

**POTENTIAL REVIEW OF PERFORMANCE TRADITIONS OF
TARANGAMS OF SRI KRISHNA LEELA TARANGINI
COMPOSED BY
YATI NARAYANA TEERTHA.**

By
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**UNDER THE SUPERVISION OF
Dr. NATARAJA RAMAKRISHNA
A DISSERTATION SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY**

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OCTOBER - 1996

TO
MY AFFECTIONATE PARENTS
SRI. H.K. RAMACHANDER
AND
SMT. H.R. KUSUMA

Dt : 28¹⁵ OCT. 1996

DECLARATION

I declare that this Ph.D thesis entitled "POTENTIAL REVIEW OF PERFORMANCE TRADITIONS OF TARANGAMS OF SRI KRISHNA LEELA TARANGINI COMPOSED BY YATI NARAYANA TEERTHA", embodies the results of original research undertaken by me. It has not previously formed the basis for the award of any degree, diploma or such other similar titles of any university.

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YATI NARAYANA TEERTHA

PREFACE

The title of my subject of study for the Ph.D. thesis is **"POTENTIAL REVIEW OF PERFORMANCE TRADITIONS OF TARANGAMS OF SRI KRISHNA LEELA TARANGINI COMPOSED BY YATI NARAYANA TEERTHA"**. My area of specialisation being Kuchipudi, I opted for research on Tarangams as they play a vital role in the Kuchipudi repertoire and more over my fascination towards Tarangams right from my childhood made me to take up this particular topic.

I was drawn towards Tarangams, at the age of ten, while I was a disciple of Late Sri Vedantam Jagannadha Sarma. Some unknown instinct within myself has made me to include one song from Sri Krishna Leela Tarangini in every performance of mine. Then due to lack of knowledge and understanding it was left untouched, beyond performing on the stage.

While I was doing my Post Graduation course in Dance, I was very fortunate to have had Late Sri Vedantam Prahlada Sharma as my lecturer for the practical course. He taught us one of the Tarangams, which was prescribed in the course. It was then, that I was once again attracted towards Tarangams. At this point of stage, it went in to my mind, that if I am to do a research work, it would be definitely on Tarangams.

Sri Krishna Leela Tarangini, composed by Yati Narayana Teertha, is in chaste and melodious Sanskrit in the form of Yakshagana. It is a peculiar combination of narrative, and dramatic poetry, with dialogue, action, dance and music. I have also attended many bhajana performances, on festive occasions, where Tarangini was being sung and danced by the Bhagavathars. In the Kuchipudi repertoire, Tarangams have a prime position. Every Kuchipudi performer, invariably performs one Taranga song in the full fledged performance. As, it is, the Text of Tarangini is in Yakshagana form.

This peculiar nature of, the same text, being presented in three different traditions, has instigated me to review the potency of dance involved in these three different traditions. When I approached my supervisor Padmashri Dr. Nataraja Ramakrishna, with this proposal, he readily accepted the subject and suggested me to include the Suladi Sapta Tala Tarangams, present in seventh Tarangam.. Now I proudly claim that the exclusive work on Suladi Sapta Talas, is first of its kind in the field of Dance, which I carried out under the able guidance of my supervisor Dr.

Nataraja Ramakrishna, who is an authority on Agama Nartana Tradition (Temple Dancing).

The entire thesis is divided into six chapters, wherein, the first chapter is an introductory chapter, comprising a general introduction on dance, Kuchipudi in particular and a detail introduction of the subject Sri Krishna Leela Tarangini. The second chapter is an exclusive chapter on Yati Narayana Teertha, the illustrious composer of Sri Krishna Leela Tarangini. The third chapter is about the Tarangams in Bhajana Sampradaya tradition, where in the adipurushas of Bhajana tradition, the repertoire of Bhajan and the dance content present in Tarangini, in bhajana tradition are all dealt with. The Fourth chapter is on Tarangams in solo technique, with special reference to tala systems in Tarangams, comprising an exclusive research work on Suladi Sapta Talas. It is more practical oriented, well supported with photographs. The Fifth chapter is about the Tarangams in Yakshagana tradition, where in, the salient features of Tarangini, that makes it a Yakshagana, the Harikatha Kalakshepam, dance-drama and the Padya Natakas are taken up. The Final chapter is a conclusion chapter, where in a discussion on performance potential present in the Three varieties of Tarangams are discussed. At the end of the thesis, the persons who are deeply involved in propagating, preserving and performing Sri Krishna Leela Tarangini and who deserve a special treatment are taken up and their biographical sketches are given in total.

The methodology adopted by me in carrying out my research work is

- a) Study, review and interpretation of various critical research works that have been already carried over in the subject.
- b) Meeting various exponents of the art form like Sri Mynampati Lakshmi Narasimha Rao, Sri J.S.Eshwara Prasada Rao and Scholars like Dr. Dhara Ramanatha Sastry, Sri B.Nataraj, Sri Bhashyam and Thirupointurutti Sri V.Venkatesan, to consolidate the various adaptations of the subject.
- c) Collection of articles, written on Yati Narayana Teertha and Sri Krishna Leela Tarangini.
- d) Analysis of the performances of the exponents.

A C K N O W L E D G E M E N T S

I owe my grateful thanks to my Professor, guide and supervisor, Padmashri Dr.Nataraja Ramakrishna, retired professor in dance, S.N.School, University of Hyderabad, who with his never ending zeal for research, has channeled my efforts in the right direction during the last four and a half years of my research period. His dynamic supervision and the keen interest shown by him, even on the minute details ensured a good shape to this work.

I am grateful to Dr.PSR Appa Rao, for guiding me through the right lines, during the initial stage of my research work.

I take great pleasure in sincerely thanking Smt. Maddali Usha Gayatri, my Guru from whom I have learnt a lot on many issues , both in and out of dancing, and also for her constant encouragement and for her support in completing the research work.

I am extremely thankful to Sri Mynampati Lakshmi Narasimha Rao, Ongole, for the interest he has shown in my work and for providing me with lot of material on Yati Narayana Teertha and Tarangini, and for co-ordinating with many eminent personalities in the field, to support me with my work. I also thank Dr.Dhara Ramanadha Sastri, Ongole, for his advice on my research work.

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I thank Sri Rajendra Singh and Sri Sudheer Kumar, for having helped me in the academic matters. I am grateful to the University of Hyderabad, for the financial support, in the form of UGC Fellowship, for the award of SRF.

If I am something today, It is only because of my parents. They are the force behind me to reckon with. They supported, encouraged and stood by me, not only during the course of my research work, but also during my entire student life. It is

my mother's ambition to see me taking a doctorate in the field of dance, which according to her is a rare achievement.

I record my deep sense of gratitude to my brother H.R.Sridhar and sister - in - law H.S.Sudheshna, for the work they have done in documenting my research work on the computer.

I deeply appreciate, the constant support and encouragement I received from my elder brother H.R.Srivatsa and Sister - in - law H.S.Sasikala, in completing this task.

I owe a lot to my in -laws Sri D.Seshagiri Rao and Smt. D.Padmavathi, for extending their full support and co-operation during my entire period of research. In fact, they never said no to any of my activities relating to dance. I am very fortunate to have in -laws who are broad minded and also caring.

If today, I am a dancer of caliber, it is due to the encouragement given to me, during my initial stages of dancing career, by my maternal uncle Sri K.S.Ramachandra Rao. He always wished that I should always be different from others. He is the person, who has given a boost to my career.

Last, but not the least, whose services I can never forget is my better-half Sudhakar Desai. I can never forget the generous and unfailing support and co-operation extended by him. I also wish to thank my dearest and naughty three year old son Saketh, for not meddling with my research papers even once, during the course of my research work.

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KRṢṆAM VANDĒ JAGADGURUM

CHAPTER -I

INTRODUCTION

India is the land of art and culture. Custom, tradition, art and culture exists in India since time immemorial. Many scholars beginning from rigveda, defined art in many possible ways and forms. According to Vedavyas and Vatsyayana Maharishi, there are different types of arts numbering to sixty four among which the art of dance is one.

Dance is one of the most fundamental of all the human activities. Man danced with an urge to express himself. A man wishes to express his emotions through movement, through the most natural and immediate channel of expression - The Body. Dance, hence is the body language.

Indian dance the classical forms in particular are very traditional and are in vogue since time immemorial. In India, there is no classical dance form that does not relate itself with Natya sastra which is the lone authentic work and source book for all the classical forms. Natya sastra was written by Sage Bharata. Though the exact date of the book is still a matter of debate, it can be dated back approximately to 2nd century A.D. Bharata in his book Natya sastra mentions about four Pravrittis¹ or schools of dancing.

The dance tradition of Kuchipudi is one such classical form, which emerged according to the pravrittis and was evolved into a new pattern based on the lakshyas and lakshanas of music and dance as laid down by Bharata.

KUCHIPUDI : Kuchipudi is a small village in the Krishna District of Andhra Pradesh. This village is situated nearly ten miles away, towards the east from the holy Krishna river and fifteen miles from Machilipatnam and about three miles from Muvva. On the name of this village now stands a famous classical dance form. History of Kuchipudi can be dated back approximately between 14th and 16th centuries. This village was the birth place of Brahmanas. All the people here were well versed in vedas. So the village was called Kuchipudi Agrahara. Some scholars named Kuchipudi as Kuchelapuri, Kuseelavapuri and Kuchennapudi and so on, but the name Kuchipudi was finalized by most of them. The Brahmins of Kuchipudi village were called as Bhagavathulu - meaning "One who enacts the stories and deeds of Gods". There is a great debate about the exact period during which the Kuchipudi dance dramas evolved. The studies made by great scholars like Vissa Appa Rao shows that there

1 According to Natya Sastra the four Pravrittis are :
Āvanti Dākshinātyāca tadā - Chaivōḍramāgadhi
Pāncāla madhyamā cēh vigēyāstu Pravṛttayah
i) Āvanti, ii) Dākshinātya, iii) Ōḍramāgadhi, iv) Pāncālamadhyama

existed Brahmana Families in Kuchipudi who adopted the performance of Yakhsagana as a profession from about 1500 A.D². The tradition of dance in the Kuchipudi area began much earlier to the evolution of dance-dramas. Earlier to the evolution of dance-dramas, the Jakkula women and Kuravanjis were providing entertainment to the lay audiences. Jakku is the name of the caste. Women of this particular caste were enacting the stories of gods and goddesses in single characters.

The people of this caste are the devotees of goddess Kameshwari. The scenes performed by these women lacked social respectability as their literary quality was very poor. ` Jakku ` is the crude form of the word ` Yaksha `. Like Jakku, Kuruva is also another caste. The word Kuruvanji has two parts. Anji means steps while kuruva means the name of the caste. The kuruvanji pattern of dancing was like street dramas in which the female character was named as singi and the male character singadu.

The dance forms performed by these two types of people were of poor quality. Men from the learned families thought that a refinement of these dance forms, based on the principles of dance and music would evolve a new pattern of dance which is acceptable to the society irrespective of the social and economic status of the people. The bhagavthas used to depict the mythological characters, in broad day light, dressed themselves colourfully. This in Telugu is called Pagativasha. Pagati meaning day and vesha meaning character. Kings who enjoyed this gave Bhagavathas diamonds and pearls which enabled them to get on financially well. The Kuchipudi Bhagavathas earned a lot of fame by their Pagati Vesha and they almost made it their profession. Some of the Kuchipudi Bhagavathas formed a small group and named it as Mela. This Mela was led by a leader, and was called as Mela leader, and he used to lead the group for the Pagati Vesha. As the time passed, this type of depiction of mythological characters in broad day light was well received and appreciated by all people. The mythological characters of Bharata and Bhagavatha were also depicted. Slowly it gave rise to the yakshaganas. Men who were proficient in the arts and in dance and in yakshagana form were enjoined to put up dance recitals and yakshaganas. This dictum meant that women should not take up any roles³.

It is said that Siddhendra Yogi the Moola Purusha of Kuchipudi style of dancing

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2. The Yakshagana performance or Yakshagana Pradarana was the result of the Bhakthi movement that was prevalent during that time.
 3. Now-a-days many women have come up and danced their way to the pinnacle of Kuchipudi tradition with many additions to the repertoire.

composed yakshaganas himself, the best among them being Parijathapaharanamu⁴ - with the character of satyabhama as the heroine. It was enacted by the brahmin men of the Kuchipudi village. They enacted these yakshaganas not only in the cities, but even found the place in the royal courts.

The Kuchipudi tradition also stemmed from bhakti movement which was prevalent in those days. The bhagavathulu took up music, dance drama and poetry for the religious propaganda and composed many compositions on the vaishnavite themes. The bhagavathulu were also known as Brahmana melas.

The yakshaganas had its roots in the tribal dancing which in course of time has matured in to a classical theatre art involving dancing, acting and singing. The first yakshagana was composed in the year 1570 A.D. by Rudrakavi by name Sugriva Vijayam. Many dramatic troupes staged dance - dramas at the royal courts. It is also said that the Machupalli Kaifiat, a local chronicle records the fact and kings remark that the Bhagavathulu were well known for their art⁵. In 1678 Abul Hassan Tana Shah, the nawab of Golconda the last of Qutub Shahi kings, gifted the kuchipudi agrahara to brahmin families after witnessing a Kuchipudi performance.

Since then the Kuchipudi brahmin families took up performing yakshaganas and recitals as family profession.

The Andhra tradition of Bhagavatha melas were brought to Melattur of Tamil Nadu by Achyutappa Nayak (1561 - 1614 A.D.). The village Melattur earlier known as Achyutapuram was gifted away to the brahmin Bhagavathulu for the promotion of yakshaganas and propagating art and culture. Many scholars of Andhra families too migrated to Tanjore in search of patronage during the Nayak regime. Other than Melattur the Bhagavatha melas were also seen in villages like Saliyamangalam, Soolamangalam and Uttukkadu. Telugu was the court language during Nayak rule. So the bhagavatha mela tradition at Melattur has a Telugu base. In Saliyamangalam, Prahlada Charitam (Telugu) is the main item of presentation of these Bhagavatha Melas during Narasimha Jayanthi. Bharatam Panchananda Iyer has been attributed with the five dance - dramas which are Prahlada Charitham, Rukmini Kalyanam, Sita Kalyanam, Vipranarayana and Rukmangada.

4. Narayana Teertha is also said to have composed Parijathapaharana Yakshagana in Telugu, but Siddhendra's composition is very popular.

5. The record says: "A dramatic troupe of the Brahmana Bhagavathulu of Kuchipudi in the direction of Vinukonda and Bellamkonda, arrived at Vijayanagar, during the reign of Viranarasimha Raya. On request they were asked to stage a play (Kelika)".

Utukkadu Venkata Subbier who flourished in the village utukkadu between 1700 -1762 A.D. was a great exponent of Bhaghavatha Mela.

The yakshagana tradition of Andhra which was carried from Kuchipudi to Melattur and Saliyamangalam in the Tamil country is still alive to this day, in its old form⁶.

From the yakshagana tradition Kuchipudi slowly evolved into a solo tradition where in a single artiste performed.

The transformation from dance - drama to solo dance can be attributed to many reasons. In the beginning of the 20th century, the British took over the rule of the entire country and the cultural scenario of the entire country changed. There were no royal courts or kings to give patronage to the performing troupes. The patronage shifted from the hands of the kings to the Zamindars, and land lords with vested interests maligned the art form and degraded the classical forms of dance. Due to the degradation of the art form, the patronage for the dance forms also declined and the artists were in very poor state of affairs. They were let down economically. Next, due to the heavy cost of transportation, only few people used to move from place to place performing the dance tradition. Slowly, as the patronage also declined the artists received very few perks for their performance which was hardly sufficient for the entire troupe. The yakshagana tradition itself was becoming extinct due to the socio -political and economic reasons. Under such circumstances, in the late forties and early fifties, the chief architect of the Kuchipudi form, the doyen of Kuchipudi, late Sri VEDANTAM LAKSHMI NARAYANA SASTRY took great efforts in retrieving and recreating the Kuchipudi dance-drama tradition into a solo technique where in a single dancer can perform. It is needless to mention that his efforts were fruitful. The credit of introducing solo items into Kuchipudi repertoire also goes to late Sri LAKSHMI NARAYAN SASTRY. The present repertoire of Kuchipudi comprises many items opening with pushpanjali and concluding with the abridged version of bhamakalapam. The other items that are incorporated in the repertoire are exclusive such as Jatiswaram, Shabdam, Tarangams, Kirtanas, Javalis, Padams, Tillanas.

IMPORTANCE OF KUCHIPUDI:

In tradition, the training in Kuchipudi began at a very tender age and continued for five to ten years. The students were taught the theory of dance, music and drama through Natya Sastra, Abhinaya Darpana, Rasamanjari etc. It is a must to learn Telugu

6. The great poets of those times Srinadha Kavi and Palkuriki Somanatha Kavi regarded the Yakshaganas as the art form of Gandharvas.

and Sanskrit Languages. The Kuchipudi style consists of Nrutta, Natya and Nrithya. Importance is given to all the four types of Abhinaya, i.e Angika, Vachika, Aharya and Sattvika. It is only in the Kuchipudi style we find dancers using Vachikabhnaya while dancing. In the olden days, the dancer himself used to sing and dance expressing the meaning of the song simultaneously. The costumes and the make-up also tell the rich tradition of Kuchipudi. The dance - dramas mainly contains mythological stories. As said earlier many enthralling items such as Jatiswaram, shabdams, Tarangams, Kirtanas, Javalis, Padams, Tillanas etc. form the repertoire of Kuchipudi. Bhamakalapam, needless to say is one of the major inclusions to the repertoire. In the same way, Tarangams i.e the songs from Sri Krishna Leela Tarangini of Narayana Teertha which has been incorporated in to the repertoire, is one of the favourite items to the Kuchipudi performer.

SRI KRISHNA LEELA TARANGINI :

Sri Krishna Leela Tarangini is the master piece composed in chaste Sanskrit set to melodious music including sollukattus meant for dance by the great Vageyakara⁷ of 16 - 17 centuries, Yati Narayana Teertha. It has been composed in a yakshagana pattern. The theme has been taken from Dasamaskandha of Srimad Bhagavatham. It is a continuous story dealing with the divine story of Lord Krishna, from his birth to his wedding with Rukmini.

Sri Krishna Leela Tarangini is the longest opera in sanskrit. It is one of the numerous works that rose in the wake of the Gita Govinda of Jayadeva and it is the only work to have maintained a comparable musical status. Sri Krishna Leela Tarangini is a wonderful combination of narrative, dramatic poetry with dialogue, action, dance and music. Saint Narayana Teertha exhibits his mastery over music, philosophy, sanskrit as well as dance in his composition.

It is a Bhakti Prabhandha Rachana and as well as a Drisya Kavya. The entire work of Sri Krishna Leela Tarangini is divide in to **12 Tarangams** meaning **waves** making up Sri Krishna Leela Tarangini i.e **The River of the Sport of Lord Krishna**.

The division of the work in to Twelve parts is based on the division of Srimad Bhagavatham into Twelve books and also of the twelve letters of the Dvādasākhsharī mantra, for which Narayana Teertha had a fascination. Sri Krishna Leela Tarangini is classed under yakshagana, a peculiar narrative, musical and dance - drama,

7. One who composes the lyrics and sets the lyrics in one particular tala and raga.

indigenous to Southern India, particularly to Andhra region. It was often presented on an open-air, make shift stage for the entertainment of the people. The whole work is full of dignity and fervour of devotion for Sri Krishna, presenting the Bhakti aspect of Jeevatma and Paramatma.

The musical pieces composed in Sri Krishna Leela Tarangini are so exquisite in respect of all three ingredients- Bhāva, Rāg and Tāla. Narayana Teertha has made the narration crisp by picking only the most telling episode from the Srimad Bhagavatham version of Sri Krishna's life and condensed the story in a few places, to give ample scope for his musical genius and poetic imagination. Each song is set in a standard form with pallavi, Anupallavi and Charanam linked to each other by well conceived slokas, daruvus and gadyas (prose passages). It is composed as a regular dance - drama with set rhythm, syllables and jatis most suitable for dance. The entire work of Sri Krishna Leela Tarangini comprises the following:

- a) 155 Gitams (composed in 39 Ragas)
- b) Short Daruvus
- c) 348 Slokas
- d) Gadyams and Vachanas (link passages in prose).

As said earlier, the entire work has been divided into 12 Tarangams and each of the Taranga deals with a particular episode of Sri Krishna's life and sport. The 12 Tarangams, the title of each Tarangam and the contents of each of the Tarangas is as follows :

Sri Krishna Pradurbhava Varnanam

Taranga II :

Sri Krishna Bala Lila Varnanam

Taranga III :

Sri Krishna Govatsa Palana Varnanam

Taranag IV :

Sri Krishna Gopalana Varnanam

Taranaga V :

Sri Krishna Gopi Vastrapaharanga.

Govardhanodhara Varnanam.

Taranga VI :

Sri Krishna Gopi Samagama Varnanam

Taranaga VII:

Sri Krishna Rasa Krida Mahotsava Varnanam

Taranga VIII :

Rasakrida Mahotsava Varnanam.

Gopis sing the praise of Krishna.Krishna disappears. The

gopis search for Krishna. Radha Krishna Samvadham, the Gopis rejoice to find Krishna.

Taranga IX :

Krishna Madhura Pravesa Varnanam.

Akrura's mission. He is blessed by the lord. Krishna enters Mathura city.

Taranag X :

Sri Krishna Kamsa Nirharana Varnanam.

Kubja and others are blessed. The elephant, Kuvalyapida, Chanura and others are slain - and finally Kamsa.

.Im 5 Taranga XI :

Sri Krishna Dwaraka Pravesha Varnanam.

Gopis in sorrow at the parting of Sri Krishna. Uddhava's mission. Krishna leaves for Avanti to study. Krishna defeats Jarasandha. Blesses Muchukunda and enters Dwaraka.

Taranga XII :

Sri Krishna Rukmini Kalyana Mahotsava Varnanam.

Rukmini's resolve to marry Krishna and her letter to Krishna delivered through a Brahmana messenger. Rukmini Svayamvaram. Krishna carries Rukmini away. Their wedding in Dwaraka.

The work Sri Krishna Leela Tarangini is an authoritative lakshya grantha for the topic of raga and rasa. Narayana Teertha portrays in vivid language, embellished in delightful music, the various lilas of Krishna. Each song is preceded by a sloka and a vakya or prose passage. The slokas, churnikas, musical dialogues, darus, dvipadas, chatushpadis and the songs interspersed with jatis add interest to the work.

The important characters that come across in the opera are Vishnu, Brahma, Bhumi Devi, Sanakadi munis, Devaki, Vasudeva, Kamsa, Yashoda, Gopis, Krishna, Rukmini and the Brahmin (who took Rukmini's letter to Krishna). According to Nori Narasimha Sastry (1969) "The character of Radha⁸ was introduced cleverly into the story of Tarangini as a Gopi having expert knowledge of Sri Krishna's essential self as paramatma. The

8. In Srimad Bhagavatham, there does not appear any direct reference to Radha, by name. Discourse 30 of Dasama Skandam contains a reference by the Gopis to the distinctive foot prints of young Krishna interspersed with those of a lady- an intruder who rouses the anguish and jealousy of the Gopis. Radha's relationship with Krishna, culminates in their union in Jayadeva's Gita Govinda. Jayadeva looks up on Radha as the jivatman tied by the bonds of samsara. In Gita Govinda, lyrical eroticism finds free expression in Radha-Krishna cult. Yati Narayana Teertha's treatment of the Radha concept and episodes which occur in the relevant Tarangams is closer in spirit and content to Srimad Bhagavatham than to Gita Govindam.

character of Radha is not found in Srimad Bhagavatham. Under her guidance, the other Gopis realise the true nature of Krishna. The difficult part of Bhagavatha, Gopika Vastrapaharana has been handled in a masterly way in Sri Krishna Leela Tarangini by Narayana Teertha. In the dialogue between Gopis and Krishna, the Gopis ask for their Avaranam to give them, infact Avaranam does not exist at all. Here in this context, Avaranam means Aham or Ahankara."

COMPOSITION: In the composition of Krishna Leela Tarangini Narayana Teertha has made use of 39 Ragas. He has used both Rakti Ragas and Apoorva Ragas. He has composed 16 songs in Kambhoji, 13 in Madhyamavathi, 16 in Nadanamakriya, 14 in Saurashtra. These ragas appear to be his favourites. The Apoorva ragas used by Narayana Teertha are Dvijavanti, Mangalakapi, Navroj, Desakshi, Gauri etc. A great variety is presented in the manner of the songs. The songs of the Tarangini present in the seventh tarangam is fascinating. It is referred as suladi sapta raga tala malika tarangam. It commences with Dhruva mandala describing Rasa Illa vilasam. It is said that this song was sung by Sura Vanithas describing the glory of Rasa showering flowers in admiration and enjoyment. At the end of each song, Jatis have been added conveying the divine rapture. The Suladi Saptama Tarangam begins with Nata Raga in Dhruva tala and goes on to Madhyamavathi, Pantuvarali, Sri, Ananda Bhairavi, saurashtra and Todi Ragas and Mattya Rupaka, Jhampe, Triputa, Vilamba and Eka Talas. He has added Jatis in many more songs, whenever he found the subject suitable. One such song beginning with "Bala Gopala Mamuddhara" in the third Taranga is the most popular of all the songs. In the Jatis the saint poet has skillfully introduced the essence of Maha Vakyas in expressions like 'Tadhi-Twama-Vasi-Twa Maham' etc. Another such song is in the 8th Taranga beginning with 'Adwaya Makhanditam'⁹.

On the word Daruvu, Nori Narasimha Sastry explains that, the word Daruvu, is linguistically a corruption of the Sanskrit word Daruvu; but it is not a refrain. It is generally used to describe the entry of a character and very shortly describes him. (Patra Pravesha)

At the beginning of each Taranga, the story going to be presented is described in a plain Anushtubhs shortly. Anushtubhs are metres, consisting of four Padas of eight syllables each, the whole stanza consisting of thirty two syllables. As for the first Taranga, after the usual preliminaries of Vighnesha Stuti and Ishta Devata Stuti

9. The Gopis are said to have sung this song inspired by their Advaita Anubhava.

etc, a summary of the entire work is given and then follows a summary of the first Taranga. This is evidently intended to be read or sung by the Sutra Dhara. In these preliminary summaries, the words 'Atha Abhiniyate' are very frequently used, clearly suggesting that the work was intended by the author to be acted on the stage. These plain narrative verses are 44 in number. There are 302 other verses in this work in various metres. They are all of a very high poetic order. There are also about 27 Gadyas besides the introductory connecting Vachanas. These Gadyas are of a rare beauty. It is said that Gadyam is the Nikasha of poets. These Gadyas show the author as a master of this kind of writing.

Another remarkable feature of Tarangini, that reflects the greatness of its author is the exposition of the highest truths of the Advaita Vedanta in such incidents as the Gopika Vastrapaharana and the Rasalila. The diction in this Tarangini is fine, figures of speech including Slesha are employed.

Narayana Teertha is one of the earliest Sanskrit composers to adopt the Dvitiyakshara Prasa in his compositions. Narayana Teertha observes the Prasa Niyama at the beginning which is a characteristic feature of the Telugu language. Another significant feature is the use of the Andhra yati, which is called 'Maitri'. It consists of the use of a similar vowel and consonant at the place of yati.

Dr B.Rajanikantha Rao, in his book Andhra Vaggeyakara charitramu, points out the usage of Telugu Manjarl Dvipada by Narayana Teertha in his Krishna Leela Tarangini. For example, the patra pravesa of Ugrasena takes off with the daruvu "Agresaro Mahatmanam" in accordance with the traditional Telugu Yakshagana, with words similar to Vedale Nugrasenudu. The other example is that of first song in the first Taranga, which is a prayer of Vasudeva to Kamsa to spare Devaki. 'He Kamsa Raja Suta, He Nara Sreshta, "He Satya Sandhakula Jaladibhavaratna".

Nori Narasimha Sastry points out that Andhra dvipada metre is yet another feature introduced by Narayana Teertha in his Tarangini. Narayana Teertha composed duets in two situations in the entire work. The first duet occurs in the fifth tarangam¹⁰, between Krishna and Gopis, during the Gopika Vastrapaharana. The second duet is the Radha-Madhava samvada in the eighth tarangam¹¹.

10. The duet here depicts the scene of Gopikavastrapaharana in which Krishna Paramatma taught Advaita tatva to the Gopis who had given up the clothes which could be called Maya or Ahamkara.

11. The manifestation of Radha's Sringara rasa in this piece is only symbolic of the yearning of the human soul for God. The Lord's response is consistent with Yati Narayana Teertha's highly spiritualised sense of Sringara.

Nori Narasimha Sastry also brings out the customs followed in the marriage celebrations of Rukmini and Sri Krishna in accordance with the Andhra Brahmin families, as shown by Narayana Teertha in the Tarangini. The Patrikalekhanam (By Rukmini herself) the spouting of Akshata, the description of the prescribed vedic rites in the song Brahmagranthimkuru all testifies the knowledge of Narayana Teertha. He also referred to Naga-bali (Naga-Valli) performed, following the Homa, which is prevalent among Andhra Brahmin families.

Dr Dhara Ramanatha Sastry of Ongole, looks up on Tarangini as proof of Narayana Teertha's rare mastery of diction, his poetic genius, his familiarity with rhythmic nuances and his aesthetic excellence. Krishna tatva is portrayed without the touch of eroticism.

Sri Krishna Leela Tarangini embodies the theme of Madhura Bhakti and reflects the truths of Advaita Vedanta decorated in language of beauty and soulful music.

Sri Krishna Leela Tarangini of Narayana Teertha has other distinctive features. Tarangams are of very flexible nature. It can be danced to abhinaya, nritya and nritya, giving ample scope for elaboration as it was written by Narayana Teertha for the purpose of dance and to be performed on stage. The Tarangams can also be sung as Sankirthanams with devotion to Lord Krishna as is done in Bhajana Sampradaya.

In the next few chapters I intend to come up with the study of Tarangams in its three variant forms.

Tarangams - In its Bhajana Sampradaya Tradition.

Tarangams - As performed by a solo artiste in the Kuchipudi repertoire.
(With special reference to Tala system in Tarangams)

Tarangams - In its yakshagana pattern.

The Sri Krishna Leela Tarangini is the blend of poetry of high literary values, clubbed with divine ideas, with rich melodic music, graceful dances altogether making it a Bhakti Pradhana Sravya Drisya Kavya.

CHAPTER 2

NARAYANA TEERTHA

The illustrious author of Sri Krishna Leela Tarangini, the longest opera in Sanskrit is Saint Narayana Teertha, a great vaggeyakara, who lived in the 17th century. Prior to the period of musical trinity, the vaggeyakaras of earlier times were more devoted towards their work and the Almighty God. Neither the vaggeyakaras took interest in recording their life history nor the disciples of the vaggeyakaras. Under such circumstances, one has to depend a great deal on the family tradition, to throw light on some of the aspects of their lives. It is against this background the life and achievements of Narayana Teertha, has to be recaptured.

There are conflicting view points on the period of his life, place of birth, his sanyasa asrama, his final phase of life, his visits to various places and other aspects. The period of his life, whether he lived in the period 1675AD -1745AD or 1580AD -1680AD is still a matter of debate. Many scholars and musicologists expressed their opinions and gave their versions based on the studies made by them, local impressions and traditional versions.

Narayana Teertha was a Paramahansa Parivrajaka of Tirtha sampradaya. His father's name was Nilakanta Sastry¹ and mother Parvathi. Narayana Teertha's name prior to taking the apat sanyasam was Govinda Sastry. His surname or house name is Tallavajjhala.

Pisupati² is another family name or surname given to Narayana Teertha by the scholars. But the surname Tallavajjhala appears to be correct based on the note given by swami Sivasankara Sastry, a descendent of Narayana Teertha. In the house name Tallavajjhala, vajjhala denotes a Master and Talla is said to signify Jnana. Thus the house name taken as a whole means Masters in Jnana. Govinda Sastry was an adept in all the six Sastras including the two mimamsas, studied under Vasudeva Pandita for twelve years. Even while he was studying sastras, he was very fond of music and was used to sing about Srikrishna in ecstasy.

Govinda Sastry's native place was Kaja, a village in the Guntur district, about eight miles from Guntur on the road between Guntur and Vijayawada. Govinda Sastry had no children as he took up orders early in his life. Govinda Sastry's brother's family still live in Kaja and other parts. The family is as follows: Govinda Sastry's brother's

1 V.R.Krishnaswamy of Varahur is of the view that Narayana Teertha's father is Ganagadhara. But the name Nilakantha Sastry was finalised by most of the scholars, especially Swami Sivasankara Sastry a scion of a branch of the Narayana Teertha family.

2 Dr. Arudra in his book Andhra Samagra Sahityam Vol -VII mentions another family name given to Narayana Teertha which is Pisupati. But Swami Sivasankara Sastry confirms Tallavajjahala as the surname.

son was (1) Narasimha Sastry, whose son was (2) Rajagopala Sastry, who had a son (3) Raghunandana Sastry. He had a son by name (4) Rukminiswara Sastry, who in turn had (5) Gangadhara Sastry. He had a son (6) Srikrishna Sastry who was sixth in the lineage and was born in 1848 AD. Srikrishna Sastry had two sons the elder (7) Gangadhara Sastry and the younger (8) Swami Sivasankara Sastry. All the members of the family, except Srikrishna Sastry took up orders (sanyasa asrama) some time in their lives. The Tallavajjhala family has many other branches and all of them claim Narayana Teertha as one of their family. There is also a tradition in the family that each member of the family should learn at least three songs from Sri Krishna Leela Tarangini. Sri Sivasankara Swami, who was born in 1892, the younger son of Srikrishna Sastry, the eighth in the lineage, has collected information from many families about the antecedents of Narayana Teertha and recorded in his article in the souvenir volume of Vavilla Venkateshwara Sastry's Shastipurti celebration.

Acchamma, the wife of Govinda Sastry was a very pious lady. Her parent's house was on the southern bank of Krishna river in an Agraharam called Ginjupalli, opposite to the famous Vedadri Narasimha Kshetra.

Once Govinda Sastry was going to his father-in-law's house from Vedadri, swimming the river as usual. Suddenly in the mid river he felt exhausted and felt that his last moments had come and having religious temperament, he wanted to leave the world by taking Ātura Sanyasa³. After this, he soon touched hard ground and crossed safe to the other side. When he went to his father-in-law's house, his devote wife saw a sacred Sanyasi with a halo round his head instead of her husband. This confirmed him in his resolution and he then renounced this world taking up Sanyasa with all the regular rites as is ordained in such cases and was initiated by Siva Ramananda Tirtha Swamy. After initiation into Sanyasa Asrama Govinda Sastry's name was changed to Narayana Teertha by his Guru. Narayana Teertha then proceeded to Kasi.

Narayana Teertha remained at Kasi for a number of years and imparted Sastric knowledge to both lay and sanyasi disciples. The disciples of Narayana Teertha are scholars in Sanskrit and are authors of well known works.

3 Some scholars are of the view that Ātura or Apat Sanyasa having been forced on him in the middle of the river has no place in the story and that he took to sanyasa on his own, because by his early studies in vedanta and the sastras he was inclined towards adopting that way of life.

NARAYANA TEERTHA'S DISCIPLES AND THEIR WORKS

DISCIPLE

1. Kashmir Sadānanda
2. Andhra Maheshwara Teertha
3. Gowda Brahmānanda

WORK

Vēdānta Sāram .IsI
Tilaka Vyakhya
on Srimad Rāmāyaṇa

Commentary -
Laghuchandrika on
Sri Brahmānanda
Saraswathi's Adwaita
siddhi

The work Laghuchandrika is otherwise known as Gowda Brahmanandiyam after the author. Gowda Brahmananda, in his work refers to Narayana Teertha as a scholar in Shatsastras.

Narayana Teertha himself wrote a number of sastric works also while he stayed at kasi. He completed his book Bhatta Bhasha Prakasham, a work on Purva Mimamsa at kasi and the same was printed at Kasi. At the end of this work the following verse is seen.

* Bhagavat śivarāma Tirtha Sishyah
Muni Nārāyaṇa Teertha Namadheyah
Vyatānōt Adhikasi Bhatta Bhasha
Granthanām Bhāṭṭa Nāya Prakāśa Hetoh *

The above verse amply justifies that Narayana Teertha himself was the author of Bhatta Bhasha Prakasham and he was a disciple of Sivaramananda Teertha.

Apart from various works on Sastras, the work Sri Krishna Leela Tarangini justifies the maxim laid down by the great scholars of kasi.

After staying for some years in kasi, Narayana Teertha started on a pilgrimage to the holy places all over India. Foremost among the places he visited was Prayaga. There he composed a song on the Triveni Sangama in TARANGA I. The pallavi of the song * RAMKRISHNA GOVNDITI NAMA SAMPRAYOGE / KAMA MIHA SNATAVYAN SARVOTTAMA PRAYOGE *. Here, he goes on to say that it is beyond direction, location and time alone leads one to the highest goal. He describes Rama Nama as Ganga, Krishna Nama as Yamuna and Govinda Nama as Sarawathi.

Narayana Teertha, later visited Mathura, where in ecstasy, he composed " RAMA MADHURA NAGARI RAMYA HEMA / GOPURA PRAKARA KALITA". This song is now found in IX TARANGA. In this song Narayana Teertha describes the beauty of Mathura, and hailing the gopuras, pranganas etc. He also says in this song that Mathura is filled with people who are educated, decent and dignified and above the creation of LORD BRAHMA.

From Mathura, Narayana Teertha proceeded to visit Puri Jagannatha. During his stay there, he composed the song " SUBHADRA BALABADHRA SUDARSHNA SAHITHA" which is incorporated at the very beginning of the work in the first TARANGA. From Puri Jagannatha Narayana Teertha travel widely over the Andhra country having been invited by his disciples, friends and his kith and kin in his purvaasrama. It is said that in Andhra Desa, he stayed for a very long time and completed most of the songs of Sri Krishna Leela Tarangini. Narayana Teertha recorded his visits to many of the holy places both in Andhra and elsewhere in the country in many of his songs. The following is the list of the TARANGA songs he had sung or composed during his visits to the holy places, on the presiding deity of the shrine.

1 TARANGA SONG

PLACE IN WHICH IT WAS COMPOSED

- | | |
|--|-----------------------------|
| 1. RAMAKRISHNA
GOVINDETI
(TARANGA - I) | PRAYĀGA |
| 2. RĀMĀ MADHURĀNAGARI
(TARANGA - IX) | MATHURA |
| 3. SUBHADRĀ BALABADHRĀ
SUDARSHANA SAHITA
(TARANGA - I) | PURI |
| 4. JAYA JAYA DURGE
JIT VAIRI VARGE
(TARANGA - I) | VIJAYAWADA
(KANAKADURGA) |
| 5. MATSYA KURMA
VARAHA NARAMRUGA
(TARANGA - I) | SRI KURMAM |

6. KARUNAYAVALOKAYAMAM (TARANGA - VI)	AGIRIPALLI
7. MANGAḶALAYA MAVAVADĒVA (TARANGA - I)	MANGALAGIRI
8. VĒDĀDRI SHIKHARA NARASIMHA (TARANGA - XI)	VEDADRI
9. VIKSHEKADADEVAM (TARANGA - XII)	KUCHIPUDI
10. AVALOKAYATA SRIGOVINDAM (TARANGA - X)	SRIKAKULAM
11. JAYAJAYA RAMĀNĀTHA (TARANGA - I)	VARAHAPURI
12. GOVINDAGHAṬAYA (TARANGA - II)	GOVINDAPURAM
13. BALAGOPALA KRISHNA PAHI PAHI (TARANGA - III)	SIDDHANTAM
14. PASYATA PASYATA BHAGAVANTAM (TARANGA - III)	TIRUPPONTURUTTI

There is a strong tradition in the Andhra country that the ailment he was suffering from was cured by performing Pradakshinams to God Narasimha in Singarayakonda near Addanki in the Guntur district. A further tradition is preserved that Narayana Teertha remained for a long time at or near Addanki and taught the songs of the work Sri Krishna Leela Tarangini to sixty families in those parts. This tradition is confirmed by the fact that even now many families around Addanki continue learning and teaching the songs in the very way they were first taught.

As to how Narayana Teertha came to Tanjore area, there is no authentic information. But there is a traditional story told about this. One night in the village called Nadukkaveri, in an empty Mandapa, Narayana Teertha afflicted with severe

stomach - ache⁴ was undergoing acute pain. As a little drowsiness came on him, he had a dream in which he was told " Early morning when you wake up , you will see an animal , keep following it and at the place to which it brings you and vanishes, you will be rid of this stomach ache . " When it dawned and Narayana Teertha, opened his eyes, they fell on a boar which was standing in front of him. The animal began to move and he followed it. They went for few miles and reached the village Varahur, otherwise called Bhupatirajapuram. In that village was a temple dedicated to Lord Venkateswara and the boar that was leading Narayana Teertha vanished into the temple. It then struck Narayana Teertha that it was the Lord Hari once incarnated as the great boar who had again, out of his compassion for him, showed himself as boar and brought him to that temple of Venkateswara and that if he stayed on and worshipped Lord Venkateswara in the shrine, he would get rid of his malady. The story is narrated in the opening part of the poetical work Sikyotsava Prabandha of Narayana kavi of Varahor (1868 - 1935). There is also a sanskrit stotram on Lord Venkateswara at Varahor, where again the above mentioned episode is touched upon.

Narayana Teertha stayed on in Varahur and became freed of his ailment. Consequently, the sanctity of the shrine and the village increased. It was heard, as an act of grateful homage to the deity here, that Narayana Teertha completed and dedicated his musical play on the story of Lord Krishna. From his birth to the marriage with Rukmini, the Sri Krishna Leela Tarangini. The dedicatory song at the beginning mentions "Sri Varahapura Venkatesa..." .pa During his stay in the south, Narayana Teertha appears to have visited Melattur, which was called Achyutabdhhi before it was given as an Agraharam to Melattur Bhagavatars. This Achyutabdhhi is referred to in Parijatapaharana Nataka⁵ in Telugu, another work of Narayana Teertha. Narayana Teertha was a connecting link between the Kuchipudi Bhagavatars of Andhra and Melattur Bhagavatars of Tamilnadu, because Parijatapaharana Nataka finds a prime slot in the repertoire of Kuchipudi Bhagavatulu. The other famous Parijatapaharanamu in Telugu is the work of Mulapurusha of Kuchipudi, Siddhendra Yogi.

4 According to widely prevalent versions, the stomach-ache that Narayana Teertha was suffering was the manifestation of Krishna dancing on the saint's belly.

5 Dr. V. Ragahvan and Sri VSV Guruswami Sastri affirms that in the collections of the Tanjore Maharaja Serfoji Saraswati Mahal library, there is an incomplete, damaged manuscript of Parijatapaharana Yakshagana in Telugu attributed to Narayana Teertha. Some of the Andhra Scholars say that Bhamakalapam - the gem of Kuchipudi tradition which was also called Parijatapaharana was the creation of Siddhendra Yogi and in composing this work, Siddhendra was inspired by his Guru, Narayana Teerth's Parijatapaharana Nataka.

The works other than Sri Krishna Leela Tarangini, that are attributed to Narayana Teertha are as follows:

1. Parijathapaharana Nataka - Telugu
2. Bhatta Bhasha Prakasham - A work on Purvamimamsa
3. Sandilya Bhakti Sutra Vyakhya.
4. Samkhya Karika Vyakhya.
5. Samkhya tatwa kumudi vyakhya.
6. Nyaya Kusumānjali ṭīka
7. Nyaya Muktavali ṭīka.
8. Yoga sūtra Vyakhya.
9. Siddhānta Bindu Laghuchandrika
10. Vedastava ṭīka
11. Vedanat Vibhavan ṭīka
12. Hari bhakti Sudārṇava⁶ - An incomplete Sanskrit commentary on the 10th Skanda of Bhagavatha.

After spending few years of his last days in Tamil land, Narayana Teertha finally retired to Tirupunturtti, in the Tanjore district, near varahur. Narayana Teertha attained siddhi in Tirupunturtti village and his samadhi stands there under a mango tree. The date of his final Siddhi is given as 1745 on Thursday, the eighth day of the bright half of Phalguna lunar month⁷, according to Kuruganti Sitarama Bhattacharya who is the author of the History of the Tanjore Naik Kings.

6 The manuscript of this kavya is in the Telugu script in the Madras Oriental manuscripts library. The beginning of the verse on Ganesa is similar to that of in Tarangini which goes : " Himagiritanaya Patyam".....

7 Tamil scholars put it down as corresponding to the Krittika star, the eighth day of the bright half of the month Masl.

NARAYANA TEERTHA'S 'MUDRA'

The songs of Narayana Teertha in Sri Krishna Leela Tarangini carry the mudra Narayana Teertha in many places. A large number of variants of his name is also found in other songs.

Out of 155 songs he has composed for Sri Krishna Leela Tarangini, only two songs go on with out the mudra of Narayana Teertha. In one of the songs, he mentions himself not by his name but as the disciple of Sivaramananda, In Taranga VIII, beginning with

“ DĒVA DĒVA KVEṬI TAM
MRIGAYAMA VAYAMIHA ——— ”

The other song in which Narayana Teertha did not even hint at his name is the one in Taranga I. The song begins with

“ HĒ KAMSA RĀJA SUTA
HE NARA SRĒSHTA ——— ”

This song is addressed to kamsa by Vasudeva. Nori Narasimha Sastry (1969) says that evidently Narayana Teertha did not like to add his own name in such a song.

The word Govinda is frequently mentioned in the work Sri Krishna Leela Tarangini. This reminds one of his former name Govinda Sastri before he became a Yati. Narayana Teertha also refers to Sri Krishna as Vasudeva. By this act he was always reminded of his Guru, Vasudeva, at whose feet he mastered the six sastras as a lay man. Nori Narasimha Sastri also points that it is most probable that Narayana Teertha was initiated in to the Vasudeva Dwadasakshari Mantra by his Guru Vasudeva. That is why at the beginning of the work, he points out the real Adhikari of this work Sri Krishna Leela Tarangini as one having Bhakti in Vasudeva Bhagavan, with the words Vasudeve Bhagavathi suggesting almost all the letters of Vasudeva Dwadasakshari Mantra.

As Sri B. Natarajan points out, the songs of Sri Krishna Leela Tarangini are essentially prayers to Vishnu, Krishna and Durga in which all the attributes of Supreme Being are brought out. Narayana Teertha covered the emotional outpourings and the prayers of the characters in Krishna's story in the list of his melodious music and identified himself with the characters themselves while affixing his Mudra to each song. Narayana Teertha completes each of his songs with his Mudra, deeply conscious of his being

Sanyasi, lost in deep meditation on the Supreme Spirit.

Many variants of the Mudra Narayana Teertha have been used. An analysis of the variants of the Mudra is as follows:

Dhīra Narayana Teertha	2
Sacchidānanda Dhīra Narayana	1
Narayana Dhīra	1
Muni Narayana Teertha	2
Narayananda Teertha	4
Narayana Teertha	43
Nandita Narayana Teertha	1
Bhavya Narayana Teertha	2
Sarasa Narayana Teertha	2
Sādhu Narayana Teertha	1
Siva Narayana Teertha	
Siva Narayananda Teertha	
Hari bhaktha Sivanarayana Teertha	
Guru Bhaktha Siva Narayana Teertha	
Yatrivara Siva Narayana Teertha	
Siva Narayana Teertha Yati	32
Sēvaka Siva Narayana Teertha	
Dhīra Siva Narayanana NandaTeertha	
Dhīra Siva Narayana Teertha Yati	
Siva Narayana Yati	
Siva Narayananda Yati	
Siva Sankara Narayana Teertha	
Vara Narayana Teertha	
Yogi Vara Narayana Teertha	15
Narayana Teertha Yatina	
Yati Narayana Teertha	5
The other rare mudras are:	
Ghaṭita Narayana Teertha	1
Siddha Narayana Teertha	1
Sri Hari Bhakta Narayana Teertha	

Bhakta Narayana Teertha

Guru bhaktha Narayana Teertha

3

The list goes on. The above mentioned are only examples to reflect the variety in Mudras.

Once again Sri Natarajan explains that the structure and texture of Sri Krishna Leela Tarangini have strong internal proof to justify the conclusion that the various songs in the Twelve Tarangams had been composed by Narayana Teertha at the different centres he visited during his sojourn in the North and the South. A large number of families descended from his disciples at Vellatur, Kuchipudi, Addanki, and Ongole areas in Andhra Pradesh shows that many of the compositions were ready even before Narayana Teertha moved to Tamil Nadu and taught them to a large number of disciples before he left the Andhra desa to Tamil Nadu. One can conclude by saying that at Varahur, Narayana Teertha finalised or gave finishing touches to the full text Sri Krishna Leela Tarangini and dedicated it to Sri Varahapuri Venkateshwara Swami in the final phase of his life, before moving to Tiruppunturutti, where he attained Siddhi in 1745 AD.

THE PERIOD OF NARAYANA TEERTHA

There are conflicting view points on the period of Narayana Teertha, whether he lived in the period 1675 AD - 1745 AD or 1580 AD - 1680 AD. Scholars and musicologists who made an extensive study on the life of Narayana Teertha interpret their versions based on local impressions, traditional stories and family traditions.

In his book, Great Composers - BOOK I, Prof : P.Sambamoorthy says that Narayana Teertha lived in the 17 century⁸.

Sri T.S.Parthasarathy in his book Music Composers of India (1982) says that Narayana Teertha was born in 1675 AD⁹.

Dr. V.Raghavan writing for the Vuyyur Raja Venkatadri Appa Rao's Telugu Edition of Sri Krishna Leela Tarangini in 1948 says that Melattur is called Achyutabdhhi after Achyutappa Nayak, the son of the founder of the Tanjore Nayak line. In the last line of his Parijathaharana Nataka, Narayana Teertha refers to god Varadaraja at

8. This fits in with the generally accepted view - 1675 AD year of birth; 1745 AD year of Siddhi.

9. His views also fits in with the above said dates.

Achyutabdhi.

The lines go the following way :

‘ Śaraṇam Śaraṇam Munīndra Sannuta
Śaraṇam Kamala Nāyaka
Śaraṇam Achyutapura nivāsa Svāmi Varadarāj Prabhō ’.

Achyutappa’s date is 1561 AD - 1614 AD. Hence Narayana Teertha must be definitely later to this King’s time. As Narayana Teertha was earlier to Thyagaraja (1767 AD - 1847 AD) we may take him to have flourished between about 1600 AD - 1750 AD. Thyagaraja’s guru was Sonti Venkataramaiah and Venkataramayya’s father Sonti Venkata Subbaiah was Narayana Teertha’s disciple. By this we can amply justify that Narayana Teertha flourished much earlier to Thyagaraja.

In Tanjore library there is a work called “ PANCHAKOSAMANJARI”¹⁰ written by the disciple of Siva Narayananda Tirtha. The manuscript belonged to king Tulaja of Tanjore (1765 AD - 1787 AD). If Narayana Teertha and Siva Narayananda are same, then we may take King Tulaja’s time as the lower limit of tirtha’s date. Then Narayana Teertha might have lived between 1600 AD - 1765 AD. This is according to the opinion of Dr. V.Rahavan, but the period 1600 - 1765 a gap of 150 years appears to be a large period in determining the exact period of a person.

Swami Siva Sankara Sastri (1892 AD), a scion of the eighth generation of Narayana Teertha family, in his contribution to the Devanagari edition of Sri Krishna Leela Tarangini published in 1969, by Sahiti Samiti, Repalle, and in the comprehensive article he had contributed to the souvenir issued in 1952 on the occasion of the shastipurthi of Vavilla Ramaswami Sastrulu, agrees with the views of Dr. V.Raghavan on the period of Narayana Teertha. Swami Siva Sankara Sastri refers to Panchakosamanjari evidence and infers that the Maratharuler referred to in the manuscript was Tulaja II (1765 AD - 1787 AD). So one conclusion is that Tirthulu preceeded Tulaja II. Swami Siva Sankara Sastri quotes Narayana Teertha’s Yakshagana, Parijathanataka where in the last charana, he refers to Achyutappa Nayak and Varadaraja. Siva Sankara Sastri arrives at a broad conclusion that Tirthulu belonged to the period between 1561 AD - 1782 AD which is a big sweep of nearly two centuries. So, the reference in the manuscript must be to Tulaja I (1561 AD - 1736 AD) and not Tulaja II.

According to Swaminatha Atreya of Tanjore, who made an in-depth study of

10. Panchakosa Manjari according to some texts.

Narayana Teertha and Tarangini, Siva Ramanananda Tirtha, the guru of Narayana Teertha, directed him to proceed to the south to meet Bodhendhra Swami at Govindapuram to seek inspiration from him for stabilization of knowledge and devotion. According to the chronology available in punyaslokamanjari on which is based Jagadguru divya charitam, Bodhendhra swami attained samadhi in 1692 AD at Govindapuram, before Narayana Teertha could reach Govindapuram. This brings us to some reasonable conclusion that Narayana Teertha's year of birth could be 1675 AD.

Again, Swami Siva Sankara Sastri says that his father Krishna who was born in 1848 lived upto 1952 i.e 104 years. Allowing a gap of 25 to 35 years between father and son a mere arithmetical computation would establish that Narayana Teertha and Narasimha sastri (Son of Narayana Teertha's brother) were contemporaries. This arithmetic also establishes that the commonly accepted view of Narayana Teertha's period 1675 AD - 1745 AD is justified.

Dr. B.Rajnikantha Rao, a playwright, musician and poet and the author of Andhra Vaggeyakara charitamu, quotes, cheruvu Lakshminarayana Sastri, saying that Sivarama Tirtha, the guru of Narayana Teertha had written a Sanskrit work called " GURU CHANDRIKA " and was a resident of Kanchi and lived in the period 1675 AD. From this Dr. B.Rajnikantha Rao says that Narayana Teertha should have lived up to 1700 AD and his year of birth would be around 1580 AD and could have gone to south before 1614 AD and lived up to 1680 AD¹¹.

Dr. B.Rajnikantha Rao in his book on kshetrappa (1978) expressed the view that Narayana Teertha must have left his native place and settled in Tanjore in the period between 1561 - 1595 AD and finally attained liberation at Tiruppunturutti. This view of Dr. Rao must be based on the view that Narayana Teertha was among the first batch of Telugu Brahmana families moved to Tanjore during Achyutappa Nayak's rule. If this view is accepted then the date of Siddhendra yogi gets distorted as it is said that Siddhendra yogi is the junior contemporary of Narayana Teertha.

If Narayana Teertha's guru Sivarama Tirtha were to have lived in Kanchi round about 1675 AD up to 1700 AD, we can not accept the view of Dr. Rao that Narayana

11 Dr. Dhara Ramanandha Sastry, referring to Dr.B.Rajnikantha Rao's view that Narayana Teertha lived upto 1680 AD, links Panchakosa Manjari in the connection of Tulaja I with that of Tulaja II. Hence the reference is only to Tulaja I and not Tulaja II. If the conclusion that Narayana Teertha belonged to a period at least one hundred years earlier than Tulaja II (1763 - 1787)_ means that Naryana Teertha's period was 1580 - 1680 AD; this inference does not appear correct.

Teertha was born around 1580 AD and moved to south before 1614 AD and lived up to 1680 AD. This is for the simple reason that Narayana Teertha has gone to his guru for initiation at a very early age.

In an attempt to determine the period of Narayana Teertha one has to rely greatly on family traditions, the works of Narayana teertha (which are mentioned in the earlier pages of the same chapter) to some extent help in determining the period of Narayan Teertha. Depending on all the observations made, it can be reasonably concluded that Narayan Teertha lived during the period 1675 AD and 1745 AD.

CHAPTER III

BHAJANA SAMPRADAYA TRADITION OF TARANGAMS

ORIGIN :

The Vedas, Puranas and Itihasas have given ample significance to the Nama Sankeertana as a vital part of Nada Upasana. Infact, the Vedas themselves are based on sound system of 'OM' i.e. OMKARA, through which the mankind can fulfill its desires in all directions. The Nama Sankeerthanam or the Bhajana is a further evolvement of this principle. Bhajana or the tradition of Bhajan, that is Bhajana Sampradaya means the tradition of group of singing and dancing in praise of Lord, continuously and repeatedly. In other words, the repeated adoration of Lord in song and dance is the Bhajana Sampradaya.

'Nāma Sankeerthanam Yasya
Sarvapāpa Praṇāsanam
Praṇamō dhukhasamanah
Tam namāmi Harim param.'

This is the last sloka as Phalasruti in the Dwadasa Skandam of Srimad Bhagavatam.

I salute to Sri Hari, the supreme Lord, the (loud) chanting of whose name is the easiest way to wipe out all sin, and respectful salutation to whom alleviates all the suffering.

Between 15th and 18th century (AD), there was tremendous upsurge in the promotion of Namasiddhanta or Namasankeerthana tradition. Against this background, many vaggeyakaras of those times, dedicated their works and involved themselves in spreading the culture of the Nama Sankeerthana.

The authors of the Puranas, the Bhagavatas, the saints, the great musicians of the country took upon themselves the soul-stirring task of spreading the Nama Sankeerthana tradition. Our sacred books Ramayana, Mahabharata, Srimad Bhagavatham, Sri Vishnu Sahasra Namam and the other 18 puranas as also SRI KRISHNAKARNAMRITHM, NARAYANEYAM, DASARATHA SATAKAM, NARASIMHA SATAKAM etc. form the main authoritative texts for the Bhajana Sampradaya school of thought. Bhajana and Nama Sankeerthana, together form the social display of devotion that Hinduism has practiced over the ages. Chanting the many auspicious names of the Lord is the main object of worship and has been received as the most acceptable form of praise of the Supreme Being. The purpose of Nama Sankeerthana is to direct the flow of human emotions into thoughts of supreme through the path of Bhakti, to shift the emphasis from knowledge to devotion (Jnana to Bhakti) and to invest the Supreme person with infinite excellences, though in human form. This process is achieved by visiting

Temples, Worshipping the Icons, by recalling the Lord's glory in song and dance, and by reciting the Lord's name repeatedly.

During the Bhakti movement that was prevalent between 15th and 18th centuries (AD) many exponents of Bhajana Sampradaya tradition flourished and NARAYANA TEERTHA¹, the author of the Sri Krishna Leela Tarangini occupies an honoured place among the foremost adherents of this tradition in the south.

ADI PURUSHAS OF BHAJANA SAMPRADAYA DOCTRINE :

It was during the 17th, 18th and early part of 19th centuries, that Bhajana Sampradaya took a shape with the needed propagation of Bhagavannama Bodhendra Swami Sridhara Venkatesa.

Ayyaval of Tiruvisainallur (Sahajirajapuram) and Sadguruswami of Marudanallur (1782 AD to 1817AD). these three saints are said to be the Adi Purushas of the Bhajana Sampradaya tradition in South India.

BHAGAVANNAMA BODHENDRA SARASWATI: He was the 59th Pontif of 'Sri Kanchi Kamakoti Peetham' between 1638AD -1692AD Bodendra's parents were Kesava Panduranga Arya and Suguna. Bodendra's name in his purvasrama was Purushottama. When Purushottama was five years old, Atma Bodhar, the 58th Pontif of 'Sri Kanchi Kamakoti Peetham' asked his parents, if they would hand over this boy to the Kanchi Peetham. His parents agreed to the idea. By his sixteenth year Purushottama was adept in the scriptures and the puranas². In the presence of his master, he took a vow that he would chant the Lord's name a lakh and eight thousand times daily. Purushottama now attained the name Bodendra and visited Varanasi. On his return from Varanasi - to - Kanchipuram on the advice of his Guru Atma Bodhar, he obtained from Puri Jagannadha Kavi, Bhagavannama kaumudi,³ a treatise on Bhagavnnama Siddhanta written by his father Lakshmindhara Kavi. Drawing inspiration from his Guru and Lakshmidhara's Bhagavannama Kaumudi, Bodendra wrote eight works on Bhagavnnama Siddhanta. They are:

- 1) Bhagavannamamruta Rasayanam
- 2) Hariharadvaitabhushanam

1 Narayana Teertha was an Advaita Sanyasi, who formed the part of the continuous tradition of Advaitins, who had grasped Nadavidya as part of his Sadhana.

2. Purushottama in company of Jnanasagara, his companion studied the scriptures, Jnana, bhakthi and vairagya.

3. The Palm - leaf manuscript of Lakshmidhara's Bhagavannama Kaumudi is now being preserved at the Marudanallur Matha of Sadguruswami.

- 3) Namamruta Rasodayam
- 4) Namasuryodayam
- 5) Namarnavam Harihara bheda Dhikkaram
- 6) Namamruta Upayanam
- 7) Namamruta Rasarnavam
- 8) Namamruta Tarangam
- 9) Murtabrahma Vivekam

Atma Bodhar appointed Bodhendra as the 59th Pontif of 'Sri Kanchi Kamakoti Peetham'. Bodhendra's Ishta Daivam was Lord Rama. His Invocation to Rama, at the beginning of his work Bhagavannamamrutha Rasayanam as a prelude to his exposition of the Namasiddhanta doctrine is expressed beautifully in the slokas. Bodhendra met Sridhara Venkatesa Ayyaval at Madhyarjunam. Having been impressed by Sridhara Ayyaval's radiance, Bodhendra stayed on at Govindapuram⁴ and often joined Ayyaval to discuss about Namasiddhanta. Both Bodhendra and Ayyaval went round many villages in the environs of Tiruvidaimarudur and Tiruvisainallur and spread the message of Nama Siddhanta among the people. Bodhendra Saraswati attained Samadhi at Govindapuram on the Purnami day of Prostapada month in the year Prajotpatti (1614 saka) corresponding to the 1692AD.

Sridhara Venaktesa Ayyaval : Venkatesa Ayyavals's father was Sridhara Lingaraya hailing from Amatya Telugu Brahmana lineage from Rajahmundry in Andhra Pradesh. Sridhara was the family name (INTIPERU). Lingaraya was a minister in Mysore state. After Linagraya's demise, the ministership was offered to Venkatesa Ayyaval, who declined the offer and instead took up the propagation of Nama - Siddhanta. Sridhara Venkatesa ayyaval, a grihastha, (a house-holder) demonstrated most effectively that by service and compassion to fellowmen and chanting the lord's name, one could reach the presence of the supreme with as much ease as the Paramahamsas. Venkatesa ayyaval is the author of the book Bhagavannama Bhusanam. All the works of Ayyaval's were much earlier than Bodhendra's. Bodhendra held Ayyaval in high esteem in his works. While Bodhendra was propogating Rama Nama, Venkatesa ayyaval was chanting siva stuti. Bodhendra and Ayyaval used to engage themselves in long hours of discussions on the Nama - Siddhanta. Here it can be pointed out that though Bodhendra was the propagator of Rama Nama and a Sanyasi, and Ayyaval was the propagator of Siva Nama and a Grihastha, the like minded enthusiasm for Nama

4. Govindapuram situated on the southern banks of the viracholan, a branch of the Kaveri

- Siddhanta and identity of views brought them together. Venkatesa ayyaval is also the author of the work Sahendra Vilasa⁵. Ayyaval's attainment of mukthi was a miracle. One evening, as usual, when he visited the Mahalingaswami temple at Tiruvidaimardur, for the Ardhajamapuja, he merged with the lord whom he held so dear.

SADGURUSWAMI OF MARUDANALLUR : He was of Telugu brahmana parentage of Tiruvisainallur. His father was Venkata Subrahmanya Aiyar, belonging to the priestly class. Sadguru's name at birth was Venkataramana. He was born dumb. After five years, his parents sought the grace of Gopala Bhagavathar, who inturn invoked Bodhendra's blessings and the tarakamantra on the boy. The boy gained the power of speech. He was taught Veda - Sastras and soon he was involved in chanting Rama - Nama, One lakh eight thousand times, daily. Venkataramana, like Venkatesa ayyaval was a Grihastha. A casual prayer to his Ista Devata, "Oh ! Rama Sadguru Pahi" made him Sadguru Swami. Sadguru Swami made a distinct contribution to the Nama Siddhanta tradition while Bodhendra and Ayyaval's essence of the Nama - Siddhanta concept was in abstract, Sadguruswami evolved a new pattern of singing of the glory of the lord in words and bhajans to the accompaniment of the musical instruments. The Bhajana Sampradaya and the Kirtana - paddhati evolved by sadguru swami made a much wider appeal and a greater impact on the people. He gave the Nama Siddhanta tradition a new shape. Sadguruswami's life span was very short. According to Matha authorities of Marudanallur, Sadguru was born in 1782 AD and passed away in 1817 AD at the age of thirty five years. Sadguruswami and his pious wife, after undertaking an extensive piligrimage⁶, came to Tiruvisainallur and shifted his residence from Tiruvisainallur to Marudanallur. Sadguruswami, set up the Radha Krishna Bhajana Matha at Marudanallur. As a part of the Nama - Siddhanta discipline, he prescribed the daily performance of six karmas (duties).

1. Prāta smaraṇam
2. Prabōdhanam
3. Ūnchavṛtti (Living by gathering grains)
4. Puja
5. Sankīrtanam
6. Ḍolōtsavam

5. Sahendra Vilasa is a historical kavya on the life of Sahaji II, the Mahratha ruler of Tanjavur, praising him as an avatara of Siva Himself. This kavya pinpoints some major political and military events of Sahaji II's rule.

6. Having travelled through out Bharatha Varsha, Sadguru Swami had a first hand knowledge of all the compositions in various languages, since the style of bhajan composed by him includes keerthanas in Sanskrit, Telugu, Kannada, Tamil, Hindi, Marathi and other languages.

In the evenings the compositions of NARAYANA TEERTHA, RAMADASA, PURANDARADAS would be sung and the dolotsavam would round off the day's performance. The Dhyana slokas on Bodhendra and Ayyaval would figure in the beginning of the each performance.

Among the important festivals at Marudanallur Matha - Radha Kalyana Utsava, Rukmini Kalyanam, Rama Navami festival and Bodhendra aradhana were celebrated. Sadguruswami has to his credit a treatise called "Bhakti Sandeha Dvanta Bhaskarah" on the bhakthi tradition. Sadguruswami was the first to bring NARAYANA TEERTHA in a high order in the Nama Siddhanta tradition. The credit of Systemmatizing the Bhajana tradition goes to Sadguruswami. He put in his efforts to evolve a systematic pattern in Bhajana singing which is followed in the same way even today.

THE SYSTEM EVOLVED BY SADGURUSWAMI IN BHAJANASAMPRADAYA:

Sadguruswami's contribution in evolving a proper repertoire in the Bhajana paddhati is of distinctive nature. The pattern that has been evolved by Sadguruswami is as follows:

MORNING

1) **SUPRABHĀTAM:** The Gods are invoked in the morning requesting them to get up.

2) **"GO" - PUJA:** It is the cow worship, which is considered very sacred in Hinduism, and all the deities are believed to be in the "GOMATHA".

3) **THODAYAMANGALAM:** It is a common and collective prayer which exactly means a kind of song in the form of drama, in which the aid of Gods is invoked. The Thodayamangalam composed by Sadguruswami comprises the songs composed by :

1. Ramadas of Bhadrachalam (Jaya Janaki Ramana) - Nata Raga
2. Tallapaaka Annamacharya (Saranu Saranu) - Arabhi Raga
3. Venkatadri Swami and Purandara Dasa (Murahara Nakadhara)
- Madhyamavathi.
4. Vijaya Gopala Swami of Varahur (Devesa Ganaradhita)
- Saveri
5. Vijaya Gopala Swami of Varahur (Madhava Bhavathu Te)
- Panthavaralli

The order of the arrangement of songs indicate the seniority of composers and the ragas selected are the Ghana Ragas, in which Thyagaraja Swami composed the Pancharatnas. These facts prove the mastery of Sadguruswami over all the languages and also in Karnatic Music. As a preamble to the Thodayamangalam, many slokas, mainly from Bhagavatha Puranam, Other Puranas and Ithihasas have been selected and introduced to induce the faith of the devotee in reciting and singing Lord's name.

4) BODHENDRA GURU VANDANAM:

AYYAVAI COMPOSITIONS:

SADGURU SWAMI PRAYER:

After the Thodayamangalam, the Mahapurushas who mainly taught the Nama Sankeertanam are invoked by singing their praises. In the beginning of the Bhajan, three Gurus who are taken as the main pillars of this style, namely, Bodhendra Swami, Sridhara Venkatesa Ayyaval and Sadguruswami of Marudanallur are invoked with devotion⁷.

5) GITA GOVINDA OF JAYADEVA: The first composition which is introduced in the Bhajana Sampradaya is Gita Govinda Mahakavya of Jayadeva, otherwise known as Ashtapadi. While one Ashtapadi is sung in each bhajan, on festive occasions like Radha Kalyanam, Seetha Kalyanam etc the entire composition is recited.

6) NARAYANA TIRTHA'S TARANGAMS: Second comes the composition of Narayana Tirtha Swami of Andhra Pradesh, a sanyasi who vividly described the Dasamaskandha of Bhagavatham in easy Sanskrit Slokas, Gadya, Padya, Daruvu and Songs starting from Vasudeva Devaki Kalyanam upto Rukmini Kalyanam. Narayana Tirtha composed the Tarangams in all the Ragas and Talas. Rukmini Kalyanam episode is vividly described in this composition. As Sri Krishna Leela Tarangini is a big composition, only one Taranga is sung during the Bhajan. But in some of the Bhajans only the Tarangams are sung with full devotion.

7) RAMADAS: Third comes the compositions of Bhadrachala Ramadas in Telugu. These compositions are mostly about Lord Rama enshrined at Bhadrachalam Temple. Ramadas was inspired by Lord Rama on many occasions especially on the occasion of his release from imprisonment by Hanisha. While a number of his compositions are available, only one composition is sung in each Bhajan.

7. Due to evolvement of Bhajan subsequently, all composers in different languages are also invoked as gurus of Nama Sankeertanam, according to the time limit available for conducting the bhajan.

8) PURANDARADASA: Fourth comes the compositions of Purandaradasa of Karnataka in Kannada Language. The kirthanas of Purandaradasa, who is said to have had the vision (darshan) of Lord Vittala, through the devotion and piety of both himself and his wife Saraswathi Bai, are rich in their language, exposition and music value. In fact, Purandaradasa is considered to be the forefather of Carnatic Music giving it a proper shape in Raga, Tala and compositions with the Sahitya requirements. Many of his compositions are like a direct dialogue between Lord and himself while some songs are simple and devotional.

9) SADASIVA BRAHMENDRA: Fifth comes the compositions of Sadasiva Brahmendra who took ascetic order without enjoying the Gruhastashrama in spite of his early marriage. He is supposed to have had the control and siddhi of Ashtanga Yoga, and also that of Khanda Yoga which is supposed to be known only by a handful of people.

10) GOPALAKRISHNA BHARATHI: He is supposed to have composed the famous Nandanar Charitham in Tamil overnight out of inspiration from Lord Siva when he was moved to an extreme point of sarcasm on one occasion. This portion has been styled as Nataraja Kirthana, Siva Kirthana and Sambasivadhyanam in Bhajana Sampradayam.

11) THYAGARAJA: He had the vision of Lord Rama in Tiruvayyaru on completion of chanting of 96 crores of Rama Nama. Being the master of Music, he has composed three different styles of kirtanas :

1. Kirtanas of high music value which can be handled only by learned music people.
2. Utsava Sampradaya kirtanas sung on special occasions.
3. Divyanama Kirtanas, very simple in nature, can be easily followed by commoners. In the Bhajana Sampradaya only kirtanas in the third category have been included.

12) KABIRDAS, TULSIDAS etc : Though not fully in vogue, Hindi kirtanas composed by Kabirdas, Tulsidas, Meera bai are sung in many places in recent times.

13) UPACHARA MANGALAM AND DHYANAM : It is the humble belief of all that, all the kirtanacharyas who were involved in singing their compositions are spiritually with us and with their blessings the SHODASH UPACHARA prescribed in puja vidhanam in Bhajana style is done to the Lord.

14) DHYNA MANGALAM: Here comes the important portion of invoking all the Lords worshipped by entire length and breadth of the country. the general order followed is a sloka, a kirthana and a Namavali in praise of the Lord Invoked. Here a chance is given for extensive singing based on the musical knowledge of the Bhagavathars assembled.

15) DEEPARADHANA : This portion is styled as Divya Nama Sankirthana and is considered to be the most important section of this Bhajana style⁸. The greatness of this portion is that the Bhaktas go around a Five - Faced lamp singing and dancing in ecstasy. The authority for this is derived from the Garudapurana Sloka⁹. Another factor which goes to the credit of this portion is that the body and mind are completely engrossed in Nama Sankeerthanam as the dancing aspect is added to it. The climax of the Divyanama Sankeerthanam is the recital of Gopika Geetham known as Rasa Panchadhyaya in Dasamascandam of Bhagavatham where the true aspiration of a devotee is explained.

16) ŪNCHAVRITTI : It is done by every ascetic of high order. It is living by gathering grains, in later usage, doles of grains picked up by the devotee from generous house holders, when he goes round the streets singing in Lord's praise.

These are the duties done in the morning generally in the Bhajana Sampradaya.

EVENING:

In the evening the duties that are performed to the Lord are as follows :

1) SRI VISHNU SAHASRANĀMA PĀRĀYANAM : Reciting the thousand auspicious names of Lord Vishnu.

2) POLOTSAVAM : It is otherwise known as SAYANA PUJA. As a conclusion of Bhajana paddhathi, all composers have made their own style of Sayanotsavam or Pavvallimpu. Lord is endeared to sleep in a silver cradle as an affectionate Mother does to her child, and Sringara Bhaava is added to it as in between a husband and wife. When ultimately Lord retires to bed, prayers are invoked in absolute faith and surrender, warding off all the influence of panchendriyas¹⁰.

8. Thalapakam Chinnayya is accredited with having started this style of Bhajan, but still there is no authentic records to prove this version.

9. The sloka in Garuda puranam says that one who goes round the lamp will be achieving the same results as if going round the entire universe.

10. Predominant songs are taken from the composition of Tyagaraja as well as Annamacharya and at appropriate places the prayers of other composers have been well knit.

3) VASANTŌTSAVAM : Vasantotsavam comprises Radha Kalyanam Seetha Kalyanam which are celebrated as a culmination of Dhanurmasa Bajan, Sri Rama Navami Utsavam and Gokulashtami utsavam. In the morning daily puja is done followed by Unchavritti. Unchavritti is strictly followed by all the Bhajana exponents, which was done till recently by Brahmasri Gopalakrishna Bhagavthar of Pudukottai. In a traditional manner the Lord is invoked in a Kalasa containing Holy water by performing Vasantha Madhava Puja. Then follows the usual Bhajana rituals. The Radha Kalyanam is famous all over India and celebrated through out the year during Dhanurmasa Bhajan. Seetha Kalyanam is performed during the Ramanavami celebrations. Rukimini Kalyanam is celebrated only during Gokulashtami celebrations. Lakshmi Narasimha Kalyanam is celebrated during the Narasimha Jayanthi.

Anjaneya utsavam is done as concluding part of all the Kalyana celebrations to invoke the blessings of Lord Hanuman. It will be appropriate to mention that all Bhajans are started with Ganesha's blessings and concluded with salutations to Lord Anjaneya.

This is the elaborate ritual that is followed during the Bhajans as devised by Sadguruswami of Marudanallur, inspired by Bodhendra Swami and Sridhara Venkatesa Ayyaval. Bhagavannama Bodhendra Swami, Sridhara Venkatesa Ayyaval and Sadguruswami of Marudanallur are widely regarded as the trinity of the NAMA SIDDHANTA TRADITION of the seventeenth, eighteenth and nineteenth centuries.

TARANGAMS IN BHAJANA SAMPRADAYA TRADITION

Tarangam pieces from Sri Krishna Leela Tarangini, composed by great saint vaggeyakara Narayana Tirtha are very peculiar in nature. It reflects the Bhagavannama Sankeerthana Tradition that is the repeated adoration of Lord in song and dance. Tarangini was written in Deva Bhasha (Sanskrit). The artists of the earlier times were well versed in Sanskrit and as such they were able to enjoy the sacred spirit of Sri Narayana Tirtha, while giving the performance of Bhajan. Bhagavannama Mahatmyam finds explicit expression in the Narayana Tirtha's Sri Krishna Leela Tarangini.

To elevate the spiritual and mental status of devotees, generally any Bhajan is started with the long spells of "OM" - the omkaram, in tune with the sruthi, in three different octaves i.e. (Sa, Pa, Sa,) and small namam of Narayana Hari Om, Rama Rama etc followed by continuous chorus of Jai Jai kars - such as

Samastha sadguru mandaliki - Jai
Siddhi Vinayaka Murthiki - Jai

Sri Krishna Bhagavanki - Jai etc

The devotees going in to rapturous devine chants of Jai Jai karas to the Lord, in essence, bringing in an atmosphere filled with devine aura, which helps to cleanse the impurities from the minds of all the devotees and brings in the divine spirit. The Bhajana Paddhathi, wherein the Tarangams from Sri Krishna Leela Tarangini are sung generally beginning with Ganesha Stuthi after the initial rituals.

Himagiritanayā patyam
Hēmāchala chāpasamuditam Tejah
.....
Paripamdhi Gaṇadhvamsi
Surasēvyō Virājatē.

This is the first invocatory sloka of Sri Krishna Leela Tarangini, where in Narayana Tirtha offers his prsyers to Lord Ganesha. This sloka is very popular with Harikatha performers also.

The first Tarangam which is
11 Jaya Jaya swāmin Jaya Jaya
Jaya Jaya Jitavaini varga prachanda
Jaya Jaya gajamukha
Jaya Jaya vakratunda

This is also in praise of Lord Ganapathi, where in Narayana Tirtha describes Lord in his various forms. This Tarangam expounds the Bhakti Bhava, with which Narayana Tirtha has composed the work.

The sacred spirit or the main objective that Narayana Tirtha has seen in the singing of Tarangams in the Bhajana Paddhathi is BHAKTHI and invigorating or help inculcate devotion in the seekers of devotion and peace. The traditionl art of Bhajana Sampradaya is to propagate the sequences of the narration while enjoying the usufruct¹² of his culture. The famous Taranga, 'Rama Krishna Govindeti 'in Bhairavi Raga and Aditala is a classic example of Nama Siddhanta Tradition.

Rama Krishna Govindēti
Nāma samprayōgē

This Tarangam exemplifies the importance of chanting the Lord's name, as the utterance of Rama, Krishna and Govinda constitute the most holy and wished for

11. This is the traditional Sankeerthana called the Todaya Mangalam starting with words "Jaya Jaya"

confluence of Prayag. The utterance of these three names has even more sanctity than a bath at Prayag in the Triveni Sangam of the Ganga, the Yamuna and the Saraswathi. This Prayag of Nama sankeerthana ensures the fulfillment of all wishes in this birth and future births. It brings supreme liberation and " Sat - chit - ananda Brahmanam " ¹³ within the easy reach of the devotee. This Prayag of Nama Sankeerthanam teaches Brahma Jnana /Brahma Vidya, uproots completely the Maya of birth and death and samsara and its basic cause Agnana (ignorance). Gnana and Vairagya alone lead to liberation. The supreme can be known with the aid of these three names.

So, there could not be a richer or more imaginative exposition of Bhajana Siddhantha tradition.

The traditional approach of enjoying the Bhakti Bhava is by imagining the artists as Gopikas and Sri Krishna as eternal (Parabrahma) during the performance, forgetting the worldly affairs and concentrating the mind at the holy feet of Sri Krishna, that is what is called " Padarchita Chitta Vrutti" as Brahmari enjoys the sweetness of kamala flower. While giving the performance, the Bhajana artists concentrate upon Bhavamrutham of Sri Narayana Tirtha. This aspect is well portrayed in the following Tarangam

¹⁴Kshēmam kuru santatamgōpāla
mama kshemam kuru santatam
kāmam tava pāda
kamalē brahmārī bhavathu
sri man mama mānasam
Madhusudhana.....

This Tarangam is found in the twelfth tarangam in Saveri Raga. In this Taranga, Narayana Tirtha prays Lord Krishna, to do always good to him, so that his mind may become a beautiful bee at the Lotus Feet of the Lord.

12. Use and enjoyment of things without the right to alienate them.

13. The NamaSankirtana- Prayag produces the complete Brahmanandam which is constant and beyond the rise or fall. Manasikasnanam, with the concentration of the mind and with the tongue uttering the three holy names, is the bath that cleanses the heart.

14. In my thought and in my speech I look upon you, Krishna, as my beloved husband. It should also result in a marital union. This is the essence of Rukmini's prayer to Krishna in this message as composed by Narayana Teertha.

MAIN OBJECTIVE OF TARANGAMS IN BHAJANASAMPRADAYA TRADITION:

The traditional demonstration of Tarangas usually was and is not by a single artiste, but by group of artists who participate maintaining chorus. The main objective in Bhajana Sampradaya is to maintain

- (a) Sahitya Poshana
- (b) Sangeetha Sarali
- (c) Laya Vinyasam
- (d) Samuhika Gana

SAHITYA POSHANA: The Sahityam (literature) employed in the Sri Krishna Leela Tarangini is beyond comparison, the outpourings of Narayana Tirtha were due to the grace of Lord Krishna and in perfect language and rhythm. The work has sprung up from sincere soul and more over, Narayana Tirtha was an authority on music, sastras, vedas and dance. The text Sri Krishna Leela Tarangini is a wonderful combination of narrative dramatic poetry with dialogue, action, dance and music. Narayana Tirtha has composed Tarangini in chaste Sanskrit, set to melodious music in the form of Yakshagana. Narayana Tirtha introduced not only antya prasa in his Tarangini but also observed the prasa niyama at the beginning. He also used Andhra Yati(Maitri) and also introduced Dwipada metre. The best example of the dwipada metre is a song from second tarangam which is as follows:

"Sakalalōkādharma saccidākāra
prakaṭithagamajāla padmavilōla."

At the beginning of each taranga, the story going to be presented is described in plain Anushtubhs shortly.

While performing a Bhajan, it is always seen that the sahityam is not distorted or disturbed. While giving the performance, the artists concentrate upon the Bhavamrutham of Sri Narayana Tirtha and try to convey to the devotees the essence of Sri Krishna Leela Tarangini. While giving a performance, the artists concentrate upon sahityam employed and are more dedicated to Bhakti Bhava.

SANGITASARALI: Narayana Tirtha employed carnatic music system in his Tarangini. The same system prevails in the Bhajana sampradaya tradition also. The musical pieces composed by Narayana Tirtha in his Tarangini are very excellent in respect of all

three Ingredients - Bhava, Raga and Tala. Narayana Tirtha made use of well known Rakti ragas and the rare Apurva ragas. In the saptama tarangam Narayana Tirtha employed all the seven talas and seven different ragas to describe Rasa lila vilasam. This tarangam is also called as suladi Sapta tala, raga malika tarangam. For any bhajana performer, the basic knowledge of music is very essential, as the raga jnana and tala jnana are added qualities which bring in the bhajan, the required flow and harmony in the atmosphere. All the songs in the Tarangini are set to a particular raga and tala. This shows the mastery over the music, which Narayana Tirtha had. While performing a bhajan, the raga bhava is to be well expressed by the artists. The rendering of certain ragas should itself express the bhava of the song.

LAYAVINYĀSAM The rythem employed by Narayana Tirtha in his Tarangini is of very high stature. Nama Sankeerthana builds up the required tempo, with the required instruments and the tempo enables the minds of devotees not to falter and to be mentally, totally at the place of Bhajan, and with a controlled performance, the devotees will be able to create a divine environment, for the rest of the participants to follow. It is said that the performance should be controlled because, in the divine aura and ecstasy, there is a possibility that the artists get distorted from raga, tala and bhava and may forget themselves and surroundings in a deep dhyana of the Lord. It is because of this, the bhajana artists try to digest the raga, bhava and tala gnana deep into their blood.

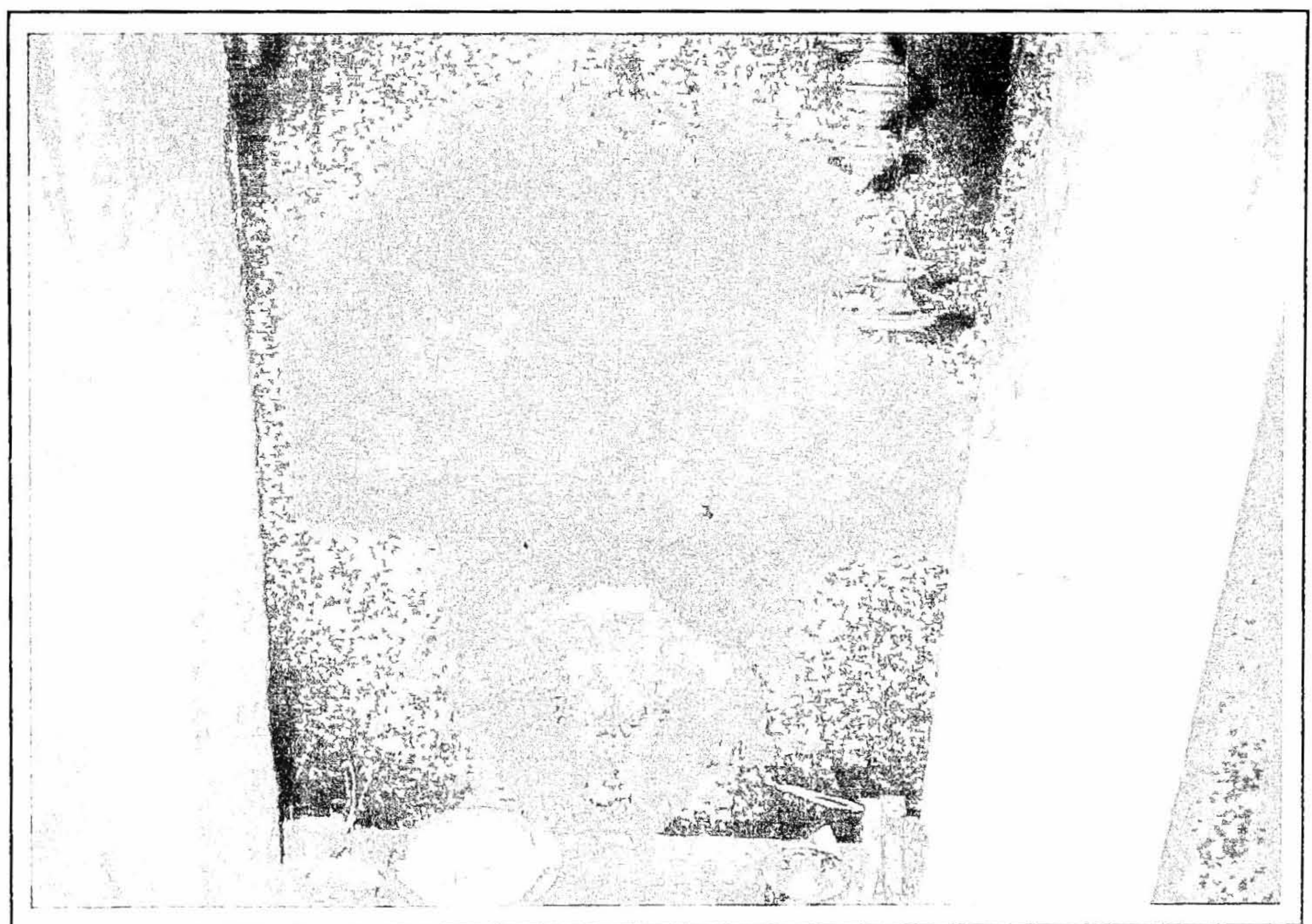
Layavinyasa is also singing the songs in various gatis i.e. the Gatis (Nadaka). The same song may be danced to Tisra, Chaturasra, Khanda, Misra and Sankeerna gatis. One of the examples for such Layavinyasa is the song in the second tarangam in Yadukula Kambhoji ragam, set to Adi talam." Ehi mudam dehi sri krishna krishna mam pahi gopala bala - krishna - krishna.....

The same song when sung and danced to in all the five gatis, makes a bhajana performance more lively and attractive.

SĀMŪHIKA GĀNAM: The traditional demonstration or performance of a bhajan was and is not by a single artiste, but by group of artists who participate maintaining chorus. The Samuhika Ganam helps build up the required tempo, by repeated adoration of the Lord's different attributes. The group singing is also called as Goshti. While one main bhajana artiste (The Bhagavathar) sings, the others at the back follow him and repeat the same with divine mind. Hence, bhajana singing is collective activity which inspires the devotees to utter the name of the Lord who wipes off the sins and sufferings when prayed with a pure heart.



SAMUHIKA BHAJAN



SAMADHI OF YATI NARAYANA TEERTHA
AT
TIRUPPOONDURUTTI

COSTUMES AND INSTRUMENTS USED IN BHAJANA SAMPRADAYA:

There is no fixed code for dressing up while performing a bhajan. But the attire used should be clean attire. Clean attire means the dress other than those used for sleep and other daily chores. If the bhajana performers are male persons, the preferable attire is :

Dhoti (either white or saffron colour), Angavastram (the cloth which covers the upper portion of the body), Tulasimalas Rudraksha malas, Sphatika malas and Gajjelu (Ankle Bells). On the forehead one should apply Vibhuthi, Chandanam and Tilakam.

if the bhajana performer is a female person, the preferable attire is :

" Saree (any saree, either saffron or any silk saree) a Tilakam is must along with the Gajjelu" (Ankle Bells).

All these help devotee to remain with a clean and clear mind, to think of the Supreme being with undivided attention, as all these are considered sacred and pure. The dress or costumes should be appealing reflecting the divinity and serenity.

A bhajana performance is said to be complete only when it is accompanied by the required instruments which play a supportive role. All the instruments together build up a required tempo in the performance. The instruments that are used in a bhajana performance is as follows:

1) SRUTHI BOX: This gives the basic support while rendering the songs. The songs are sung in tune with the shruti (the basis for singing) in three different octaves (Sa, Pa, Sa)

2) TALA \ CHIPLA :This is held in the hands of the main bhagavathar who maintains the tala by playing the chiplas. It is also used to increase the tempo of the performance. It is with this the main bhagavathar directs other instrument players and the devotees who follow him to either increase the tempo or decrease the tempo.

3) MRIDANGAM: It is with the help of mridangam that a bhajana performer could depict well the Layavinyasa. The mridanga accompanies the bhajana performer in his every move and step. It also helps in maintaining the tempo. The tala and laya of a bhajana performer should go in accordance with the mridanga beat.

4) DOLKI :It is the Dol as called in the daily usage. It is an additional instrument

which beautifies the entire performance and is mainly used as a tempo builder.

5) HARMONIUM : This is an essential instrument in any bhajan, as it provides full support to the main bhagavathar who sings the songs. The entire song can be played on the Harmonium. It provides full musical support to the artists.

The above mentioned are the main instruments used in the bhajana performance. Any other instrument can also be used to make a performance look bright.

SCOPE FOR DANCE IN TARANGAMS :

* Tadvī chēshṭāh - Tadātmikāh

As said in Srimad Bhagavatham - the devotee or the performer in an effort to elevate himself to a higher spiritual plane will try to imitate the Lord's actions and describing the divine deeds of the Almighty in a story or episode forms - namely, saving a devotee like Prahlada, or Krishna dancing on the hood of a snake etc to invoke the Lord's grace on himself and also on the participating devotees. In this way more of facial expression is used, that is Abhinayam is predominant than pure nritta i.e. the foot work. This part of Bhajana Sampradaya comes under the Nritya Sankeerthana tradition. Nritya Sankeerthana is done because the devotees gather to understand the meaning of a song and get into a divine spirit; so the abhinaya is performed for the expression of the BHAVA of the song, but not for the exposure of the individual's talents.

Sri Krishna Leela Tarangini proves to be a perfect text for the Nritya Sankeerthana tradition also, as a number of songs from all the twelve tarangams find expression through Mukhabhinaya.

In the very first Tarangam, for example, the song

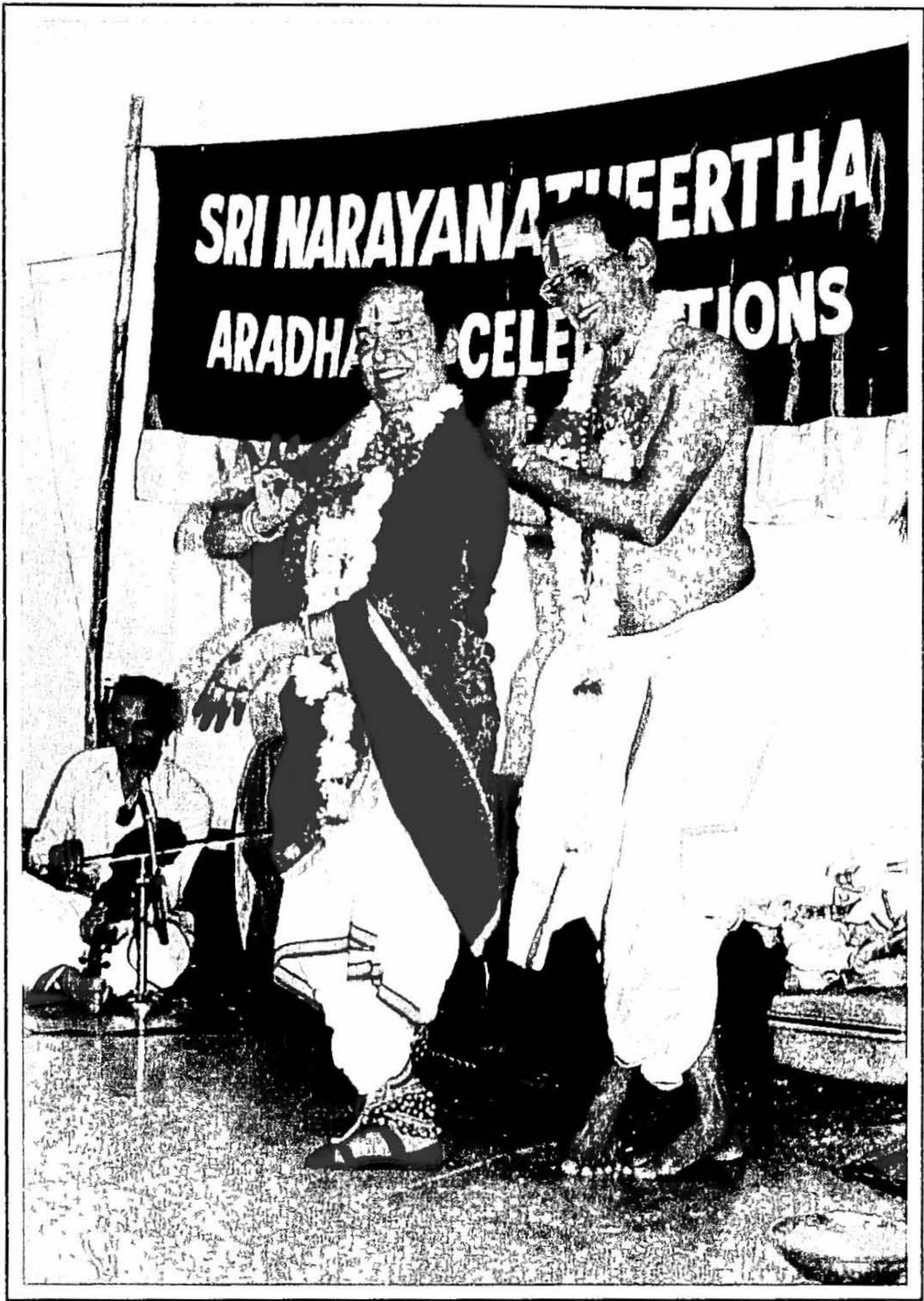
"Jaya Jaya Durge Jitavarivarge
Viyadanīlādi Vicitra Sargē"

The entire episode of Mahishasura Mardhini can be depicted through facial expression and movements. By this act of a bhagavathar, the devotee's mental status can be uplifted. Another example can be quoted from the second Tarangam :

"Kalaya Yashōdē tava bālam
khala bālaka khelanālōlam

1) Apahr̥ta bahu tara navanītham
.... .kalithakanduka khelananiratam "

BHAJANA SAMPRADAYA TRADITION OF TARANGAMS



NRITYA SANKEERTANA TRADITION



ABHINAYA BHAJAN

In the above said song for the first charanam the childish pranks of Bala Krishna like, stealing plenty of fresh butter and indulging in dance and sport can be well depicted.

Another song where in childish pranks of Lord Krishna can be shown in a story form is the famous song from Thir Tarangam "Balagopala mamuddhara Krishna paramakalyana gunakara" The sollukattu passages are embodied in this song which are meant for dance. The bhagavathars also take up the nritta part and perform. But the foot work used is very minimum. Among all the Tarangam pieces of Narayana Tirtha, the Balagopala Tarangam piece is quite popular. It has been said that after Narayana Tirtha has completed this composition upto a portion of the first charanam, he could not proceed with his composition. Next day, Narayana Tirtha noticed that it has been completed. Realising that Lord Krishna himself had completed the first charana, he proceeded with success, to complete the other charanas.

In the eleventh tarangam

"Vēdādrī śikharāna Narasimha mākalayāmi

Vimala vidyutjwalitha jihvam

.....Prahlādashaya

haramudaram tvam naumi"

Here, the song is in praise of Lord Narasimha of Vedadri hill. In the second charana, there is plenty of scope for dramatising the episode. The episode of Hiranyakasipa vadha can be well depicted.

Simple Nritta is done by the bhajana performers usually. Nritta is only limited to the extent of Ta ka dhi mi - Ta ka jha nu that too to maintain the rythm. During the Layavinyasam, when the bhajana performer dances to all the gatis, a little more nritta is performed.

In Tisra - Ta ki ṭa

Chaturasra - Ta ka dhi mi

Khanda - Ta ka ta ki ṭa

Misra - Ta ki ṭa ta ka dhi mi

Sankirna - Ta ka dhi mi ta ka ta ki ṭa

Therefore, dance in a bhajan is only a mode to uplift the mental status of the devotees to a higher spiritual plane, by showing the divine attributes and forms of the Lord as also trying to imagine the piety of devotees of yester years as also the divine acts of the Lord.

LAYA NARTANAM: Another variety of Nritya Snakeertana is the Laya Nartanam. It is a rare combination of exhibition of talent with devotion and skill in singing the Tarangams. There were special mridangists for this type of performance as it involved frequent change of the talas. The mridangists were specially trained for this as it was a technique by itself. The bhagavathars used to exhibit their singing talents by doing the long raga alapas. This proves that Bhajana is a collective art which involves art, technique and bhakthi. Watching such a type of performance is said to be a rich experience. This type of Taranga Kalakshepam was specially performed by Sri K. Appa Rao of Kakinada - for which Dr. Nataraja Ramakrishna was an eyewitness.

In some places in East Godavari district, the bhajana artistes used to perform Bhajana Saptahas i.e. doing the bhajan for seven days. They not only used to do the sapta tala bhajans but also used to sing one song in seven different talas. The artistes of Karapa village near Kakinada used to exhibit their talent while doing a bhajan. At the same time, they never used to deviate from the devotional aspect of the text. It used to be a show of Bhakthi, Skill and Technique. This type of Bhajana exposition has become extinct now.

TRAINING AND PRESERVATION OF TIRTHA TRADITION OF SRI KRISHNA LEELA TARANGINI:

The family tradition as well as the local tradition at Ongole and Addanki says that Narayana Tirtha has spent nearly twelve years in deep penance in a cave near Narasimha Temple on the top of the hill at Singarakonda. The hill Singarakonda is located nearly eight kilometers from Addanki. The hill at Singarakonda is located with the Bhavanasi lake in front of the hill and the enchanting idol of Prasanna Anjaneya at the foot of the hill and the hill overlooks vast expanse of the country side. Narayana Tirtha taught the Tarangams of his Sri Krishna Leela Tarangini to devotees in about sixty villages around Addanki¹⁵. According to tradition when Narayana Tirtha arrived at Addanki, he brought a few of his own disciples along with him. By his long stay in Addanki area, he had attracted a large number of disciples from about sixty villages in the neighbourhood and taught them the Tarangams himself. Even today many families in the Addanki - Ongole area continue and propagate the Tarangams in the manner Tirtha had taught them to his first disciples in the Addanki - Ongole

15. After Narayana Teertha's stay and penance at Singarakonda, he moved on to Addanki, where he attracted a large number of disciples and later moved further to Ongole and to Singarayakonda (30 Kms - South of Ongole), to the shrine of Yogananda Lakshmi Narasimha on the hill.

area. The purity of Tirtha's sampradaya in singing the Tarangams had been preserved by his disciples and their descendents in the respective families in the Addanki - Ongole area.

Once upon a time Addanki was seat of Reddy Kings and the kingdom was glorified with front rank scholars, poets, musicians and all types of art flourished. Narayana Tirtha spent some time in Addanki being attracted by the cultural pre-eminence of Addanki. During the tenor of intellectual and cultural activity at Addanki, day-long and night-long Bhajans were commonly held and in these bhajans only Narayana Tirtha's tarangams were sung. Addanki Venkatarayudu, Palaparthi Narasimha Dasu, Challa Lakshmiah, Tadigadapa Seshiah garu who were natives of Addanki belonged to this tradition. In many adjoining villages of Addanki too, Taranga Kalakshepam (musical discourse) was a common activity. Over the years, the Narayana Tirtha sampradaya was apparently shifted to Ongole, where the tradition evolved by Narayana Tirtha is being followed. In the entire Addanki and Ongole areas there are only ten families at present, who are deeply involved in the presentation of the pure Tirtha tradition. They are :

Mynampati varu

Bommaraju varu

Chadalavada varu

Ramayanam varu

Racapudi varu

Poruri varu

Kota varu

Ghorakavi varu

Addanki varu

Neelam Raja varu

Sri Mynampati Lakshmi Narasimha Rao, who is about 84 years old and Sri Bommaraju Pandu Ranga Rao are the active promoters of Tirtha tradition of Bhajana in its pure form to this day. Balagopala Tarangam is one piece which is very popular with Bhajana performers¹⁶. Addanki Venkatarayudu and Challa Lakshmiah could sing the Bala Gopala Tarangam all by themselves throughout the night. Palaparthi Narasimha Dasu is said to have performed penance, about eighty years ago, in the same cave

16. While in the kuchipudi dance tradition, the rendering of the Tarangam pieces is in fast tempo, the vocal tradition in Addanki Ongole adopts a slower tempo.

on the Singarakonda hill in which Tirtha observed his penance. Narasimha Dasu attained Samadhi at Singarakonda. Bommaraju Seetharamalah from the Chadalavada village while participating in a festival and when the famous Bilahari piece " Puraya mamakaram " was being rendered he was blessed by the Lord with Sakshatkara and merged with the Lord. Anantarama Somayajulu a resident of kolluru village in Guntur district of A.P., is said to have attained Moksha during a taranga kalakshepa at Guntur Bhakta Samaja.

A small basic training in music and dance would help to a large extent in performing a bhajan in present day conditions. But, once a devotee is into a bhajan group, even without any knowledge of music and dance by repeated hearing, the devotee in him picks up the nuances without his extra efforts ; but, an effort to learn the basics of Sanskrit, Music and Dance will help a great deal to follow, appreciate and carry out bhajan in a nice and classical mould ; combining with devotion. This restricted training is because , the devotees are shrinking in number, under pressure of present day conditions. During the time of Narayana Tirtha, extensive training was given to his disciples for the performance of Sri Krishna Leela Tarangini.

BHAJANA SAMPRADAYA TRADITION OF SRI KRISHNA LEELA TARANGINI AT VARAHUR:

Varahur¹⁷ is the place, where Narayana Tirtha, completed his work Sri Krishna Leela Tarangini and dedicated it to the Lord of Varahur - Varahapuri Sri Venkateswara Swami. It is on the record that when Narayana Tirtha rendered the song " Ehi Mudam Dehi Sri Krishna Krishna " from the 11 Tarangam, the feeling was strongly aroused in him that Krishna was giving an attentive ear to his compositions. The tinkling sound of the bells coming out of the Sanctum Sanctorum where he placed his work Sri Krishna Leela Tarangini for approval by the god was distinctly heard indicating the approval. Narayana Tirtha put down his composition of Sri Krishna Leela Tarangini for the blessings of the lord and the traditional belief is that when the entire text of Sri Krishna Leela Tarangini was so presented before the Lord of Varahur for his acceptance, only the pieces of which the lord had approved were retained in the final text - the twelve Tarangams as we know the today. Many Sampradayas had been set up by Narayana Tirtha at Varahur which are being traditionally followed over the centuries by successive generations of citizens of varahur. There is a traditional belief that Narayana Tirtha renovated the temple of Lord Venkateshwara at Varahur and besides stipulating the daily pujas (rituals) on the pattern obtaining in Tirupati,

17. Varahur is about five kilometres from Nadukkaveri, which is about seven kilometers to the west of Kandiyur in the Tanjavur district.

he established a bhajana sampradaya, the cult of adoration of the Lord with music and dance, and rendering with gesture his musical play, Sri Krishna Leela Tarangini. Narayana Teertha according to tradition, had also conducted many aradhanas under the Vaikhanasa Agama Sampradaya. He initiated the tradition of the Navaratri Utsavam, Sri Ramanavami Utsavam and Sri Krishan Jayanthi Utsavam including the Sikyotsavam¹⁸. During his utsavams Jayadeva's asthapadi's and Tarangams from Narayana Tirtha's Sri Krishna Leela Tarangini are sung in chorus. Thus the bhajana tradition was nurtured at Varahur under the inspiring leadership of Narayana Tirtha. The tradition of the Bhajana form of worship set in motion at Varahur by Narayana Tirtha and the celebration of the Sikyotsava was fostered by a succession of distinguished Bhagavatars which Varahur produced in the decades that followed.

Present Status of Bhajana Sampradaya of Sri Krishna Leela Tarangini

In recent years, the cult of bhajana tradition has improved by leaps and bounds. The scope for development was created and propagated by BRAHMASRI PUDUKOTTAI GOPALAKRISHNA BHAGAVATHAR (1892 - 1971) who relentlessly strived to propagate the bhajana sampradaya by including the kirtanas of almost all the devotee saint - poets of India. Sri Pudukottai Gopalakrishna Bhagavathar has trained a number of disciples in this Bhajana tradition and one of his prime disciple is Sri A.L.Krishna Murthy Bhagavathar of Madras, whose disciple Sri Jonnalagadda Surya Eswara Prasada

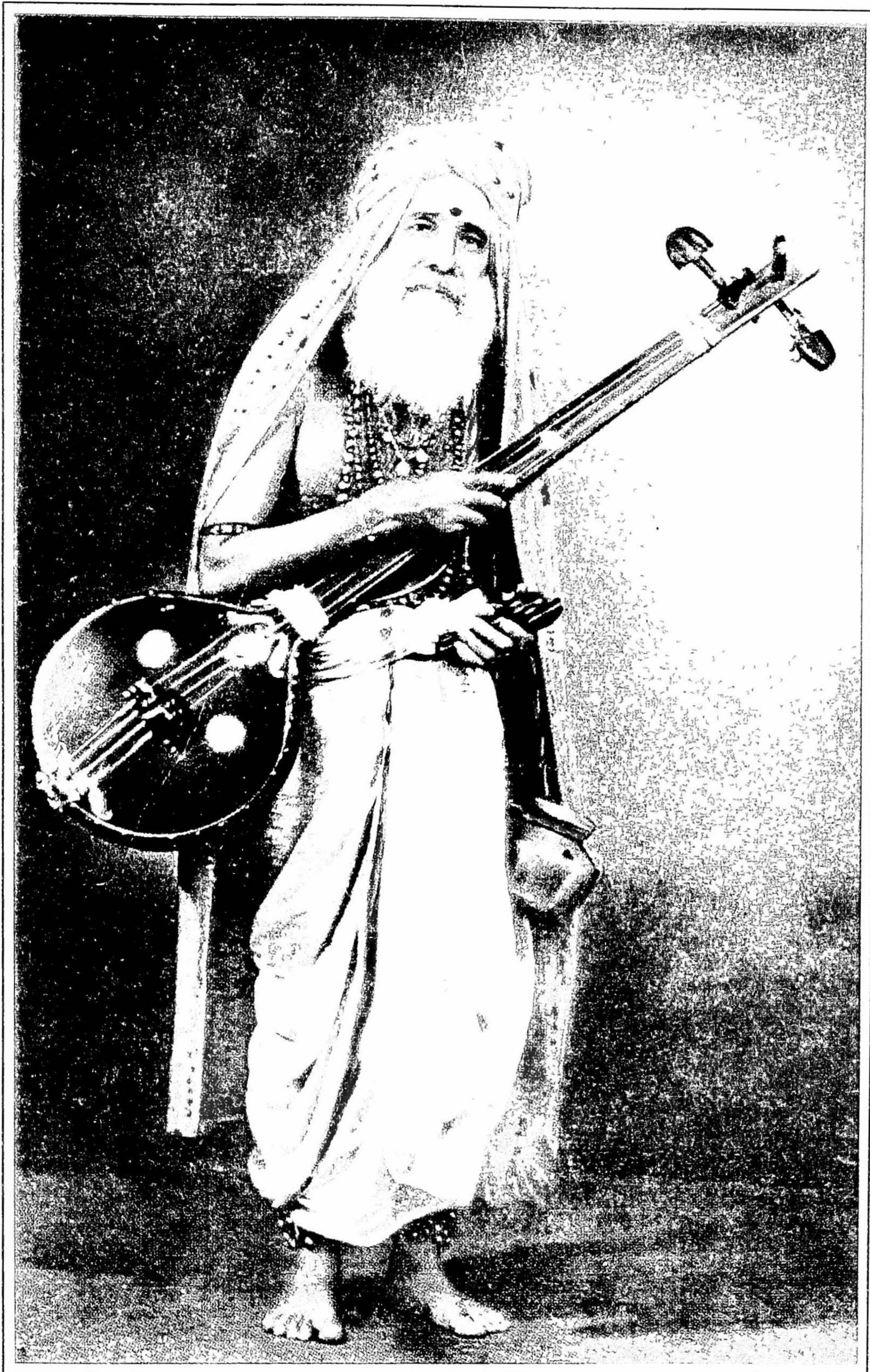
Rao is one of the famous exponents of Nritya Sankeertana tradition of Bhajana sampradaya.

Bhajana systems of late has developed and improved a lot. Many people are understanding the need of SATSANG (where all devine people meet), because as said by Adi Sankaracharya,

Satsangatvē Nissangatvam
Nissangatvē Nirmōhatvam
Nirmōhatvē Níśchalatatvam
Níśchalatatvē Jīvanmukthih.

So, It is for this paramaardha of Jeevanmukthi - satsang is of paramount importance. In this kaliyuga, for redemption bhajan is the only recourse for any human being. As again said by Adi Sankara in MOHAMUDGARAM

18. Sikyotsavam or Uriyadi (In Tamil) is the festival of rope beating - This brings out young Krishna's enormous love for butter, his propensity to steal butter.



PODUKKOTTAI SADGURU GOPALA KRISHNA BHAGAVATHAR

“ Govindam bhaja
Samprāptē Sannihitē Kālē
Nahl Nahl Rakshati
Dukrīekaraṇē ”

which means, when the enth time arrives, no grammar in this world will help. Hence, recite Govinda nama repeatedly. and so one has to do bhajan only.

At present, realising the importance of Namasankeertana many people are taking to Bhajans, through satsangs etc, and there is a thorough future for Namasankeerthanam. Encouragement for such bhajans are found mainly from the temple authorities of various temples. Bhajan to become a social activity as it was during the days of Adi purushas of Bhajana Sampradaya, a social awareness is necessary. Now - a - days people look to God only when they face an unwarranted situation. People should have full faith in God through out their life and should pray God with pure heart, to be received by the Almighty. Encouragement to such bhajans have to be increased considerably, from all corners of the society.

SRI NARAYANA TIRTHA ARADHANA CELEBRATIONS

Narayana Tirtha attained siddhi at Tiruppunturutti village on Thursday, the eighth day (Ashtami) of the bright half of the Phalguna lunar month, in the year 1745 AD.

Narayana Tirtha aaradhana is celebrated every year on the day he attained siddhi, both at Tiruppunturutti and also at Varahur. Through out south India, in the name of Narayana Tirtha, many trusts have been established to promote, propagate Narayana Tirtha's Tarangams and to celebrate Aradhana utsavas. The Krishan Jayanti festival is celebrated with great enthusiasm every year in Varahur. The entire text of Sri Krishna Leela Tarangini is faithfully sung by the devotees in the ten - day Janmashtami festival at Varahur. The Uriyadi (Sikyotsav) is the crowning attraction in this festival. Every year, at the saint's samadhi at Tiruppunturutti¹⁹, a music festival is held in reverential homage to the saint on the Aradhana day when musicians render Narayana Tirtha's songs from Sri Krishna Leela Tarangini. Usually during the Aradhana celebrations effort is made to congregate and to make as many singers as possible, to sing Tarangams. Generally, the celebrations start off with a procession taking the portraits of Lord Krishna and sadguru Sri Narayana Tirtha on first day. This is followed by Taranga singing sessions by various devotees. Lectures on Lord Krishna, Sri Narayana Tirtha, on bhakti cult and Nritya Sankeertanams are also conducted



SAILAJA, PARTICIPATING IN THE 250th ARADHANA CELEBRATIONS OF YATI NARAYANA TEERTHA AT TIRUPPOONDURUTTI



SAILAJA, GIVING A LECTURE ON YATI NARAYANA TEERTHA AND SRI KRISHNA LEELA TARANGINI DURING THE 250th ARADHANA CELEBRATIONS OF YATI NARAYANA TEERTHA AT TIRUPPOONDURUTTI

to make the audience understand in detail the Tarangams of Narayana Tirtha. On the aradhana day (i.e. on Magha Suddha Ashtami) pada puja is done to seven bhagavathars and new clothes offered to them taking the name of Sri Narayana Tirtha and the Guru Parampara. On the final day, Rukimini Kalyanam is necessarily performed using the Tarangams from 12th canto of Sri Krishna Leela Tarangini through Nritya Sankeertanam. In between Nritya Sankeertanams, Nama Sankirtans are also done. This completes the Aradhana utsavam of Sri Narayana Tirtha.

The "Phala Sruti" given at the end of the 12 th Tarangam reads :

Kāmadā Kāmināmeśā

Mumukṣūṇām Ca Mōkṣadā

Ṣṛṇvatām Gāyatām

Bhaktyā Krishna Lila Tarangini

The devotees who sing Sri Krishna Leela Tarangini or listen to its rendering with due reverence are sure to achieve their heart's desires and it assures liberation from the shackles of samsara to those great ones striving after final emancipation.

19. I was very fortunate to be a participant of the 250 th Aradhana celebrations of Narayana Teertha which was held between 24 th 26 th Feb 1996 at Tiruppondurutti, where I gave a lecture demonstration on Narayana Teertha 's Tarangini.

CHAPTER IV

TARANGAMS - IN SOLO TECHNIQUE **(WITH SPECIAL REFERENCE TO TALA SYSTEM IN TARANGAMS)**

After the glorious period of Renaissance, much positive has happened to Dance system in general and the Kuchipudi in particular. The original Yakshagana tradition of Kuchipudi which was confined only to male Brahmin community of Kuchipudi village in Andhra Pradesh was surviving with great difficulty due to socio - economic and political reasons. It was gradually going in to oblivion. Under such circumstances Kuchipudi solo dance system emerged to fulfil the present day requirements. In the late forties and early fifties, the chief architect of Kuchipudi form, the doyen of Kuchipudi, Late Sri Vedantam Lakshmi Narayana Sastri took great efforts in retrieving and recreating the Kuchipudi dance - drama tradition into a solo technique where a single artiste can perform. It is needless to mention that this great scholar's efforts were completely fruitful. He strived hard to give Kuchipudi a social status which it had lost in the past.

KUCHIPUDI TRIO: Like the musical trinity, Tyagayya, Shyam sastris and Muttuswami Dikshitar, in dance, Kshetrappa, Narayana Teertha and Siddhendra Yogi are considered to be the Kuchipudi trinity or Trio. While Kshetrappa is famous for Music and Abhinaya in his padas, Narayana Teertha is popular for the Bhajana Sampradaya music and dance in his Tarangams. Siddhendra Yogi, the father of Kuchipudi style of classical dance, composed the Parijathapaharana story into a unique type of dance - drama.

While Kshetrappa is famous through out South India for his Padams, Narayana Teertha is famous in Tamil Nadu for the Bhajan style of singing of Tarangams, while in Andhra Pradesh his Tarangams are sung as well as danced in Kuchipudi style. Siddhendra Yogi's popularity is confined to Andhra Pradesh only.

The credit of introducing solo items into Kuchipudi repertoire goes to Late Vedantam Lakshmi Narayana Sastri. He innovated the Taranga Nritya to create some attraction. He choreographed a few compositions of Narayana Teertha and some Ashtapadis initially and added a lot of Padas later on. The present repertoire of Kuchipudi comprises many items opening with pushpanjali and concluding with the abridged version of Bhamakalapam. Yet, there are many variations in the repertoire. The other items that are incorporated in the repertoire are very exclusive such as Jatiswarams, Shabdams, Tarangams, kirtanas, Javalis, Padams and Tillanas. These are now being taken up by individual gurus, artistes and made popular.

IMPORTANCE OF TARANGAMS IN KUCHIPUDI REPERTOIRE

Sri Krishna Leela Tarangini is a wonderful combination of narrative and dramatic poetry, with dialogue, action, dance and music. Saint Narayana Teertha exhibits his

mastery, not only over Music, Philosophy, Sanskrit but also on dance in his composition, by composing Sollukattus¹ meant for Dance, where ever the subject demanded and in particular, the Saptama Tarangam, where in it carries Sollukattus of rare beauty, inbuilt into the Suladi pieces. The intricate rhythmic patterns pose a challenge, to the artiste of calibre, with varying tala vinyasa, laya vinyasa and raga vinyasams. Narayana Teertha has composed these Tarangams in various ragas both rakthi ragas and rare ragas. Raga, Tala and Laya are three most important ingredients of Taranga Composition. In the same manner, Tarangini also comprises Nritya, Nritta and Abhinaya. The heart of the entire Krishna Leela Tarangini is the Saptama Tarangam, where in the Suladis are constructed and the famous " **Bala Gopala** " song from the Third Tarangam. Both the compositions are done in such a scholarly way that the Angikabhinayam² and the Satvikabhinayam³ can be depicted to the full possible extent in these Tarangams. There is wide scope for singing in various talas, and also for elaboration, as it is in a story form. Each line of the Taranga songs, can be enacted dramatically. There are typical jatis reflecting the older tradition of jati compositions which make the Tarangams one of the most conducive work for dance. Tarangams are such a speciality of Kuchipudi artistes. No other classical dance form in India, adopted Tarangams into their repertoire, except Kuchipudi. In the Kuchipudi repertoire, every performance invariably accommodates one Taranga song. The word Tarangam is synonymous with the Kuchipudi style of dancing.

THE TĀLA SYSTEM IN GENERAL

Gīta Pradhānam Pravadanti Nrityam

Nritya Pradhānam Pravadanti Vādyam

Gītādi Vādyasya Chayaṛdānam

Tattāla mādyā Praṇamāminityam.

I salute to Tala, which is a most important aspect of Nritya, Nritta, Gīta and Vādyā.

TĀLA : The word tala means a short span as well as specific measurement of height. The word tala comes from the words Tandava and Lasya. Tandava is the dance of Shiva and Lasya the dance of Shakthi. Thus, tala is a fusion of the two personified rhythms. One providing power and the other adding tenderness to it. So tala is a blend of energy and grace.

1. A set of syllables, which do not convey any meaning. Pure nritta (footwork) is to be executed.
 2. The bodily movements
 3. Facial (emotional) expressions

LAYA : The word laya is derived from root lai (to move). Laya means movement. There are three variations in Laya. They are :

- | | |
|-------------------|----------------|
| 1) Vilambita Laya | - First Speed |
| 2) Madhya Laya | - Second Speed |
| 3) Dhruva Laya | - Third Speed |

The tala is framed or constituted by laghu, dhrutam and anudhrutam. These are called angas of a tala. Laghu is based on Jati. The laghu changes based on the Jati.

JĀTI : Chaturaśra trasya Miśra Khaṇḍa Sankeerna-kāstadhā
Pancadhā Jātiyasarvā tatsvarūpan Nirūpyatē |

The five Jatis are i) Chaturaśra ii) Tiśra iii) Miśra iv) Khaṇḍa v) Sankeerna.

In Chaturaśra Jāti the laghu carries Four aksharas.

In Tiśra Jāti the laghu carries Three aksharas.

In Miśra Jāti the laghu carries Seven aksharas.

In Khaṇḍa Jāti the laghu carries Five aksharas.

In Sankeerna Jāti the laghu carries Nine aksharas.

The tala, while depicting has to be done with some gesture, for the understanding of the listeners. For this a gesture of beat and silent beats, silent counting of letters is adopted. For example, in a tala, the laghu is depicted by one Ghata (beat). It is called as **Dhruvaka**, and the counting of letters the silent beats are Nishabda Kriyas. It is called as **Vikshipta**. The dhrutam is depicted by one Ghata (dhruvaka) and one Nishabda Kriya. This Nishabda Kriya is called as **Visarihita**.

ĀVRṬTA : In each of the tālas, a complete cycle, consisting of the Angas - Laghu, dhrutam and anudhrutam pertaining to the tala is called an Āvrṭta.

In the 16th century, the great vaggeyakara of Kannada desa, Purandaradasa framed the seven desi talas, which are followed even today. He picked up these seven talas and prepared a scheme of Thirty Five talas based on the Jati Variations. The seven desi talas are :

- 1) **DHRUVA TĀLAM** : Dhruva tālam consists of Laghu, dhrutam, laghu and laghu. The laghu is indicated by a stroke - |. The dhrutam is indicated by a Circle - O. Hence, the sign of dhruva talam is - |O||. In chaturaśra jāti, dhruvatālam has fourteen aksharas.

- 2) **MATYA TĀLAM** : This talam comprises laghu, dhrutam and laghu. The Matya tām is indicated by - 101. In Chaturāśra Jāti, Matya talam carries ten aksharas.
- 3) **RŪPAKA TĀLAM** : This talam carries one dhrutam and one laghu. This is indicated by - 01. In Chaturāśra Jāti, Rupaka talam carries Six aksharas.
- 4) **JHAMPE TĀLAM** : This talam has one laghu, one anudhrutam, and one dhrutam. This is indicated by - 1UO. In Chaturāśra Jāti, Jhampe talam carries seven aksharas. But usually it is shown in Misra Jati which contains ten aksharas on the whole.
- 5) **TRIPUṬA TĀLAM** : This talam consists of one laghu, followed by two dhrutams and is indicated by - 100. In Chaturāśra Jāti, this has got eight aksharas. Tripuṭa talam in Tisra Jati, which is usually performed carries seven aksharas.
- 6) **AṬA TĀLAM** : This talam carries two laghus and two dhrutams and is indicated by 1100. In Chaturāśra Jāti, it consists of ten aksharas, while in Khanda Jati, it has fourteen aksharas.
- 7) **ĒKA TĀLAM** : It has got only one laghu and is indicated by - 1. In Chaturāśra Jāti, this talam carries four aksharas.

The general classification of the $7 \times 5 = 35$ tala system as created by Purandaradasa is as follows:

TĀLA	TĀLĀNGA	TĪŚRA	CHATURĀŚRA	KHANDA	MĪŚRA	SANKĪRṆA
DHRUVA	1011	11	14	17	23	29
MATYA	101	8	10	12	16	20
RŪPAKA	01	5	6	7	9	11
JHAMPE	1UO	6	7	8	10	12
TRIPUṬA	100	7	8	9	11	13
AṬA	1100	10	12	14	18	22
ĒKA	1	3	4	5	7	9

The above given is the general classification of the talas on which the entire tala system is based upon.

With this basic information about the talas, now, I wish to analyse the Suladi talas of the Saptama Tarangam.

ŚŪLĀDI TĀLĀS OF THE SAPTAMA TARANGAM

The seventh and eighth Tarangams are titled, Ras Krida Mahotsava Varnanam, as it deals with the Rasa Leela of Gopis with Lord Krishna. Narayana Teertha has elevated the entire presentation, in these two Tarangams to the level of pure Advaita vedanata, with a highly spiritualised sense of Sringara rasa. The seventh Tarangam in particular is notable for, it carries sollukattus of rare beauty, inbuilt into the Suladi pieces. Narayana Teertha was his own choreographer as well and what we get is a wonderful combination of Advaita Philosophy, Sringara, Music and Dance with a marvellously delicate and sophisticated handling and portrayal of the theme. Tirtha himself has used the word Suladi in the last song of the seventh Tarangam in Saurashtra ragam and Eka talam.⁴

ŚŪLĀDI: Suladi is very much similar to a Gita in structure and arrangement. It is a tala malika, the sections being in different talas. They may also be raga, tala malikas. Suladis are composed in different tempos - Vilambita, Madhya and Dhruta. Suladis are either devotional songs or tala malikas. In a Suladi, each section is independent. The gopika viraha suladi describes the sorrow of the gopis caused by the separation of Lord Krishna. The Suladi is a learned, elaborate, difficult piece, viewing comprehensively all the important raga sancharas.

The songs of the Tarangini present in the seventh Tarangam is fascinating. In this Tarangam, the gitams from sixth to twelveth are inbuilt with suladi talas and in seven different ragas. It commences with Dhruva Mandala, describing Rasa Lila Vilasam. It is said that this song was sung by Sura - Vanitas - the celestial women, describing the glory of rasa, showering flowers in admiration and enjoyment. At the end of the each raga, the jatis have been added to convey the divine rapture. The Suladi Saptama Tarangam begins with Nata Raga in Dhruva talam and goes on to

Madhyamāvatī	- Maṭya Talam
Tōḍi	- Rūpaka
Pantuvarāḷi	- Jhampe
Śrī Rāgam	- Tripuṭa
Ānanda Bhairavi	- Vilamba (Aṭa)
Saurāshtra	- Ēka

4 .In the song Kalayata Vanabhuvī Kamalekhsnamihā, the last line of the song says Suladikam itī Hariguru kṛpaya - meaning - By the grace of Lord Hari and his preceptor, Siva Narayana Teertha, has now brought about a description of the noble and great festivity called Rasakrida in this Suladi form.

The sloka number seventeen of the Saptama Tarangam, preceeding the song in dhruva talam says :

Dhruva maṭya mukha mukhyil stāḷa bhedai raṭantyo
Vana bhuvi varanāryō rāsagōshṭī garīṣṭā |
Alaghu laghu padādi vinyāsa bhedaisca natyaihi
Sarasamabhinayamtyō nandasūnam bhajantē | |

In the forest area, beautiful ladies, well versed in the community play of Rasa, wandered about in tune with various leading time - beats (talas) such as Dhruva and Matya. Dancing gracefully to different types of foot work, they offered homage to the son of Nanda.

The song in dhruva talam, set to Nata ragam, followed by the Sollukattu passage is as follows:

NĀṬA RĀGA - DHURUVA TĀLAM

(Sung by devine damsels amongst themselves)

Dhruvamandala mandita vadhūjanamandala Mahōnnatam
Bhavasāgara tāraḷa giram Paribhāvuka Sulakshitam
Dhutamadhyama mandharagatim avalōkana sundaram
Kṛta puṇya phalātmakanṇharim Paripashyata Vrajaukasam
Tripatāka patāka śukaralah kaṭakāmukha śilīmukhaiah
Parabhavarasōtkataparairapi Vīkṣaṇa susikṣitaih
Tanumadhya niyōjitakarairapi Nāṭya rasōtkatāh
Narayana Tirtha kṛtam Haririthi Yatijana tōsham |

JAIL: Tām taka kiṇa tadhi - Mita kiṭa - Tajheṇutakiṭa taka - Takadharikiṭajheṇu

జతి : తాం తక కిణ తధి - మిత కిట - తయెణుతకిట తక - తకధిరి కి టయెణు

Tāhata dhaṇadhimi - Dhimikuta - Kiṭa tadhimi takita - Takajheṇutākiṭa

తాహత ధణధిమి - ధిమికుత - కిట తధిమి తకిట - తకయెణుతా కిట

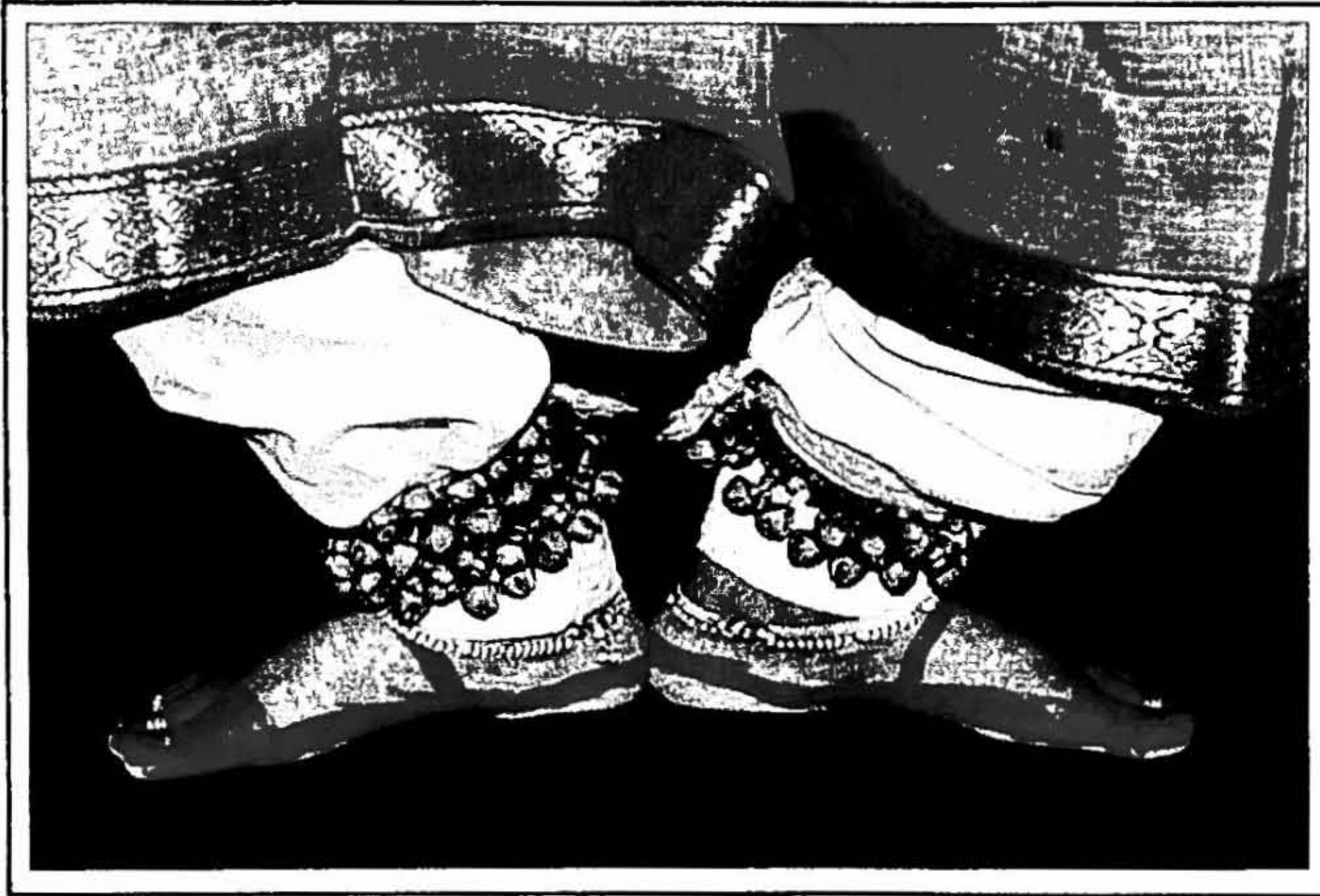
Takadhana tātaka - dhaṇāmta - Kiṭajhem tarikiṭatakajhem - Namtarikiṭataka

తకధణ తాతక - ధణాంత - కిటయెం తరికిటతకయెం - నంతరికిటతక

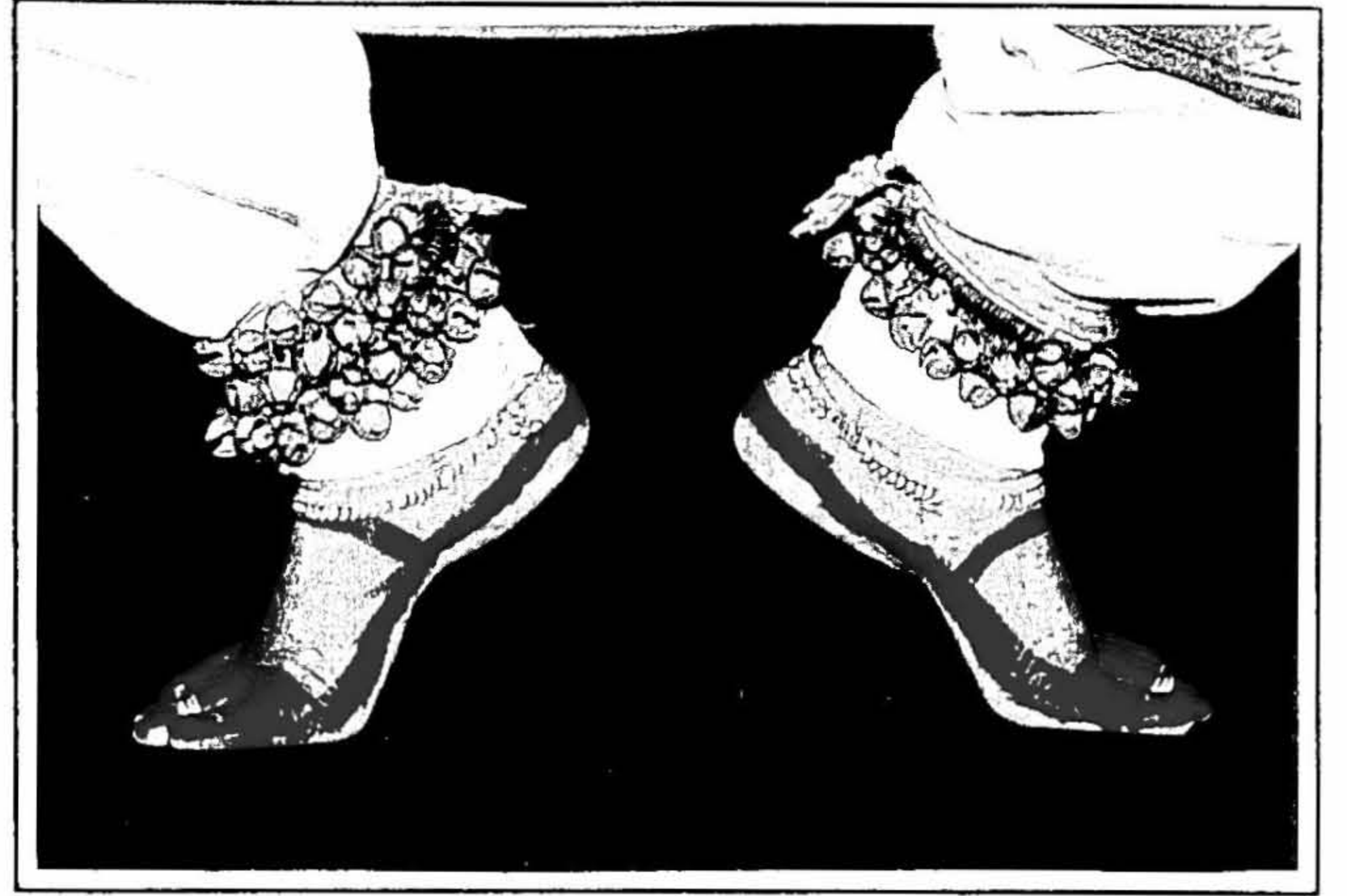
Dhṇamtakiṭatajhe - mtakiṭa - dhīrgudutadhe - Yyattakadākiṭa

దణంతకిటతయె, -ంతకటి - ధీర్గుడుతదై - య్యత్తకదాకిట

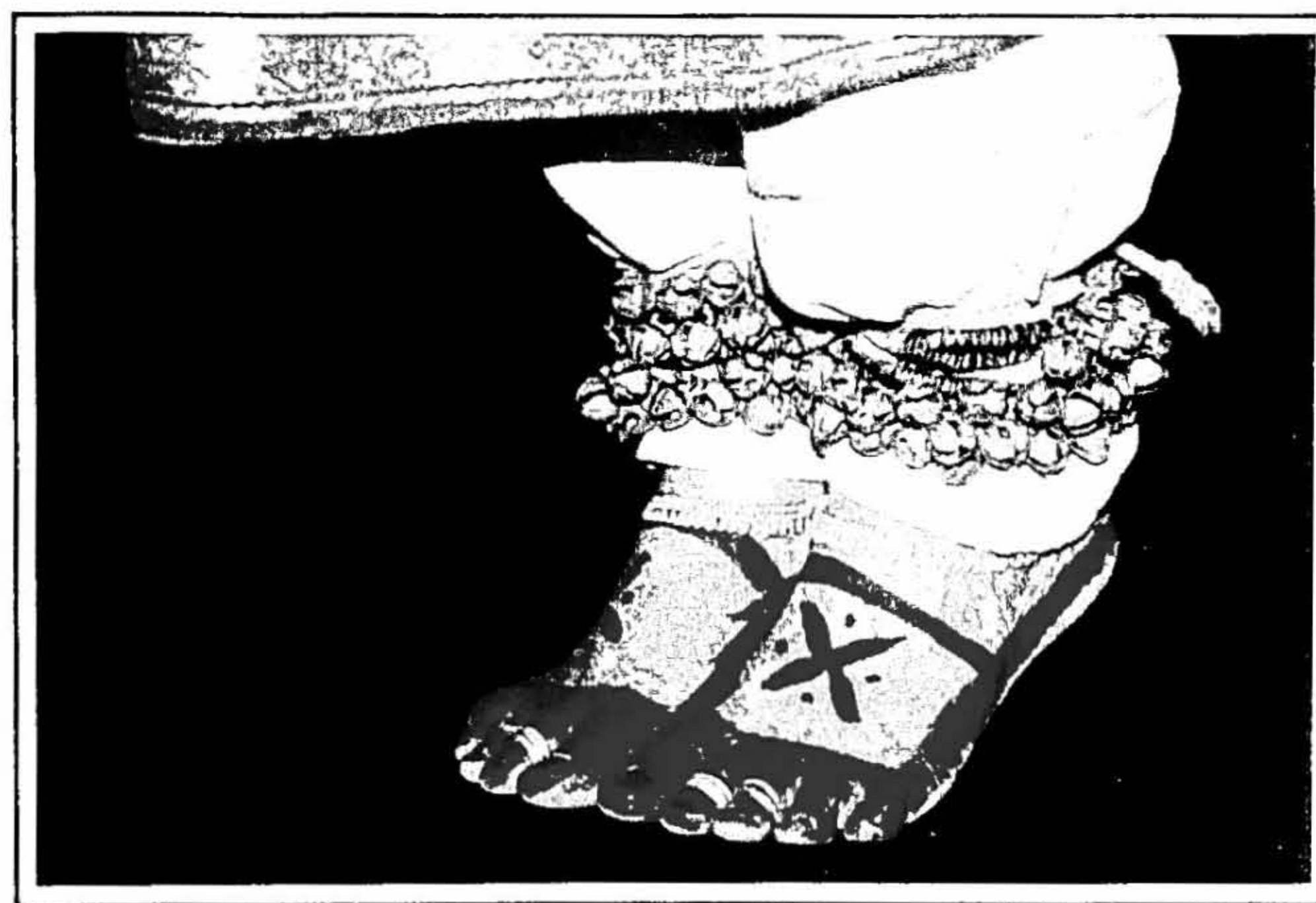
THE PADA BHEDAS ACCORDING TO NATYA SASTRA



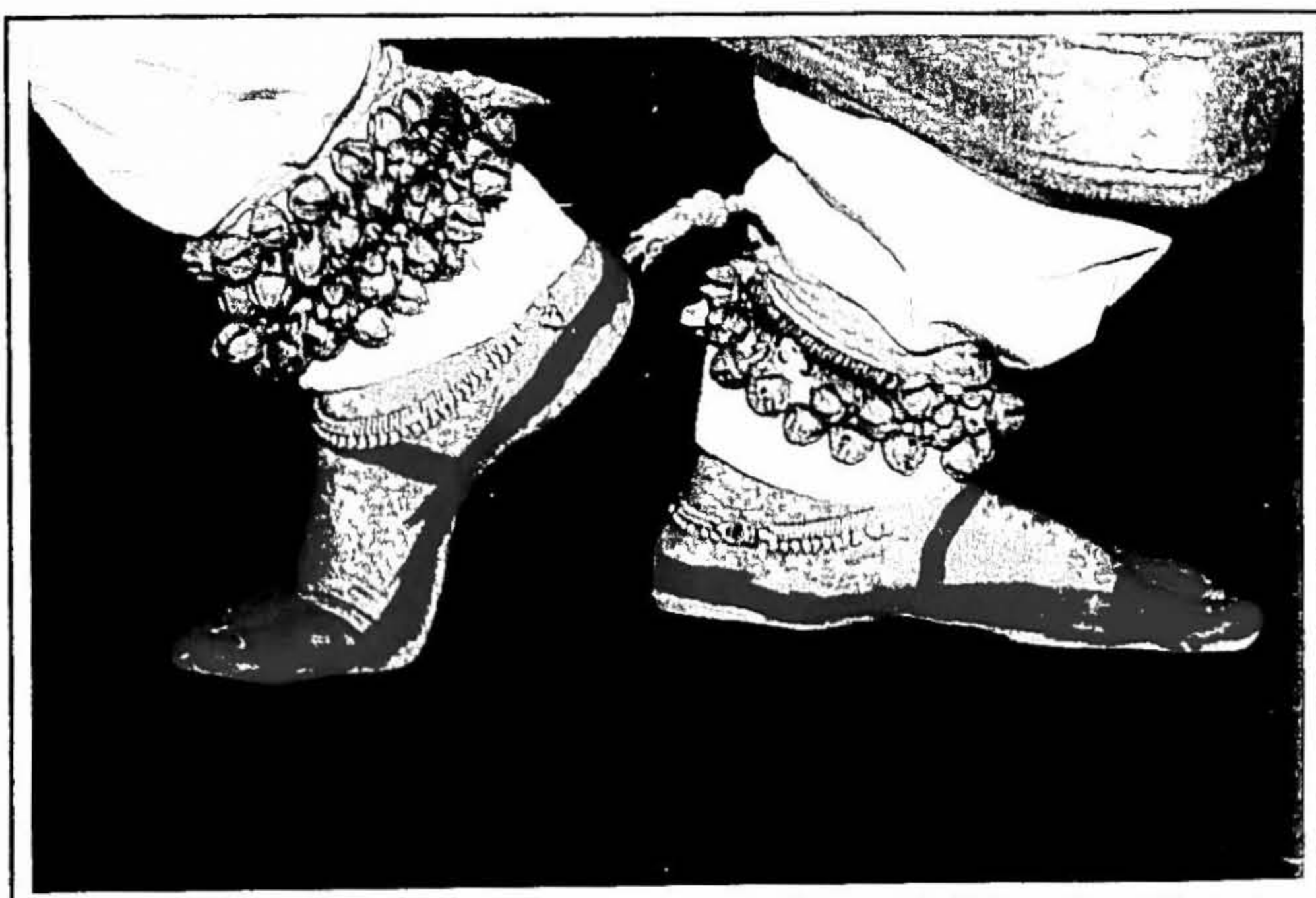
SAMA PADA



UDGHATTITA PADA



AGRATALA SANCHARA PADA



KUNCHITA PADA



ANCHITA PADA

Takajhemtarikṭa - takadaḷa - ngutakajhemtaki - tatakadhimītakṭa
తకయ్యెంతరికిట - తకదళ -ంగుతకయ్యెంతకి - టతకధిమితకిట

Dhaṇadhimiḍarītaka - Tatakṭa - Takatakajheṇu, tadāṇa - Tadhimiṭakatadigīṇatōm
ధణధిమిదరితక - తతకిట - తకతయ్యెంఱు, తదణ - తధిమితకతదిగిణతోం

He is the specialist in dhruva - maṇḍala. The exalted one is here in the company of women of vraja. He ferries one across the ocean of existence. He is experienced well only by those who can visualise Him as described in Vedantic statements.

Oh ! ladies, look at the fast, medium and slow paces of the dance and at Hari, who is the embodiment of the merit acquired through Punya of the denizens of vraja.

These women of vraja arouse intense enjoyment in others, of their dances through postures such as tripatāka, patāka, śukara, kaṭakāmukha and śilīmukha and others and interpret the emotion (bhava) of Brahmananda through sidelong glances in which they have been well trained and through hands placed on the waist, and are passionately engaged in their dance, intent on the highest rasas being portrayed. This song, pleasing to the ascetics was composed by Narayana Teertha .

The study of the dhruva talam and the differences and variations in composing a jati during the Agama tradition days and the present day tradition is being presented here.

Generally, a jati is constructed based on the five basic standing postures and few basic hand movements. the standing postures, according to Natya Sastra are:

- 1) Udghattita Pāda
- 2) Sama Pāda
- 3) Agratāla Sancara Pāda
- 4) Anchita Pāda and
- 5) Kunchita Pāda

The hands are moved in geometrical angles like 45 degs., 90 degs., 180 degs., and 360 degs. With the permutations and combinations of these basic standing postures and hand movements a lot of movements can be created while choreographing a jati.

OTHER FOOT VARIATIONS IN
SULADI SAPTA TALA JATIS



SWASTIKA PADA



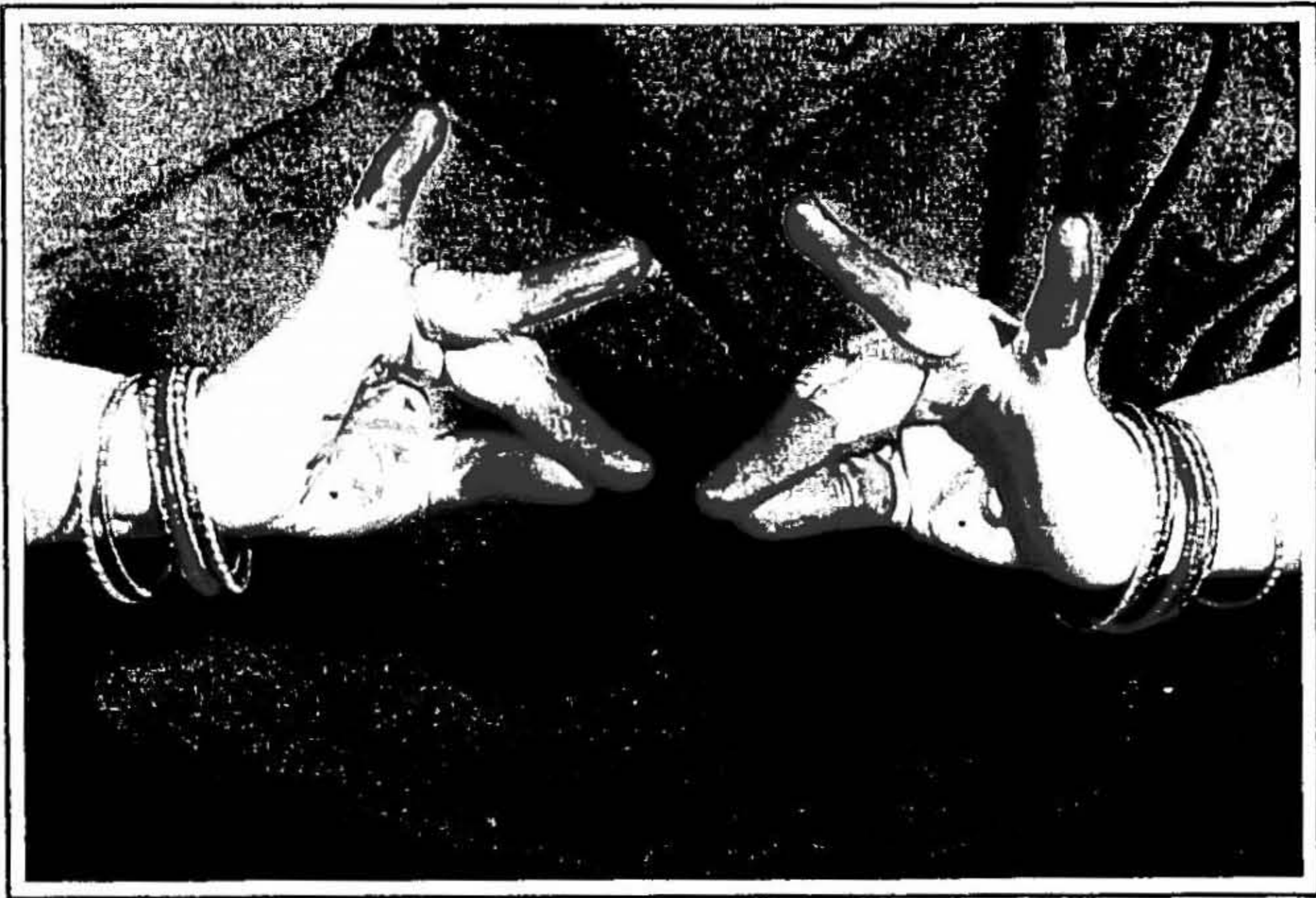
SWASTIKA UDGHATTITA PADA

THE HANDGESTURES TAKEN UP FOR NRITTA IN THE SULADI SAPTA TALA JATIS



ALA PADMA HASTA - WITH BOTH THE HANDS CROSSING AT THE WRIST

ALA PADMA HASTA

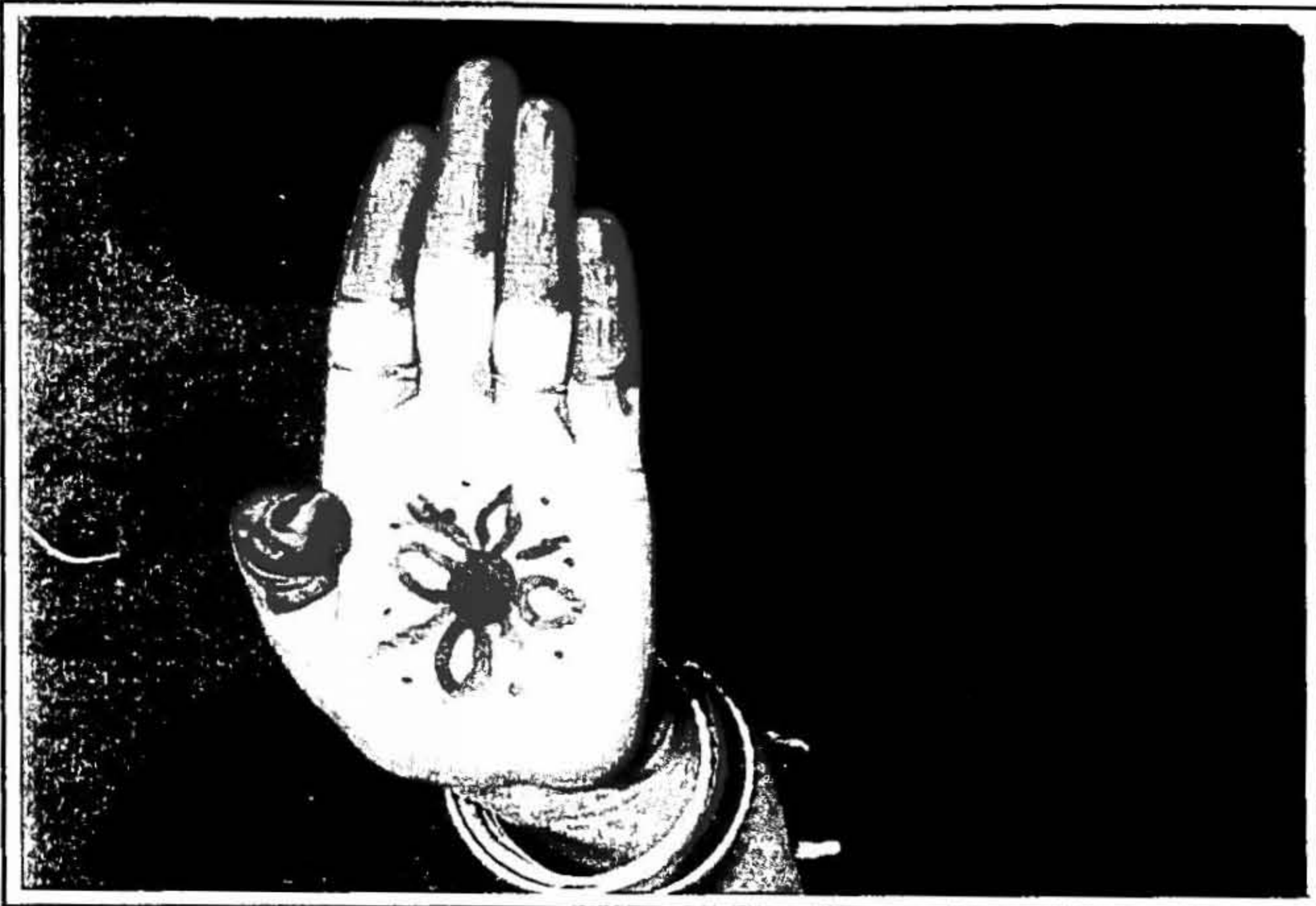


KATAKAMUKHA-WITH BOTH THE HANDS.
(HAMSASYA IN NATYA SASTRA)

KATAKAMUKHA HASTA
(HAMSASYA IN
NATYA SASTRA)

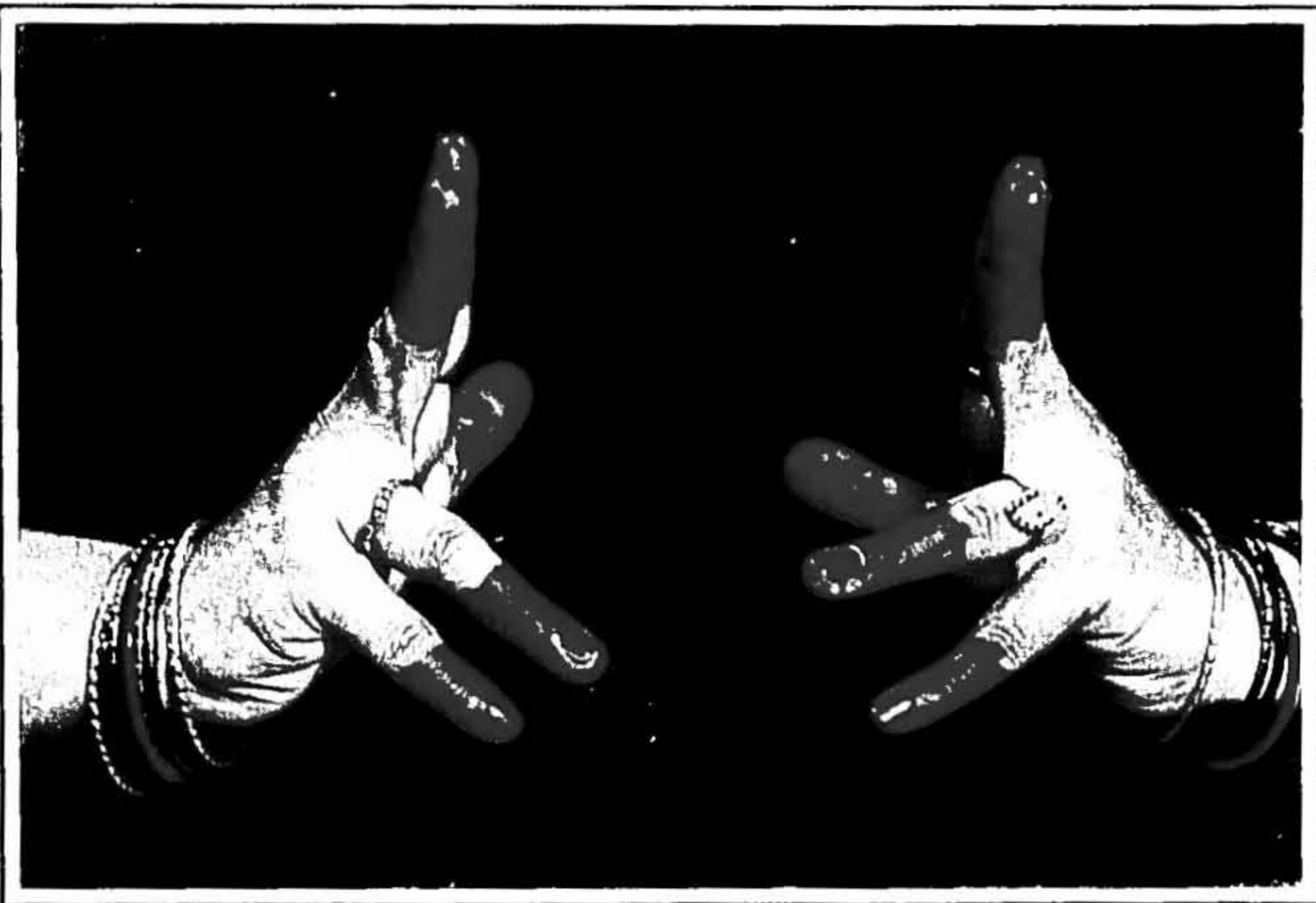
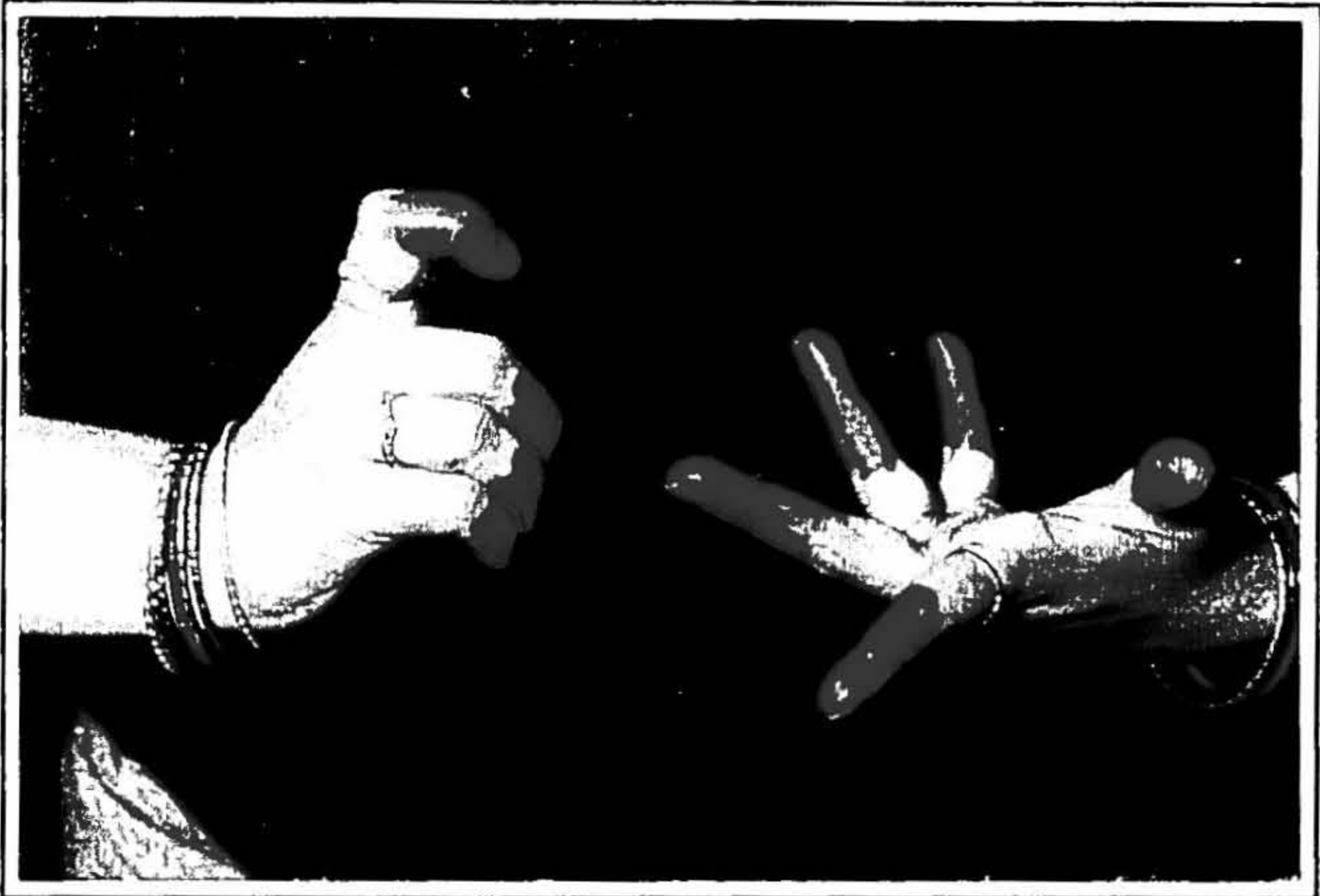


HAND GESTURES IN SULADI JATIS



PATAKA HASTA
(USED AS URDHVA PATAKA
AND ADHOMUKHA PATAKA)

TAMRACHUDA AND
RLA PADMA HASTA



ALA PADMA HASTA
(TILTED UPWARDS)

TRIPATAKA HASTA



Accordingly, dhruva talam in Chaturasrajati comprises fourteen aksharas divided into four parts taking the angas laghu,dhrutam,laghu and laghu - (1011). In the dhruva talam, each laghu has four aksharas while dhrutam has two aksharas, the whole thing making up for fourteen. Later Pata Aksharas are framed. The Pata Aksharas are those on which lines, the sollukattu of the jati is divided according to the tala. The Pata aksharas of dhruva talam are

1	O	1	1
Taddhimdhattō	- Dhimda	- Taddhimdhattō	- Tadhimdha Kiṭataka ।
తద్దింధత్తో	- ధింద	- తద్దింధత్తో	- తద్దింద కీటతక ।

KITATAKA (కీటతక) is used to indicate the end of the Āvṛttam. In this talam, though each laghu carries four aksharas, each beat in the vilamba kalam carries two aksharas each. According to the beats of the tala, the foot work has to be taken up. This forms dancing according to the talam. For dhruva talam, the dance should be set on the basis of laghu, dhrutam, laghu and laghu. The laghu carries one Ghata (beat) i.e Dhruvaka and three Nishabda Kriyas (Silent beats)i.e the Vikshipta, and dhrutam carries one ghata and one Nishabda Kriya i.e. Visarjita. The foot work when done accordingly will be as follows :

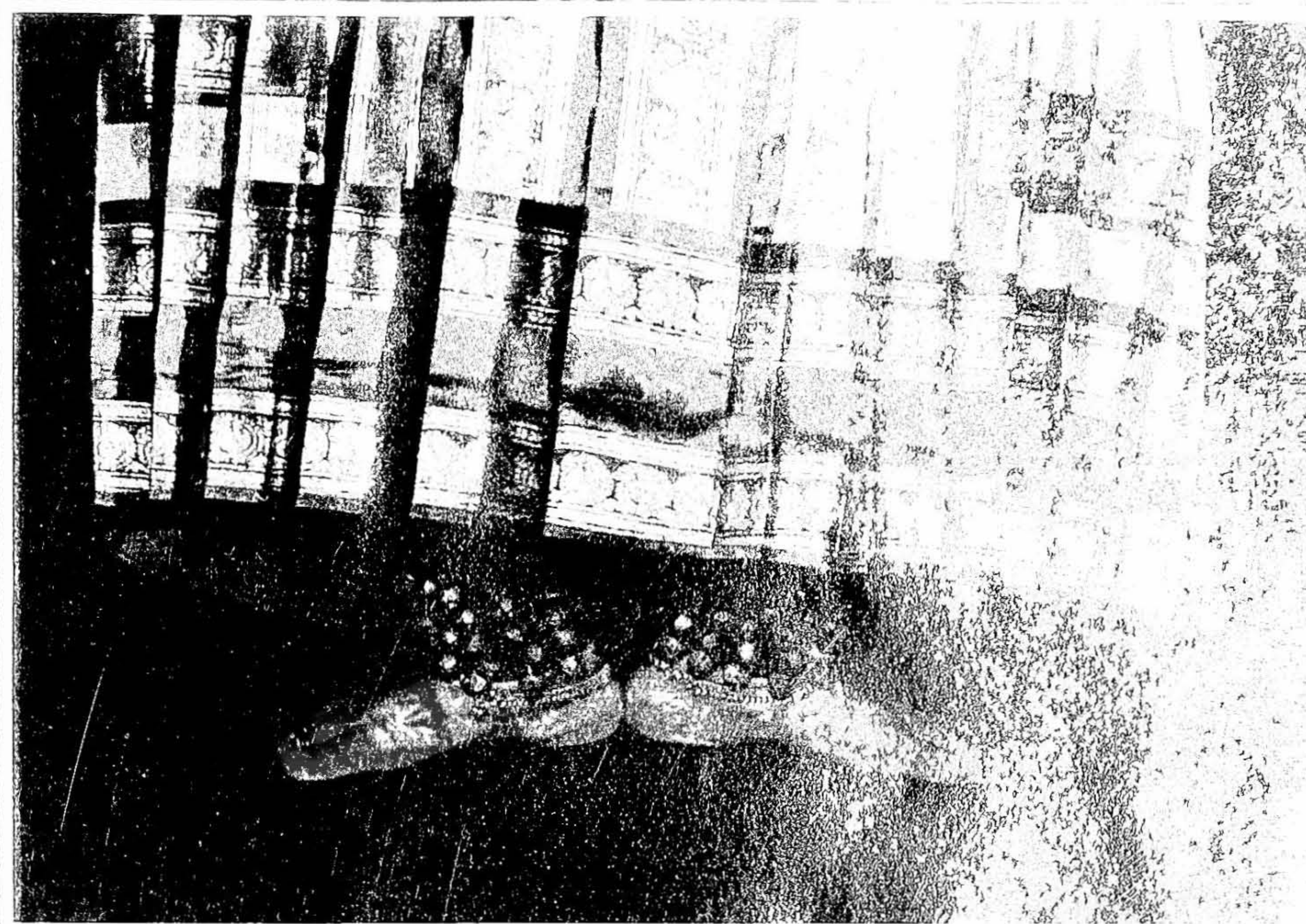
The foot from Sama Pāda has to be raised and should be palced hard on the ground for the ghata of the laghu, while silence is to be maintained for the remaining aksharas of the laghu. The heel of the foot is to be gently raised with the toes touching the ground and placed in the kunchita posture for the dhrutam. Again for the two laghus, the action of the first laghu is to be repeated. The hand movements should correspond with that of the leg movements. This completes one avrttam and similarly, the entire jati has to be composed.

This is a typical style of composing a jati which was practiced in olden days in temple ritual dancing i.e. the Āgama Nartana. This type of rare system of composing the Jatis is not followed now. While composing a jati accroding to this system, the movements are composed based on the tala prastara.

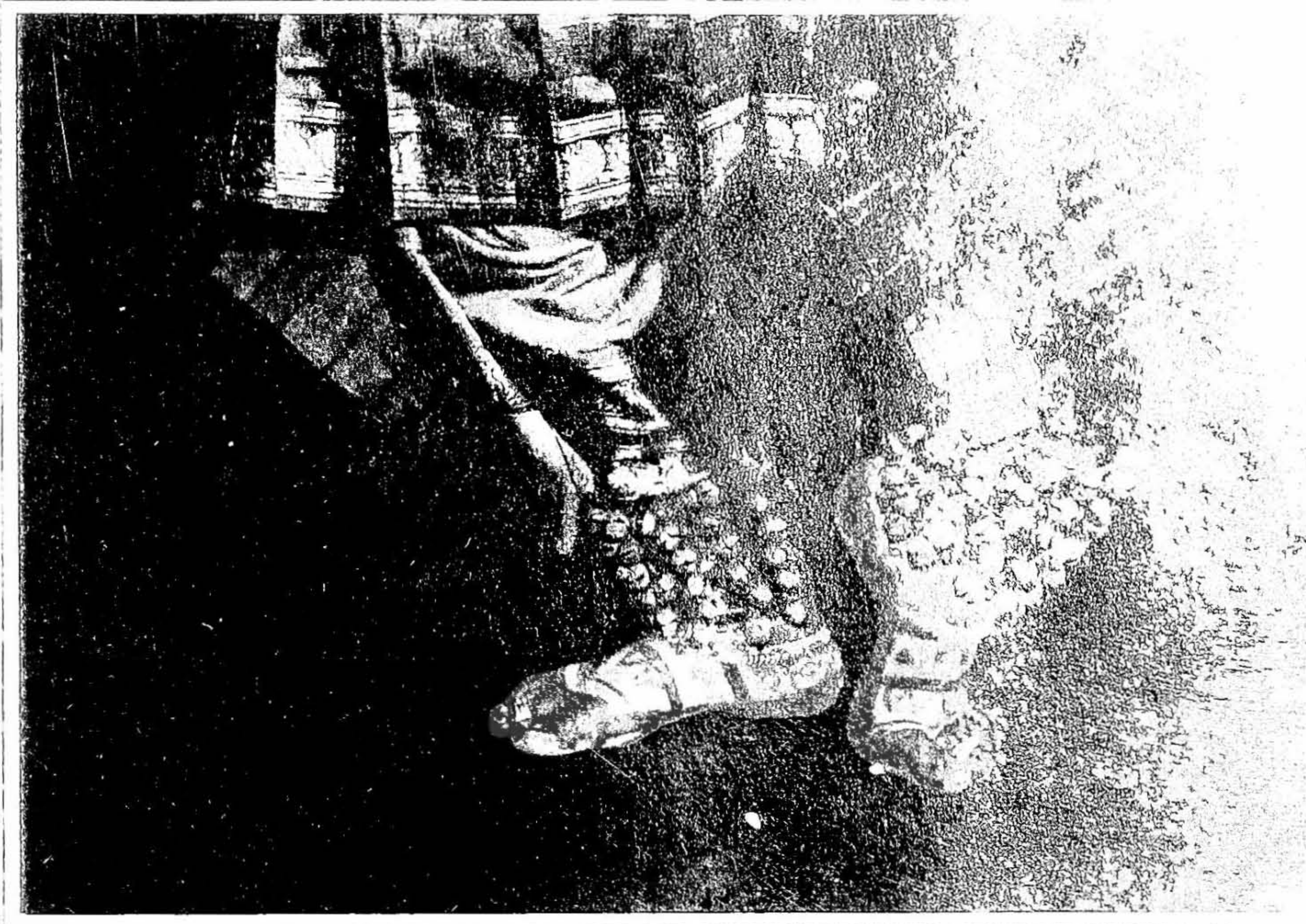
Generally, now - a - days, a jati is choreographed based on the sound of the syllables, in Sama gati,taking into consideration the possible breakups. For example, in dhruva talam of this particular song, in second avrttam

Tāhatadhaṇadhimi	- dhimikuta	- Kiṭatadhimitakṛṭa	-Takajheṇutākita
తాహతధణధిమి	- ధిమికుత	- కీట తధిమితకీట	- తకయ్యెణుతాకీట

DANCING ACCORDING TO TALA IN AGAMA KARATA TALA
DHRUVA TALAM



FOOT IN SAMA PADA
(FOR THE GHATA OF THE LAGHU)



FOOT IN KUNCHITA
(FOR THE DHRI)



FOOT IN ACTION -BRINGING BACK TO SAMA PADA POSITION
(FOR THE GHATA OF THE LAGHU)



FOOT IN SAMA PADA - THE END POSITION
(FOR THE GHATA OF THE LAGHU)

The possible break ups are :

1. Tāhata | Dhaṇadhimi | Dhimiku | Takṭa | Tadhimi | Takṭa | Takajhenu | Tākita

1. తాహత | ధణధిమి | ధిమికు | తక్కిట | తధిమి | తక్కిట | తకర్పుణు | తాకిట

2. Tāha | Tadhaṇadhimi | Dhimikuta | Kṭa | Tadhimita | Kṭataka | Jhenutākita

2. తాహ | తధణధిమి | ధిమికుత | కిట | తధిమిత | కిటతక | ర్పుణుతాకిట

Based on the stress given to particular syllables in the jati, the nature of the movement, whether it is a delicate movement or a cut movement is to be decided. For example, In the beginning of the Jati itself, Tām indicates a curve movement. The curve taken is a half curve, covering only one side with the eyes keenly following the hand movement and the head a Parivāhita Śirassu. Similarly, in the above mentioned second āvṛttam, dhimiku Takṭa Tadhimi Takṭa taka - the stress given to letters ku, ki, mi as well as the way they are uttered indicate the delicacy of the movements. In the third avṛttam the phrase dhaṇām takṭajhem indicate a jump or leap movement, while for the syllables Tarikiṭatakajhem - a movement of Ēka Pāda Bhramari⁵ is justified. In the fourth avṛttam the syllables Dhaṇamtakṭa Tajhemtakṭa, while uttering, should be uttered in such a way that dhaṇam is spelt in a high tone, and tajhem in a low tone. Similarly, the movement dhaṇam should be a leap movement and tajhem a slow, receding movement. In the same way, for the syllables Dhīrgudutadhei, a movement sitting on the Mandi⁶ and taking a circle is justified. In the last āvṛttam

Dhaṇadhimidaritaka - Tatakṭa - Takatakajhenu - Tadhaṇa -

ధణధిమిధరితక - తతక్కిట - తకతకర్పుణు - తధణ -

Tadhimi - Takatadhiginaṭōm |

తధిమి - తకతధిగిణతోం |

Here the words Tadhaṇa, Tadhimi Takatadhiginaṭōm indicate a cut movement as it is uttered sharply.

Now - a - days, while composing a jati, we take to Sama gati - Takadhimi - Takajhenu irrespective of the tala and number of aksharas it carries. We dance according to Gati and choreograph the jati according to gati - prastara. Here, we differentiate between Gati prastara and Jati prastara. In dance, other than Sama gati and vishamagati, we compose the jati based on Marāḷagati, Mayūragati,

5. Taking a circle with one leg.

6. Sitting with feet wide apart, toes touching the ground.

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR
DHruVA TALAM



TANAKILA - A STRECH MOVEMENT





IAJHEMTAKITA - RECEEDING MOVEMENT





CHIPSUDU TADHEI SITTING ON MANDI



YADARADAKITA - TAKING A CIRCLE

TADHANA. TADHIMI - CUT MOVEMENT



Mattēbhagati, Hariṇagati and Ashwagati etc besides Tīśra, Mīśra, Chaturaśśra, Khaṇḍa and Sankeerna Jātis.

After the dhruva talam, the second Suladi talam that follows is Maṭya tālam. The song in Maṭyatālam set to Madhyamāvatī rāgam, followed by the Sollukattu passage is as follows.

Madhyamavati Raga - Matya talam

Jagadīśam Paśyata Suravanitā
 Vrajāṅganābhiriha nava nava maṇidivya
 Kuṇḍala taraṇini caya śaśigaṇa sanjāta
 Śrījitha satya loka vicitrabhūtirayam
 Līlāmaya divya sundara madana koṭi
 Vilasita tunurvasudhārāśīr nrtyati bhuvī
 Nijadāsa Varga sukha kara krpambu rāśīrenam.

JATI:

Takadhīnutajaka - Kiṇaṇaka -, Dhīdhaṇakiṇaṇaka
 తకధీనుత తక - కిణణక -, ధిధణకిణణక

Dhikitadhimittajheṇu -, Tadhaṇa - Tadhimi, takīṭa
 ధికితధిమి తయ్యెణు -, తధణ - తద్దిమి, తకిట

Takadhōmdarikiṭa - Dhīm - Dhīrgudutaddhe
 తక దోందరికిట - ధీం - దీర్గుడు తద్దె

Yyatadinutadī - Takaṇaka - Jhemtari Kuntari
 య్యతదీనుతదీ - తకణక - య్యెంతరి కుంతరి

Takīṭajhemta taka - Daṇam - Tarikiṭa Dhākiṭa Takalhem
 తకిటయ్యెంత తక -, దణం - తరికిట ధాకిట తకయ్యెం

Tarikiṭataka tā - hatadiki - Takatadimitakiṭa
 తరికిట తక తా - హతదికి - తకతదిమితకిట

Takajheṇutakadhimi - Tadhimita - Takatadiginaṭōm |
 తకయ్యెణుతకధిమి - తధిమిత - తకతదిగిణతోం

Oh I cream of devine damsels, behold here, the Lord of all the worlds (sporting)

with the damsels of vraja. He wears divine ornaments, set with new gems of all nine kinds. His bedecked ear rings invest him with unique splendour that surpasses the effulgence of Brahma's satya loka, with innumerable reflections of the sun and the moon. He is the consort of Lakshmi. His divinely handsome body, matching in beauty a crore of Manmathas, has been taken on in delusory sport. To the earth, he is an ocean of nectar. He dances here on the earth and is the ocean of benediction assuring happiness to the community of his devotees.

Matya tālam in chaturaśra jāti comprises ten aksharas, which is divided into three parts taking the angas - laghu, dhrutam and laghu (101). In this Matya talam, each laghu has four aksharas, while dhrutam has two aksharas, the whole thing making up for ten. As in dhruvatalam, the Pāṭa Aksharas are framed for Matya talam also. The pāṭa aksharas of Matya talam are

1 0 1
Tadhimdhathō - Dhimda - Tadhimdhakītataka
తద్ధింధత్తొ - ధింధ - తద్ధింధ కీటతక

In this talam, though each laghu carries four aksharas, each beat in the vilamba Kalam carries two aksharas each. The hand gestures of the tala, is the same as mentioned earlier in the case of dhruva talam. According to the Agama Nartana tradition, the foot work is taken up based on the beats of the tala, which is as follows :

The foot from Sama pada has to be raised and should be placed hard on the ground for the ghata (beat) of the laghu, while silence is to be maintained for the remaining aksharas of the laghu. The heel of the foot is to be gently raised with the toes touching the ground and placed side wards. i.e it should be placed in the kunchita posture for the dhrutam. Again for the following laghu, the action of the first laghu is to be repeated. This completes one avrttam and similarly, the entire jati has to be taken up. This completes dancing according to the talam which was practised during the Agama Nartana days.

According to the present day requirements a jati is choreographed based on the sound and vibration of the syllables, in Sama gati, breaking the avrttams where ever necessary. For Matya talam of this particular song the movements can be choreographed as under:

In the first avrttam, for the syllables,

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR
MATYA TALAM



SARITA - LIFTING ONE LEG



TakadhīnutaJaka - Kiṇaṇaka - a plain and flowy movement is preferred and for the syllables ,dhidaṇakiṇaṇaka, which is spelt with a gap in the beginning, a quick digidigi digidigi movement on Agrataḷa Sanchara Pāda⁷, with a slight jerk in the beginning is justified.

Based on the stress given particular syllables, the movements are formed. This Maṭya tālam has lot of gaps in between and the jati when uttered with specific gaps is called as Vinyasamu. In the second āvṛttam while the syllables Dhikīṭadhimitajheṇu goes plain, the syllables, Tadhāṇa Tadhimi, Takiṭa has gaps in between. Here, we can make use of the gaps to land into postures along with the movement. Here, we can take three separate postures for Tadhāṇa, Taddhimi and Takiṭa. Movements with sudden jerk tapping both the feet on the ground and lifting one leg with utkṣipta śīrassu⁸ and the eyes from Sama drisṭi following the hands subsequently, is a sight to watch for the above said syllables.

In the third āvṛttam the phrase Takadōmdarikiṭa indicates a continuous movement and the sound and vibration of the syllable Dhīm indicate a single movement with posture. For the syllable Dhīm, a curvacious movement bending the body backward with raised head and hands, keeping one foot forward and the other backward with udvāhita śīrassu⁹ and ullōkita drisṭi¹⁰ is suggested. In the same avṛttam for the syllables Dhīrgudutadde, a movement sitting on the maṇḍi and taking a circle is suggested. The above said movement should be the follow up movement of the posture Dhīm and when the hands and legs move from one movement to another it would create an impact on the audience.

In the fourth āvṛttam the stress given to syllables ta and ta in the phrase Jhemṭari Kunṭari indicate a graceful and delicate movement. For this, a movement of Venukanāṭu¹¹ is justified.

In the fifth āvṛttam the word danam is to be uttered with a gap in the beginning. Hence, a leap movement is suggested here and in the same avṛttam for the words Dhākiṭa takaihem which is uttered rhythmically and quickly, a movement, placing both the feet in Anchita posture (Pāda) and taking (Pulling) the body backwards is justified.

7. A movement to the front, moving on the toes.

8. Turning the head aside and upwards (tossed).

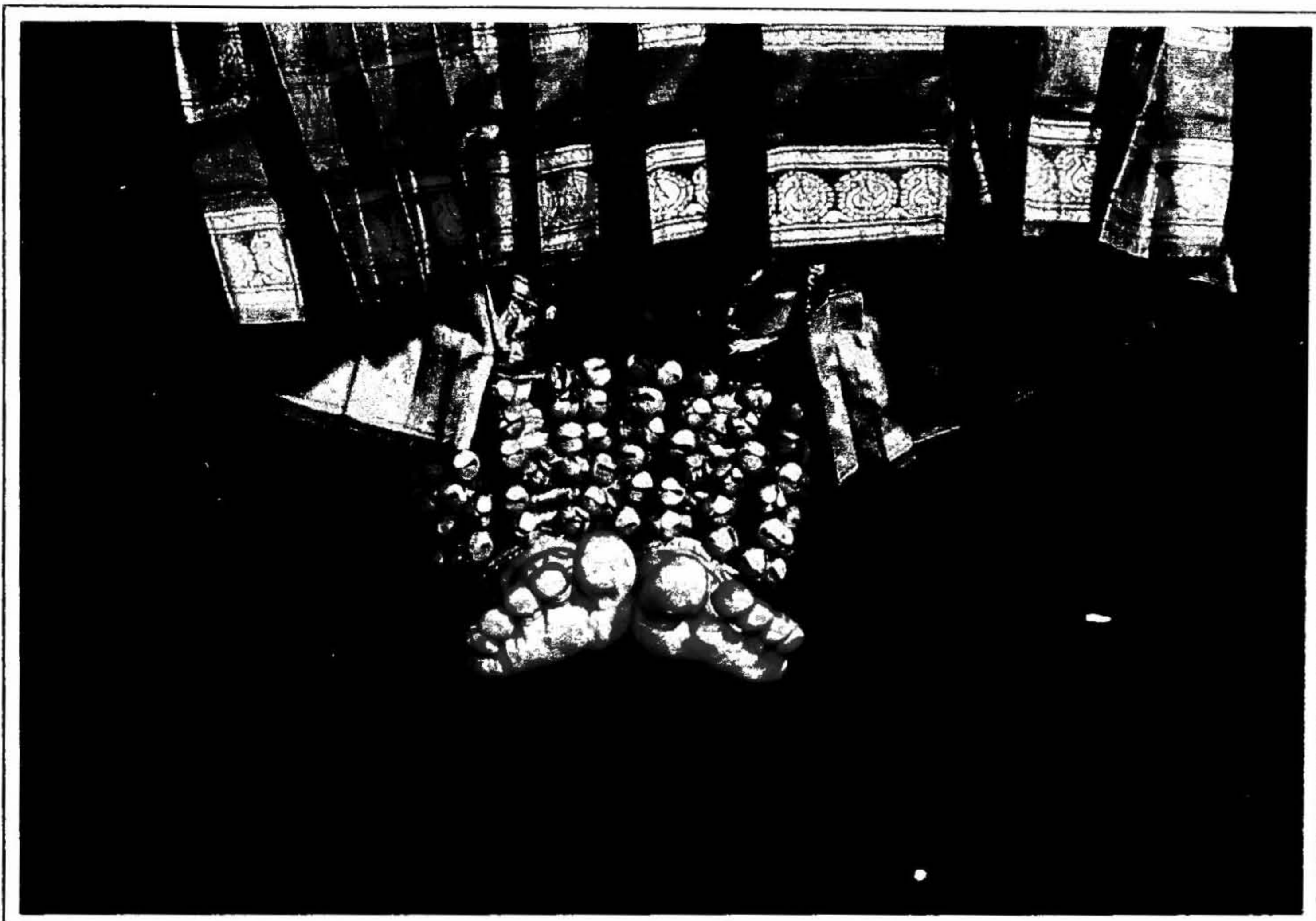
9. Raising the head and keeping it still.

10. Looking up.

11. Tapping one foot in the front and lifting the other foot at the back.



DHIM - CURVATIOUS, BODY BENT BACKWARDS
HANDS AND HEAD RAISED



DHAKITA TAKAJHEM - PULLING THE BODY
BACKWARDS WITH ANCHITA PADA



DHIMITA - LIFTING MOVEMENT

DAUGHTER OF THE SUN



WAVE LIKE MOVEMENT

In the seventh avrttam

Takajheṇutakadhimi - tadhimita - takatadiginaṭōm |

తకఝెఱుతకధిమి - తధిమిత - తకతదిగిణఱోం ।

Here the stress given to the syllables dhi and dhi and the way they are uttered indicate a wave like movement. While the syllable dhi is given stress and spelt in a low tone, the rest of the syllables i.e. mita is uttered in a slightly higher tone. The same is repeated for the other dhimita, which follows the first dhimita. By uttering the syllables in above said manner, a wave like picture is visualised and the movement should be a wave like movement, sinking the body down and lifting it up and when it is done repeatedly, appears like a wave - a Tarangam.

The Jati is to be closed as usual with the teermānam takatadiginaṭōm.

The third suladi talam, that follows is Rūpakatālam. The song in Rūpakatālam set to Tōḍi (Mukahri) ragam, followed by the Sollukattu passage is as follows.

Tōḍi (Mukhāri) Raga - RūpakaTālam

Nityānandamiha Paśyata Narasimham

Vrajavadhūbhiradhi lāsyakṛtam

Bhakthānābhayadam bhavabandhanavidalanam

Munivaryamokṣhaika phala veda viditam

Ingita lingidayā sudhayā parimitāmuda

Gopījana manasijāneka rūpadhara miha

Paripālitanijajanam niravadhika karuṇārasam |

JATI:

Tajhemta

తఝెంత

Takiṭa

తకిట

Tajhemta

తఝెంత

Kiṇajhem

కిణఝెం

Tāhata

తాహత

Kajheṇutakatadimi

కఝెఱుతకతదిమి

Dhaṇadhimi Takadarikitajheṇu

ధణధిమి తకదరికిటఝెఱు

dītakagadhimita

దీతక గధిమిత

Taridaṇatājheṇu

తరిదణతాఝెఱు

Tadhimitakiṭajheṇu

తధిమి తకిటఝెఱు

Dikitaka దికితక	dhaṇadimitadhaṇata దణదిమితధణత
Tadhimiki తధిమికి	ṭa dhāṇum, daṇam టధాణుం, దణం
Tadaṇam తదణం	Tajheṇum takajhem తర్పుణుంతకర్పుం
Taritadda తరితద్ద	ḷāṅgu takajheṇu ళాంగు తకర్పుణు
Takadhimī తకధిమి	Tatakiṭa taka taka తతకిట తకతక
Jheṇutata ర్పుణుతత	dhimi takiṭa dhimita ధిమి తకిట ధిమిత
Daṇadhimī దణదిమి	Takatadhiginaṭōm తకతదిగిణతోం ।

Oh I divine damsels, behold here Narasimha, the eternally blissful, he out -does (even) the ladies (of vraja) in the lasya dance - form; he has the tradition or conduct of doing good to his followers; he offers freedom from fear to devotees and snaps as under the ties (chains) of mortal existence, he is known through the vedas to the greatest sages as the one fruit of salvation. He is the consort of Lakshmi. With his nectar like grace, he provides unlimited happiness.

To the gopis he appears as several Manmathas in one form (or : to the Gopis,he takes on different captivating forms, according to their desires, states of mind). He protects his followers and is (limitless in the sentiment of compassion) boundlessly compassionate.

Rūpaka tālam In chaturāśra jāti comprises six aksharas, which is divided into two parts, taking the angas - dhrutam and laghu (O1). In this Rupaka Talam, dhrutam has two aksharas and the laghu carries four aksharas,the whole thing making up for six. As in other two talams mentioned earlier, the Pāṭa Aksharas are framed for Rupaka Talam also. The pāṭa Aksharas of Rupaka Talam are:

○	1
Dhimda	Tadhimdha <u>Kitataka</u>
ధింధ	తధింధ <u>కిటతక</u>

In this talam, though each laghu carries four aksharas and dhrutam two aksharas,

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR
RUPAKA TALASI



DITAKA - A LEISURE BHRAMARI



each beat in the Villamba kalam carries two aksharas each. The hand gestures of the tala is one ghata and one visrajita for the dhrutam and one ghata (Dhruvaka) and three Nishabdakriyas (Vikshipta) for the laghu.

According to Āgama Nartana tradition, the foot work is taken up, based on the beats of the tala, as mentioned earlier, which is as follows:

As this talam begins with dhrutam, the heel of the foot is to be gently raised with the toes touching the ground and placed sideways in the kunchita posture and for the laghu, the foot from SamaPāda has to be raised and should be placed hard on the ground for the ghata (beat) of the laghu, while silence is to be maintained for the remaining aksharas of the laghu.

The Jati when choreographed based on the sound and vibrations of the syllables will be as follows:

For the syllables of the first āvṛttam Taihemta - Kaihneu taka tadimi, a quick and flowy movement is suggested and this movement would lead to a spring type of movement on usi (a jerk) for the second āvṛttam which begins with a gap in the beginning - , Takiṭa.

For the syllables Taihemta, in the third āvṛttam a leap movement is preferred and for the words Ditakagadhimita in the later part of the same āvṛttam, a leisure Bhramari movement with both, the head and the eyes moving in accordance with the hands is suggested.

In the fourth āvṛttam for the syllables Kinaihem - Taridanataihenu, a full and complete movement in chaturaśram, covering both the sides (with similar movement) is preferred.

For the syllables Tadimi Takiṭa Jhenu of the fifth āvṛttam - a quick diditai movement when taken against the beat for the words Tadimi and Takiṭa with the head in Parivāhita¹² position and the eyes with Sāci drishti¹³ would create an impact on the audience. For the syllable Jhenu in the same āvṛttam a movement on Mandikoppu¹⁴ with feet in Kunchita position is suggested.

12. Wagging - The head is moved from side to side.

13. Side long glance.

14. Both the feet apart with the toes touching the ground and the heel raised.



KINAJHEM TARI DANA TAJHENU - A FULL MOVEMENT IN CHATURANGI

DIKITAKA DHANADHIMI TADHANATA

A FOUNTAIN LIKE MOVEMENT, ENCIRCLING
ON THE RIGHT SIDE WITH EKA PADA TADYAM



In the sixth āvṛttam for the words Dikita - Daṇadhimitadhaṇata, a fountain like movement encircling on the right side with Ēka Pāda Tādyam¹⁵ is justified. This movement when performed as a follow - up movement of the Maṇḍikoppu of the previous āvṛttam, will be a sight to watch.

For the syllables, Dhāṇum, Daṇam of the seventh āvṛttam - Tapping both the feet on the ground and raising one leg, over the other and repeating the same movement on the other side is suggested. This movement when done with Parivāhita Śīrassu and Sāci drishti, would elevate the beauty and grace of the movements.

In the eighth avṛttam for the syllables, Tadaṇam, Taihenum and Takajhem a simple didital for all the syllables is preferred.

In the ninth avṛttam for the phrase Taritaddalāngu, a jump movement, tapping the foot hard and taking a leap is suggested.

For the syllables, Tatakita taka taka of the tenth āvṛttam a movement of the legs, tapping both the feet on the ground with kunchita Pāda for the first taka and Anchita Pāda for the next Taka is justified.

In the eleventh āvṛttam for the syllables Jhenuta tadhimi takita and dhimita a takita movement taking the feet to one side is suggested. Takita movement is done with tapping one foot hard on the ground and the other foot raised in the kunchita posture and later the heel and the entire sole of the foot in kunchita posture is palced hard on the ground. This completes one takita movement and it carries three beats.

In the twelveth avṛttam the ending phrase Takatadigaiṇatōm leads into a Mukṭāyi which indicates the closure of the jati.

The fourth Śūlādi talam, that follows is Jhampe tālam. The song in Jhampe tālam, which is set to Pantuvarāḷi rāgam, followed by the Sollukattu passage in Jhampe talam is as follows :

Pantuvarali Ragam - Jhampe Talam

Suralōkavanitassamavalōkayata dēva

Makhilalokādhāra Madhikataralīlam

Śaraṇāgata trāṇakalita sankalpamiha

15. Eka Pada Tadyam: Tapping one foot hard on the ground and moving the other gently

Vanabhuvi Mahollāsa rāsarasa rasikam
 Vrajapuravadhūkalita Vividhatāla Mrdanga ,
 Sangītarasavijña Makhila sārājnam
 Udayavilayātīta rasaghana Macintyam
 Sadayahrdyāloka kalita kaivalyam
 Adhikatara sāhasotsāha gāmbhīryam
 Vidhimukhavimrgya pada vimala vijñānam
 Kanakakaṭisūtra valāyangada paṭīram
 Kalita kaustubha - śobhi kamanīya - kaṇṭham
 Śrīvatsa lakṣaṇa maśeṣa sura rakṣam
 Śreyasāmāspada maśeṣa bhuvanānām

JAIL:

Tamdirinādirinādrimdrim - nuta - katadhimi
 తందిరినాదిరినాద్రింద్రిం - నుత - కతధిమి

Takīṭatakajheṇumtagaṇamtaddhi - kkiṭatāka - Nandikkīṭatāka
 తకిటతకఝేణుంతగణం తద్ధి - క్కిటతక - నందిక్కిటతక

Dhim dhim tattādi tattādi - Giṇa - giṇām
 ధింధిం తత్తాది తత్తాది - గిణ - గిణాం

Kiṇatōdigīdigīdādugū du - gujam - Jamta
 కిణతోదిగిదిగీదాదుగు దు - గుజం - జంత

Jhem₂ Taddhimitajhem - , -, Tari
 ఝెం₂ తద్ధిమితఝెం -, -, తరి

Tadhaṇām, dhāṇu daṇajheṇutā - ham - tatadhimi
 తథణాం, ధాణు దణఝేణుతా - హం - తతధిమి

Takīṭajhemtajhemjaṇutāhata - Jhem - taritadhi
 తకిటఝెంజఝేణుతాహత - ఝెం - తరితధి

Mitakīṭa takadhaṇadhimiḥṇutaka - Tadi - giṇatōm ।
 మితకిట తక ధణధిమి ఝణుతక - తది - గిణతోం ।

Oh I divine damsels! Behold the Lord well. He is the basis (support) of all the worlds. He has taken a vow to protect those who seek refuge in Him. Here in the forest, he is a connoisseur of the highly pleasurable Rāsa sport. He (also) knows all about the (essence of the) universe.

He transcends birth and death (emergence and decay). He is a cloud showering grace. He is beyond human thought. He looks on his creatures with a compassionate heart. He bestows beatitude. He has a high degree of bravery, enthusiasm and dignity. His (sacred) feet are sought after by Brahma and others. His knowledge is pure and unsullied. He has a golden waist band, bracelets and armlets and is dressed in silk (coloured garments). His beautiful neck is decorated with the kaustubha gem and he bears the srivatsa mark. He protects all the devas without exception. He is the abode of good to all the worlds without exception.

Jhampe talam in chaturaśrajāti comprises seven aksharas. But usually this talam is shown in Misra jati which comprises ten aksharas, which is divided into three parts, taking the angas - laghu, anudrutam and dhurutam (1UO). In this Misrajati Jhampe talam, laghu has seven aksharas, anudhrutam carries one akshara and dhurutam has the value of two aksharas - the whole thing making up for ten aksharas. As done in earlier talams, the Pata Aksharas are framed for Jhampe talam also. The Pata Aksharas of Jhampe talam are :

1	U	O
Taddhimdhattōhamdhlmda	- Tādhi	- <u>kl̥tataka</u>
తద్దీంధత్తహంధింధ	- తాధి	- <u>కీటతక</u>

In this talam, though laghu carries seven aksharas and anudhrutam and dhurutam one and two aksharas respectively, each beat in the vilambakalam carries two aksharas each. The hand gestures of the tala are one ghata (Dhruvaka) and six Nishabdakriyas (Vikshipta), for the laghu one ghata and for the anudhrutam one ghata and one visarjhita for the dhurutam.

According to Āgama Nartana tradition the foot work is taken up, based on the beats of the tala, which is as follows :

The foot from SamaPāda has to be raised and should be placed hard on the ground for the ghata (beat) of the laghu, while silence is to be maintained for the remaining aksharas of the laghu. Again for the anudhrutam, the foot has to be raised from Samapada and should be placed hard on the ground. The heel of the foot is to be gently raised with the toes touching the ground and placed sideways in the kunchita posture for the dhurutam . This completes dancing according to the talam, which was practised during the Āgama Nartana days.

The Jati when choreographed based on the sound and vibrations of the syllables, will be as follows :

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR JHAMPE TALAM



YADDHAKITATAKA TAPPA 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



NANDIKITATAKA
AGEYATAKA SANCHARA PADA

For the syllables, Tamdirī Nādirī of the first avṛttam, a movement on uṣī (jerk) with the body sinking to the aramandī¹⁶ position and then lifting it up, followed by a quick bhramari for the syllable Na is suggested. In the same avṛttam, for the words drim drim, which is spelt with a heavy stress a movement - with raising the foot from SamaPada and hitting hard on the ground and repeating the same movement on the other side. For the other drim, with head in Parāvṛtta¹⁷ position, the hands maintaining the shoulder level with downward pataka and the eyes following the hands is justified. For the syllables Nutaka Tadhlīmī, a movement of takita, takita, a three step movement to a side is preferred.

In the second āvṛttam for the syllables Tagaṇam a simple didital is suggested, while for the phrase Taddikīṭataka, Nandikkīṭataka which is uttered quickly - tapping the leg twice for Taddi and for kitataka a quick digidigi movement on Agratāla sancharapāda is suggested and the same movement is to be repeated similarly on the other side too.

The third āvṛttam begins with the syllables dhim dhim, for which Ēdaka Kṛīḍita¹⁸ movement is recommended. The next phrase that follows dhim dhim is Tattādi Tattādi. While the syllable ta is spelt in a low tone, the syllables ttadi and ttadi are spelt heavily with required stress. Hence for the syllables ta and ta a lighter movement, i.e. tapping the foot lightly on the ground is justified and for the syllables ttādi and ttādi a gracious movement of lifting the leg and stretching it forward with the body bending to a side and with Parivāhita śirassu and a side long drishti (Sāci drishti) with one hand stretched forward with Alapadma hasta and the other hand stretched upwards over the head with katakamukha hasta is recommended.

The syllables Giṇa Giṇam in the same āvṛttam suggest a maṇḍikoppu Movement. For the syllable Giṇa a movement sitting on Maṇḍikoppu is suggested while the syllables Giṇam indicate a follow up movement of the Maṇḍikoppu, i.e. raising from that position and lifting one leg over the other with hands stretched leading to a posture.

The fourth āvṛttam begins with the syllables Kiṇatō, for which Maṇḍikoppu with udghattita pāda is suggested and for the following syllables digidigi, a movement of dragging the feet backwards with Anchita pāda is recommended. For the syllables Dadugudugu, tapping of one foot lightly and moving to the front with digi digi digi

16. Sinking the body to half sitting position with feet apart.

17. The head turned aside.

18. Edakakṛīḍita : Tapping one foot and simultaneously, lifting the other foot, up to the thigh and hastas are Alapadma and Katakamukha and is done alternately.



CHAM



2-11

EDWARD S. 11



TATTADI - TATTADI

TAPPING ONE FOOT, STRECHING IT FORWARD, WITH THE BODY

dlal movement on Agratala sanchara pāda is suggested. Next, for the syllables Jem Jemta, a three step movement of a jump and bringing both the feet close to one another is justified.

In the fifth āvṛttam, the word Jhem has got a long pause, indicating a silent movement of only the body. Hence, only the body and the hands should move in a curvaceous and graceful manner leading to a posture without the movement of the legs (see the pic). Next, the syllables Taddhimi Taihem has also got a similar pause, hence the same posture can be repeated on the other side with tapping the leg backwards twice on Kunchitapāda for the syllables Taddhimi.

The phrase Tari tadhanām is a continuous flow of syllables from the fifth to the sixth avṛttam. For the letters Tari a movement — jumping on the toes is suggested while for the syllables tadhanam a leisure bhramari with hands stretched with Alapadma hasta is justified, according to the vibration of the syllable. In the same avṛttam for the phrase Dhāṇu danalhenutā ham ta tadhimi taking the leg backwards and at the same time bending gracefully to a side and bringing the body forwards with dlalal movement with Parivāhita Śrassu and with oblique glance, repeating the same movement on the other side is recommended.

In the seventh āvṛttam the syllables Takiṭa jhem recommends, a takiṭa movement (a three step movement) and tapping of the foot flat on the ground for the syllable Jhem. For the syllable Taihem, which is uttered with specific stress, a leap movement can be taken leading in to a tribhangi¹⁹ posture with feet in kunchita position. Again for the syllables Jhenu a Aramandi position is recommended. For the syllables Tāhata jhem tari — getting up half from the earlier Aramandi position and stretching one leg sideways and repeating the same movement on the other side, with Alapadma and Kaṭakāmukha hastas is suggested²⁰.

The last āvṛttam, in which a few syllables are carried over from the earlier āvṛttam, comprises a forward leap for the syllables Tadhimi, a backward receding leap for the syllables Takiṭa, Ēka Pāda Tāḍyam movement to a side for the syllables Taka dhana dhimi jhenu and a closing muktāyī movement for Taka tadhigatōm.

The next Śulādi talam, that follows is Tripuṭa tālam. The song in Tripuṭa tālam which is set to Śrī rāgam, followed by the Sollukattu passage in Tripuṭa tālam, is as follows :

19. A neat curve of the body in three parts, the head and the lower limbs to one side and the torso is pushed to the other side.
 20. The said movement can also be called as Tam tatta dhimda movements.



TALHEM SILENT ACTION OF THE BODY WITH THE
HANDS MOVING IN A CURVE THIS CHARACTER
LEADING INTO A POSTURE



TALHEM SILENT ACTION OF THE BODY WITH A TRIBHANGU
POSTURE

Sri Ragam - Triputa talam

Gopāla mā kalaya sakhi he gopikāyuta maṇḍali
 Caṇḍabhānu samagra maṇḍala niyatadevanitya bodha
 Makhilasāramādidēva Matula līla Mamaragīta
 Maprameya parākrama nitya śuddha sukhaika vighraha

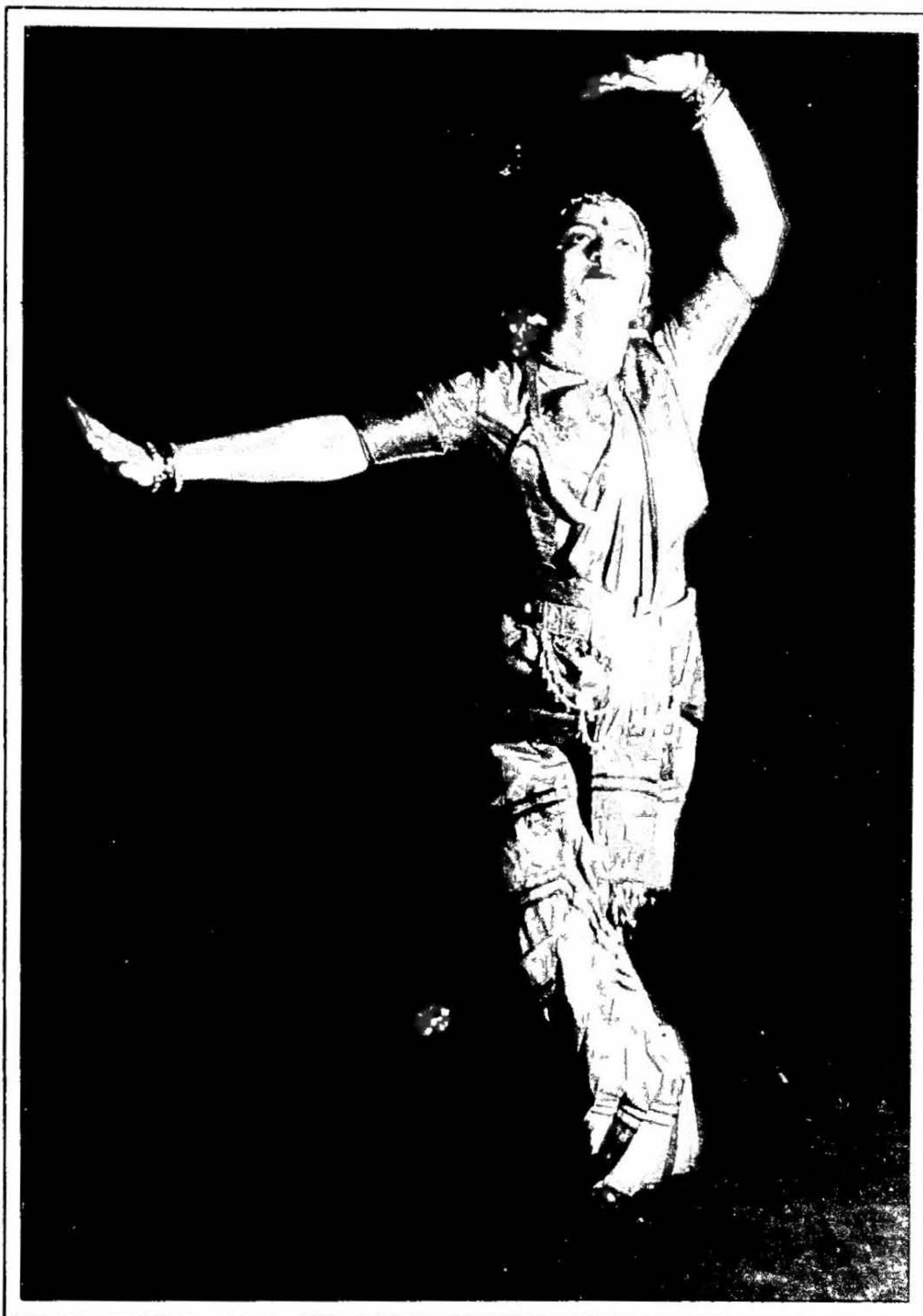
Machyutam

JATI :

Tattagdhī	—, dhinuta	— Jhemtari
తత్తగ్ధీ	--, ధినుత	-- ర్ఘంతరి
Tadhimitakiṭa	— Tadimita	— Jhem
తదిమితకిట	-- తదిమిత	-- ర్ఘం.....,
Tajhemdhanām	— , Jheṇum	— danām
తర్ఘందణం	--, ర్ఘణం	-- దణం
, Dimitadhī	—, Dhanata	— Katadhimi
, ధిమితధీ	--, దణత	-- కతధిమి
Takiṭajheṇuta	— Takitadhi	— Kitakajhe
తకిటర్ఘణుత	-- తకిటధి	-- కితకర్ఘ
Nudhanādhimita	— dhimita ta	— Kadhanata
ణుధణధిమిత	-- ధిమితత	-- కధణత
Jheṇutāha ta	— dhimita jhe	— ṇutataka
ర్ఘణుతాహత	-- ధిమితజ	-- ణుతతక
Dharikiṭajheṇu	— ta tadhimi	— Takiṭa di
ధరికిటర్ఘణు	-- త తధిమి	-- తకిటది
Kitakajheṇuta	— Ka taka ta	— digiṇatōm
కితకర్ఘణుత	-- కతకత	-- దిగిణతోం ।

Oh! companion, I contemplate the cowherd boy who dances with the Rasa cycle with the Gopis. He is ever lustrous in the orb of the fierce - rayed Sun. He has steady (concentrated) perception (consciousness) - Satyajnana - Swarupa. He is the essence of the Universe, the primal God, incomparable in his acts of sport, immortal in his music, immeasurably strong and valiant, the unique embodiment of ever - perfect bliss. He is unchanging (imperishable).

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR TRIPUTA TALAM

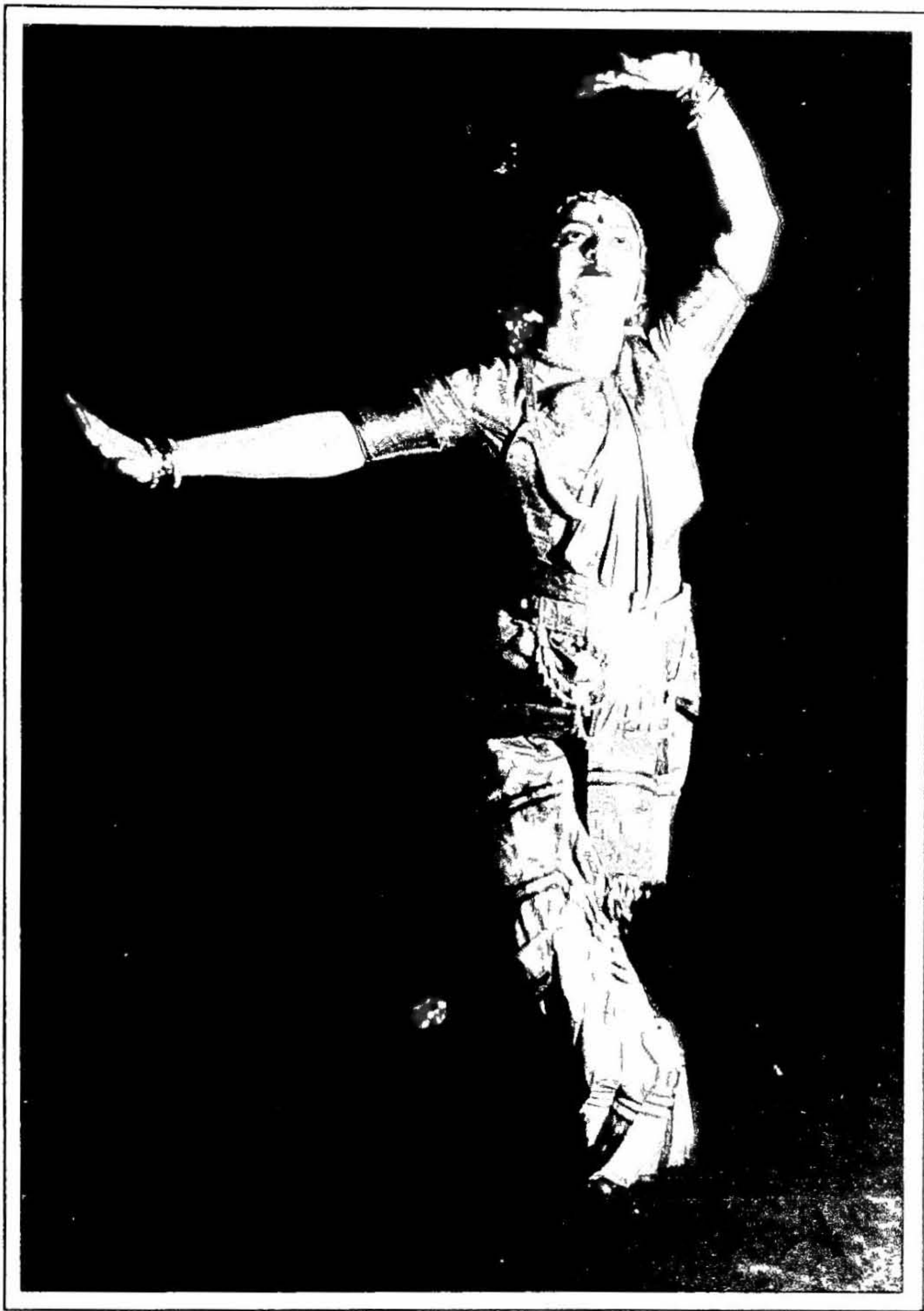


GDHI - RIGHT FOOT FORWARD AND LEFT HAND UPWARDS WITH URDHVA PATAKA
AND THE HEAD IN RAISED POSITION



JHEMTARI - MANDI KOPPU, WITH FEET PLACED IN SWASTIKA PADA

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR TRIPUTA TALAM



GDHI - RIGHT FOOT FORWARD AND LEFT HAND UPWARDS WITH URDHVA PATAKA AND THE HEAD IN RAISED POSITION



JHEMTARI - MANDI KOPPU, WITH FEET PLACED IN SWASTIKA PADA

Tripura talam in chaturasra jati comprises seven aksharas, which is divided into three parts, taking the angas - laghu, dhutam and dhutam (100). In this Tripura talam, the laghu carries three aksharas while two dhutams carry two aksharas each the whole thing making up for seven. As mentioned earlier, the Pāṭa Aksharas are framed for Tripura talam also. The Pāṭa Aksharas of Tripura talam are :

1 ○ ○
Tadhimda — Tadhim — dha kitataka
తదింధ -- తదిం -- ధ కీటతక

In this tālam, though laghu carries three aksharas each, each beat in the vilamba kalam carries two aksharas each. The hand gesture of the tala is one ghata (Dhruvaka) and two Nishabda kriyas (Vikshipta) for the laghu and one ghata and one visarjita for the two dhutams.

According to the Āgama Nartana tradition the foot work is taken up based on the beats of the tāla, which is as follows :

The foot from the sama pāda is to be raised and should be placed hard on the ground for the ghāta (beat) of the laghu, while silence is to be maintained for the remaining aksharas of the laghu. The heel of the foot is to be gently raised with the toes touching the ground and placed sideways in the kunchita posture for the dhutam. The same action is to be repeated for the next dhutam also. This completes dancing according to the talam, which was practiced during the Āgama Nartana days.

A jati when choreographed, based on the sound and vibrations of the syllables will be as under. For the tripura tālam, of this particular Śūlādi Sapta Tāla Rāsa Krida, the jati is choreographed in this manner.

The first āvṛttam commences with the phrase Tatta gadhī. In this, for the syllable Ta the foot from Sama pāda is to be raised and placed hard on the ground and the same action is to be repeated for the other ttā, with the hands stretched with downward Pataka hasta and in line with the shoulder. The syllable gadhī demands a curvaceous posture and for this, the right foot is to be stretched forward, while the left foot has to be taken back and should be placed on the toes. For this leg positions, the right hand is lifted upwards with Ūrdhva patāka²¹ and the left hand is stretched sideways in line with the shoulder with the patāka hasta. The head is to be placed in utkshipta position (see the pic). For the syllables, Dhinuta, which is uttered with



DHIRGAHRI - LIFTING THE LEFT FOOT AND CROSSING IT OVER THE KNEE OF THE OTHER LEG, AND MOVING FREELY BACKWARDS WITH THE HEAD AND ARMS. KATAPUDDUVA KALASIA.



DHIRGAHRI - LIFTING THE LEFT FOOT AND CROSSING IT OVER THE KNEE OF THE OTHER LEG, AND MOVING FREELY BACKWARDS WITH THE HEAD AND ARMS. KATAPUDDUVA KALASIA.



JHENUTA

(A POSTURE WITH PUSHING THE HIP TO A SIDE WITH
(AMRACHUDA AND ALAPADMA HASTAS))





JHENUTA

(A POSTURE WITH PUSHING THE HIP TO A SIDE WITH
TAMRACHUDA AND ALAPADMA HASTAS)



a gap, a quick bhramari is taken on the toes. For the phrase Jhemtarl, a mandikoppu movement is suggested placing the feet in Swastika position.

In the second avrttam, for the phrase Tadhimi Takita, a takita movement (a three step movement) is taken covering both the sides. To elevate the beauty of the movement the hands are gracefully utilised. For the syllables Tadimita a quick circle is taken with Ēka Pāda tādyaṁ leading into a simple posture for the syllable Jhem.

The third āvrttam has the syllables Tajhemdanām , Jheṇumdanām. For this continuous movement in chaturaśrajāti is recommended. For the syllables Tajhemdanām, a Pakkanāttu²² movement with one hand with Patāka hasta near the chest and the other hand with the same hasta, in line with the shoulder is stretched out. And the same action is repeated for the syllables Jheṇumdanām on the other side.

In the fourth āvrttam, the words , dhimita dhi, begins with a gap at the beginning. Though the gap is shown in uttering the syllables, the bodily movement is continued even in the said specific gap. Hence, for these particular syllables, the movement begins, even before the utterance of the syllables. For this, from the gap, the leg is lifted and placed over the other and is pulled back again with a free flow of movement. For this one hand is held with Kaṭakāmukha hasta, while the other with Alapadma. The next set of syllables that follows the above is , dhanatakata dhimi. For this each foot is placed hardly on the ground alternately and each letter of the above said phrase is made to spell through the beating of the leg. Hence each letter is accompanied by a beat.

The fifth āvrttam carries the syllables Takita Jhenuta, for which two postures on either side is suggested on Kunchita pāda, with the hips pushed outside. The hand gestures are utilised in nritta to emphasise the leg movement. For these particular postures one hand with tāmra chūḍa hasta is placed near the face, while the other hand with Alapadma hasta is stretched out. For the next syllables Takita a simple movement of a circle is taken, while for the syllables diki taka a simple movement of placing one foot in front of the other alternately is suggested.

For the syllables Jheṇu dhana of the sixth āvrttam (Jhe - being carried over from the earlier āvrttam) a light jump movement to either side with one leg placing

21. The pataka hand gesture tilted upwards.

22. Pakkanatu movement is a combination of variety of movements. Firstly one leg is tapped and the other is lifted and placed backwards of the tapped leg leading finally into a Swastika Pada Mandikoppu movement.



TA-SHLO



TA-SHLO
A FIG. 018 IN MOVEMENT ON TOES AND ONE
LEG LIFTED BACKWARDS WITH ALAPA DWA AND
KATANKURHA HASTAS

backwards, using the Alapadma and katakamukha hastas is justified. For the phrase Dhimita Dhimita - two leaps are taken forwards, while for the syllables takadhaṇata a Tal tal tal didital movement holding Alapadma hastas with both the hands is suggested.

In the seventh āvṛttam, the phrase Jheṇutāhata dhimita is uttered continuously. Hence a fast movement is taken up against the beat with legs placing cross alternately, with the hands stretched forward with Alapadma hasta. A simple movement of didital and didital is taken up for the word Jeṇutataka.

The eighth āvṛttam begins with the syllables darikitaiheṇuta, for which the pāda from Anchita position is placed hard on the ground - twice on one side and twice on the other, while the hands are stretched in shoulder line with downward Patāka²³. For the syllables Tadimi Takita both the feet are positioned on the toes and by doing simple digidigi movement, one leg is lifted backwards and one hand is held near the chest with kaṭakāmukha hasta while the other is stretched down with Alapadma hasta.

The last āvṛttam begins with the phrases dikitakaiheṇutaka, for which a movement on udghattita swastika Pāda is taken twice and a movement on udghattita pāda to a side is also taken twice. The āvṛttam, along with the Jati concludes traditionally with a Muktāyi, Takatadigīṇatōm.

The next Śūlādi tālam, that follows is Vilambatalam, which is also known as Aṭa tālam. The song in Aṭa tālam which is set to Ānanda Bhairavi Ragam, followed by the Sollukattu passage in Aṭa talam is as follows :

Ānanda Bhairavi Rāgam - Aṭa talam (Vilamba Talam)

Kalayatasuravanitā madanagōpāla
Anupamalāvaṇya saridekanādhama
Vanabhuviravitanayā tatīnītaṭa
Haricandanālavanga latādi vilasitam
Nirupama rāga rasolla sita vallava
Yuvatījanamānasa Kumuda pūrṇendum
Mrgamadatilaka kalita phālasundara
Śramajalakāṇa muktāphala jālarasam
Caraṇakamalagata maṇimaya nūpura

23 Downward Patāka hasta is nothing but the lata hastam of the Nritta hastas mentioned in Abhinaya Darpanam.



1998

Madhukara madanlcaya śikshāgurum
Mandra madhyamalaghutaragati bheda
Sundarasyā nandita yuvatī br̥ndam
Haricanadana tulasī kamala ketakikunda
Kumudapārijātādi kusuma sugandhim.

JATI:

Tāmtakkinakīṇataka - Jamtakajamtakumtari - taddaṇam - ta ,
తాంతక్కిణకీణతక - జంతకజం తకుంతరి - తద్దణం - త ,

Ddaṇām,taddhinuta - dhaṇatadhimi,taka - Jamta - Takajamta
ద్దణాం, తద్దిమిత - ధణతధిమి, తక - జంత - తకజంత

Taddaṇāmtadimitaka - Tāhujamtaridhaṇām - Jaṇutā - Takiṭajam
తద్దణాంతదిమితక - తాహుజంతరిధణాం - జణుతా - తకిటజం

Takajam tadhimitaka - Jaṇutādhaṇadhimittaja - mtakiṭa - takajam
తకజం తధిమితక - జణుతాధణధిమితజ - తకిట - తకజం

Kiṇajamtakadhittaka - Jamjanutāhatadhaṇa - dhinuta - Tajaṇamta
కీణజంతకధిత్తక - జంజనుతాహతధణ - ధినుత తజణంత

Tadhaṇata taddhimita - kiṭatakajaṇutakarē - takatadigīṇatōm |
తధణత తద్దిమిత , - కిటతకజణుతకరే - తకతది - గిణతోం ।

Oh I divine damsels, behold the cowherd - boy rivalling Manmatha. He is a river of incomparable beauty. He is the sole guide in the woods on the banks of the Yamuna (the daughter of the Sun - God), resplendent, with trees such as the harichandana and creepers such as the lavanga (clove); he is like the full moon unto the (ocean, namely, of the) minds of the young cowherdresses enjoying the incomparable mood of Rasa dalliance with him. His forehead adorned with the mark made of musk is dotted with a string of pearls that are the beads of perspiration brought on by his exertions. Through the bee - like sounds made by the gem - laden anklets adorning his lotus - like feet, he instructs in the art of Manmatha (love); he delights the assembled young ladies with his beautiful lasya dance, indicating diverse variations of steps such as slow, medium, light and very light. He exudes the fragrance of flowers such as the harichandana, tulasī, kamala (lotus), champaka (jasmine) , kumuda (lily) and pārijāta.

Aṭatālam i.e. the Vilamba tālam in chaturāśra jāti comprises ten aksharas. But

Aṭatālam is generally shown in Khaṇḍa jāti. In Khaṇḍa jāti, Aṭatālam has fourteen aksharas, which is divided into four parts, taking the angas - laghu, laghu, dhruṭam and dhruṭam (1 1 O O) i.e. the Aṭatālam comprises two laghus and two dhruṭams. In the Aṭatālam, each laghu carries five aksharas each and each dhruṭam carries two aksharas, the whole thing making up for fourteen. As mentioned earlier, Pāṭa Aksharas are framed for Aṭatālam also. The Pāṭa Aksharas of Aṭatālam are :

1	1	O	O
Tadhimdhattōham	- takadhimdhattōham	- Taddhim	- dha <u>kitataka</u>
తదింధత్తహం	- తకదింధత్తహం	- తదిం	- ధ <u>కిటతక</u>

In this talam, though laghu carries five aksharas and each dhruṭam carries two aksharas, each beat in the Vilamba kalam carries two aksharas each. The hand gestures of the tala is one ghata (Druvaka) and four Nishabda kriyas (Vikshipta) for each laghu and one ghata and one visarjita for each dhruṭam.

According to Āgama Nartana Tradition, the foot work is taken up, based on the beats of the tala, which is as follows :

This tālam begins with laghu and hence, the foot from Sama pāda has to be raised and should be placed hard on the ground for the Ghāta (beat) of the laghu, while silence has to be maintained for the remaining aksharas of the laghu. The same action is repeated for the other laghu also. The heel of the foot is to be raised gently, with the toes touching the ground and placed sideways in the kunchita posture for the dhruṭam. Again for the following dhruṭam, the same action is to be repeated. This completes the dancing according to the tālam, which was practiced during the Āgama Nartana days.

When a Jati is choreographed based on the sound and the vibrations of the syllables it will be as follows. The movements for the Aṭatālam Jati is choreographed as presented under.

The Aṭatālam Jati commences with lyrical and flowery syllables such as Tam takkina kinga. For the syllables Tām, both the legs are placed hard on the ground, in the form of udghattita pāda and one leg is lifted up and placed backwards. For the syllables kkinakina - which resemble the sound of tinkling ankle bells, a similar movement is to be done. For this, a light movement of the body - moving the body sideways by placing one foot backwards is suggested. For the phrase Takalam Takalam, that follows, the same movement, as mentioned above is to be repeated. The syllables Takumtari is shown by moving front on Agratalasancara Pāda. For the syllables

MOVEMENTS BASED ON THE 21ST AND 22ND ASANA



TADDHANAM

TAPPING THE FOOT IN UDGHATITA POSITION,
PLACING ONE FOOT BACKWARDS WITH A SLIGHT
BEND WITH ONE HAND PLACED ABOVE THE HEAD
IN KATAKAMUKHA AND THE OTHER STRECHED SIDE
WARDS IN ALA PADMA

Taddhanam a light jump is taken leading into the kunchita posture and the same movement is extended forward for a posture, for the next movement of Taddhanam.

The syllables ddhanam is carried over to the second āvṛttam from the first. In the second āvṛttam, the word taddhinuta is depicted by taking a slow circle. The following syllables dhanatadhimi is shown by two takita movements, either covering both the sides or by doing it only on one side. The next syllables Takajamta Takajamta is done by tapping one leg backwards and stretching the same leg forwards, and the hands with Kaṭakāmukha hasta are stretched in line with the shoulder in same way as that of the legs. The same movement is to be repeated for the other takajamta also.

The third āvṛttam begins with the syllables Taddhanam, for which, both the feet are placed hard on the ground (or tapped hard) in Samapāda and then the udghattita pāda movement is done, with the alapadma hastas stretched forward and later taken back to original position. For the syllables Tadimitaka, a movement of Kuncita pāda is taken, alternately on each foot, with the downward Patāka hasta and the body is gradually lifted up from the sinking position. For the phrase Tāhulam taridhanam the movement taken up for the first syllables of the first avṛttam is done, to maintain the symmetry in doing the Jati. A simple didital movement is done for Januta. For the syllables Takitam, again, the movements taken up for the syllables taddhanam, in the first avṛttam is to be repeated.

The fourth āvṛttam begins with the phrase Takajam, for which, once again, the movements taken up for the taddhanam in the second āvṛttam is repeated, to maintain the symmetry. For the syllables Januta dhanatadhimi, a movement on kunchitapāda, with downward patāka hastas lifting the body from the sinking position and the hands moving in a flowery manner along with the body from lower position to the upper position. As the sound of the syllables Tajamtakita suggests a leap movement, a light jump is taken to the front for these syllables. For syllables Takajam kinajam a simple didital, when done twice, elevates the delicacy of the movement.

The next āvṛttam (which starts off with kinajam) which carries the syllables Takadittakajam, a muktayi is taken on udghattita pāda. Later for the syllables Janutahatadhana, one leg is crossed over the other and taken back quickly, and is taken against the beat. For the syllables dhinuta Tajanamta, two quick postures are taken, which is a follow up movement of the earlier syllables. The two similar postures are kept with one leg stretched backwards and the other front, with the body turning to a side and pulling it back, with hands stretched diagonally.

The last āvṛttam commences with the phrase Tadhanata taddhimita, for which the same movements, as taken up for the syllables Janutāhatadhana of the earlier āvṛttam is repeated.

For the syllables kitataka janutaka, a delicate movement of tapping one foot backwards gently on the toes, and alternately, is suggested, with the hands clobbered in Pāśa hasta which is placed over the head.

For the syllables re, a posture in the same position as mentioned above is suggested.

The Aṭatāla jati concludes with a muktayi, Takatadiginaṭōm, for which, while the feet shows the muktayi takatadiginaṭōm, the hands are placed above the head with Pāśa hasta, with a curvacious bend in the body.

The next śulādi talam that follows is Ēka talam. The song in Ēka talam, which is set to saurashtra rāgam, followed by the Sollukattu passage in Ēka talam is as follows :

Saurashtra Ragam - Ēka Tālam

Kalayatavanabhuvi kamalekṣaṇamiha
 Kalita lalita muralī kala ninadam
 Kalpitabahuvida kāmaviśeṣam
 Karuṇārasaghana manupama vesam
 Kalyāṇākr̥tikṛta bahukhelam
 Sri gopālarāsakṛiḍa
 Siddhamahotsavavarṇitam
 Adhunā śiva Nārāyaṇa Tīrtha Sughaṭitam
 Śulādikam Iti Harigurukṛpayā

JATI :

Takajhem, Taka
 తకఝెం, తక
 Dhī dīnutajhem
 ధీ దీనుతఝెం
 Taddhimi Takki ta
 తద్దిమి తక్కిట

Jaṇu dhaṇatām
జణు ధణతాం

Takakiṇa Jamtari
తకకిణ జంతరి

Dhaṇadhimi Tadhimita
ధణధిమి తధిమిత

Takadharikitajheṇu Taddhimi
తకధరికిటఝెణు తద్ధిమి

Taddhinām ,
తద్ధిన్నాం ,

Takajaṇuta takita
తకజణుత తకిట

Tadhimita dhikitaka
తధిమిత ధికితక

Jheṇu tāhata dhimi
ఝెణు తాహత ధిమి

Takita, Jamtaritaka
తకిట, జంతరితక

Jheṇutaka Takatadigaṇatām
ఝెణుతక తకతదిగిణతోం

Behold the lotus - eyed Lord here in the woods, making indistinct but delicate sounds with his flute. He has demonstrated varieties of love - sport. He is the cloud laden with the sentiment of compassion. His (dance) - dress is incomparable with his auspicious personality, he performs several acts of sport. He is the blessed Gopalaka (cowherd boy). By the grace of Lord Hari and his preceptor, Siva Narayana Teertha has now brought about a description of the noble and great festivity called Rasakrida in this śūlādi form.

Ēka tālam is simple of all the talas. Ēka tālam in chaturaśra jāti comprises four aksharas and has only one anga i.e. the laghu (1). As Ēka tālam has got only one anga each Ṭvṛttam has got only four aksharas. The Pāṭa aksharas of Ēka Tālam are :

MOVEMENTS - BASED ON THE SOUND OF THE SYLLABLES FOR EKA TALAM



TALAM

BOTH THE HANDS STRETCHED DIAGONALLY WITH
ONE FOOT BACKWARDS AND BENDING THE
BODY SIDEWARDS



Taddhimdha Kitataka

తద్ధింధ కీటతక

In this tālam, the laghu carries four aksharas but in the vilamaba kalam each beat carries two aksharas. The hand gesture of this tala is one ghata (dhruvaka) and three Nishabda Kriyas (Vikshipta) for the laghu.

In the Āgama Nartana tradition, the foot work is taken up, based on the beats of the tala, which is as follows :

As this talam has got only one laghu, the foot from Sama Pāda is raised and placed hard on the ground for the ghāta (beat) of the laghu, while silence is maintained for the remaining aksharas of the laghu. This completes dancing according to the talam which was practised during Āgama Nartana days.

When a Jati is choreographed based on the sound and vibrations of the syllables, will be as follows :

The Ēka Tāla Jati commences with the syllable Takajhem, for which, a posture with both the hands stretched diagonally with katakamukha hastas and the left leg is stretched backwards, the right leg is placed cross and the body is bent backwards with utkshipta śirassu.

For the syllables takadhi (in which taka is carried over from the first āvṛttam) of the second āvṛttam a leisure circle is taken. For this syllables dinu a movement on udghattita pāda²⁴ is taken which leads into a similar posture as mentioned in the first āvṛttam, for the letters Tajhem of the second āvṛttam.

In the third āvṛttam a movement - tapping one leg and doing the digidigi movement on Agratala sancara pāda is taken up for the syllables Taddhimi Takkita.

For the phrase Janudhanatam of the fourth āvṛttam, a movement on usi (a jerk) with Anchita pāda²⁵ and tapping it down flatly in Tribhangi position is recommended.

Again for the syllables Takakina Jamtari of the fifth āvṛttam, the digidigi movement on Agratala sancara is to be repeated.

For the syllable dhana of the sixth āvṛttam a light jump is suggested, while for the syllables dhimita and dhimita a didital movement on the toes is taken up.

24. Feet apart with toes touching the ground and the heel raised and stamping the feet hardly on the ground.

25. The heel of one foot should touch the ground while the toes are raised.

The syllables takadharikitajhenu is uttered quickly, hence, a muktayi movement is taken with an initial leap, in the seventh āvṛttam.

For the syllables Taddhimi Taddhinna (of which Taddhimi is carried over from the seventh āvṛttam) of the eighth line, a movement on usi with Anchita pāda and tapping it down flatly on the ground in Tribhangi position is taken up. This movement is the repeat movement of the fourth āvṛttam.

For the syllables Takajanuta takita of the ninth āvṛttam, the combined movements of udghattita pāda and Anchita pāda is taken up alternately.

For the syllables tadhimita dhikitaka, a simple movement of didital didital, with the Swastika Pāda position is suggested.

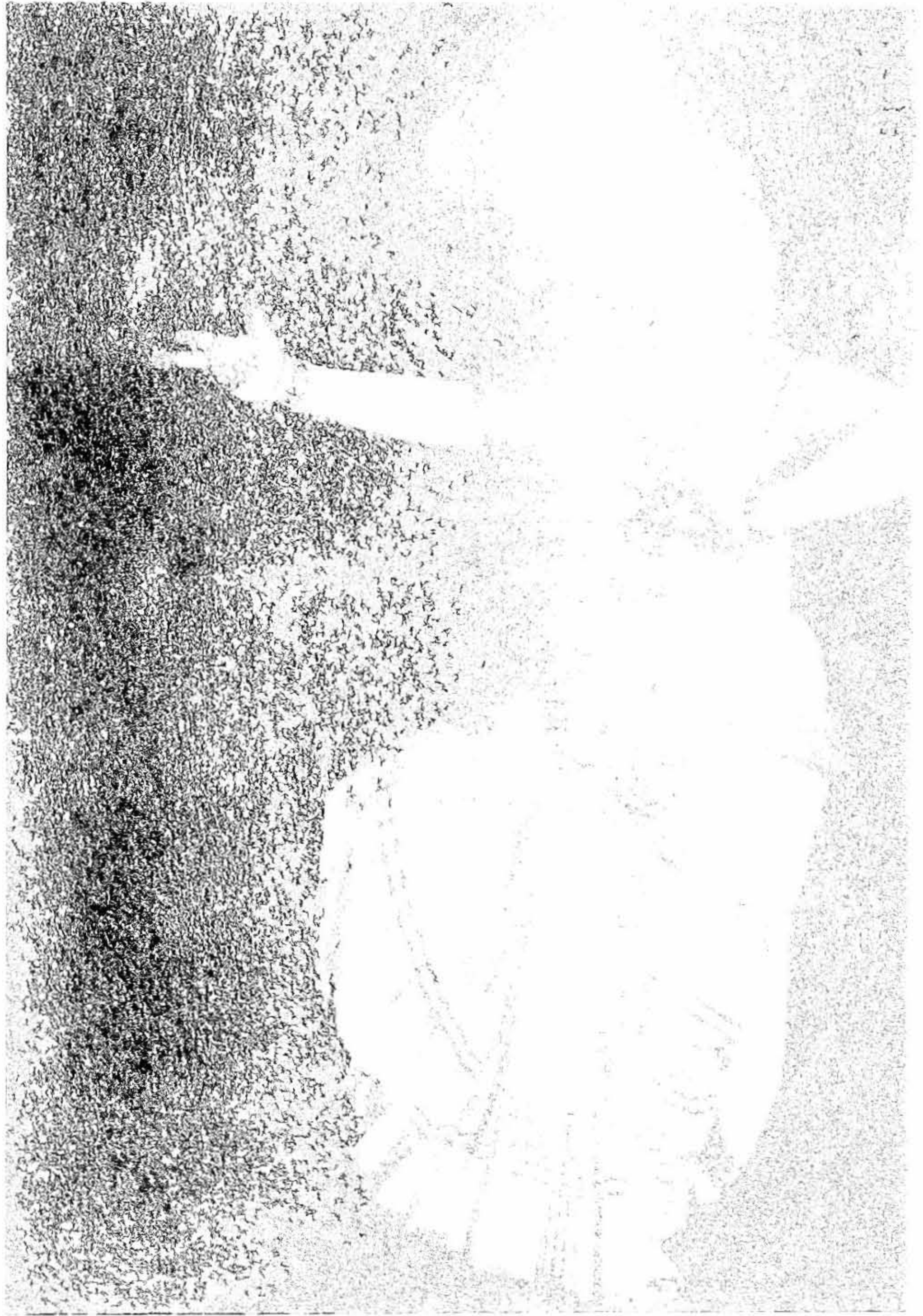
For the syllables Jhenutahatadhim of the eleventh āvṛttam, two similar postures on either side by tapping both the legs and lifting one leg upto the thigh position is recommended.

In the twelfth āvṛttam for the word Takita, a mandikoppu movement to the front is taken and as the follow up movement of this, a movement to the front on Agratāla sancara pāda is taken up for the syllables Jamtaritaka. For this movement, the hands are made to move in a half circle with Alapadma hasta culminating into kaṭakāmukha.

The last āvṛttam comprises the phrase Jhenutaka for which a movement on udghattita pāda is recommended. The last āvṛttam of the final Śūlādi Jati concludes with a muktāyi Takatadiginatom.

This concludes the practical description of the Śūlādi sapta talas of the Saptama Tarangam captioned "The description of the great festival of Rāsa play". All this goes to prove how accomplished Narayana Teertha was in the arts of music and dance. Narayana Teertha has composed the Suladi Jatis in such a complicated manner that a gap of even a breath's time would make the entire process go wrong. This also shows that Yati Narayana Teertha was very much adept in the knowledge of a) Psychology of the tala, b) Mood of the tala and c) Aesthetic beauty of the tala.

The śūlādi Saptatāla texts are adopted from the Sri Krishna Leela Tarangini (Telugu version) of Vavilla Ramaswami Sastrulu and sons - 1967 - except the last song in Saurashtra raga and Eka tālam. This song is adopted from the translation work of Sri B. Natarajan - 1988. The summary or the ardha of the songs are also adopted from Sri B. Natarajan's book of Krishna Leela Tarangini.



After the practical analysis of the Śūlādi Sapta tala jatis, I now would like to take up another marvellous piece composed by Narayana Teertha. This is song number fourteen, from the third Tarangam, captioned " Sri Krishna Govatsapalana Varnanam" (The description of the tending of calves by Sri Krishna). This song is in the form of a prayer offered to Lord Krishna by the Yajna patnis²⁶. The song begins with the lyrics " BalaGopala Mamuddhara." But it is popularly referred to as the **BALA GOPALA TARANGAM**. It is among the most delightful creations of Narayana Teertha. It has been composed in a scholarly way and every charanam at the end is followed by a set of jatis (Sollukattu passages) which is meant for dance. Narayana Teertha, through this song spells out profound philosophical truths along with rapturous dance. They bear impressive testimony to his musical genius and profound knowledge of our sacred tenets and the saints dedication to Advaita Vedanta.

This Bala Gopala Tarangam has all the ingredients such as Rāga, Tāla, Laya, Nritya, Nritya and Abhinaya in it. There is wide scope for elaborating the Abhinaya in this Tarangam.

The Bala Gopala Tarangam in Miśra Chāpu Talam is set to Mōhana rāgam. Originally, it was set in Aṭa talam. As the count of aksharas for two avrtams of Miśra chapu is equal to that of one āvrtam of Aṭa talam, usually, this song is rendered in Miśra Chapu. When this song is sung in Miśra chāpu talam, it increases the tempo of the song.

The Bala Gopala Tarangam in Miśra chāpu talam, set to Mōhana rāgam, followed by the Sollukattu passages meant for dance is as follows :

The song is preceded by a sloka where in how the Yagnapatnis offer their prayers to Lord Krishna is told in brief:

Yagnapatnyastamiśānam īlāgopālavigraham
Prasadayantiyam Vedastatparyeṇamanantitē ।

The wives of the priests thus please the lord who had in sport taken on the human form of a cowherd boy, and whom the vedas reveal as their true import.

26 Yajnapatnis - Wives of the sacrificial priests.

Mohana Ragam - Misra Chapu Talam

- Pallavi : Bāla gopāla Ma Muddara - krishna
Parama kalyāṇa guṇākara.
- Anupallavi : Nīrada nīla kaḷebara krishna
Nirupama kausthubha kandhara
- Charanam 1 : Nanda nandana bhakta chandana - sura
Brindārchita bahuvandana
Mandasmita sundarānana - kōṭi
Madana Sundara Jaganmohana
Indira mandira bhakta sundara hṛdayāravinda
Bṛṅgabhakti makaranda
Nandita gōpika bṛnda
- Jati : Tām tāhata dhai dattattām - takkatō
తాం తాహత ధై దత్తతాం - తక్కుతో
Dhimmiṇaṅgiṇatō - dhimmirē takka
ధిమ్మిణంగిణతో - ధిమ్మిరే తక్కు
Tōdhimmi dhimikiṭa tōdhimmirē takka
తోధిమ్మి ధిమికిట తోధిమ్మిరే - తక్కు
tōdigiṇangangiṇattōmga dhirgudu dhadhigudu dhattōnga
తోధిగిణంగంగిణత్తొంగ ధిర్గుడు ధధిగుడు ధత్తొంగ
Todhigiṇamga ttiruttōmga dadirgudu
తోధిగిణంగ త్తిరుత్తొంగ దదిర్గుడు
Dhadikiṭakiṭa dhadhigiṇatōm | (Bālagopāla)
ధధికితకిట ధధిగిణతోం ।
- Charanam 2 : Yajnādi karma phala prada - kṛṣṇa
Yadukula jāta sukhaprada
Yajna samrakṣaṇa dīkṣita kṛṣṇa
Yatijana muktida suvrata
- Jati : Tādhaiyya dhaiyattatā - kiṭataka tatkiṇṇam
తాడైయ్య ధైయత్తతా - కిటతక తత్కిణ్ణం
Tarikiṭa tarikiṭa dhimi dhimdhim dhimikiṭa
తరికిట తరికిట ధిమి ధింధిం ధిమికిట

Tōnglīṭa kitattōṅga tāṅgiṇa kiṇa kiṇa dahridhari
తోంగిట కిటత్తోంగ తాంగిణ కిణ కిణ ధరి ధరి

Kuntakataka dhirgudu takataka dhirgudu taka
కుంతకతక ధిర్గుడు తకతక ధిర్గుడు తక

Gaṇapathi guru śrūṭipathishanṁukha jaya jaya jaya
గణపతి గురు శ్రీపతి షణ్ముఖ జయ జయ జయ

Jhamtarikīṭa taka tattōṅgiṭa tōṅga
ఝంతరికిట తక తత్తోంగిట తోంగ

Ttaka giṇa dinuhata dhimi tātādhām
త్తక గిణ దినుహత ధిమి తాతాధాం

Taka dhirgudu taka dadhigiṇatōm
తక ధిర్గుడు తక దధిగిణతోం

Dina hata dhimi tātādhām
దిన హత ధిమి తాతాధాం

Taka dhirgudu taka dhadhigiṇatōm
తక ధిర్గుడు తక దధిగిణతోం

cintitajana chintāmaṇi gaṇa

Santata sukha santānaprada

Mandaradhara manjula mauktika

Nanditajana nandātmaṇi vara

Bṛndāvana bṛndārakagana

Vanditapada vasudevātmaṇi

Jati : Jaya Jaya Jaya Jhamtarikiṭataka tattōngiṭa
 జయ జయ జయ ఘంటరికిటతక తత్తొంగిట
 Tongittoka gṇadina hatadhimi fātā dhām
 త్తొంగిత్తక గిణదిన హతధిమి తాతాధాం
 Taka dhīrgudu taka dadhigṇātōm (Bālagopāla)
 తక ధిర్గుడు తక దధిగిణతోం

Charanam 3 : Annamayādiṣu pancasu tvā
 Mantara mānanda vīgraham
 Unnata phala māmanantitejaga
 Dudaya nayānadiṣu lakṣhitam
 Taddhitvamevāsi taddhitvamevāsi
 Tatsarvameta tvamevāsinūnam
 Ta du ttunga muktāmaṇi prasphuraddhivya
 Mattebhavadyogi cittesphurantam
 Nrityanta matyanta mānandam, midē
 Hitam tvāmaham tvāmaham tvāmaham

Jati : Tadhita kukuda kukutata ttakuku dhikuru
 తధిత కుకుద కుకుతత త్తకుకు ధికురు
 Tattattōngu takkiṭakṭa kudhari kiṭatatōnga
 తత్తత్తొంగ తక్కిటకట కుధరి కిటతతోంగ
 Kitta kita kiṭa dadhigṇātōm (Bālagopāla)
 కిట్ట కిత కిట దధి గిణతోం ।

Charanam 4 : Santata manta ravasthitam hr̥di
 Satya vijnāna sukha krtim
 Antaryami tayoditam - yogi
 Cintita mā kalayāmi tam

Jati : Tta dhīrgudu dhattām - tatta dhīrgudu dattām
 త్త ధిర్గుడు ధత్తాం - తత్త ధిర్గుడు దత్తాం
 Kiṭatam tattari kitattariki
 కిటతం తత్తరి కితత్తరికి
 Dōguḍu dōguḍu taka dhōm dhōm
 దోగుడు దోగుడు తక ధోం ధోం

Kunda kiṭa kiṭa dhari kukunda
కుంద కిట కిట ధరి కుకుంద

Tta kukundhariki
త్త కుకుంధరికి

Ḍēku ḍēku kundhari kidakka
డేకు డేకు కుంధరి కి డక్క

Prabhēdamiha jhēku jhēku jhaṇa
ప్రభేదమిహ ఝేకు ఝేకు ఝణ

Jayaśīlanaṭanam sakalajagadādim

Sakala munigītam sakalanigamantajanitam

Tamatividitam tam parama yogi gaṇa

Cintita makhaṇḍa sukha sampada

Mapāramahimāna maṇimānamiha

Rangatturanga māṭanga varahamsagati

Manjira manjiratanata makhilaranjanam

Jati

: Tadhīm tatadhīm tatakiṭa dhimi dhimi dhimi
తధింతతధిం తత కిట ధిమి ధిమి ధిమి

Tadhī takīṭa dhimi takīṭa dhimi takitaham
తధీ తకిట ధిమి తకిట ధిమి తకిటహం

Tadhīm - tāhattadhīm tahatta dhinnām
తధీం - తాహత్తధీం తాహత్త ధిన్నాం

Tahattadhīm dhinnā dhinnā hatta
తాహత్తధీం ధిన్నా ధిన్నా హత్త

Tāmdhinnā dninnā ddhim - tātā dhinna dhīm
తాం ధిన్నా ధిన్నా ధిం - తాతా ధిన్న ధీం

Tadhinna takadhinna - tāhatta dhinnām

తధిన్న తకధిన్న - తాహత్త ధిన్నాం

Kattariḍi kattariḍi kāhure kahure

కత్తరిడి కత్తరిడి కాహురె కాహురె

Kanjaridī kanjaridī dehurē dahurē

కంజరిడి కంజరిడి దేహురె దాహురె

Sangīta sāhitya vidya vinoda vara

Gōvinda gōpāla gopi manohare

Matirastu ratirastu mangalam bhavathu mama

Jati

: Taddhimta taddhimta takīṭa dhimi dhimi dhimita

తద్ధింత తద్ధింత తకిట ధిమి ధిమి ధిమిత

Dhitakīṭa dhimitakīṭa kiḍaṭaka

ధి తకిట ధిమితకిట కిడ్డక

Tatakīṭa dadhigīṇatōm (Bāla gopāla)

తతకిట దధిగిణతోం

Charanam 5

: Tāraka sama muktāhārakam

Bhakta kārunyarasa pūradhārakam

Nāradamuni kṣhema kārakam

Dhira Narayana Teertha tārakam

Tāmtāhata dhaṇatām dhaṇām

తాంతాహత ధణతాం ధణాం

Dhaṇatām - dhaṇām dhaṇatām

ధణతాం - ధణ్ణాం ధణ్ణతాం

Tadhimmi tadhimmi tāṇḍavālōlam

తద్దిమ్మి తద్దిమ్మి తాండవాలోలం

Rimjhirimjhi rimghaṇa rādhālōlam

రింఝిరింఝి రింఘణ రాధాలం

Kunda kiṭakiṭa dhariki gōpikā jāram

కుండ కిట కిట ధరికి గోపిక జారం

Nagadharam to dhitta navanītha chōram

Tvāmaham kalayāmi dhīra

Manāmayam sakala kāmadam bhuvi

Santata mānanda tāṇḍavalolam

Sadguṇa maṇigaṇa bhūṣana jālam

Sundaragokula bālagopālam

Satya pratijna santāna gopālam

Vikhyāta satkīrti vijaya gopālam

Mandasmitananda madana gōpālam

Kandarpakoṭi kalyāṇa goplam

Bhaktajana brunda prasanna gopālam

Siddhajana siddhānta siddhagopālam

Matsyāvataradi mahima gopālam

Tam tvāmaham tvāmaham

Jati

: Taddhita kuku dhikukutta ttakuku dhikukutatta

తద్ధిత కుకు ధికుకుత్త త్తకుట ధికుకుతత్త

Tōngu takkiṭa kiṭaku dharikiṭa dhōṅga

తోంగు తక్కిట కిటకు ధరికిట ధోంగ

Kiṭakiṭa takkiṭa dhadiginaṭōm (Bālagopāla)

కిట్టకిట తక్కిట దధిగిణతో

Charanam 6

: Dhal dharikiṭa tāham dhittā

డై ధరికిట తాహం ధిత్త

Jhejhe jhamtari dhigi dhigi dhittā

జేజే ఝంతరి ధిగి ధిగి ధిత్త

Dittari digi dirgudu digi dirgudu dittā

దిత్తరి దిగి దిర్గుడు దిగి దిర్గుడు ధిత్త

Tadimi tōdmi tōngita dittā

తదిమి తోదిమి తోంగిట ధిత్త

Tattōm tattōm gakkīṭa takkīṭa

తత్తొం తత్తొం గక్కిట తక్కిట

Dhaṇa dhaṇa tadi mahiṇṇam

ధణ ధణ తది మహిణ్ణం

Dhaṇṇagutaka taka tadhigīṇatōm

ధణ్ణగుతక తక తధి గిణతోం

Svāminam vicitravana mālinam

Patatriraja gāminam paripālitaḥ dhanam

Bhujagapatiśāyinam sadānandādayinam

Samasta vēda sādhanam sanātanam Bālagopālakam bhajami.

Jati

: Rēhurēhurē rimkhaṇa rimkhaṇa

రేహురేహురే రింఖణ రింఖణ

Kāhukāhurē kanjari kanjari

కాహుకాహురే కంజరి కంజరి

Jhēkujhēkurō jaṇatajjagagiṇa

జేకుజేకురో ఝణతజ్జగ గిణ

ḍēkuḍēkurē ḍīnkuku ḍīnkuku

డేకుడేకురే ఢింకుకు ఢింకుకు

Jharumjhari hariṭakumu rimkhaṇa

ఝురుంఝురి హరిట కుమురింఖణ

Takkiṭa kiṭa taka dikkiṭa kiṭataka
తక్కిట కిట తక డిక్కిట కిటతక

Tongiṭa kiṭa taka nangiṭa kiṭataka
తోంగిట కిట తక డిక్కిట కిటతక

Tahata tahata dimita - dhanēku dadhigiṇatōm (Bālagopāla)
తహత తహత దిమిత - ధణేకు దధిగిణతో

Pallavi : Oh! Krishna, (you who have been pleased to take on the form of a) cowherd boy, you are the abode of the most auspicious qualities. Please liberate me (from the ocean of the samsara).

Anupallavi : Your body is dark as the (rain - laden) cloud, Krishna. The matchless Kausthubha adorns your neck.

Charanam 1 : You are the delight of the Nandagopa; you grant the wishes of your devotees, like the hari - chandana tree (sandal tree of heaven). The devas in their numbers offer you their profound homage; your gentle smile irradiates your face; you are as handsome as a crore of Manmathas; you cast your spell on the entire universe; you are the abode of Lakshmi; you are the bee enjoying the honey which is the devotion gathered from the lotuses that are the charming (blemishless) hearts of your devotees; you delight the assemblage of the gopis.

Charanam 2 : Oh! Krishna , you give away the fruit of sacrifices and other auspicious rites. You are the comfort and joy of the Yadu clan. you are dedicated to protecting sacrifices. You have the noble (self) commitment of granting liberation to the austere sages.

Oh Lords Ganesha, Dakshinamurthi, Sripati (Vishnu) and shanmukha, hall, hall, hall.

To devotees who think of you, you are like the cintamani stones, you grant your devotees eternal happiness and progeny, you lifted up the Mandara hill, you wear beautiful pearls; you bring joy to your devotees; oh, precious son of Nandagopa, your holy feet are worshipped at Brindavan by the devas in their numbers; oh, Krishna ,son of Vasudeva , hall,hall.

Charanam 3 : The scripture proclaim that your blissful form is at the core of the Annamayya kōśa²⁷ and the four other layers of sheaths of the body. you are regarded as the supreme goal to be aimed at by the world (of beings); you are

Indeed the Supreme Being, and certain it is that all things emerge from and merge in you, they are you and you are it. You shine eternally in hearts of the yogis, as much the same way as the superior pearls and other gems do from the foreheads of the infatuated elephants. You dance in the fullness of your supreme bliss. I repeatedly offer you my salutations.

Charanam 4 : I comprehend Krishna as, one, who dwells eternally in the hearts of men; the embodiment of truth, superior knowledge and bliss; you have been declared as the inner being and as one who is constantly in the thoughts of the yogis.

He performs his customary dance of victory. He is the origin of the entire universe. He is sung by all the sages. He can be known through the thoughts expressed in all the vedantic texts. He is always mediated upon by the hosts of the supreme yogis. His wealth consists of bliss which is full. His greatness is unsurpassed and he is most subtle. Here he dances making delicate sounds with the bells while moving like horse and elephants on the battle field and excellent breeds of swans, and delights the entire universe.

You take supreme delight in the branches of learning, consisting of music and (musical) literature (sangita and sahitya vidya). Oh! Govinda, Oh! Gopala, you are the heart's delight of the Gopis. May you remain my movement (action). May you be in my thoughts. May you be my refuge. May auspicious events happen to me.

Charanam 5 : He wears garlands of pearls whose sparkle matches the stars. Compassionate to his devotees, he is like a cloud showering on them what they wish for. He ensures the well being of sage Narada, and is the liberator of Narayana Teertha.

You are fond of the Tandava - dance form. You are attached to Radha. You love the Gopis. You are a stealer of butter.

I meditate on you. You are fearless, disease-free, the provider on this earth of all that is wished for (by devotees); you delight in dancing, blissfully and for ever; you are adorned by the gems of your noble qualities; you are the beautiful cowherd boy of the Gokulam; you are the happy cupid like cowherd boy with a gentle smile always on your face; your reputation is known far and wide; you are the victorious Gopala (or Gopala who assures victory to devotees); you keep your promises; you are the bestower of progeny; your radiance matches that of a crore of Manmathas;

27 The sheath comprising the gross material body sustained by food

you are Gopala, bestower of auspiciousness; you are Gopala who delights hordes of your devotees. The enlightened sages have established (to their satisfaction) that you are the supreme truth. You have protected the world (repeatedly) by your several incarnations as Fish etc. I dwell on you, you and you alone.

Charanam 6 : I worship the young Gopala who is our Lord; wears garlands of different kinds of flowers; has the king of birds (Garuda) as his vehicle ; is the protector of the cattle wealth; reclines on Sesa, the king of serpents, bestows eternal happiness; you are the means to all the Vedas, and you are eternal. I worship Bala Gopala.

Musical value : The Bala Gopala song is a remarkable creation of Narayana Teertha, with well knit and charming Sollukattus in between. This is an elaborate and descriptive composition and is a very popular piece in the Kuchipudi dance tradition. This song is considered to be the heart of the entire Sri Krishna Leela Tarangini, with its lilting and soulful music. The Bala Gopala song also elevates the musical status of the Sri Krishna Leela Tarangini. The Bala Gopala composition of Narayana Teertha has the Sahitya (the literature) dominating the Sangeeta (music) aspect. The hidden bhava of the song is brought out in elaborate passages of the song. But Narayana Teertha could fully recognise the role of Sangeeta as being an indispensable means to spiritual realisation. Fully aware of the potency of the Sangeeta to elevate the man from the level of the sordid to the pedestal of the divine , Narayana Teertha has set his compositions in highly evocative rakti ragas.

The thrilling sollukattus woven in this particular Bala gopala song with perfect technical and aesthetic skill, bear ample testimony to Narayana Teertha's mastery over the intricacies of laya, making him a great Sangita Sampradaya Pravartaka. In this Balagopala song, the saint poet has skillfully introduced the essence of Maha vakyas in expressions like "Tādi-twam" and 'Twā Maham' etc. By this it goes to prove that the perfect combination of Sahitya, Sangita, Nritta and bhakthi to which Narayana Teertha has adhered to is itself the supreme reality.

NRITTA : The Bala gopala song is interspersed with charming sollukattus, thus giving ample scope for nritta. Narayana Teertha has composed the Bāla gopāla song in Aṭatālam which is of fourteen matras. Two avrttams of chapu make one avrttam of Ata talam, while one āvrttam of Aṭatālam has fourteen aksharas, two āvrttams of Miśra chāpu also has fourteen aksharas. Hence this song is usually sung in Miśra chapu, which increases the tempo of the song, in turn making it ideal for dance.

This song comprises six charanams and the six charanams are composed in three different jatis, for the purpose of dance, which makes it a marvellous piece bringing in the required effect. The first three charanams are composed in Misra jati, while the fourth and the fifth charanams are set in Khanada jati, the sixth and the final charanam is composed in chaturasra jati. Though it has been composed in the seven letter metre, the other metres such as the five letter metre and eight letter metres can be gracefully exhibited. The tala jnana and the laya jnana exhibited by Narayana Teertha in composing this song is very gripping.

As it is composed in various jatis such as Misra, Khanda and chaturasra, one gets a lot of scope for exhibiting their skill in tala and laya vinyasa. In dance, while composing a piece for nritta, it is seen that it fits well in the Gatiprastara. This particular composition of Narayana Teertha is very fabulous and suitable to take up gati prastara.

Generally, most of the performers who take up this tarangam, do not perform beyond the first charanam. The other five charanams are also enriched with highly spiritual Sahitya bhava with remarkable dance sollukattus, as that of the first charanam, making the entire song most wonderful for dance. The jatis presented here (Sollukattus) reflect the older tradition or system of composing the jatis. The jati passages are woven very intricately and are not simple. The utterance of these jatis (the sollukattu passage) need lot of practice and perfection.

When the entire song is taken up for dance, the nritta and laya vinyasa can be distributed to all the charanams, instead of concentrating on it at one place.

The pallavi and anupallavi of this song are plain, without any sollukattus.

The first charanam deals with the description of the beauty of Lord Krishna. He is praised as handsome as a crore of Manmathas etc. In this charanam, the lines :

Indira Mandira Bhaktha
Sundara hṛdayāra vinda

are very popular and are remarkable for foot variations and laya vinyasam. Many varieties of foot work can be exhibited gracefully here. The first set of jatis, that follow the first charanam are very lyrical. The sollukattu passage has to be taken up based on the bhava and the mood of the song. As this charanam is predominantly about the description of Lord's beauty, it passes off pleasantly. So the sollukattu passage when choreographed for nritta, should possess movements that are very

pleasant, without heavy movements. The nritta is very gracefully choreographed for this first set of Jatis. The delicacy of the utterance of the syllables tells up on the nature of the foot work adopted.

Every charanam ends with chaturaśra jāti and it is in chaturaśra jāti that an artiste can show his or her talent in nritta.

The second charanam is a blend of both Sahitya and Sollukattu passages. The syllables begin in between the lines of the song. This charanam is in praise of Lord Krishna, praising him as a protector of sacrifices. The choreography for the sollukattu passage has to be taken up based on bhava of the song of this particular charanam. Here, Krishna is termed as a protector. Hence, the nritta movements should be in relation to that of the bhava. The sollukattu passage of the charanam, is interspersed with lot of hard syllables. So the movements are also composed with required stress, reflecting the confident personality of Lord Krishna, as a protector.

The third charanam is more philosophical and deals with the sheaths comprising the gross material body sustained by food (anna). Lord Krishna is praised as supreme being, who dances in the fullness of his supreme bliss. There is an elaborate scope for showing varying laya vinyasa and lot of foot variations for the lyrics | "Nriyanta Matyanta ānandamidē" | There is wide scope for Jāti Prastāra and Gati Prastāra. The bhava of the song of this particular stanza is very sober and philosophical. So the foot work for the sollukattu passage should be very sober, without much stress anywhere. The movements should flow off freely from one movement to another. A free and continuous flow of movements are suggested for this.

The fourth charanam is very elaborate, but passes off with a lively spirit. In this charanam Lord Krishna is praised as the embodiment of truth, who performs dance of victory. His dances (the tinkling sound of the ankle bells) are compared to the gaits of horses and elephants on the battle field. He is also praised for showing delight in the branches of learning music and literature (Sangeeta and Sahitya).

There is wide scope for taking up foot work in this charanam. For the words Jayaśīla - Naṭanam - meaning dance of victory a variety of movements, with lot of foot variations corresponding to the mood of the song is to be depicted. The nritta taken up should indicate the victory in it. The second phrase, where nritta can be elaborated is :

Rangatturanga Mātanga Varahamsagati

Manjira manjuraṭa naṭa makhilaranjam.

Here, a variety of gaits (Nadaka) such as Ashwagati, Mattebha gati, Hamsa gati can be taken up and woven beautifully as Lord Krishna's dance is compared to that of gaits of the horses, elephants etc during the war time.

The bhava of this popular stanza reflects a jubilant mood. The movements when composed for this should appear jubilant, active and vibrant. The sollukattu passage comprises very peculiar and typical type of syllables such as Kāhu kāhu re kanjaraḍi kanjaraḍi and dēhure dāhure etc. The syllables itself suggest very active movements such as jumps leaps etc. Variety of foot work exhibiting the gaits of elephant, horse etc can be shown for this Jati passages. Alternating between vibrant movements as on the battle field and soft movements as of swans can be depicted well. One most important aspect of this charanam is that , it is composed in five letter meter, i.e. the Khandā Jāti. The khandā jāti itself reflects the vibrant movements . Hence, the entire sollukattu passage is to be choreographed reflecting the joyous and delightful mood of the yajnapatnis, offering prayers to Lord Krishna.

The first part of the fifth charanam moves off softly, as it reflects the soft nature of Lord Krishna, who cares for his devotees like Narada etc. The later part of this charanam , in praise of Lord Krishna, brings out his noble qualities with beautiful comparisons and is also praised as the delight of the devotees and protector of the world. The lines

Taddhimmi taddhimmi tāṇḍavalōlam
Rimjhi rimjhi ringhaṇa Radha lōlam

suggests more of nritha, where vigorous foot movements can be done for the syllables taddhimmi taddhimmi.

The sollukattu passage is not an elaborate one, as that of the earlier stanzas. The song suggests a happy and delightful mood of the devotees. The nritha when done should appear delightful with brisk movements. This charanam is also set in khandā jati as that of the fourth charanam and it is only in the khandā jāti of five letter metre, the vigorous tāṇḍava movements can be neatly executed. The choreography of the nritha movements for this charanam, should be a combination of both soft and vigorous movements, as the song reflects both the soft nature of Lord Krishna, as the protector of the devotees and also a delighted and enthusiastic young Krishna, who is fond of Tāṇḍava dance and who loves Radha and Gopis. While concluding the nritha passage, it should be concluded in Chaturaśra jāti.

The sixth charanam is again in praise of Lord Krishna, who wears garlands of different kinds of flowers, who reclines on sesha and bestows eternal happiness etc. The charanam begins with the sollukattu passage, where in lot of foot movements can be gracefully exhibited. This charanam also comprises a set of syllables, at the end of the lines of the song. The end syllables are very peculiar in sound and vibration. The syllables Rehurehure rinkhana rinkhana should be uttered in a high tone and the choreography for the foot movements should also be vigorous as that of the sound of the syllables. This stanza is set in chaturasra jati and there is a lot of scope for Laya Vinyasa. As the mood of the song in this particular charanam is very light, happy and pleasant, the foot work for the syllables, at the beginning of the charanam, should be light, continuous and free flowing. At the end of the stanza, the syllables suggest vigorous and vibrant movements and hence, the nritta should correspond to that of the sound of the syllables.

This concludes the nritta aspect of the Balagopala song. This song is also rich in its abhinaya content. Both nritta and abhinaya factors play a vital role in emphasising the importance of this song. Now, the abhinaya aspect of the Balagopala song is presented here.

ABHINAYA : The Bala Gopala Tarangam is enriched with beautiful sahitya expressing various moods of the yajnapatnis, offering their prayers. The sahitya of this song is most suitable for dance, where an artist gets wide scope to elaborate on the abhinaya in every charanam. This song is very elaborate and is descriptive in nature. The sahitya of this song is dominated by the essence of bhakti. Lord Krishna is praised in all possible ways, emphasising his noble qualities, lending much scope for elaboration through abhinaya. The song begins with the pallavi

Bāla Gopāla — Māmuddhara Krishna.

Here Narayana Teertha (in the guise of yajnapatnis) asks for his liberation from the ocean of samsara. He requests the young Krishna or the kid (Bala) Krishna, to liberate him. This piece is very popular among the artists. A variety of episodes are taken and elaborated for the single phrase Bala Gopala. As the word bala suggests a kid, the bala kreedas of Lord Krishna, such as eating the mud (where Tribhuvana is shown to his mother Yashoda), killing of the demon Putana, the Kaliya mardhana and other leelas where in Krishna is looked up on as Lord are enacted in story form. The stories are woven in an episode form and is enacted by a single artiste, adorning various characters. Hence, a lot of scope is created for abhinaya. Here, the artist's calibre in visualising various childhood pranks of Lord Krishna and executing them

BALA GOPALA



MADANA



JAGANMOHANA

neatly, character by character is brought out. By this the artist's or the choreographer's creative capacity can be judged.

The Anupallavi has the lyrics beginning with :

Nirada nīla kaḷēbara - krishna

Nirupama kaustubha kandhara

In the above lines, a wide scope is seen for angikabhinaya. The phrase nirada nīla kaḷēbara can be depicted through many ways using various samyuta and asamyuta hastas.

The first charanam - Nanda nandana bhakta chandana , is fully in praise of Lord Krishna. Much of angikabhinayam is preferred here, highlighting the nritya aspect. Apart from lot of samyuta and asmyuta hasta bhedas, a variety of beautiful postures can be made use of. Lord Krishna is praised for his physical looks, who is as handsome as a crore of Manmadhas. Here, there is much scope for analysing and enacting various feelings and emotions of the yajnapatnis (who are saying it) and also of the Lord Krishna, who is at the receiving end of the praises and also that of the gopis, who feel elated to be with that Krishna. So one can create Satvikabhinaya to the possible extent, thus exhibiting once talent in creativity.

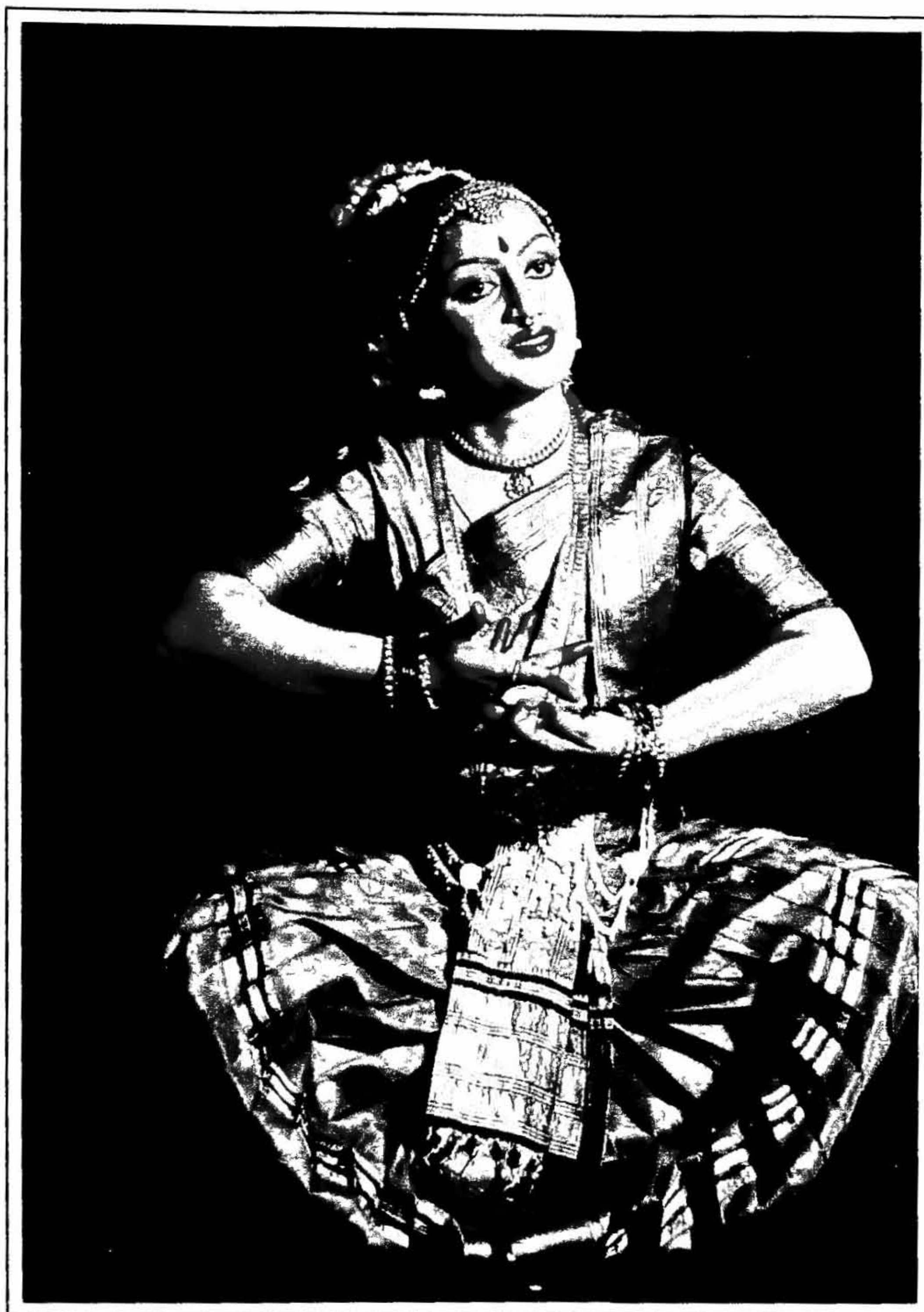
The second charanam starts off with the lyrics Yajnādi karma phala prada - Krishna..... Here Lord Krishna is praised for his actions as a protector of sacrifices²⁸. The lyrics

Cintitajana - cintāmaṇigaṇa

means, to devotees who think of Lord Krishna - he is like the chintāmaṇi²⁹ stones . Here many episodes can be created , where, Lord Krishna has helped the devotees, bringing out the hidden bhakti bhava. The scenes such as the Draupadi Māna Samrakshana, where Lord Krishna's helping hand saved Draupadi's mana, Gajendra moksham, where in the form of Lord Vishnu (the lyrics are also in praise of Sripati - lord Vishnu), saves the life of an elephant, can be executed, thus proving that pure bhakti invokes the Lord. The phrase Mandaradhara indicates the lifting of Mandhara giri parvata. so the entire episode of lifting of the parvata can be enacted through abhinaya. Once again, the abhinaya is a dominating factor here.

²⁸ Ensuring that the performance of the rituals is in accordance with the prescribed procedures

²⁹ Gems reputed to materialize what ever is wished for.



KARUNYA RASA PURA DHARAKAM
SHOWING KARUNA



MANDASMITA SUNDARANANA

The third charanam begins with the lyrics :

Annamayādīśu pancasutva
Mantara ānada vighram.

This charanam is more philosophical in nature, explaining about the various layers of the body enveloping the soul, which are five in number and they are :

- 1) Annamaya kōśa - the sheath of nourishment
- 2) Prāṇamaya kōśa - the sheath of life
- 3) Manōmaya kōśa - the sheath of heart /mind (manasu)
- 4) Vijnānamaya kōśa - the sheath of intellect
- 5) Anandamaya kōśa - the sheath of pleasure

Lord Krishna is praised as the supreme being. Satvikabhhinaya can be done for the lyrics : "TADDHITVAMEVASI" meaning you and you are it. The episodes - where, most of the things emerging from him and merging in him can be executed through satvikabhinaya which is the facial expression and emotional expression. There is very limited scope for angikabhinaya. The meaning of the song, line by line can be depicted through angikabhinaya. Rest of the feelings can be enacted through satvikabhinaya.

The fourth charanam begins with the lines : 'Santatamanta ravasthitam.....' is once again in praise of the Lord, as the embodiment of truth and who is constantly in the thoughts of the yogis. He is also praised as the origin of the entire universe, who performs the customary dance of victory. Here, Lord Krishna's dance is compared to that of horses and elephants on the battle field and his soft movements to that of swans. Lord Krishna is also praised for his interest and delight in learning sangeeta (music) and sahitya (literature).

In this charanam, there is wide scope for excelling in angikabhinaya. Most of the samyuta and asmyuta hastas, are made use of in this charanam. The angikabhinaya is performed with beautiful postures for certain phrases in the lyrics. There is no much scope for elaborating the abhinaya here. In this charanam angikabhinaya is the dominant factor. For the phrase Sangeeta and Sahitya, a variety of postures are suggested. For the word sangeeta, various musical instruments like Veena, Flute, Mridanga etc can be depicted through angikabhinaya while for the word Sahitya a variety of postures such as depicting a book, writing a book can be executed.

The fifth charanam starting with "Tārakasama mukta hārakam" is about Krishna,

who ensures the welfare of Sage Narada and who is the liberator of Narayana Teertha . He is also praised for his Tāṇḍava dance form, who is a stealer of butter and who is attached to Radha and Gopis. He is also praised for his noble qualities and as the protector of the world by several Incarnations.

This charanam provides wide scope for elaborating the abhinaya. Many episodes and stories can be adopted and executed through both angika and satvikabhinaya. The episode of stealing the butter, one of the childhood pranks of Lord Krishna , can be elaborated for the word Navaneethachoram. Krishna coming along with his friends and playing mischief with the inmates of the house and stealing of the butter along with his companions is shown with charming and beautiful expressions. The beautiful lines : " Rimjhi rimjhi ringhaṇa radhalōlam.....Gopikājāram" can be neatly executed by showing the association of Krishna with Radha and Gopis whom he loved much. The playful activities of Lord Krishna with the gopis like playing with colours, showering colour water on each other, playing the kolatam, teasing of Radha and other episodes are shown wonderfully, ultimately leading to the union of Jeevatma and Paramatma. The lines in praise of Lord Krishna as the protector of the world by several incarnations like fish etc is more dance oriented. The dasavataras or the ten incarnations from Matsya to Kalikāvatāra of Lord Krishna (Vishnu) can be depicted through well - knit abhinaya, making use of samyuta and asmyuta hastas and well positioned postures, giving beautiful body frames.

The sixth charanam beginning with the lyrics : "Swāminam vicitra vanamālinam" is once again in praise of Lord, describing him as one who wears garlands of various flowers, one who reclines on Sesha etc. Here, there is wide scope for angikabhinayam and samyuta and asamyuta hastas , with the help of hasta bhedas, variations in angikabhinaya is taken up.

Summing up totally, taking both nritta and abhinaya factors, the Bala Gopala Tarangam is a blend of rich and high flown sahitya, with melodious music, perfect tala and laya vinyasams, intricate foot work for sollukattu passages, elaborate, yet, wonderful abhinaya and creative episodes. All the above mentioned ingredients are put together to make this piece one of the delightful and charming creations of Narayana Teertha. Because of all these ingredients, it is popular among the Kuchipudi performers.

Because of its elaborate and descriptive nature, and rare sollukattu passages which makes the utterance difficult, most of the performers do not perform beyond the first charanam . But when all the six charanams are perfectly and neatly performed,



POKULABAI SINGH
IN DANCE WITH SONG



It is a challenge both to the performer and the musicians (the drummer and the singer). And above all, it also reveals and elevates the performance value of the Tarangams.

DANCING ON THE EDGE OF THE BRASS PLATE :

Another important aspect that is taken up for discussion here, is about dancing on the edge of a brass plate during the performance of a Taranga song.

Narayana Teertha has never ever mentioned in his illustrious work, that the Taranga song when performed should be accompanied with the dance on the edge of a brass plate, nor his work suggests this anywhere. This was introduced for the common man, who was unable to digest the rich text of the Sri Krishna Leela Tarangini. For the benefit of mass and mass appeal, dancing on the edge of the brass plate was taken up and more over with such innovations, it was felt that art could reach the common man, even in the remote corners of the country. It was also introduced for the sake of survival of the both art and the artistes.

But how far it is justified is a question to be answered by the younger generations of the artists and performers, keeping in mind the divinity of the text. Now a days, few persons who are said to be promoters of art, instead of restricting themselves to dancing on the brass plate, are elaborating the process, by dancing on the pot, with a small container, containing water in it, placed over the head, with lighted lamps in both the hands and one over the head on the water container and to add to this is a spoon with a lemon in the mouth. All these amounts to acrobatic feats and do not represent any classical dance.

Dancing on the edge of the brass plate does not add any dignity and fervour to the devine character of Lord Krishna. The purpose with which Narayana Teertha has written Sri Krishna Leela Tarangini, is to propagate bhakti bhava and Krishna tatva in particular. Sri Krishna Leela Tarangini is a bhakti oriented prabhanda rachana where it is seen that the devine emotions are spread including bhakti in the devotees.

Such a text does not recommend any issue that brings disgrace to the devine character of Lord Krishna. Dancing on the plate was introduced only to play to the sentiments of common man. So dancing on the edge of the brass plate is totally uncalled for.

In the Taranga songs itself, where ever the text demands, a variety of foot work with many variations are being shown. In many of the tarangas, there is wide

scope for layavinyasam and gati prastharas. Most of the taranga pieces are very conducive for the elaborate abhinaya in the form of a story or episode. When all the required elements are incorporated and are in built in the tarangams, I think there is absolutely no necessity of going out of the way in the name of innovations.

The addition of dancing on the edge of the brass plate does not add any dignity, grace or charm to the taranga performance. This act also effects the bhava of the song and deviates from the main concept of bhakti.

Narayana Teertha was a great composer of nritta and nritya. Sri Krishna Leela Tarangini is a wonderful text that is being rendered (sung) and performed (danced) since 17 th century - the time , from when it was composed. Such an old text when carried forward through generations in its pure form, with out diluting it would make a mark by itself on the cultural tradition of our country. The spiritual themes like this should not be commercialised, instead people should strive for and take care to preserve them in their purest form, to pass it on for the future generations.

CHAPTER V

TARANGAMS IN YAKSHAGANA TRADITION

INTRODUCTION:

Sri Krishna Leela Tarangini is a master piece written in chaste and melodious Sanskrit, presenting the story of Sri Krishna as related in the Dasamaskandha of Bhagavatha, from the marriage of Devaki and Vasudeva to the wedding of Rukmini and Krishna. Sri Krishna Leela Tarangini is a peculiar and wonderful combination of narrative and dramatic poetry, with dialogue, action, dance, and music. It has been classed and composed in a Yakshagana¹ pattern, a peculiar narrative, musical dance-drame, indigenous to Southern India. It is said to be longest opera in Sanskrit. This type of presentation had probably its origin in the Andhra country.

Most Yakshaganas abound in broad humour and expressions of carnal love, which to the modern mind appear vulgar and indecent. But Sri Krishna Leela Tarangini is a happy exception to the rule. The whole work is full of dignity and fervour of devotion for Sri Krishna, presenting Bhakthi, in the way of Madhusudhana Saraswati and some other Adwaita Bhakthas². Yati Narayana Teertha's Tarangini, has over the years formed an integral part of the Kuchipudi dance.

Salient features of Sri Krishna Leela Tarangini that classifies it as a Yakshagana

1. This is a work written in chaste Sanskrit, set to melodious music, in a story form, from the marriage of Devaki and Vasudeva to the wedding of Rukimini and Sri Krishna. It is a beautiful combination of narrative, dramatic poetry with dialogue, action, dance and music. The composition has been enriched with remarkable dance sollukattus. The presence of these features add to the dignity and charm of the composition, making the work suitable for dance - drama, providing ample scope for Abhinaya.

2. The words - "Atha Abhinilyate", appearing at the beginning of each Tarangam indicate, that, the author had intended the entire composition to be played or enacted on the stage, to the accompaniment of music and dance.

3. At the beginning of each of the twelve Tarangams, the part of the story about to be presented, is described in simple and short "Anushtups"³. In the opening

1 Yaksha - now known as Jakkulu - a corruption of the original word Yaksha. Yakshaganas - The stories and deeds of Gods enacted by the Yakshas.

2. According to Sampradaya kula deepika, comprising Bilwamangala Matha Vrttanta, there are few selected Krishna Bhakthas in India, settled in different parts of the country. One such Krishna Bhaktha lived in Kasi by name Madhavanala. It is believed that Jayadeva was an incarnation of Madhavanala and Yati Narayana Teertha an incarnation of Jayadeva. These selected Krishna Bhakthas were called as Bilwamangalas.

section of the first Tarangam, the prescribed preliminary prayer to Vighneshwara and invoking (Stuti) the Ishta Dēvata⁴ are seen. A gist or summary of the entire composition of Sri Krishna Leela Tarangini followed by a summary of the first Tarangam, is given at the beginning. According to the dance-drama tradition, this part of the text should be recited or sung by the sutra-dhara⁵.

4. Sri Krishna Leela Tarangini is composed as a regular dance-drama, with set rhythm, syllables and jatis most suitable for dance. The entire work of Sri Krishna Leela Tarangini comprises the following :

- a) 155 Gitams (Songs)
- b) Short daruvus
- c) 348 slokas
- d) Gadyams and vachanas (link passages in prose).

This reflects the presence of chaturvidhabhinaya in this work. This work when enacted is done by adorning proper costumes, indicating the character. This comes under Aharyabhinaya. The gadyams and vachanas, which serve as link passage to the story, are recited by the Sutradhara, in his own voice accounting to Vachikabhinaya. The dance or the action done by the characters, in the story, including the sollukattus (Nritta) is the Angikabhinaya. The feelings and emotions expressed by various characters are classified under Satvikabhinaya. All the above mentioned forms of chaturvidhabhinaya, Nritta (Pure dance) and Nritya are quite essential for any Yakshagana. Sri Krishna Leela Tarangini has all these features in abundance.

5. Another important feature, which is indigenous feature, of this Yakshagana is the "Daruvus"⁶ employed by Narayana Teertha. According to Nori Narasimha Sastry, the word Daruvu, linguistically speaking is a corruption of the Sanskrit word 'Dhruva'.

It is not a refrain. It is generally used to describe the entry of a character on the stage and serves as a short description of the character - Patra Pravesa, as it is commonly called.

6. Daruvu- It is also known as Dhruvagana. In this the Sahitya in songs is fixed up to a particular tala. There is gati prastara in it. It is the oldest form in the South Indian dance. The original metre of the daruvu is not static.

3. Anushtups - Metres, consisting of four padas of eight syllables each, the whole stanza consisting of 32 syllables.

4. Ishta Devata - The favourite deity.

5. Sutra Dhara - One who manages the stage - The master of ceremonies on the stage.

.Each and every character that we come across in Sri Krishna Leela Tarangini mark their entrance with "Pravesa Daruvu"⁷. This is a remarkable feature in Yakshagana.

6. In the literary front, Narayana Teertha followed many characteristic features of the Telugu language. Introduction of AntyaPrāsa and observance of the Prāsa Niyama, use of Andhra Yati (Maitri)⁸, Prāsa Yati etc, makes the entire composition of Sri Krishna Leela Tarangini, rich in the literary aspect which is an important feature of Yakshagana. Introduction of Dvipada⁹ metre which is widely prevalent in the popular literature and composition of few songs in Manjari Dvipada makes the songs most thrilling with deeper impact on the text.

All these features, collectively make Sri Krishna Leela Tarangini, a wonderful Yakshagana, which emphasises the philosophy of Bhakti or pure devotion.

Yati Narayana Teertha has made the narration crisp by picking out for his delineation in this dance-drama only the most telling episodes from the SrimadBhagavatham version of Sri Krishna's life and sport, condensed the story in quite a few places, and provided ample scope for the full play of his musical genius and poetic imagination. Important episodes are embodied in memorable stanzas and the entire presentation is intended to elevate the soul and merge it in supreme bliss.

Tāla and Music in Sri Krishna Leela Tarangini Yakshagana:

Sri Krishna Leela Tarangini Yakshagana begins with a traditional invocation to Lord Ganesa, i.e. the Mangalacharanam - Himagiritanaya Patyam. This is followed by a traditional Sankirtana called the Todayamangalam¹⁰ starting with the words "Jaya Jaya", which is a divyanama sankirtana of Vinayaka, commencing with the

Pallavi : Jaya Jaya Swāmin jaya jaya

Anupallavi : Jaya Jaya Jitavairivarga Pracanda

Jaya Jaya gajamukha jaya vakratunda.

The story narrated by the sutradhara will be either in the form of verses based on some raga which is known as the Sandhivachanam¹¹ or in a metre called dvipada. Usually, the raga will be the same as the one in which the character who enters the stage next, renders a poem or a daruvu. In this work, the pravesika daruvu is

7. This is sung at the time when an important character enters the stage. It also depicts the mood of the character.

8. It consists of the use of a similar vowel and consonant at the place of yati, a practice which involves a number of complicated rules.

9. A pattern of poetry like Kandam, Sisam etc, which is commonly used in dance.

rendered in the popular ragas such as Saurashtra, Pantuvarali, Nandanamakriya, Kalyani, Bhairavi, Kambhoji etc., depending on the rasa or the mood of the characters.¹²

The daruvus of kuchipudi are mostly in Madhyamakala and Drutakala. Vilambita laya¹³ is very rarely used. The tradition of selecting the ragas depending on the mood or rasa has been adopted by Narayana Teertha, in composing the Sri Krishna Leela Tarangini. It is also a regular feature in all the Yakshaganas of South India.

Among all the daruvus, those in the chaturasra tripata tala (Adi talam), and in the vilambita tala (Aṭa tāla/Chāpu tāla)¹⁴ have gained prominence by their being highly suitable for Abhinaya. In some of the daruvus of this work, some charanas are sung in drutakala, changing from chaturasra gati to tisra gati, then to khandagati and Misra gati and then again back to chaturasra gati with padavinyasa and danced accordingly. This kind of employment of gatibheda, heightens the variety and effect, of the dance. Sri Krishna Leela Tarangini Yakshagana is Bhava - oriented and has a form peculiar to itself.

In the olden days two varieties of Yakshagana tradition were prevalent in Andhra Pradesh. They are

a) Harikatha Kalakshepam

b) Dance - Dramas.

a) **HARIKATHA KALAKSHEPAM**: In the olden days Harikatha Kalakshepam was also considered as a Yakshagana. In this type of presentation, only one person enacts the entire story adorning various characters. The person narrating the story is called as Bhāgavathar¹⁵.

In the earlier times, most of the works were written in Dēva-Bhasha i.e. Sanskrit. The artistes then, were well versed in Sanskrit and as such they were able to enjoy the sacred spirit of vaggeyakaras, while giving the Harikatha performances. The Bhagavathars of the earlier times were adept not only in Sanskrit, but also in music, dance and advaita philosophy.

10. It is a common and collective prayer which exactly means a kind of song in the form of drama, in which the aid of gods is invoked.

11. It provides a link between the past and the future i.e. the story that has happened and the story that is going to happen.

12. In other Yakshaganas the pravesa daruvus of erotic themes involving Srīngara use Rakti ragas such as Athana, Mukhari, Husseini, AnandaBhairavi etc.

13. Vilambita laya is mostly seen in the Kathakali of Kerala and Yakshaganas of Karnataka.

The Bhagavathar's were taught Bharata's Natya Sastra, Nadikeshwara's Abhinaya Darpana and Bhanudatta Misra's Rasamanjari. They were also given rigorous training in nritya, nritya and abhinaya. Further, they were also given a good basic training in musical theory and practice, with particular reference to daruvus.

During a Harikatha Kalakshepam, dressed in simple attire, the Bhagavathar narrates the entire story step by step. The slokas, the songs, the link passages or any part of the text, once rendered by the bhagavathar, is immediately followed by its explanation, in the local language, for the understanding of the common man by the bhagavathar himself. The Bhagavathars used to perform through out the night either in the temple premises or on a specially erected stage for the particular occasion. The Bhagavathar's used to enact popular puranic stories to keep up the religious and devotional atmosphere.

Sri Krishna Leela Tarangini finds explicit expression through this type of Yakshagana, i.e. the Harikatha Kakshepam. Tarangini is more elaborate, descriptive and narrative in nature and so the Harikatha type of rendering is the most suitable one. During the performance of Tarangini in Harikatha pattern, the bhagavathar himself adorns various characters like Krishna, Balarama, Nandagopa, Kamsa, Vasudeva and female characters such as Devaki, Yashoda, Rukmini, gopikas¹⁶ etc.

The feelings, emotions and moods of the various characters are depicted by the bhagavathar himself. Each and every character in Tarangini is introduced by a Pravesa daruvu in the text.

The same pattern is followed by the bhagavathar also. This type of depiction requires lot of variations and quick changes in the expression, both angika and vachika. While narrating the sequences, voice modulation is very important. This type of narration is very arduous, as the bhagavathar has to sing all by himself, explain the meanings, not only the superficial meaning but also the inner essence of each and every aspect in detail and has to dance rhythmically. This type of Yakshagana is popular in South India in general and Andhra Pradesh in particular.

b) DANCE - DRAMA: This is the second variety of Yakshagana tradition and this is very popular among the artistes. This type of Yakshagana, evolved from time

14. Kshetrappa in his Pada compositions has made use of chaputala for the elaborate presentation of Abhinaya.

15. One who enacts the stories and deeds of Gods.

16. Gopikas: The character of Radha was introduced cleverly into the story of Tarangini by Yati Narayana Teertha as a Gopi having expert knowledge of Sri Krishna's essential self as Paramatma.

to time, with many innovations. The troupe which was involved in enacting this type of Yakshagana was popular by name Kuchipudi Bhagavathulu¹⁷ or Kuchipudi Brahmana mela.

In this type of dance-drama tradition, different characters are portrayed by various people, dressed according to the character. For example, the character of Krishna is portrayed with the attire or costume of Lord Krishna and so on. It involves number of people. In some Yakshaganas, one person plays two to three roles, dressing according to the need of the character.

In the olden days, the songs were sung by the character himself. Even the women characters were played by men. The drummer and the other musicians used to assist the characters on the stage in giving the musical support. Here, the entire story is enacted dramatically. The element of drama is also incorporated. This type of Yakshagana possesses in abundance, the nritta, nritya, natya and abhinaya. Vachikabhinaya also finds a prominent place in such dance-dramas.

In the present day dance-dramas, the accompanying musicians sing for the various characters.

During my visits to Ongole, Tiruppondurutti and Madras, I came in touch with some scholars, who said that Tarangini was performed in this type, i.e. dance-drama type of Yakshagana some seventy years ago¹⁸. But to our ill-luck, none of the scholars were a witness to such a type of dance-drama presentation of Tarangini. So, there is no evidence of Tarangini being performed in dance-drama variety of Yakshagana.

The text of Tarangini is hence suitable for Harikatha Kalakshepam and it was performed in the Harikatha style, for which my supervisor Dr. Nataraja Ramakrishna was an eye witness.

However, Sri Krishna Leela Tarangini is embodied with all the features of a dance-drama, hence it can also be enacted as a dance-drama. This can be done by a careful study of the text, by selecting important songs, slokas and gadyas without a break in the story line up. Sri Krishna Leela Tarangini is a bhakti oriented text, where in repeated adoration of Lord, enumeration of the divine attributes to the Lord are seen only in gitams.

17 The bhagavathulu used to depict the mythological characters, in broad day light, dressed themselves colourfully. This in Telugu is called as Pagati Vesha. The kuchipudi Bhagavathas earned a lot of fame by their Pagati Vesha and almost made it their profession. Some of the Kuchipudi Bhagavathas formed a small group and named it as mela which is the Brahmana Mela.

The gitams (songs) are only in praise of Lord Krishna, as sung by one character or the other. The story element is secondary while the bhakti element is primary and more important here.

Only passing references to the story are made in the gitams, while linking the whole story by slokas and gadyams. The important happenings in the story are also mentioned in the slokas and gadyams instead of the gitams. This shows that Narayana Teertha gave much importance for elevating the bhakti aspect, rather than the story element. However, the story line is also very interesting and is very conducive for presenting Tarangini in dance drama form.

Padya Nāṭakās : In some of the Padya Nāṭakas¹⁹ and Yakshaganas, various characters adopt the songs from the Tarangini and incorporate the songs according to the necessity and requirement of the character. Where ever a song in praise of Lord Krishna is required, the Tarangini songs are very much handy. Especially, the character of Narada, both in Padya Nāṭakas and some Yakshaganas, enter the stage, singing a song of Tarangini in praise of Lord Krishna. This is almost a regular feature in almost every Padya Nāṭaka. Such is the popularity of Taranga songs.

Sri Krishna Leela Tarangini, is a text with a class of its own, very peculiar, with high literary value, very flexible in nature, conducive both for bhajana singers and for the dance artists. It is left for the artists of the future generations, to construct Tarangini in to a beautiful piece of Yakshagana in dance - drama style.

Nori Narasimha Sastry had expressed then the hope that some day the dance - drama tradition (presenting the entire Tarangini on stage as a full - fledged play) would be revived and it would bring out once more the glory and the beauty of the great work as a "DRISYA KAVYA".

18. The tradition says that both at Varahur and in Andhra desa, Yati Narayana Teertha had during his lifetime got the entire Tarangini enacted on the stage. Sources like Swami Sivasankara Sastry have borne testimony to the fact that, till as recently as the early part of this century, the entire play was presented in open air auditoria. Swami Sivasankara Sastry recalls with regret that this practice had gone out of vogue over the last seventy years.

19. Padya Natakas - Poetical Dramas.

CHAPTER VI

C O N C L U S I O N

Sri Krishna Leela Tarangini is a delightful Bhakti Prabhandha Rachana. The entire text is bhakthi oriented stemmed from the vaishnavite cult that was prevalent during the time of its composition. Based on the work presented in the earlier chapters, it may be said that this marvellous and excellent work of Yati Narayana Teertha, is both a drisya kavya and a sravya kavya. The inclusion of both rakthi ragas and apoorva ragas and their usage according to the situation in his composition manifests the perfect knowledge of music he had. The manner in which the anushtubhs, the yati and the figures of speech are employed reflects the literary genius of Yati Narayana Teertha. The interpretation of Advaita Vedanta exhibits the philosophical nature of thinking of the Saint Vaggeyakara.

Based on the Intense study made on the life history of Yati Narayana Teertha and other available facts, it can be said that the family name of Teertha Vamsha (lineage) is Tallavajjhala. Basing the views on the structure and texture of Sri Krishna Leela Tarangini it is justified that the various songs in the Twelve Tarangams were composed by Saint Narayana Teertha at different centres he visited during his sojourn to North and South. About the period of Narayana Teertha, after all the observations are made it can be ascertained that he was born in 1675 AD and attained samadhi in 1745 AD.

Though Teertha has composed Tarangini in Yakshagana pattern the waves (Taranga songs) that were flowing out of his lotus hands were definitely the outpourings of Yati's inner feelings. Yati Narayana Teertha viewed Tarangini completely as a Divyanama Bhakthi Prabandha Rachana. The sollukattus in some of the songs, the Rasa lila episodes speaks of the dance orientation or a classic touch of dance given by the Yati. The feeling that Yati must be an accomplished dancer is substantiated by the fact that the Saint poet had taught Tarangini in its full form to about sixty families in and around Addanki areas during his stay at that place.

A lot of performance potential is concealed in each of the varieties of Tarangini. In any category, whether it is in Bhajana tradition or solo tradition or the Yakshagana tradition, a wide scope is seen for the presentation of nritta, nritya and abhinaya which constitute the main elements of dance. In Bhajana Sampradaya tradition, though the dance is performed for the expression of the bhava of the song and not for the exposure of the individual's talent, an element of dance itself signifies the presence of foot work, facial expressions etc. In this tradition, though the bhajan is done for the elevation of the spirit of bhakthi, there is wide scope for exhibiting one's talents in dance without deviating from the bhakthi element.

During a bhajana performance, the bhagavathar becomes unconscious of himself and sings and dances in ecstasy. But at one stage, the conscious person within himself, stings him to give a controlled performance being aware of the rhythm and other related things. The sapta tala bhajans are specially performed for exhibiting the talent in the arts of dance and music, with bhakthi element already in built.

Few individuals and institutions are working hard to see Sri Krishna Leela Tarangini on the pinnacle of glory. Individuals like Tiruppoondurutti Sri V.Venkateshan and others are trying very hard to give Swara notations to all the Taranga songs. Their efforts are partially successful. This indicates a bright future for the bhajana tradition of Tarangini.

The work on suladi sapta talas is very exclusive and first of its nature as far as my knowledge goes. The Agama tradition is very ancient system of dancing. Reviving such a system by itself is very exciting. The dance composition for nritya aspects, for the Suladi Sapta talas gives an insight into the Agama Nartana tradition. It elevates the hidden dancing potential and the wide scope created by the Teertha, for the nritya. Nritya is an integral part of the Suladi songs. The sollukattus are very complicated in nature and reflect the older tradition of jati construction. The practical description of movements given for most of the syllables covering all the seven talas serves as a guide to the future generation of performers.

The Balagopala Tarangam is another marvellous creation of Yati Narayana Teertha. The effort put on this work reveals the wide scope for nritya, nritya and abhinaya. It also reflects philosophical thinking of Yati Narayana Teertha. The syllables such as Rehu rehu re rinkhana rinkhana - Kahu kahure Kanjari Kanjari indicate the Tandava type of dance style, while the syllables carrying delicate notes reflect the lasya type of dancing. This Tarangam is a beautiful combination of nritya, nritya and abhinaya. There is wide scope for presenting the sanchari abhinaya for almost every stanza. Elaborate episodes on the life of Lord Krishna can be created for each line of the song. This stands as a test for the creative talent of the choreographer.

With this it is justified that in the solo repertoire, the Tarangini has earned a place for itself, for it has got all the necessary elements of a solo dancing technique, such as the beautiful lyrics, scope for elaboration, wide scope for nritya, much wider scope for abhinaya.

Though, Sri Krishna Leela Tarangini is written in Yakshagana pattern, there is no proper evidence of this being performed in that style. As Sri Krishna Leela Tarangini

has got all the ingredients required for the dance-drama, an attempt at creating a beautiful dance-drama can be made. It is left for the future generation of performers, masters and the students of dance to make good use of such a beautiful text, which is very flexible, yet rigid in style and structure and conducive for any form of presentation.

Sri Krishna Leela Tarangini is an ocean which manifests itself in so many ways and has been a source of inspiration for generations and in my opinion it continues to be so for many more generations.

TO BE REMEMBERED
BIOGRAPHICAL SKETCHES

Tarangam means a wave. Sri Krishn Leela Tarangini, an ocean is a great source of these Tarangams. The work of Yati Narayana Teertha , which is a relentless ocean has been a source of learning and inspiration for centuries and continues to be so for centuries. This work of 17 th century, is being carried forward through generations, due to the devoted and dedicated efforts of few individuals. These individuals are working very hard to preserve the cult of Yati Narayana Teertha, in their own way.

Each of them adopted different modes and means to popularise, propagate and preserve the greatest Sanskrit opera Sri Krishna Leela Tarangini.

In the following pages, the biographical sketches of such great personalities who are constantly striving for the preservation of Teertha cult are taken up, for the benefit of future generation of dance students, artistes and research scholars.



Sri B.NATARAJAN

Sri B.Natarajan was born on 21 st October 1921 at Pudukkottai (Tamil Nadu) in a Brahmana family of SirKazhi in Tanjavur district of Tamil Nadu.

He is illustrious son of illustrious father Late Padmashri S.R.Balasubramanyam, the well known authority on chola art and architecture, whose monumental five volumes on chola temples and temple art, have won international acclaim and were widely regarded by scholars as the msot relaible source material for research.

Educated at Chidambaram, Sri Natarajan took his Honours Degree in Mathematics in 1941 at the Annamalai University with a First class and toprank and his M.A. degree shortly afterwards. While at the Annamalai University, he came under the magic spell of the then Vice Chancellor, Hon'ble V.S.Srinivasa Sastri whom he regards as his guru.

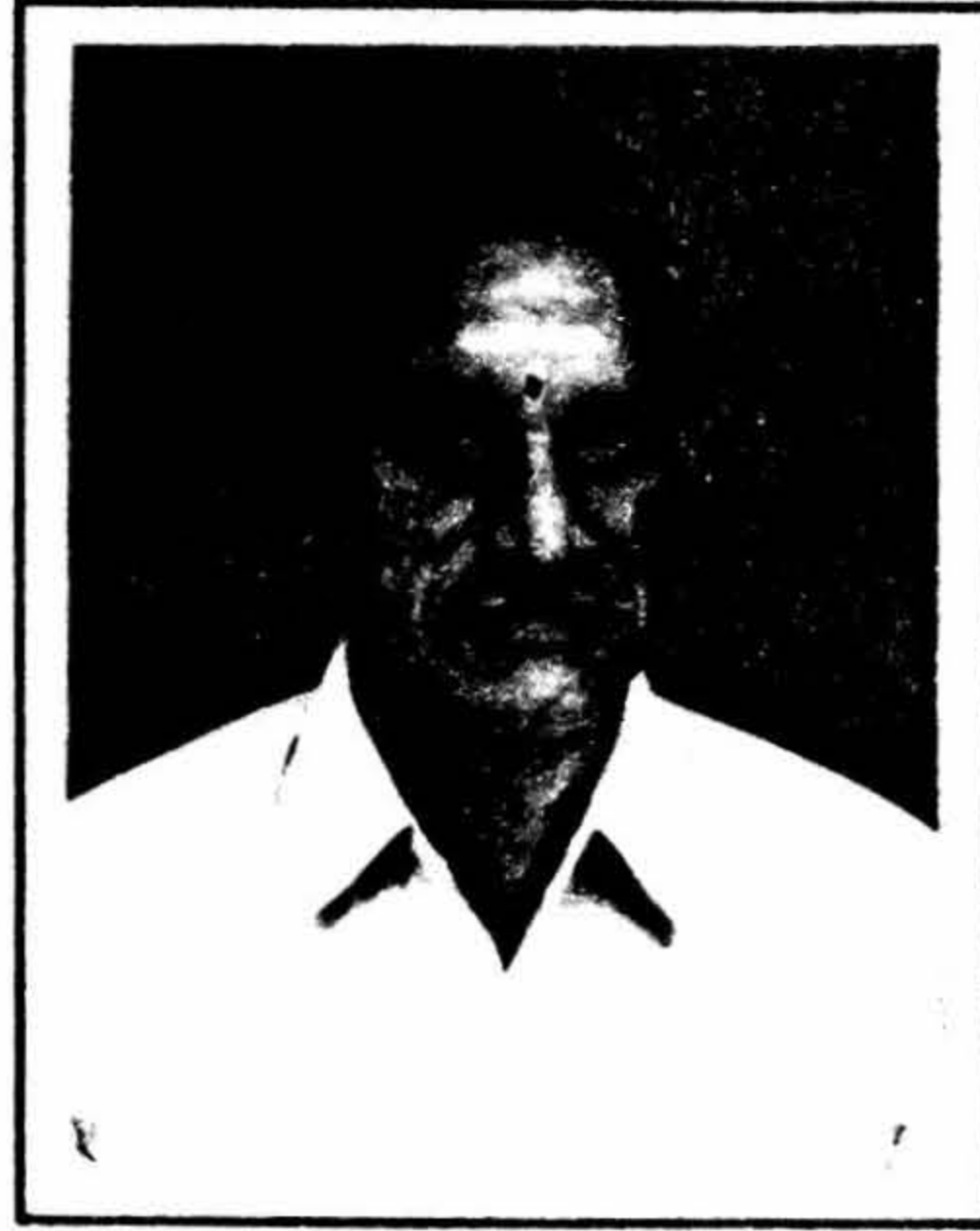
He competed successfully at the All India Services examination in 1943 and joined the Indian Railway Traffic Service in 1944. He served the Indian Railways for Thirty Six years right from the period of the Second World War and the partition of India in 1947. He retired from the Indian Railways as the Chief of Traffic operations on the Southern Railway, Madras in October 1979. After his retirement, he has been devoting himself to the study of Sanskrit, Tamil literature, Music, History and Archeology.

Besides many articles in souvenirs etc, his major publications include " The city of the Cosmic Dance (1974) " and " Sri Krishna Leela Tarangini " by Narayana Teertha. With the Sanskrit text edited with the first ever transliteration and translation and a commentary in English (1988 - 1990) in two sumptuous volumes.

Sri B.Natarajan was drawn to Yati Narayana Teertha and Sri Krishna Leela Tarangini in 1943, when he visited varahur and Tiruppundurutti and fascinated by the remarkable

music and philosophy of this distinguished Advaita Sanyasi, who was besides the Parameshti guru of Saint Tyagaraja. Sri Natarajan felt that the wisdom and the beauty embodied in Narayana Teertha's Tarangini should be better known to the scholars and lovers of music, dance and philosophy not only in the Southern states of Tamil Nadu, Andhra Pradesh, Kerala and Karnataka, but in other states of India, where the Krishna cult has a considerable following and is a living tradition. Foreign scholars in Indology have also been deeply attracted to Sri Natarajan's two volumes on Narayana Teertha's Sri Krishna Leela Tarangini. These two volumes have evoked considerable interest in USA, UK, Germany, Austria and other countries where the Tarangams are being made increasingly popular both in dance and vocal recitals. A television serial with which Sri Natarajan was associated was also brought out recently by the well-known musician Sri K.J. Yesudas. On 26 th Feb 1996, Narayana Teertha's Aradhana day, Sri Natarajan co-ordinated a musical programme over All India Radio, Madras and Tiruchirapalli in which several leading musicians rendered gitams from the Tarangini spotlighting Narayana Teertha's Krishna Anubhavam.

Sri Natarajan is one of the patrons of the Narayana Teertha's Aradhana committee at Tiruppundurutti and the Narayana Teertha Trust in Madras. He is also the Vice-President of Sri Krishna Gana Sabha, Madras - a leading cultural organisation devoted to the promotion of classical arts of music, dance and drama.



TIRUPPOONDURUTTI SRI. V. VENKATESAN

Sangeeta vidhvan, Tiruppoondurutti V. Venkatesan, hails from a respectable family of musicians. Tiruppoondurutti Brahmasri Ganam Tirumalai Iyer, the great grand father of V. Venkatesan, who was famous musician adorning a royal court of Tanjavur Maharaja. Sangeeta Vidhvan Brahmasri T.R. Viswanatha Bhagavatar, father of Sri V. Venkatesan, was a talented exponent of Harikatha Kalakshepam.

Tiruppoondurutti V. Venkatesan, even during his metriculation had his initiation in to carnatic music from his father, a musician of high calibre and had his Gurukulavasam under him. Later he had further developed and acquired knowledge from Alathur Srinivasa Iyer. After his association with him, his music got further polished. Now he is a senior "A" grade artist of the Madras Zone of All India Radio and Doordarshan Kendra. For forty years and more Sri V. Venkatesan has given many concerts in many popular music sabhas of the south and north and almost all the stations of All India Radio.

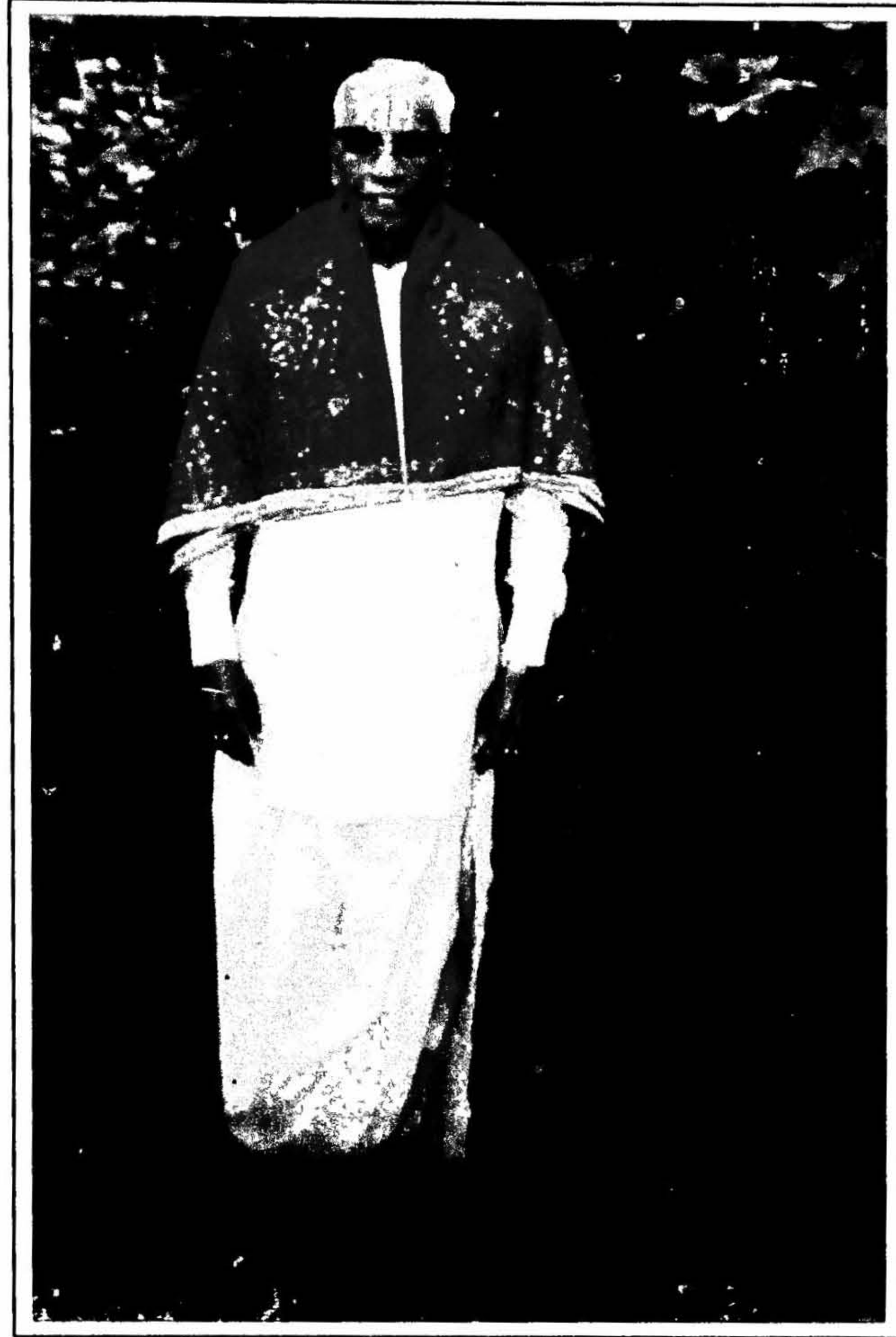
Sri V. Venkatesan a retired employee of Indian Railways was induced in the service of Yati Narayana Teertha by Late Dr V. Raghavan, the then secretary of Music Academy, Madras. When the interest over Narayana Teertha increased, he formed a committee in 1965. Even prior to that, his father Sri T.R. Viswanatha Bhagavatar was deeply involved in celebrating the Narayana Teertha aradhana festival for five days. This is so because, Sri V. Venkatesan hails from the village, where Yati Narayana Teertha attained Samadhi. A special bond had tied the entire family, into

dedicating themselves in the service of the great vaggeyakara. In the recent times due to paucity of funds the aradhana celebrations have been reduced to three days. though the trust Tiruppoondurutti Sri Narayana Teertha Swamikal Trust formed by Sri T.V. Venkatesan is based at Madras, most of the celebrations like, aradhana

celebrations of Yati, Jayanti celebrations, Janmashtami celebrations are being conducted at Tiruppoondurutti, the place of Samadhi of Yati Narayana Teertha .

Sri V.Venkatesan is trying to keep up the tradition of celebrating the festivals inspite of many odds. Though he had sold his ancestral house in Tiruppoondurutti, to a family belonging to the Christian community, during the time of the Festivals, the entire house is being utilised by him for living and organisational purposes. This has been continuing for the past twelve years. Here one should appreciate the generosity of the Christian family, in lending the house without any hassels. This is a way of serving Lord Krishna, as well as keeping the cult of Yati Narayana Teertha intact. So pure Bhakti has no barriers of religion.

Sri Tiruppoondurutti V.Venkatesan is working hard to propagate the works of Yati, by conducting festivals, organising various concerts where only songs from Tarangini are sung and releasing audio and video cassettes on Tarangini. Dr Semmangudi Srinivasa Iyer has helped the Narayana Teertha committee in 1973. In July 1996, the number of geethams with swara notations was increased to 100 and was published by the committee. All these efforts are fruitful because of the dedicated and devoted service of Tiruppoondurutti Sri V.Venkatesan in trying to preserve the cult of the great Vaggeyakara.



SRI MYNAMPATI LAKSHMI NARASIMHA RAO

Mynampati Lakshmi Narasimha Rao, is the son of Sri Narayana of Mynampadu. The Mynampati family is one such family, who are carrying the cultural legacy of Narayana Teertha . It is believed that Yati Narayana Teertha taught Tarangams to the sixty families in and around Addanki and Ongole areas, during his stay at Singarayakonda. Mynampati family is one such family, which received training in performing tarangams directly from Yati Narayana Teertha .

Sri M.L.Narasimha Rao, even at the old age of 86 years, is one of the best Bhajana performers of this country. He has devoted his entire life for the propagation of Narayana Teertha 's cult, by performing only the songs from the Tarngini in every Bhajana performance. He was the head of the entire bhajana troupe consisting of twenty members.

With deep desire to dedicate himself for the preservation of Tarangini and to popularise the Tarangini to the world, a body was constituted in the name of Sri Narayana Teertha Kala Niketan and he was elected its correspondent under the

presidentship of Swami Sivasankara Teertha, who was eighth in the lineage of Teertha family.

Under the name of Sri Narayana Teertha Kala Niketan, he has been organising various celebrations such as the Jayanti and Aradhana celebrations, Janmashtami and other festivals. During such celebrations the entire troupe sing the Tarangini in bhajanatradition, with deep devotion towards Lord Krishna, emphasising the importance of Samuhika Gana, to include the spirit of bhakti, among the devotees.

The Neelamaraju family is another family which received training in Taranga performance directly From Yati Narayana Teertha. Sri Neelamaraju Venkata Seshaiyah is another popular bhajana performer who accompanied Sri M.L.Narasimha Rao during his bhajana performances.

The performance of Tarangini by M.L.Narasimha Rao was well appreciated by eminent persons like Saints Sri Kanchi Kamakoti, Sringeri and Pushpagiri.

Pleased with the performances by the troupe of Sri M.L.Narasimha Rao , Padmasri Natyacharya Dr Nataraja Ramakrishna, who was then , the president of AP Sangeeta Nataka Academy, made the recording of Sri Krishna Leela Tarangams for over twenty hours.

Even at this ripe age , M.L.Narasimha Rao is striving hard for popularising the Narayana Teertha cult, by constantly working for unearthing the unknown facts about the life of Yati Narayana Teertha .

As the correspondent of Narayana Teertha Kala Niketan, he coordinates the programmes that are organised at various centers such as Tirupoondurutti, Varahur, Madras etc. Sri M.L.Narasimha Rao is the only living legend of the generation, who is very much adept in and an authority on Sri Krishna Leela Tarangini.



JONNALAGADDA SURYA ESHWARA PRASADA RAO

Sri J.S.Eshwara Prasada Rao is the founder of Sri Narayana Teertha trust in Hyderabad and he is an eminent bhajana singer, specialised in Nritya Sankeertana Tradition and also a classical dancer of calibre.

Born in 1995, as a child, he was deeply involved in doing pujas, imitating Harikatha Bhagavatars and was also intrested in devotional discourses. In 1969, at the age of 14, he joined a Sanskrit class at "Sri Jayendra Saraswati Vidyalaya" at secunderabad and learnt the basics in Sanskrit for four and a half years under the Guru Brahmasri Visweswara Dongre Sastriji, a highly learned scholer.

His advent in to bhajana tradition started off by finding a guru in Sri A.L. Krishnamurthy Bhagavatar, who was a desciple of Late Brahmasri Gopala Krishna Bhagavatar, of Pudukkottai. With an interest to learn variations in dance foot work for better control while dancing in Bhajan, he got trained under Smt. Shobha Naidu at the Kuchipudi Art Academy.

Sri Eshwara Prasad was drawn towards Yati Narayana Teertha , in, 1983, when first, his guru Sri A.L. Krishnamurthy Bhagavatar. took him to participate in the Aradhana festival of Sadguru Sri Narayana Teertha Yateendra at Vijayawada. From then onwards ,there was no look back for him and he got deeply involved with the cult of YatiNarayana Teertha . With the support of his Father in - Law, Sri DVRS Chalapati, who is also an ardent devotee odf Yati Narayana Teertha, Sri Eshwara Prasad, has given number of concerts basing on Sri Krishna Leela Tarangini.

Sri Eshwara Prasad has started off a new mode of presentation of Bhajan which is called as Nritya Sankeerthanams, which involves dance and nama sankeerthanams

as well. With this new invent, he started popularising the Tarangini of Narayana Teertha with a deep desire, with in himself to make it known to the outer world. Inspired by Yati Narayana Teertha 's Tarangini, he collected a lot of material on Teertha's life and his work and carried out extensive tours to all the places with which Yati Narayana Teertha was associated to have a better understanding of the Yati's life style and his great work Sri Krishna Leela Tarangini.

The Nritya Sankeerthanams, through which Sri Eshwara Prasad is popularising Tarangini, do not require either practice or choreography. It is instantanious. The dance is more of expressing the bhava of the song and to creat an episode, for the easy understanding of the song and involvement of audience into the bhava of the song. Generally, the stage for Nritya Sankeerthanams are temples and residences.

At the be - hest of Sri DVRS Chalapati, the aradhana celebrations of Yati Narayana Teertha , which was till then performed at Vijayawada (1987), was shifted to Hyderabad in 1988, under the total care of Sri J.S.Eshwara Prasad. It was then in 1988, that " Sri Narayana Teertha Trust was started. Through this trust, he is trying to propegate the Tarangams by conducting the Aradhana and Jayanti celebrations of Yati Narayana Teertha every year.

Apart from devoting himself for the propegation of Tarangiini, he also performs various other bhajans, during the divyanama bhajans, Radha Kalyanam, Seeta Kalyanam and Dolotsavams. He has travelled extensively to various centers in India, such as Nagpur, Bombay, Madras Delhi Bangalore, Lucknow, Vizag, Pudukkottai, Vijayawada etc, to participate in bhajana programmes. An employee of BHEL, he has to his credit titles such as " Abhinaya Chakravarthi" - Madras - 1995 and "Sangeeta Havabhava, Nritya, Bhakti Paravasya Chakravarthy" - Hyderabad - 1996.

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