NOTES - CHAPTER XIII


2. Vedasangram, XII-6.

3. Taittdrya Brahman, III.6.2

4. Hariyana, II. 20, 59, 84, 89, 93.


6. Ibid. verse 10, chapter IV, p.46.


8. Ibid., Chapter XXXIII, verse 482, p.155.


10. Ibid.


17. Ramachandra, Kavyasiddhanta, p.432.


27. Ibid. p. 235.
29. Ibid.
32. Ibid. p. 174.
34. Sradataneya, *Bhavaprakasa*, p. 263.
35. Ibid.
37. Vedavprakasa, *Vrileyanti*, p. 141, L=43, बैंड़ी-क्षेत्रप्राचुः
42. Ramkrishnayya, *Telugu Literature outside the Telugu Country*, p. 27.
44. Pingali Surana, *Prabhavati Pradجمهورية*, p. 64.
51. *Appakavi*, *Appakavivada*, p. 32.
A CRITICAL STUDY ON THE DRAMATIC MUSICAL AND AESTHETIC CONTENTS IN THE OPERAS OF SOUTH INDIA
A CRITICAL STUDY ON THE DRAMATIC, MUSICAL AND AESTHETIC CONTENTS IN THE OPERAS OF SOUTH INDIA

In South India, the Operas 'Krishna Leela Tarangini' by Narayana Theertha, "Nouka Charithram" and 'Prahlada Bhakti Vijayam' by Saint Thyagaraja, 'Ramanatakam' by Arunachala Kavirayar, 'Nandanar Charithram', 'Iyar Pagai Nayanar Charithram' and Tiruneelakanta Navanar Charithram' by Gopalakrishna Bharatiyar are famous by their dramatic, musical and aesthetic excellence. In this present chapter, a critical study will be made on the above mentioned three aspects on these famous operas alone though there are many compositions available in South India;

In these classical operas of South India, importance is given more for the classical type of music than for the dramatic element. Most of the operas, we do not find the division as Acts. There is no character as Vidushaka or Clown in either Sanskrit Telugu or Tamil operas. In the provincial theatres, invariably a clown is introduced. Thus the two main distinct features apart from Nruthya and Nrutha aspects in provincial theatres are the type of music which is classical style and the non-introduction of Vidushaka or clown in the operas or Sangeetanatakas. The operas of South India contain both conversational and indirect passages apart from descriptive and narrative portions.
Coming to the name of these musical compositions by the authors, we find that they have mentioned their works only as 'Natakam'. Now the question arises as to why they did not call their works as Sangeetanatakam, Geyanatakam or Isainatakam. A research on this particular problem reveals that there was no necessity to call their work as Sangeetanatakam etc., because the dramas which were existing at that time consisted of music primarily though not with very classical type. Therefore, the natakas were also known as Isainatakam. Whoever the nataka was staged they used to advertise as musical play. 30 plays which have music and verse predominantly in them are available with text named as natakas in the Madras Government Oriental Manuscripts Library, Madras. The list is given in the Appendix. The South Indian Tamil theatre was using the term 'Isainatakam' to denote their dramas or natakam because the dramas consisted of mostly songs and verses which were sung by the actors themselves.

Later on when these operas are found to be suitable for Harikathakalakshepam performance some critics in South India began to argue that these compositions are meant for Harikathakalakshepam alone and not for staging. But this argument can be refuted easily as first of all the form Harikathakalakshepam came into vogue to South India only during late 19th Cent.
Whereas these opera forms were composed by the composers as early as 17th Cent. Thyagaraja's operas date back to early 19th Cent. Secondly the composer Saint Thyagaraja himself has given in the text 'Prahlada Bhakta Vijayam' as to that it was intended to be performed as a drama on the stage and the mode of performance. From these we can very well conclude that they are meant to be staged as natakas.

The classical operas of South India do not have a very elaborate purvanga ceremonies on the stage as is found in provincial theatres. Operas do have the preliminary part as invocation to the various gods beginning from Lord Vigneswara. In the introductory part, the Sutradhara appears in Prahlada Bhakta Vijayam of Thyagaraja but he is not found in any of the other operas of South India. In the Introductory part, the name of the play will be announced and indicate the form as natakan. These invocatory part is to build a musical atmosphere to enjoy the drama which will be followed later.

The opera form contains songs to be sung by different characters. The portion wherein the indirect speech is used as connecting link to proceed the story to give continuity to the play. Normally, this passage will be in prose but occasionally song or verse is also used. The narrative and descriptive passages help to arrange the scene settings which are
necessary for the staging of an opera. The characters converse in songs in operas. A song when sung by a particular character is answered by the other character with a different song. These two songs may be in one and the same rasa or may be set in different ragas.

Gopues - Emani Nera - Sourashtram
Krishna - Emano Teliyaka - Sourashtram
Shri Vina - Amudhi - (Kunala Kunaka)
Prabhu - Vrinda Ragam - (Kedara Ragam)

In the phalasruthi or Benediction, the composers say that those who read and hear or those who hear the play will be benefitted. The question arises as to why they have used the term as to those who 'Hear' the play whereas a play is a 'Drusyakavya' or seen poetry to be seen and enjoyed. Probably, as music is prominently used for all conversational dialogues, the audience will be enjoying music more by hearing though they will be also witnessing the play. Hence importance is given more for hearing the play than for seeing it. Generally, the audience who come for the opera enjoy the music more than the story of play. The story in the operas are usually well known stories. They theme is religious and Bhakti rasa permeates the whole play.
Dramatic Contents:

Are the opera compositions set as dramas in form and structure? Certainly not. The whole compositions run as a composition with the element of story, introducing songs and verses in conversational and indirect style with prose passages to have the continuity of the story part. That is why the opera forms can be either enacted on the stage as a drama or can be sung by a group of persons or a single person. The story is told in a dramatic way, though songs and verses in the opera compositions of South India and they are not dramas set to music as we find in the Western countries.

Krishna Leela Tarangini of Narayana Theertha:

Literally Sri Krishna Leela Tarangini means the river of the lilas of Sri Krishna. This work is a long composition consisting of 145 keertanas, 267 verses, 30 darus and 36 vacanam or gadya passages in 12 tarangas or cantos. The Jatis or rhythmic syllables are also introduced in some of the Darus.

The story deals with the Leelas of Srikrishna and ends with the marriage of Sri Krishna and Rukmini. The important characters figuring in this opera are Vishnu, Brahma, Bhumadevi, Sanakadi Munis, Devaki, Vasudeva, Yasodha, Gopis, Krishna, Rukmini and the Brahmin who took Rukmini's letter to Krishna. The 12 tarangas are
1. Sri Krishna Prādūrāhāva varanam and Mangalacaranam.
2. Bala Lila Varnanam.
3. Sri Krishna Govatsa Palana Varnanam
4. Sri Krishna Gopalana Varnanam
5. Sri Krishna Gopi Vastrapahara Govardhanoddhara varanam,
6. Sri Krishna Gopi samagama varanam
7. Sri Krishna Rasakrida varanam
8. Rasakrida varanam
9. Krishna Madburapravesa varanam
11. Sri Krishna Dvarapati Pravesa varanam

The work Krishna Leela Tarangini, reveals as its central idea that unswerving devotion to Lord Krishna makes a person realise the Supreme. Brahman which is the eternal bliss.

Ramanatakam of Arunachala Kavirayar:

After Sri Krishna Leela Tarangini came, the famous Tamil Opera 'Rama Natakam' by Arunachalakavi. In this opera, the libretto is composed by Arunachalakavi while the music for the opera is set by two of his disciples namely Kodandarama Iyer and Venkatarama Iyer.

The Ramanatakam consists of the following kāndas:

1. Bala Kāndam
2. Ayodhya Kāndam
3. Aranya Kāndam
4. Kishkindā Kāndam
5. Sundara Kāndam
6. Tuddha Kāndam
There will be no vacana part or prose passage in this work. The opera deals with the story of the Ramayana in the form of Darus and Viruttama. The songs start with a verse or viruttam.

The Ramayana theme was written by the great poet Kamban in the form of poetic stanzas and Salabharati dealt with the Ramayana theme in chanda viruttam. These two works appealed only to erudite scholars. Hence Arunachala Kavirayar composed a musical work on the Ramayana theme which would easily attract and please a common man. This Ramanatakam is the counterpart of Kamba Ramayana.

What Kamban has said in poetic form, Arunachala Kavirayar composed in dramatic way. There are many examples in Ramanatakam but here only a few are given. This shows how Arunachalakavirayar has treated the theme Ramayana in a dramatic manner in his Ramanatakam.

For example:

1. Guhan seeing the army of Bharata says in Ramanatakam

"Govan iyo baharayi untha nee

Syed iyo ijanma eni... koode koode."

In Kamba Ramayana:

"Vudh bhoomi ko dhoti ko abhyutha!"

"Gayam Cava ane ijanma Cava koodekoode!"

(Adon... 21)
2. When Hanuman gives the ring to Sita in Ramanatakam

"இன்று வங்க குடி..." 

In Kamba Ramayana.

"தம்பாயிரண்டு பேசுவது வந்தே வந்தே..."

"நான் பெருமையை பார்த்தவனானே..."

3. Anzadha's words to Ravana in Ramanatakam.

In Kamba Ramayana.

"சொன்னே மரணையின்றி தெரியே..."

"மன்னர்களே மன்னர்களே..."

The composer himself has described this work as

Drama.

"வண்ணக் கலையில் இரவலான கலையான்..."
Thyagaraja's Operas:

Thyagaraja (1767-1847) composed Telugu operas and in his operas, the music and libretto are set by him. He is an erudite Telugu scholar as well as a master in Carnatic music. He is said to have composed three operas in Telugu namely 'Nouka Charithram', 'Prahlada Bhakta Vijayam' and 'Sitarama Vijayam'. Unfortunately no information is available regarding the opera 'Sitarama Vijayam'. Prof. P. Sambamooorthy remarks that the songs 'Ma Janaki', in Kambodi and Vanajamayana in Kedaragoule belong to this opera. This opera was published by Lokanayana Sastrulu in 1880. But not even a single copy is available now. Sri Muthayya Bhagavatar, the well known Harikatha performer of South India says in his work 'Thyagaraja Vijayam' that Saint Thyagaraja is the author of the two operas 'Nouka Charithram' and 'Prahlada Bhakta Vijayam' and does not mention of 'Sitarama Vijayam'. The first two 'Nouka Charithram' and 'Prahlada Bhakta Vijayam' are published first in the year 1913 in the book 'Thyagaraja Keertanamulu' by K.V. Srinivasa Iyengar.

Prahlada Bhakta Vijayam: In the Opera 'Prahlada Bhakti Vijayam', Lord Hari is identified with Sri Rama and Prahlada sings the glories of Sri Rama. It is obvious that Thyagaraja himself has imagined himself as Prahlada and worships Rāma instead of Hari, signifying
Lord Visnu. Prahlada Bhakta Vijayam is a long opera with five acts. In this opera, Thyagaraja says clearly that it is a nataka or play to be enacted.

"p.36 VI.

and he also says that this play will be performed with 'Abhinaya' and with orchestral accompaniment.

p.4

The Laksmana of an Opera composition has been already pointed out as that it should be performed with 'Abhinaya' and there is no place for either Nrutta or Nruthya. Thyagaraja has given the Laksmana of opera in this work which is very valuable to understand the characteristic features of opera;
Prahlada Bhakta Vijayam stands as the best opera in every respect - in theatrical representation and musical content. The play starts like a provincial theatre such as Yakshagana plays with Sutradhara. From the beginning part itself, one can very well understand that it is a dramatic work.

Coming to the story element, this work of Thyagaraja differs very much in its thematic aspect from the familiar Prahlada Charithram. Notable features of this opera are that there will be no Mrusimha or Hiranyakasipu in this play and Prahlada worships Sri Rama. Prahlada is said to be born before Rama Avatara. The plot in this opera is partly traditional and partly invented. Prahlada charithram is first mentioned in the Srimad Bhagavata Purana, 12th Seventh Khanda. The Vishnu Puranam, Haribhakti Sudodayam and Jnanavaasaishtam also deal with the story of the Bhakta Prahlada. In Tamil, Kamban has dealt with the story of Prahlada in his famous Ramayana in the Iyavan Vadhai padalam. Merattur Venkatarama Sastri has written the Prahlada Charithra in Yakshagana style and to-date it is enacted by a set of brahmins in Merattur as a Bhagavata Mela Nataka during the Mrusimha Jayanti festival at the temple.

The Opera is named as 'Prahlada Bhakta Vijayam' which means the triumph of the devotee Prahlada because the whole opera centres round the hero Prahlada.
According to Thyagaraja, Prahlada is Bhakthagaraganya. He identifies himself with Prahlada. Here, Thyagaraja's Bhakti is reflected in each and every line. Lord Sri Rama is Thyagaraja's favourite deity. Hence he made his character Prahlada to sing and worship Sri Rama to attain the Eternal bliss. According to Thyagaraja, Sri Rama is Brahma and Sri Hari is who are none other than Mrusimha. Thyagaraja gives prominence to the devotee Prahlada though devotion in general is also supreme. Prof. S. Ramanathan has edited and published this work as Prahlada Bhakti Vijayam. But the earliest edition of this opera is found in the book entitled "Thyagaraja Keertanamulu" by K.V.Srinivasa Iyengar as "Prahlada Bhakta Vijayam". T.V.Subba Rao, a well-known scholar of Carnatic music has also given the title of this opera as "Prahlada Bhakta Vijayam". The internal evidences also give proof for the title of the play as "Prahlada Bhakta Vijayam". The change introduced by Sri S.Ramanathan as Bhakti Vijayam extols the devotion of Prahlada and gives the meaning as the Victory of Prahlada's devotion emphasising the greatness of devotion. But the hero of this opera is Prahlada and the devotee is extolled when the title is taken up as Prahlada Bhakta Vijayam giving importance to the devotee Prahlada than to his devotion. Hence the more appropriate title that Thyagaraja would have given to this opera "Prahlada Bhaktha Vijayam".
This opera has all the parts of the stage with the Sutradhara and Dwarapalika.

The flash-back technique of the drama is well represented in this play: Thyagaraja has made Prahlada to say the parent Upadesa of Narada, the inhuman tortures inflicted upon him by his father Hiranyakasipu and how he was saved by Bhudevi when he was made to roll down from a mountain through the flash back technique.

The first act begins with the invocation of Srirama, Vishvagana, Saraswathi, Narada, Tulasidas, Purandaradasa, Ramadasa, Panduranga, Namadeva, Jnanadeva, Sahadeva, Jayadeva, Tukaram and Narayana Theertha. The Sutradhara and Dwarapalika enter and converse with each other about this play. The story begins soon after a Prahlada is thrown into the sea. He was bound by serpents. Then the Lord of the sea takes him to his palace and Garuda removes the poison of the serpents. Prahlada requests the Samudraraja to tell him the means to attain Sribhadi. Then the Lord of the Sea asks Prahlada to sing an the glory of the Lord:

The Second Act begins with the worship of Sribhadi by Prahlada. Then Narada comes from the Srivaikunta and consoles him that Sribhadi has already left Srivaikunta to bless Prahlada after having taken leave from Goddess Lakshmi.
The third Act starts with the cry of Prahlada for having not seen Srihari, when he sings the song "Ennaga Manasu" in the raga Nilambari, the Lord appears and embraces Prahlada. He then sings "Enati Nenu Phalamu" in Bhairavi raga which shows the natural swell of the satisfied heart.

The fourth Act deals with the conversation between Lord Srihari and Prahlada. Prahlada told that he always wants to be with Him. The Lord assures him of fulfilling his wish.

The fifth Act starts with the sorrows of Prahlada for the short separation of the Lord Srihari. Again he reappears with Goddess Lakshmi. Prahlada's joy knew no bounds. He attains the fulness of joy. Then Brahma, Indra, Narada and Samudraraja arrive to see the divine sight. The story ends with the auspicious rise of the sun.

Nouka Charithram: Thyagaraja's "Noukacharithram" is a short opera with only one Act. The story in Nouka charithram is purely a creation of his own imagination, though the Bhagavatam contains three incidents which are mentioned in Nouka charithram. The Bhagavatam refers to the enticing of Gopese by Sri Krishna, to the banks of Jamuna, the dance with the Gopese creating the illusion that He is with everyone of the Gopese, the display of His omnipotence.
The whole story centres round the boat (Nouka) journey. Lord Sri Krishna’s omnipotence and how He protects people when they surrender Him completely and how He subdues one’s pride are beautifully depicted by Saint Thyagaraja in this Opera; it is well known that without Him even a grass cannot move in this world. Thyagaraja has made Sri Krishna himself say these words in this opera.

"Nirguna thumanthe nishtam pasarotme
Janmada caitraya premata sirona"

Sri Krishna proclaims His Omnipotence through these words.

"Ee satiri pade balamithigre samudra
Samudra Mantarayamana
Te siruna jeevana manorula
Samprajaya mitrakaya nai"

Sri Krishna’s all powerful capacity is again described in a Kandapadyam:

"Nirguna tyagana chyute - Kannada lalitipi
Mere krishnaga mutuchhe
Kannada noori Bhandipadu - Panugha meempali
Velpu jeele mithukaya."
Sri Krishna says that if one prays Him steadfastly, closing the eyes with absolute devotion, you will be surely protected by Him. In this opera, the Gopees surrendered to Him completely and they were protected from the terrible storm and they also got back all they had lost by the storm. This idea is conveyed in the following Geesapadhyam.

"Panama swaruny mata - Thakito vini kanun
Moosi Bhaginchi - Vinnamani
Ankama nai, cardsweny - Kunaanugur
Vijaya lau, adumyendo - Vithi samveka
Krishna say - Duvulane - Kamarun khamarun
Tales - uppunu rulde, andu tallo.

Sri Krishna puts down one's pride and thereby makes them realise His omnipotence. In this opera, when the Gopees became proud of their beauty and declare that none is equal to them; and Sri Krishna is incapable of even rowing the boat.

"Eva samavanu, samanamidhonintula rada nisn" - 23

"Vidamu, jai pimgmu, vasamugada" - 24
Sri Krishna shows His Omnipotence and subdues the pride of Gopees by making the boat leak through a hole while at the same time causing a terrible storm and pitch darkness to over cloud the place. The boat began to toss furiously and water began to rush into the boat through the hole. They tried all their best to close the hole but they were of no use and finally when they surrendered Sri Krishna completely leaving all their proud, Lord Krishna made the storm to abate and taught them a lesson.

This opera does not start like a drama with Sutradhara. The work deals with the story straight from the beginning. It starts as Krishna is playing on the Flute. When Lord Krishna played on his flute, the Gopees were charmed by his music. They searched for Sri Krishna hither and thither and found him coming with pearls in his hands to buy Majube fruits. They took Him with great pleasure to the banks of the river Jamuna where came a beautiful silvery boat. They wanted to go on an excursion in that boat on the river with Lord Sri Krishna and started the journey merrily with the Lord, singing and dancing in ecstasy.

The whole play is set with the scene in the Jamuna river. The incidents occured in the boat journey and the opera ends when the boat journey ends.
When the Gopas were in ecstasy, in the company of Lord Krishna, they became proud of their extraordinary beauty and began to think that Sri Krishna has fallen a victim to their beauty. The proud or ignorance had made the Gopas forget that without Him nothing can be done. They started to taunt Sri Krishna in their imbecility.

At once Lord through His Omnipotence caused a terrific storm and a hole to be born in the boat. Water began to rush in through the hole into the boat and the boat was also tossed furiously by the heavy rain and gale. The Gopas could not find any safety way to row the boat. When they became utterly helpless they started realising their folly. They prayed Goddess Yamunadevi to protect Sri Krishna and themselves from the calamity. When the boat was about to sink, they took Sri Krishna up in their hands and appealed to Lord Almighty for help. They surrendered to Lord Krishna completely, obeyed His words. At once He made the storm to subside and also made the boat to arrive safely back to the place when they started their journey. The Gopas and Lord Krishna returned home joyfully.
Generally the life is compared to a boat which is 'Nouka'. Many obstacles and sufferings occur in one's life but to overcome all these sufferings, he should surrender Him and He is the only person who can protect us from all sufferings. The world is always referred to as 'samsāra sahara' or worldly ocean. Everyone should transgress the world ocean during their life time which is compared to Nouka or boat. In this opera, Thyagaraja has used the word 'Nouka' to signify the life which in this story undergoes hardships due to the ignorance of Gopees which can be compared with one's ignorance. In this story, in order to cure the haughtiness of the Gopees, Sri Krishna causes terrific storm and a hole in the boat. In the worldly life, our ignorance invites so many hardships and to relieve us from the ignorance. He gives us many hardships and misfortune. Due to ignorance, we forget the omnipotence of God, just as the Gopees who forgot the greatness of Lord Krishna. When they realised their fault and surrendered Him completely, all their sufferings vanished. Likewise, when a person becomes proud of himself, many hardships begin to occur in his life. When he realises his fault and surrenders God for help, He at once saves him from all his misfortunes. This is the symbolism introduced in this work by Saint Thyagaraja.
The appropriateness of the title "Nouka charithram" can be inferred from the fact that the whole story in this work is centred round the boat journey. Hence the title "Nouka Charitram" has been given for this work.

Though Nouka Charithram is a very short opera with only one Act, it is a popular work. This work has been printed many times since its first publication in 1863. The Tamil version of this opera is composed as "Kannan Kakshiyoda Kummi". It is also translated in Sourashtra language entitled "Panchal Charithra". In Sanskrit, Kavi Venkata Suri has published the "Samskrita Nouka Charithram" translating the original opera from Telugu into Sanskrit. There is a Sanskrit Giti-kavya on the same theme of Nouka Charithram by Baskarananda Saraswathi known as "Tarani Vihara".

Mandanar Charithram of Gopalakrishna Bharatiyar:

The Tamil opera Mandanar Charithram is a very popular Opera composed by Gopalakrishna Bharatiyar who is a contemporary of Saint Thya-araja. The composer himself has named this work "Mandanar Charithram" as Natakam.
The great veteran of dramatic studies, Mr. P. Sambanda Mudaliar remarks that "Nandanar Charithra Keertanai" is a drama though the composer has named the work as Keertanai. Because the drama was at the time in the hands of illiterate people and names, he does not want to name his work which is clothed in classical music as Natakam and hence called it as Keertanai. The other composer Muthurama Mudaliar also named his work as Bharata Keertanam though it is a drama. The Nandanar Charithra Keerthanai contains Vinayakar Thudhi, Todayam, Mangalam Podhu vacanam and Keertanai which were the general characteristic features of the then Tamil drama. Many dramatic troupes have enacted this work as a nataka with the songs entitled 'Nandanar' till the middle of the 20th Cent. in South India. Its popularity can be further assessed by the fact that a film was also produced entitled 'Nandanar' having the story and the songs of Gopalakrishna Bharathiyar by the famous Gemini Pictures of South India.

This work was composed by Gopalakrishna Bhagavatatar at the request of one Randalpa Chettiar of Nagapattinam. Bharatiyar was an ardent devotee of Lord Nataraja. Just as Thyagaraja expressed his feelings through the mouth of Prahlada in Prahlada Bhakta Vijayam, Bharatiyar imagined himself as Nandanar and expressed his selfless devotion through this work Nandanar Charithram. Bharatiyar himself has
the original "Vimana Prabha" which is found in the Purana Purana, but the stage speech with his kindred in chiri langa, and conversation with the brahmin landlord are interesting innovations. His colloquialism, his proverbs, similes, and also his expert devices have a telling effect on the progress of the story.

The work starts with invocation to the Gods Vinayaka, Sathapati, Goddess Sivakamavalli, Lord Subrahmanya, and his consort Deivamal, Saraswati, Lakshmi, Lord Vishnu and the Tillai Muvayiravar including Tiruttondar. The Sutradhara explains the story to the audience and the story runs through some interspersed with verses from Periyapuranam with intermittent prose passages or vacanam. Sharatiyavar uses different types of musical forms such as Sarevaa, Tukkada, Kani, Kertanai, Ledge etc. It contains mainly conversational style and songs with indirect or descriptive manner only here and there. Though the nataka has been produced as a South Indian drama, it is purely Tamil and is a unique style of drama that has evolved in the Tamil culture. The story revolves around the hero's love for the heroine and the obstacles they face in their journey to be together. The work is known for its rich linguistic and cultural content, and its ability to capture the essence of Tamil society through its characters and plots.
The theme of this work is deviated from the original "Tirunalaipovar Nayanar Charithram" which is found in the Purīya Puranam. Nandan’s speech with his hundred in cheri language and his conversation with the brahmin landlord are Bharatiyar’s innovations. His colloquialism his proverbs, similes and also his expert devices have a telling effect on the progress of the story.

The work starts with invocation to the Gods Vinayaka, Sabhapati, Goddess Sivakamavalli, Lord Subrahmanya, and his consort Deivanai, Saraswati, Lakshmi, Lord Vishnu and the Tillai Muvvayirarav including Tiruttondar. The Sutradhara explains the story to the audience and the story runs through songs interspersed with verses from Periyapuram with intermittent prose passages or vecanam. Bharatiyar uses different types of musical forms such as Savayee, Tukkada, Kanni, Keertanai, Kadya etc. It contains mainly conversational style and songs with indirect or descriptive nature are found only here and there. Though the other operas have not been produced as natakas on the stage, this work Nandanar Charithram has been enacted as a Musical play in South India and this is a practical proof to say that other operas of South India can also be staged as musical plays. As the South Indian operas are set with a story through songs and verses with intermittently prose passages, any opera can be performed as Harikathakalakshepam.
The requirements to produce the work on the stage are many and hence Bharatiyar performed this work as Harikathakalakshepa.

Besides this famous opera, Gopalakrishna Bharatiyar has composed three more operas namely "Tiruneelakanta Nayanan Charithram", "Iyarpagai-nayanar Charithram" and "Karaikkal Ammaiyan Charithram". The last mentioned work is not available now while the first two works are published by Sri S. Kalyanasundara Iyer in 1944. The opera Tiruneelakanta Nayanan Charitram consists of verses from Periya Puranam Tirutthondar Thovai, Tirutthondar Tiruvandadi and Tirutthondar Purana saram.

The other opera Iyarpagaiyanaan Charithram is also a less popular opera in South India. He has introduced the verses from Periya Puranam, Tirutthondar Togai, Tirutthondar Tiruvandadi and Tirutthondar Purana saram. Bharatiyar's own verse is found in this "Iyarpagai Nayanan Charithram.

The "Karaikkal Ammaiyan Charithram" by Bharatiyar has not so far been published and unfortunately we do not know anything about its story or music as even the manuscript copy is not available. Oral tradition of this opera is also not heard so far.
Musical Content in these Operas of South India:

A general study of the music of the opera reveals that the ragas are so chosen as to depict the apt mood and rasa for the different situation. Various possible uses of the same raga for different sentiments have also been found in these operas. There is no or very little employment of Sangatis, intricate gamakas and Chittaswaras in the South Indian operas.

The ragas which are used in these operas are mostly 'Rakti' ragas and are well suited to be sung in the evening or at night. All the major ragas such as Thodi, Kalyani, Bhairavi, Kambodi and Sankara-bharanam find a place in the operas. These ragas may be sung at all times without affecting the rasa of the songs. The verses which occur in between the songs serve as narrative links and they are usually sung in Anandabhairavi, Kedaragoula, Nādanāmakriya, Yadukulakāmbodi, Mohanam and Javeri. Some of Darus are in the form of stanzas and the same music is repeated from Pallavi to Charanas. Normally, the tempo is a slow in Darus. The range of the songs in Darus is also restricted.
Music in Rāmanātakam:

The music for this opera is set by two persons namely Kodandarama Iyer and Venkatarama Iyer who were the disciples of Arunachalakavirayar. The Daruś which figures in this opera are very long and consists of not less than three charanas. The original music of the rāgas and tālas given in the text is still retained though there may be for a few songs to which the rāgas have been changed by subsequent musicians.

Example:

The songs rank high because of their 'Yati, prasa' loftiness of ideas, poetic diction and last but not least, musical excellence. Too many words occur in his songs and hence the tempo is usually vilamba or slow. The songs from this opera are very popular in Carnatic music concerts in both vocal and instrumental performances as the music is of classical type of Carnatic music and at the same time very much appealing to the ears due to their tune. The famous songs from the Rāmanātakam which are profusely heard as the concerts are:-
The songs in this opera are set in the ragas savari, Asaveri, Thodi, Mohanam, Sankarabharanam, Kambodi, Yadukulakambodi, kamas, Surati, Senjuritti, Mukhari, Shairavi, Huseni, Ahiri, Kalyani, Pantuvarali, Punnivarali, Madhyamavati, Sri, Sourashtra, Krabhi, Dvijavanti, Paras, Goulipantu, Sahana, Bgada and Chanta. The talas Ādi, Atā, Miera Chādu and Rūpaka are used.

This opera consists of one hundred and ninety seven Darus, two hundred and sixty eight viruttams, sixty Dvipadas, Six Koçhakams, two venbas, one vacanam, one Kalitturai and one Thodayam. Arumachelakavirayar first composed upto the Buddhakāndam with the song Śivam

and his two disciples set the tune
for the song and sang the composition at Madras and it was greatly applauded. Then they requested Kavirayar to finish the opera composition fully. He then completed the opera and he received a divine direction in his dream to compose the Thodayam as Kamban did and accordingly Kavirayar composed the famous Thodayam piece "En palli Kondeeravya" in Mohanam.

The ragas chosen for every song in this opera are so excellent that they make the audience understand the play and feel the emotion. They rank so high in their musical excellence and hence almost every vidwan of carnatic music in South India knows at least five songs from Ramanatiram.

Hananar Charithram of Gopalakrishna Bharatiyar

In this Opera, Bharatiyar has introduced folk meters and folk types of songs from Marathi music such as kadaa, jawani and savai besides the Tamil forms such as Kanni, Kummi, Kolattam, Anandakalippu etc. The forms which are found in this opera are kadaa small and big, Dandiaka, Chindu, Nordichindu, Lavani, Kanni Todayam, Kummi, Anandakalippu, Irusollalankaram, Vina-vidai, Rsaal, Namavali, Dwipadi, Tukkada, Savay, Kolattam and Vacanam or prose passage which provides the continuity of the play. He has used the Tamil meters Agarval Kalitturai and Viruttam. He has also introduced many of the verses from the original text Periyapuramam. He has used the rare ragas Manji, Navani, Navir
Navaroj, Desiya Thodi, Jhingla, Karnataka Behag, Kuranji, Ghanta, Hamir, Sama, Sarasangi and Isamanohari besides the popular ragas. The tala Adi, Misra Eka, Misra chapu, Tiera Tiriputa Rupaka, half Jampa, Tiera Eka Ata, Eka and Bosadi are used in this opera.

This opera stands as a lakshana grantha for raga and rasa. The one and the same raga is used to depict different emotions.

Example: Behag is used to depict 'soka' emotion - "नमस्युवह हस्तम चंक्षु " - संप्रदाय
"वस्मं दस्यम जीवितालम " - संप्रदाय
The raga 'Mukhari' which is said to evoke Karuna rasa is used to evoke roudra rasa.

Example: Chidambarn Dormisanama - Mukhari, Talam - Adi.

There is a ragamalika in this opera having the faltavi and Anupallavi in Varali raga with the words "नमस्युवह हस्तम चंक्षु " - संप्रदाय

The charanas are set in Thodi, Madyamavati, Kedaragoula, Punnagaravali, Nadanamakriya, Manji, Madhyamavati, Punnagaravali, Mohanam, Trabhi, Asaveri, Saveri and Punnagaravali.

Gopalakrishna Bharatiyar has introduced a stanza full of jatis in the song natana madinar, vasanta, ata tala. The ragas Punnagaravali, Nadanamakriya, Jhinjhoti and Navaroj are profusely used. He has used the Desya ragas Behag, Yamuna Kalyani, Hamir Kalyani
and Hindusthani kapri. He has introduced the ragas as குளசா, வெள்ளைச்சப்பாண்டு மற்றும் பாரஸ்வா குளசா. Now it is not possible to trace the identity of these ragas.

In the opera "Tiruneelakanta Nayansar Charithram", he has introduced verses from Periyapuranaam, Tiruttondar Purana sāram. It consists of twenty four songs besides the vacana. The songs are set in Punnagavarali, Kalyani, Dhanasri, Sama, Nadanamakriya, Senjurutti, Saveri, Bilahari, Davangandhari, Makag Behag, Vadukulakambodi, Sankarabharanam, Kamas, Narikambodi, Thodi and Kanada. The songs are set in Edi, Rupakam and Misra chādu talas. The original tune of these songs are unknown:

The songs from "Iyarpazainayanar Charithram" also did not become popular and the original tunes are not available though the name of the raga and tala are mentioned for every song in the text. It consists of 21 songs besides verses from Periya puranam, Tiruttondar thogai, Tiruttondar Tiruvandadhi and Tiruttondar Purana sāram. Apart from these texts, Bharatīya has himself composed a verse and included in the text which is given below:
Regarding the songs, the ragas, Arabhi, Kamaś, Yadukula-kāmbodi, Atana, Sankarābharanam, Behīng, Nāyaki, Danyāsi, Mohanam, Senjurutti, Kalyāni, Punnāgavarāli, Surutti, Nadanāmakriya, Parsimettu, Paras and Goulipantu, are used in this work. The talās Ādi, Rūpakam, Misraṣṭāpu and Ekas are used for the songs.

Prahlāda Bhakti Vijayam of Thyagaraja.

This opera consists of forty-five songs in the rāgas Sourashtram, Kalyāni, Yanuma Kalyani, Huseni, Sankarābharanam, Thodi, Sahāna, Shanta, Punnāgavarāli, Thairavi, Pantuvarali, Arabhi, Meelambari, Varāli, Kodarascula, Dāwartandhari, Naγaānandhari, Nadramāvatī Sikāhari, Savīri, Mohanan, Yadukulakambodi, Ritiācoulā, Goukipantu, Kapi, Asāviri, Āhiri and Pharaś. The music is excellent in this opera and fifty per cent of the songs from this opera are performed by vocalists and instrumentalists at their concerts which reveal their high class quality music. There are 61 kandapadyams, 20 Sessupadyams, 20 Dwipadas, 8 Uthpalamalas, 3 champaka malas, 7 slokas, one churnika and one gilam apart from the prose passages.

The music of the songs and verses are set in perfect melodies and rhythm. For more than a century, many songs from this opera such as Srīgānapatini(Sourashtra)
Nannuvidachi (Ritigoula) Haram Inti (Asavari)
Vasudevayani (Kalyani), Vandananu (Sahana) Tsallare (Āhiri), Ennaga (Milamberi) and Etijana (varali) are very famous songs in South India and are performed by the musicians at least one compositions from this opera in classical carnatic music concerts. This stands as a testimonial for the excellence of this particular opera music. The music is of very high quality and the musical content of this opera is so rich as to convey the complete picture of the raga even when they are rendered separately in a concert.

The traditional song played by all the Naasawaram players of South India during the Mangalpa-dharana' ceremony in the religious marriages of South India is the song from this opera which is known as 'Anandamananda Mayenu' in the raga Bhairavi. The famous Mangalas song which is sung by all musicians of South India in a carnatic music concert is the song 'Nee Naamarupa mulaku' in the raga Saurashtra which is the mangalas song of this opera.

The popularity of the songs from this opera in the carnatic music concerts reveals the classic value of the musical content in this opera.
Noukacharithram of Saint Thyagaraja:

This opera is a short opera and it consists of twenty one songs in the ragas Surati, Pantuvarali, Sourashtra, Saranga, Bhairavi, Punnapavarali, Saveri, Karnataka kapri, Devagandhari, Ghanta, Varali and Mohanar. There are 24 Kandapadhyams, five Sanaspadhyams, 3 Utpalamala, 5 Champakamala, 7 Sardulas 2 Dvinadas and one Uthsaha besides the vacana part.

The first song and the last song are in the same raga in Thyagaraja’s operas. In this Opera Nouka Charithram, Surati is used at the beginning and at the end. In the Opera Prahlada Bhakti Vijayam, the raga Sourashtra is used at the beginning and at the end. In this opera, the raga Pantuvarali is which is said to evoke Bhakti rasa is used to descriptive passage song no.2, "Choodara chelulara". The raga Sourashtra is used to depict the 'Soka' or sorrow in the song "Alla Kollu Mallenamma" whereas this raga is an auspicious one and hence the 'mangalam' songs are sung in this raga. The two songs 'Emani Naranammu Kondu' by Gopisa and the answer for this song by Krishna "Ememo Tlivaka" in the next song are composed both in the same raga Sourashtra. Here the dramatic element more heightened by the music as the two songs successively are composed in one and the same raga Sourashtra. To depict the haughtiness of the Gopises of their beauties, the raga Devagandhari is used in
this opera. This raga brings out clearly the emotional state of the Gopees.

The songs from this opera did not become popular in concert platforms because the music was very simple.

In all the operas, the verses will also be sung in rasas but the tune will be repetitive. We find that mostly in operas, the naya rasas and rakti rasas are used.

**Krishna Leela Tarangini** of Naravana Theertha:

The author brings out the rasa thought delightful music. It deals with the various Leelas of Sri Krishna. All the operas are considered as an authoritative lakshya-ranthu for the topic of raga and rasa. In this opera, the songs are in the form of Krertana with the divisions, Pallavi, anupallavi and Charanam. Each song is preceded by a stotra or vakyam which is in prose passegare. This is composed in Sanskrit language. It contains again mostly rakti rasas like nAthiri, Neelombari, Punnakavartali etc. Slokas, Churnikas, Gips musical dialogues, Darus, Dvipadas, Chatushpadas and songs interspersed with jatis are found in this opera. The total number of these forms have been already given in the section "Dramatic element" of this opera.

In all 36 ragas figure and we come across
The new rasa Mangalakapi in this work. The compositions set in Khiri, Dvijavanti, Karnataka sarasana and Gowri are praiseworthy. The Jatis adorn the songs which pertain to the section Rasa Leela (VII taranga).

The Musical and Literary Forms used in South Indian Opera:

The South Indian Operas use both musical forms and literary forms. The opera composer must be proficient in both poetic and literary skill as well as musical ability. The South Indian Operas are written in Telugu, Sanskrit and Tamil. The Operas which are composed in Telugu and Tamil make use of the musical forms Daru and Keertanai. The Tamil Operas use the musical form Chhanda apart from Daru and Keertanai. The Sanskrit Operas consist of Keertanas alone.

The Telugu Operas use the literary forms such as Seema padhyam, Kandapadhyam, Sarvadam, Dwipada, Chandrajala, Uthpalamala, and Uthama. The Tamil Operas make use of Viruttam, Venna, Asiriyyappa, Vanippa and Vanjippa and its varieties apart from the form Dwipada which is borrowed from Telugu Operas. The Sanskrit Operas use Slokas, Choornikas and Dandakas. The Telugu Operas sometimes use Choornikas and Dandakas in Sanskrit in their vernacular Operas.
Apart from the musical and literary forms, prose passages are also written in the operas of South India which connect the story. The prose passages normally give the meaning of the son after which they were written and at times they proceed further to the incidents which are going to take place.

The form Daru belongs to the sphere of applied music and figures in Operas and dance dramas of Tamil and Telugu. 'Daru' is a story song. The origin of Daru can be traced from the ancient form known as "Dhruva's. The Dhruvas are a class of old Indian stage songs which figured in the dramas of very old time referred to in our old dramatic literature such as Bharata's Natyasastra. The songs were called Dhruvas because they form the basis of the dramatic theme and they stabilise the production. They are a class of verified metrical compositions. The form Dhruvas are first mentioned in the text of Bharata. He in his invaluable work 'Nātya Sāstra says that

The Dhruva is so called, because in its words, Varnas, Alamkaras, tempo, jati and panis are regularly (Dhruvam) connected with one another.

Bharata devotes a whole chapter in his Natya Sāstra to discuss about the Dhruva songs.

The main purpose of the Dhruva songs to induce
the appropriate rasa. The songs did not contain much embellishments and the laya or rhythm and music mainly contributed to evoke the particular rasa which the dramatist intended.

There were five kinds of Dhruva songs namely Pravesik, Naishkramiki, Prasadiki, Akshepiki and Antara. The Pravesiki is sung at the entrance of a particular character, Naishkramiki is sung at the exit of the character, Prasadiki reinforces the mood which already exists, Akshepiki is used to switch on to a different mood and Antara was sung when a mishap in the production needs to be patched up or when there is a tense pause in the action. Dhruva songs are a class of versified metrical compositions. They are incidentally referred to in the rules and technique of the Purvaranga (Ch.V. Sloka 61) where a Dhruva song of the variety called Utthapini is prescribed (Abhinavanupta, Gokswad Oriental Research Institute edn. p.228) In the preamble after the Utthapana comes the parivartana, the ceremony of worshipping deities. This part has also a special verse set to music known as Parivartini Dhruva.

Sarangadeva in his Sangitaratnakara (1210-1247 A.D describes 16 kinds of Dhruvas. Ragarnava is another work which deals with Dhruvas. This information is available in the work Sarangadhara Paddhati. His Dhruva
names are identical with the names given by Sarangadeva. Then Subhankara in his Sangita Damodara gives the identical information. His additional information is that in the abhoga section of the song, the name of the author of the drama and the name of the hero should be introduced. He gives the names Jayi and Sukota for Chara and Nandana.

The musical form 'Daru' which is used in Telugu and Tamil Operas has emerged from these Dhrusa songs which were used in the ancient Sanskrit dramas. Darus are composed on a love theme or on a historical or puranic theme. Sometimes it is also composed in praise of a patron. In Darus, there is profusion of Sahithya. The form Daru resembles the Keertana form. It has the sections, Pallavi, Anupallavi and Charanas. The presence of many charanas and the charanas being sung to the same music is a characteristic feature of Daru form.

The music in Darus is of simple type and there are neither difficult and elaborate raga sancharas nor sangatis. The range of the pieces rarely exceeds one and a half octavas. There are also no embellishing sections in these pieces such as Chittaswaras, Svarasahithya etc. which adorn Krities. The Darus which occur in dancedramas sometimes have jatis or rhythmic syllables.
The Daṇus are sung mostly in Madyamakāla. In the dancedramas as well as in Operas, most of the Daṇus are set in Chāpu Tāla. In the Kuchipudi dancedrama, the Daṇus are sung either in madyamakāla or Drutakāla whereas in Bhāsavatamelanataka, the Daṇus are sung either in Vilambita kāla or Madyamakāla. Daṇus are also composed in Tisra or Rūpakam, Ādi and Tisra-triputa. Merattur Venkatarama Sastri has composed beautiful Daṇus and the Daṇus are sung with gamakas in the Bhāsavatamelanatakan. The Daṇus are sung with plain notes in Kuchipudi dancedramas. Daṇus are very effective mediums to portray various rasas and hence they are predominantly used in Operas and dancedramas.

There are different types of Daṇus such as Patrapravesa Daṇu, Varnana Daṇu, Swagata Daṇu, Samvada Daṇu, Uttaraprathuttara Daṇu, Pralapa Daṇu, Tillana Daṇu, Kappayi Daṇu, Kummi Daṇu, Kolatta Daṇu and Oradi Daṇu. The Patrapravesa Daṇu occurs in all dancedramas and introduces the character. It is rather the entrance song of every character in dancedrama and is the counterpart of Bharata’s Pravesiki Dhruva. These Daṇus also figure in Operas when the character is introduced. For example, the song 'Vāsudevayani' in Kalyani raga, Ādi Tāla which occurs in the opera of Saint Thyagaraja’s Prahlada Bhaktha Vijayam when the Dwarapalakan enters the stage. In Nruthyanatakas, the Patrapravesa Daṇus are sung in Rakthi ragas such as Sournashtram, Pantuvarali, Kalyani, Begada, Bhairavā etc.
Entrance Darus of romantic heroes and heroines are sung in more attractive Bhashanga ragas like atana, Huseni, and Mukhari. Poignance of love is indicated through Darus in ragas like Ahiri, Mukhari, Kambodi and Anandabhairavi.

Samvada Daru is a song wherein the characters converse with each other. Many examples can be found in Saint Thyagaraja's NoukaCharithram. For example, the Daru 'Krishna Makemi' which is set in Punnagavarali raga and Chāpu tāla.

Uttaraspratvuttara Daru is a song wherein two persons speak with one another. The song 'Sivane Deivam' in the opera 'Nandanar Charithram' of Gopalakrishna Bharatiyar stands as an example for this type of Daru.

Swanasa Daru is a song in the form of soliloquy. The song entitled Alla kallola Mayonamma which is set in the raga Sourashtram and Chāpu tāla and which figures in the opera 'Nouka Charithram' is a good example for this type of Daru.

Varnana Daru gives the Varnanai or description. In the opera 'Nouka Charithram' the song which describes the beauty of the river Yamuna with the words 'Choodare Chelulara' which is set in the raga Pantuvarāli and Chāpu tāla is an example for the Varnana Daru type of compositions.
Pralapa Daru portrays the sad or sorrowful state of mind. The Daru entitled 'Vedavakyanani' in the rasa Mohanam and Chapu Tala which figures in the opera Nouka Charithram is an example of Pralapa Daru.

Kappavi Daru consists of Solkattu or Jati passage at the beginning and at the end. The sahithya occurs only in the middle part. This Daru occurs in the dancedramas.

Kummi Daru, Kolatta Daru and Pattabhisheka Daru are different kinds of Daru songs which are intended for Kummi and Kolattam performances and the Pattabhisheka Daru describes the Pattabhishekam ceremony.

Oradi Daru is a Tamil song having pallavi, Anupallavi and unduly long charanas. The charanas sometimes have Madyamakala Sahithya. The theme for these Darus are mainly description of battle scenes or picturesque accounts of the glories of the ancient cities.

The form Keertana also occurs in Operas but they do not figure in dancedramas unlike the form Daru which is used for both dancedramas and operas. The form Keertana belongs to sacred music. It evokes mainly the Bhakthi rasa. Saint Thyagaraja in his opera Prahlada Bhaktha Vijayam has used only the Keertana form instead of the form Daru which he has used for the other opera 'Nouka Charithram'. The Keertana has
the angas Pallavi, Anupallavi and one or more s charanas. Sometimes the Anupallavi part will be missing. Its theme deals with devotional aspect or relates to a Puranic theme. The music as well as Tala are simple in kirtana form. Profusion of words figure as in Daru and Charanas are sung to the same music like the form Daru. The range of the pieces is normally limited to one or one and a half octaves.

Chindu is a Tamil song of folk type. It is used in Tamil Operas. The Kuravanjis use the form Chindu in their work. There are three types of Chindus of which the Nondi Chindu is profusely used in operas and Terukkoothu plays of Tamil nadu. In the opera 'Nandanar Charithram' by Gopalakrishna Bharathiyar, the Nondi Chindus are used. The other two types of Chindus are 'Kavadi Chindu' and 'Vashinadai Chindu'.

Besides the musical forms, the operas of South India makes use of literary forms of the language in which the opera is composed. The Telugu Operas use the Telugu literary forms and Sanskrit literary forms such as Dandakam and Churnikai and these Sanskrit literary forms are composed in Sanskrit though the opera is written in Telugu. In a few T-lugu operas Sanskrit verses are interspersed in the composition. The Telugu literary forms are the following which are used in Telugu Operas:
Seesapadhyam, Kandapadhyam, Sardulam, Champakamala, Uthpalamala, Dvipada and Uthsaha.

Seesapadhyam comprises of four big lines or Padas containing two parts in each line or Pada which is followed by any of the two 'Gitas' namely Ataveladi or Tettagiti. Seesapadhyam consists of Indraganas and six Suryaganas. Indragana is a group of six Ganas and Bha, Ra, Ta, Nala, Saga and Sala. 'Suryaganas' is a group of two Ganas and Na. A Gana is a word consisting of two or three or four syllables either long (Guru) or short (La-chu). A Pada or line may have twenty two to thirty seven letters. It is a common practice to divide each line into two parts. The first part has four Indraganas and the second contains the remaining two Indraganas and two Suryaganas. Thus Seesapadhyam is always a 'Chatushpadi', followed either by Ataveladi or Tettagiti. The first letter of the third gana of each part in is Yati.

Ataveladi has three Suryaganas and two Indraganas in the first and third lines and the second and fourth lines consist of five Suryaganas.

Tettagiti has one Suryagaṇa followed by two Indraganas and two Suryaganas.

Both Tettagiti and Ataveladi do not have Dvityakshara prasa. Seesapadhyam is always sung in Suddhangam (without Tala). It is generally sung in the rasaas Yadukulakambodhi or Kandabhairavi.
Kandapadhyam is a two line verse having two parts in each line. It is nothing but an Arya metre of Sanskrit with slight changes in the number of māthras. It consists of eight ganas of four māthras each. The first and third part has three ganas and the second and fourth part has five ganas. Within each line, only the second part has the yati agreement but there will be prasa agreement for all the four parts. According to Telugu Chandokaras, only five ganas namely Bha, Ja, Sa, Mala, and Gaja should occur in this verse. It is also sung in Suḍḍhagam.

_Sardulam_ comes under the type of viruttam. In Telugu, the viruttams are of three types namely Sama viruttam, Jati viruttam and Upajathi viruttam. The Sama viruttam does not have the Prasanivamam. Eight ganas including Māgana occurs in this form. Sardulam, Champakamala and Uthpalamala belong to Sama viruttam class. The Sardulam has nineteen Akṣharas or letters in a 'pada' or line.

_Champakamala_ contains four lines. If the first Guru in Uthpalamala is changed, the Champakamala results. It has the formula Māgana, Jagana, Bhagana, Jagana, Jagana, Jagana and Ragana. Each pada consists of twenty-one letters whereas in Uthpalamala each line consists of twenty letters. In Champakamala, the first and eleventh syllables from the Yati while all the lines have Prasa agreement;
Uthpalamala has four lines and has the ganas Bha, Ra, Na, Bha, Ra and Va. The tenth letter in each line is in Yati formation with the first letter. It is sung without Tala and can be sung in any raga.

Dvipada: is a couplet with three Indra ganas and one Suryagana. It belongs to Upajathi viruttam type. The first letter of the first gana and the first letter of the third gana should agree with each other. This is known as 'Irandadi kanni in Tamil poetry. There is also the dvityakshara prasa. This is very popular with Telugu poets. This is used in the brisk passages of dialogues in an opera and Nruthyanataka. In Tamil operas also we come across the form Dvipadai.

Uthāha is used in playful descriptions. It has seven Suryaganas and a Guru for each line. The first letter of the fifth gana is the vatisthana. It has also prasa. Examples for the Telugu forms which are explained above are given below:

Seesapadhyam:

Seesapadhyam I from Noukacharithram of Saint Thyagaraja:

Panneerugandamul - Panathulanderumena/
Baguga Malatiri - Bavugamuga

Mallela Mollala - Maruvampu jayula/
Haramul Dariyinchhi Rapalalapudu

Varamaina Samrani -Vattulu nilipiri/
Divyamoukasturi Dittukkoniri

Alukuvakkaludella -dakulu japathri/
Jatikyalajerhi Janalella.
Vidiyamulu Sasi Velasiri Vedgamir/ Swargabhogam-puliviyanchu Svanthamunanu

Parakananandamuna Patpadukondu / Odanathiprema
Jarpipiriyuvathulapudu

Kandapadyam:

Be Madinigadu Jalaniidi - Gana Mibhaya varidinipudu
Kadavagamunan

Manipurvara Surasura - Manavula Darimpajeyu
Madhuvaga Ne//

Kandapadyam No. 13 from Noukacharithram of
Saint Thyagaraja.

Sardulam: No. 7 - From Noukacharithram of Saint Thyagaraja.

Na Rajanad nadukonna phalamo - Ye Mānini Sapamo

Be Ramamanulekuvela Guanamo - Ye velpu Dushkruthyamo

Vora Daripadochadeyani Madin - Vemaru Chinterichuchun

Nari Rathnamulella Jalipaduchun - Nareevaran vadalo

Champakamala: Champakamala 2. from Nouka Charithram of
Saint Thyagaraja.

Kusumapu vasanal visara - Kōkila Nāmāmulindu Mroya -
Kosarutsu Mimmu Vedusunu -Gorkelu Deerpanuma Sarevvar

Ya sadrusamaina Mee somas - labga Bhavatulakaina
kalgune

Masalaka chilkakolalanu - Matiki pachima Dikkununchar

Uthpalamala: Uthpalamala No. 3 from Nouka Charithram of
Saint Thyagaraja

Manjulabhasa Roopajitha - Nammathyantrakulaprathibusati

Kunjaraabhusu sobanani - Kunjaarhathanivasu Mounihruthu.

Kanjaviharudiruvula - Kanchanacheluni Joochinandane

Kanchaddalakshalella Hari - Goukitajerichiri. Santa-
Silluchun
Dvipada: Dvipada I from Nouka Charithram of Saint Thyagaraja

Balamamdu Raku - Panlakai Nenu/ Kaminchhi Muthyamul
Karamula ninda

Nunuchuka Ne Raga - Nuppongi Meeru/ Kanulanu Tirippusu
Kadini Mnnurichi

Manjula Mukulara - Madavadulara/ Venchesithirigani -
Vedga Meerakanu

Apudu Ne Ranani - Yadukolaka/ Yirudu Sokinchethi -
Heenamugada

Vindegu vacchedi - Yerupalenaithi/ VinduVa Nammara -
Thendevariponi.

Uthsaha: Uthsaha I from Noukacharithram of Saint Thyagaraja.

Anjalarcharadu oh Bu - Jangaravutara Ya
Yenrajarakaina karma - Mantaranalamu Sa
Ranjanetruhara rancha- Raenu kanchu kachulen
Ponsivacchu Neetikanta - Fordu ranu munchare

In Tamil operas, the verses are set in Pa vinam
and Pa varieties. The Thazhisai, Turai and Viruttam
belongs to the Pa vinam. The Venba, Asiriyappa, Kalimpe
and Vanjippa belong to Pa type. The Pa vinam varieties
are multiplied with the Pa varieties and altogether twelve
types (3 x 4 = 12) of verses are obtained.

The twelve types are the following:
Each verse consists of six parts. Among them the three parts (ezhuthu) (asai) (thodai) are common to the four Pa variety: namely venba, Asiriyappa Kalippa and Vanjippa. The other three parts which vary for each Pa variety are (ser) (Thalai) and (adi).

The venba consists of four 'Iyarcheer' and four Vencheer. The Iyarcheer Ventalai and Vencheer Ventalai occur in the Venba. The two feet will be in Chindadi and the other feet will be in Alavadi. The end of a venba will be in the Kal, Kalar, Kasu and Pirappu which is a formula.

The Asiriyappa is also known as Agavarpa. In the Asiriyappa, all the eight cheer except the kanicheer figure. Five Talai occur except the two types of Vanjitalai. All the three types of Adi figure except the Nediladi and Kaxhinediladi. The Asiriyappa will end in Skara. The Asiriyappa which figure in Silappadikaram and Manimekalai end with the Asai En. Asiriyappa can be composed with three feet upto thousand and more feet.

In a kalippa, the cheer varieties namely Thema and Pulima which belong to Maccheer and Karuvilangani and Koovilangani which belong to Vilanganicheer do not figure but the other eight cheer figure in them. Six thalaits occur except the Neronrasiriya thalai but mostly the kalittalai occurs. Alavadi figures mostly in kalippa.
In Vanjippa, the Kuraladi and Chindadi occur. It also consists of Thanochol and Suritakam. Mostly Kancheer and the two types of Vanjitalai figure. Occasionally, the other types of cheer and talai occur.

Among these venba, Asiriyappa, Kalippa and Vanjippa there are many varieties within each type. They are the Kural Venba, Chindiyal Venba, Alaviyal Venba, Pahtrodai Venba and Kali venba which belong to Venba type, Nerisai Asiriyappa, Inaikuralasiriyappa, Nilaimandal Asiriyappa and Adimarimandila Asiriyappa which belong to Asiriyappa type. Otthashisai Kalippa, Venkalippa, Kocchakakalippa and Uras Kalippa which belong to Kalippa type, Kuraladi Vanjippa and Chindadi Vanjippa which belong to Vanjippa type. The Venba type of verse is very difficult to compose while Asiriyappar viruttam and Kocchakam Kalippa can be composed easily.

These Tamil literati forms are used in the traditional Tamil opera Kuravanji and classical Tamil opera like Ramakathai of Arunachala Kaviyar. Gopalakrishna Bharatiyar in his Nandanar Charithram makes use of kanni, Irusai Alankaram, and Vina-vidai which are couplets like Dvipadai used in conversational style. He also made use of some of the Marathi folk forms such as Lavani, Savay and Kadga, big and small variety.
Aesthetic Content in South Indian Opera:

Aesthetics is the science of the expression in art of the seen beauty of the universe. Aesthetics is elusive because there is a considerable subjective and intuitive element in aesthetic valuation. The aesthetic concept of rasa corresponds to the spiritual concept of ānanda just as the reflection or Pratibimba corresponds to the original. Rasa is the aesthetic perception of the beautiful.

Indian aestheticians regard the drama as the finest and greatest form of poetry. The drama has a visual appeal in addition to an auditory and emotional appeal. In it both visual and aural arts collaborate at arousing in the spectator, more easily and forcibly than by any other form of art, a state of consciousness sui generis, conceived intuitively and correctly as a juice or flavour, called Rasa. Aesthetic experience is therefore, the act of tasting this rasa, or of immersing oneself in it to the exclusion of all else.

In a drama, the expression is made through four Abhinayas (1) Vacika Abhinaya or verbal expression - dialogue (2) sātvika abhinaya - the interpretation of moods (3) Angika abhinaya - Bodily movements such as action and mime (4) Aharya abhinaya - decorative effect. Ancient Indian dramas (Sanskrit dramas) consisted of all these four elements.
The opera or Sangeetanatka consists of only three excluding vacika abhinaya. It causes elation in the audience mainly through music by stirring the feelings of the audience through the handling of various ragas. No doubt, the primary requirement of a work whether it is a Drusya Kavya or Sravya Kavya is to evoke the Rasa on the part of the onlooker or reader. Here in the opera, the spectator should become one with the player to enjoy the Rasa for which the music is of very high order. The ragas used in operas are mostly Rañthi ragas and they are used in such a way as to bring out the emotion or Bhava of the particular situation.

The Rasa is a vital and even a pre-eminent element in a poetic composition, specially in a drama. There is not a single episode or situation in the drama which is not directly or indirectly connected with a predominant rasa in the drama. Rasa develops from a blending of vidhava, anubhava and vyabhichari bhavas.

That the chief aim in dramatic composition as well as its performance is not merely any subtle delineation of characters or the elaborate construction of interesting situations in a plot; nor is it any ill-concealed attempt at moral admonition; the chief aim of the drama has been since the very beginning to entertain and please the audience by evoking emotional responses to the gradual build up of one principal emotion supported, diversified and enriched by other subsidiary feelings.
It was stated by Bharata that vibhabhāva vyabhācāri sañyojāt rasānāsāpantiḥ (N.S. p.68) Vibhavas are causes - Heroes, spring season, fragrance, moonlight etc. Anubahavas are the visible effects. -ex- quickly moving eyebrows, sidelong glances etc. Vybhabhācāri bhavas are transitory or evanescent emotions that tend to develop as the main sentiment when these three are represented aided by poetry or music or historic device, the deep seated instinctive impression sthānyakā (sthānibhāva) is kindled in the mind of the audience and developed to that climax when through complete imaginative sympathy with the situation, the audience forgets everything and this climax of emotion reveals itself in a sort of blissful consciousness. This aesthetic experience is the Rasa. Rasa is the calling up of and dwelling on emotion - Bhāva - as emotion which does not mean to be but to become. The tendency of bhāva or emotion is to pass into action. An emotion may be pleasant or painful while rasa or sentiment is always an experience of delight. Jōka bhāva or emotion of sorrow is painful while karuṇa rasa or sentiment of pathos is always one of delight. Such is its peculiarity. Under the magic touch of art or literature, every emotion is converted into an experience joy. Rasa is always an experience of Ananda. There is the universalization of experience which is called Sādhāraṇī karāṇa. Without this Sādhāraṇi karāṇa, one cannot experience the real rasa but only of a rasabhāva -
a pseudo rasa. The dramatist breaks away from the limits of the narrow particular and rises to the plane of universal experience - Aparimitabhāva can be create Rasa.

The experience of aesthetic joy is possible only in a certain condition of mind. The audience must become one with the spirit of the theme. In German, this feeling is called Fürfung which means feeling into. In English, the word Empathy is used to denote feeling into. In Sanskrit it is said as Tanmāvibhāvanam or Tanmayata. The lover of opera should be a Sañtrudaya to enjoy the aesthetic pleasure it gives forth.

The mime or Abhinaya, the scenic representation, the music and the story are interwoven in an opera so as to bring out the Rasa. The South Indian operas mainly evoke Bhakti rasa. In the opera Nouka charitram, the Bhakti rasa is brought out through Madhura bhāva and hence the Śṛṅgāra rasa is perceived outwardly like the Geethagovinda of Jayadeva. In Prahlīda Bhaktha Vijayam Saint Thyagaraja brings out the Nishkamya Bhakti: Gopalakrishna Bharatiyar also has composed his operas Mandanar Charithram, Tiruneelakanta Mayanar Charithram and Iyarpagaimavanar Charithram couched in Bhakti rasa. The theme of Ramanatakam the opera by Arunachalakavirayar also depicts the Bhakti rasa. The theme of all South Indian operas are religious in character.
As discussed previously, in this chapter with reference to musical content mostly the rakti ragas are used in all these operas to evoke the various emotions. The other emotions play a subsidiary role and the Bhakti rasa alone predominates in the South Indian operas. Hence, the audience enjoy the Eternal Bliss or Ananda which is achieved through an aesthetic experience through these operas.