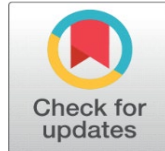


COMPARATIVE STUDY ON DARU MUSIC IN BHARATANATYAM AND KUCHUPUDI DANCE-DRAMA

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ABSTRACT

Art is a valuable medium for making people aware of religion, ethics, religious value, social life, and for a devotee to praise the Lord. There are sixty-four such arts. The most ancient of these arts is the art of Music. Our ancestors used to praise the Lord through 'Rk' (Ruk). The remembrance of the Lord became more effective when the swaras were composed for these 'Rk' (Ruk) and sung in the Samaveda. Thus, music became the medium for the remembrance of God. Remembrance of Lord started through dance and dramas based on this musical art. Dance and drama trace their origins to the Bharata's Natyashastra. Dhruva is said to be Ranga Gita in Bharata's Natya Shastra. The Dhruva Gita is a type of Prabhandha in one of the 'Chaturdandi' of music. It is from this Dhruva Gita that the musical composition called Daru was created. Bhakti rasa is often found in these well-known compositions in music. Daru in Bharathantyam is composed and performed in the form of Varnam. Most of the lyrics of Daru varnam is based on describing the God/Goddess. Whereas in Kuchupudi Dance-drama, music or Daru is composed based on the characters and the situation. Different types of Daru have been incorporated in Kuchupudi dance-drama. Here is a comparative study between the composition of Daru in Bharathantyam and kuchupudi.

Keywords: Bharathantyam, Kuchupudi, Dance-Drama, Dhruva Geetha, Daru

1. INTRODUCTION

Bharathanatyam is one of the traditional dance styles of India, which has its roots in Tamil Nadu. An ancient Indian text 'Natyashastra' on performing arts, is where Bharatanatyam got its start. The dance was originally performed by Devadasis, or temple dancers, as a form of devotion. It developed in the temples of Tamil Nadu. There are different types of styles/banis in Bharatanatyam. When referring to the dancing style and technique, unique to a guru or school, it is called bani. Bani which also means "tradition" and is frequently named after the guru's village. Like other classical dances, Bharatanatyam has three types of performance repertoire: natya, nritya, and nritya. The guru of the performer is present as the nattuvanar of the performance, and the performance is also accompanied by music and a singer. A component of Vachika Abinaya (expression via song and music) is

music and instruments. Carnatic music provides the beats and rhythm for Bharatanatyam performances. The vocalist starts a performance by singing the song, and then the instrumentalists follow. Adavus are the basic dance units or steps in Bharatanatyam, and Jathis are rhythmic patterns that accompany these steps. The music for adavus and jathis is typically composed in accordance with the tala (rhythmic cycle) of the dance piece.

The Bharathantyam Margam has Alarippu, Jathiswaram, Shabdam, Varnam, Padam, Javali, Shloka and Tillana. A "Varna" (often spelled as "Varnam") is a complex and elaborate dance composition that serves as the centrepiece of a Bharatanatyam performance. It is a versatile and challenging composition that requires the dancer to showcase proficiency in both nritta (pure dance) and abhinaya (expression). Varnams are set to complex musical compositions, often in a specific raga and tala. The lyrics of a Varnam are typically in praise of a deity or describe a divine love story. The dancer interprets and portrays these lyrics through expressive movements and gestures. There are four different types of varnams, such as pada varnam, taana varnam, swarajathi varnam and daru varnam. Daru varna is a systematic combination of swara (musical notes) and sahitya (lyrics) which makes it a distinctive type of Carnatic music. The comparison between this Daru varna and Daru/Dhruva in Bhama kalapam will be explained further.

The state of Andhra Pradesh, in south east India, is where the traditional Indian dancing style known as Kuchupudi first emerged. "It is among the eight principal types of classical Indian dance. Kuchupudi is known for its impeccable footwork, expressive gestures, and elegant movements. The village of Kuchelapuram in the Andhra Pradesh Krishna district is where Kuchupudi is thought to have got its name. Among the Indian traditional dance styles, Kuchupudi is distinct in that it combines acting and dance techniques (Kotari S., & Prasicha A. 2001). Dancers frequently portray dramatic scenes from Hindu mythology, combining expressive facial expressions (abhinaya), dramatic movements (mudras), and pure dance (nritta).

Kuchipudi's outfits are colorful and traditional. Male dancers dress in dhotis and shirts, while female dancers wear vibrantly colored sarees with pleated fronts. Elaborate makeup is applied, with particular focus on creating an expressive eye look. An ancient Indian treatise on performing arts called the Natya Shastra serves as an inspiration for Kuchipudi. It adheres to the Natya Shastra's teachings on Abhinaya, Rasa, and Bhava. Kuchipudi performances typically feature classical Carnatic. The dance is frequently accompanied by traditional instruments like as the violin, veena, flute, tabla, and mridangam. Daruvus are used in a variety of contexts, such as character introductions, self-referencing, conversational daruvus, nature descriptions, dramatizations of episodes, and so on. In the following content, a comparison of the Daruvus in Kuchupudi and Bharathanatyam is explained.

2. BRIEF DESCRIPTION OF DARU

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

In these Dhruva songs rhythm and music are the main reason for the Rasikas/audience to experience the Rasa. "In many Darus we can see the features of the musical structure of the medieval Daru. Such compositions are incorporated in Geya Natakas and Dance dramas. Daru structure is used in Tamil and Telugu

language Geya Natakas, Dance dramas and Bhagavata mela, Yakshagana, Koravanji drama etc. The structure of Daru is similar to the Kruthi. There are sections called pallavi and charana, and in some compositions there are three parts called pallavi, anupallavi and charana" (Sampathkumaracharya, V. S., & Ramaratnam, V. 2000, 2012.).

Darus are mostly in Madyama kala. There is also the use of Vilamba kala depending on some circumstances. There are simple talas like Aditala and Roopakatala and the use of chapu talas is more. "Chaputala is often found in Bhagavata Mela dramas. Rakti ragas are predominantly used. Most of all, there are no complications in the raga movement. Darus can be classified according to the actions they indicate. Swagatha daru, Pralapa daru, Heccharika daru, Padavandanas daru. And depending on the occasion, there are many types of Varnana daru, Pravesha daru, Samvada daru, utara-pratyuttara daru, Kummi Kolata Daru and so on" (Kothari, & Pasricha, 2001).

Geya Natakam's historical origins may be found in Gita Govindam of Sri Jayadeva and Krishna Leela Tarangini of Sri Narayana Teerthar. Other well-known ones are Shri Tyagaraja's (1767- 1847) Seetharama Vijaya, Nouka Charitram, Prahlada Bhakta Vijayam, Ramanatakam of Arunachala Kavi (1711-1779) and Nandanar Charitram of Gopala Krishna Bharati (1811- 1896). Plays based on Sanskrit allegory. Music and dance were predominant. The musical drama thus created gradually added a plot to music, verse, performance and some prose, and dramas were formed in the medium of music. These were called Gitanataka, Gayanataka, Sangeetnataka, Ishainataka and Opera. First prose plays were created in our country. Then the musicals were created.

3. REVIEW OF LITERATURE

Natyashastra composed by Bharatamuni, this text is a huge characteristic text that deals in detail with all aspects of dance art. This text is mostly written in 2nd century B.C. This book written in Sanskrit was translated into English by Sri Adya Rangacharya. In 1996, a book named "The Natyashastra: English translation with critical notes" was published by Munishreeram Manoharlal. The book used for this research is Adya Rangacharya's book translated into Kannada, published by Neenasam Ranga Shikshana Kendra, Heggodu. Natyashastra has 36 chapters and 6000 verses (Ghosh, 1961).

"Out of the 36 chapters here, the 32nd Dhruva Gita chapter have explained about Geetangas which are called Dhruva by Naradadi Dvija, who use them differently many times. The five types of dhruva angas, five types of Dhruvas are explained. The position and rasas of Dhruvas described in this chapter, the details of the six types of Dhruvas, time-signifying Dhruvas, language of Dhruvas, songs, and singers have been specified. According to Bharatha, the Dhruva cannot exist without Chhandas (meter), just as the Vedic chants do. (Rangacharya, 1984)

Abhinava-bharati, written by Abhinava gupta shows that a composition (sahitya) is referred to as a Pathya when it has six Alankaras and sweet tones. There are six alankaras - Svara, Sthana, Varna, Kaku, Alankara, and Anga. (Note: kakus are vocal sound variants used to represent various thoughts.) Laya denotes a song or dance's tempo, or speed. The Natyashastra's Chapter 29 discusses which Laya would be most appropriate for expressing the mood or emotional content (Rasa) of a Dhruva song. According to Abhinavagupta, the Vakya (sentence), Varna (syllables), Alankara (grace notes), Yatis (succession of rhythm patterns), Panyah (use or non-use of drums), and Laya (beats) were all harmoniously fixed (Dhruva) in relation to

one another - (anyonya sambandha). This explains why these songs' genre was given the name Dhruva. (Sreenivasarao, 2012).

"Pandarikavithala's Nartana Nirnaya specifies particularly about the dancer. He gives a separate order to Daru dance and says that it is composed of rules like gati. Since this research mainly focuses on the Darus, it is important to know the order given by Pandarikavithala. When applying the principles of Geyanataka to Bharatanatyam, it becomes necessary to include these elements in the choreography" (Sathyanarayana, 1998).

Karnataka Sangeetha Vahini by Dr. Ra Sathyanarayan gives in details explanation of the structure of Daru and the variations in the Daru of different types of drams. It also explains about the taya, geetha, prabhanda in which prabada leads to Daru or Dhruva geetha.

Authors, S Kothari, A Pasricha in their article 'Kuchupudi' gives the details about the kuchupudi daru. The various ragas which feature in Kuchupudi dance-drama are selected by the Bhagavatulus for enhancing various sentiments for the appropriate effects and the events. The mode is classical and whenever the jathis are recited they are recited in tara sthayi shadija at the commencement of the play. Every daru begins with a Konakkolu shabdam called Ethu jati and concludes with a Mugimpu jati.

4. COMPARISON BETWEEN DARU OF BHARATHANATYAM AND KUCHUPUDI DANCE- DRAMA

Bharatanatyam and Kuchupudi are formed on the foundation of Bharatha's Natyashtra. Bharathanatyam is known for its Marga system and has a distinct style that combines Nritta, Nritya, and Natya. Bharatanatyam today is a solo style (yekaharya) of dance. Daru in Bharathanatyam is mainly performed as Daru Varnam and also during the performances of Geyanatakas (Music-Drama). In Kuchupudi Dharuvu or Daru is composed and performed in a different manner. Every main character in a Kuchipudi performance uses a daru to introduce themselves on the stage. And continue with different types of Daru depending on the character and situation. So, the comparison of Daru between two different styles of Classical dances have been explained further. The comparison here is limited to the Daru varnam of Bharathanatyam and Daru of Kuchupudi Dance-Drama.

While the tradition of carnatic music is the same throughout the southern part of India, there are some notable, unusual, and distinctive regional variations that have been developed by the people in the various regions, leading to the specialization of musicians in these singing styles.

Structure of Daru varies. A Dharu is a varnam format in Bharathanatyam that usually includes the standard pallavi, anu pallavi, and charana in addition to Swara, Jathi, and Saahithya all in one. The charana comes first, then the anu pallavi, and then the swara-jathi-saahithya pattern. In Kuchupudi the structure of the Daru varies on the type of Daru. "In general, Kuchupudi Daru consists of Pallavi, anu Pallavi and charana. Patra pravesha Daru starts with Ethu jathi. In Tillana Daru the lyrical portion features proverbs and vintage themes in addition to additional wordings and phrases, and it resembles the Tillana song. Jakkini Daru have the first part as jathi and the second part has lyrics" (Vijay,Venna 2021).

Lyrics in the Bharathanatyam Daru varnam is mainly on praising the deity or explain a specific mythological figure. For Example, 'Mathe Malayadwaja' the Daru varnam composed in raga – kamach, Adi tala and composed by Sri Harikeshanallur Mutayyaa Bhaagavatar, praises the Hindu Goddess Madurai Meenakshi Devi. While

the lyrics in Kuchupudi Daru again depends on the type of daru. Praveshika Dhruva – The lyrics is based on the characters entry. Nishkramika Dhruva – lyrics on the characters exit. Antara Dhruva – lyrics sung during the intervals between the character or the scenes. Swagatha Daru – the character themselves sing the daru where they explain about their character. Heccharika Daru – the lyrics is about praising the deity or the king during the procession. Varnana Daru – the lyrics will explain either the character or the situation. Typically, the lyrics in Daru of Kuchupudi explains about the character, scene or the situation.

Tempo/Tala in Daru varna starts with the medium tempo and the second half goes with the fast tempo. Daru varnas are usually composed in Adi tala. "Kuchupudi Daru also goes with Jaru style that is medium and quick tempo. The feature of kuchipudi music is the use of simple notes and phrases which is performed quickly. The well-known "Madhana Daru" in Anandha bhiravi, which is composed in Vilamba Kaala in Krishna parijatham" (Vijay,Venna, 2021). The sections of this song are sung in various tempos. The Pallavi is written in vilamba kala, and at the end, the sahitya is clearly visible in the madyamama and dhruta kalas.

Raga in Daru varna is mostly the Rakthi raga, the raga that creates a deep impact on the listeners. Whereas in Dance-drama of kuchupudi the Drama starts with nata raga and ends with surata ragas. Ahiri is the most used raga in the Dance-drama of kuchupudi. In Madhana Daru different sections are sung in different ragas. The ragas used in these darus have "Prayogas" of the raga, that are particularly unique and distinctive to the Andhra area.

The **Rasa** is the essence or the emotion that is experienced by the rasika/audience. Daru varna have Karuna Rasa and Bhakthi Rasa in most of its compositions. Since the lyrics is all about praising the deity or the king, the rasa expressed by the character will be either karuna or bhakthi. In kuchupudi Dance-drama all the nava rasas can be experienced. Since it the drama, the character expressed the rasas according to the story line. For example, in Bhama kalapam Madhura Bhakti has been portrayed and demonstrate the proper path of Dharma in plain language so that all segments of the audience can understand its main message. The analysis of Sringara rasa, one of the eight Rasas that Bharata has classified, is unique in that it covers the entire play on one type of Sringara, "Vipralambha Sringara," and it does so in a very elegant and royal manner. "The primary theme of Sringara, according to Siddhendra Yogi, is the monarch of all rasas. He explained the various stages of Avastha in Sringara, where other emotions, such as pride, jealousy, sadness, rage, etc., are subtly depicted in Satyabhama Devi, Utthama Nayika, the avatar of Lord Krishna. Madhavi creates hasya rasa (hasyam/humour) simultaneously" (Krishna, 2021).

The way the Daru/Daruvu is performed in Daru varna of Bharathantya and the Daruvu in Kuchupudi Dance-drama varies. In varna the artists enter the stage and starts the varna with the neck movement and continue with the lyrics/sahitya, jathi with the fast tempo. "In Kuchupudi Dance-drama two dancers held a multi-coloured curtain, known as the tiraseela, with the main character on the opposite side. At the appropriate moment, the curtain is removed to create a dramatic impact. In the past, the torch bearers would hold the curtain while adding a theatrical touch by tossing resin powder onto the flame to cause a flash of light and remove the curtain at the same time. Prior to this, the narrator, also known as Sutradhara, dresses in regal regalia, steps onto the platform, addresses the crowd, and recite the invocation" (Kokhkar A). The whole poorvarnaga is performed before the patra pravesha Daru is performed.

5. CONCLUSION

The formation Daru can be said to have originated in ancient treatises. 'Prabanda' applies to all literary works. But 'Prabanda' in music is subject to a fixed framework. Included in such an 'Prabanda' are Daru or Dhruva structures. Dhruva prabandha is an introductory part similar to pallavi. It is sung together at the end of each part of the song. Bharatha have explained the Dhruva songs, the songs in the drama in his Natyashastra. Even though the origin of Daruvus is same, it has taken different structure based on the culture, religion, beliefs, lifestyle of the people of the particular religion. Hence the compositions too changed according to the artist of the different states. The comparison between the Daru varna of Bharathantya and Daru in the dance-drama of Kuchupudi proves the above statement.

CONFLICT OF INTERESTS

None.

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None.

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