapada are different. Sri Pandarikavithala states that there are two types of Nritta (dance) namely Bandhaka and Anibandhaka. Bandhaka nritta is said to consist of such things as gati itself. Anibandhaka is a non-regulation. Mukhachali, Daru, Dhruvapada belong to Bandha nritta. This is the description of Mukhachali. Mukha means the 'Poorvaranga' (front), and the dance that follows it is called Mukhachali.

Daru is composed in Telugu language and does not contain Udgraha and Abogha. He has given a specific order for dancing Darus. According to Pandarikavithala there are two types of Daru. Mukhyanukattani drau and Muktha daru. Kattani is an alternative word for Bandha.

The procedure to perform drau is –

- While the Arudhi is being played by the ensemble, the character should hold the hem of her sari and walk the stage before singing and celebrating dance with song and rhythm. Then the beautiful ones should be selected mainly with luxuries.
- The Narthaki should dance with the same limbs as the idol of Sakshat Rama and in the middle show Pilmuru and Kaimuru etc. The Narthaki should perform a dance with Bhava-Hava- Lasyanga from three, four, five, six or seven darus.
- Then a beautiful dance should be performed with kaimuroo sound with kalasa, which has graceful, long notes. If tala, tanti, mridangas are combined together, the beautiful dance is rendered as simple.
- Arudhi should be done in the meantime, arranged with the Kalasa Shabdha (Sollukattujati) with the word modified twice, and danced. Then the desi kattana dance which originated in Telugu state.
- Composed of four pauses in which bending-rising is predominant, upper-lower structures in the pose are predominant, the udgraha is made up of words and is attached to any tala called pada.
- It is agreed that what has been said will not be binding if it is reversed. Pilmuru dance should be performed in the first half of Daru and then the last half dance should be performed. At times one should dance rhythmically to the beat or if it is higher than the first half of another Daru, any tala is said to be muktha daru if it is in Dritalaya.

This is how Sri Pandarikavithala has described the classification of Daru. The process of performing daru mentioned by Pandareelavithala can also be applied to the daru composed by Sri Tyagaraja. It is advisable to adapt to fit the lyrics.

By referring to these Lakshana grantas it will be seen that Daru is prescribed differently by the writers. But in most of the scriptures and books it is said that Daru is reformed version of Dhruvapada. Although Daru does not have all the features of Dhruva, it has some elements, and it is believed that Dhruva songs were composed of Daru with variations over time.

Conclusion

What we see in Sri Tyagaraja's Musical drama is that Sri Tyagaraja has elaborated the various incarnations of the deity in his composition. The Lord takes many avatars and performs divine activities. Though these incarnations are innumerable, He is one. He is God. This article titled **“Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to Bharatanatyam”** is an attempt to adapt the structure of such Musical drama to Bharatanatyam. Only the daru of Sri Tyagaraja's Musical drama have been selected in this article. In the course of this study, there was an opportunity to briefly know the musical dramas composed by many other composers. Eg: Raja Tulajaji's “Shavakamasundari Paronaya” is known to have created the highest varna daru and samvadha daru. The topic Daru is so depth that research on daru of other composers and adaptation of these daru to Bharathanatyam can also be held.

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