CHAPTER V

PADAM & JAVALI
The principal aim of all art is to provide aesthetic pleasure and music does this far more effectively and extensively than any other art. It has a spiritual appeal too. It elevates the soul through its bhava and provides eternal bliss.

In the words of Alan Danielou, the famous French musician and musicologist, "Most of the music of the West and the Far East today is either mental or sensual. It does not change the heart; it does not uplift the soul. This is just what Indian music can do and whenever musicians in far away parts of the world have had an opportunity of hearing some of the best music of India, of learning something of its theory, it has opened up further new vistas and horizons, new fields which they are eager to explore".

Music should be devotional in character and wedded to Bhakti; for such music alone would be conducive to spiritual salvation. Over the years, a large number of musical forms have evolved in South Indian music for the expression of its manifold beauties with the result that at present it can boast of a rich variety of compositional types. In order to obtain a clear and thorough knowledge of our ragas, different types of
compositions like Varna, Kriti, Padam etc., have to be studied and mastered. The quintessence of each raga is delineated in a beautiful and vivid manner in the Padams. A detailed picturisation of the raga in the Padam is rendered possible through its slow tempo and the characteristic use of subtle gamakas for the music.

In a very literal sense, the term 'Padam' indicates just a word or saying. Here pada means merely an expression in words. The term 'Pallavi' is made up of the first syllables of the three words, Pada, Laya and Vinayasa. Here, too pada has the same meaning. According to Venkatamakhi, Pada, which is one of the angas of Prabandha, is the line of Sahitya which describes the heroic qualities and achievements of the hero. Till the beginning of the 17th century, the term padam used to denote a sahitya portraying some rasabhava.

It was only during the early part of the 17th century that it came to be definitely identified with Sringara rasa in particular. It was Vijayaraghava Nayak (son of Raghunatha Nayak) who, in his yakshagana 'Raghunathabhyudayam' referred to padam as a musical piece depicting love or sringara rasa. In present day
musical parlance, the term Padam is confined to a composition which belongs to the realm of dance music and treats of diverse aspects of madhura bhakti.

The origin and development of this musical form is rather well known. The idea of conceiving God as the nayaka and the human soul as the nayika in quest of nayaka - the paramatma is as old as the vedas and is treated in the wide literature of the past dedicated to Lord Krishna such as the Bhagavata and Gita Govinda. The theme of madhura bhakti is found again in Manikkavasagar's Tirukkovai, Tiruvasagam, Andal's Tiruppavai and Nalayira divya Prabandham. While the theme was nurtured by the Saivite and Vaishnavite saints in the south, it was given fresh impetus in the North by Sri Krishna Chaitanya who inaugurated the Krishna cult there. In the field of music, the theme of madhurabhakti reached its perfection in the padas of Kshetranja.

Before pada came to denote the particular type of composition as is understood at present, characterised by the sahitya with dual interpretation and slow music suitable for abhinaya, it was used in a generic sense. Pada is literally a word, or a line of sahitya. It is
also used in an extended sense signifying precisely songs with meaningful sahityas. Kalidasa used the term pada in the above sense of sahitya. Of the terms which have come to signify a restricted sense may be mentioned pada, gita, thaya and alankara. Curiously enough Pada is also the name of Vadya Prabandha having no sahitya.

Pada is essentially a dance form and is an admirable form for abhinaya. The music of the pada tends to be highly fascinating as it serves to enhance the loveliness of the dance. In the interpretation of the emotional content of the sahitya, immense scope for imagination is afforded to the dancer, who displays her creative talents in full, through many attractive and extempore mudras and gestures. The relevant lines of sahitya will be repeatedly sung by the singer many times as required by the dancer, everytime with attractive melodic sangatis on the musical theme. Music and abhinaya become inseparable, as every curve in the music of the pada is translated in the graceful movement of the body. The beautiful coordination of melody and abhinaya finds a superb consummation in this dance form.

When padas are rendered in musical concerts, the introduction of sangatis is out of place, in view of the
slow and highly descriptive music of the piece. Since Pada is more of a dance form, its musical potentialities are realised in full, only when they are heard in dance concerts, wherein the dancer eloquently interprets to the audience through her charming talents at abhinaya not only the sahitya but also the music and its superior excellence.

As a dance form emphasising the concept of abhinaya, Pada is born of Kshetramya's fertile imagination. They are also known as abhinaya padas. It is a Tridhatuprabandha with pallavi, anupallavi and charana. Sometimes the piece commence with anupallavi and charana and sometimes the piece commences with anupallavi, following the prabandha style, seen in the astapadis. The emphasis is found to be equal on both sahitya and the music. The rhythm of this composition is not very rigid due to predominence of the melody. Pata or rhythmic syllables are absent which fact ascribes the piece to the nritya or expressive dance.

An earlier counterpart of the pada may be identified. Of the many varieties of Ela prabandhas, the Desa Ela is described as a prabandha composed in the regional languages such as Karnata, Lata, Gauda, Andhra
and Dravida. They are named after the language in which they are composed. Of these, the Ela in Telugu is said to be famous for the attractive gamaka prayogas, characteristic raga phrases and noted for the essence of rasa and bhava. Those in Tamil are equally pregnant with bhava and rasa.

 Appropriately enough the padas in Telugu and Tamil have the Ela laksana and have become popular as illustrating the nritya aspect of our dance. Owing to the highly descriptive and expressive nature of the music, they are sung in art musical concerts.

 The earliest known songs in our music belonging to this compositional category were Annamacharya's 'Sringara sankirtanalu' based on the Nayaka-Nayika bhava. These were patently the model for Kshetrajna in composing his unique and inimitable Padams. Kshetrajna, the greatest and most celebrated of the Padam composers, gave fresh impetus to this musical form and in his hands it reached the pinnacle of perfection with the sections like Pallavi, Anupallavi and Charanam couched in a grand musical setting.

 Till Kshetrajna's time, Padams too, like most
other musical compositions, were just doxologies - in other words, the themes of the Padams were restricted to the praises and glorification of various deities. But subsequently, the subject matter of most Padams degenerated into adulteration of mortals and many padam composers sprang up who substituted the deities by the reigning monarchs or Zamindars who were their patrons. Scores of Padams have been composed by different court poets on the various Maratha rules of Tanjore. The Padams of Ghanam Krishna Iyer, one of the foremost composers of Tamil Padams, are in praise of not only different deities, particularly Sri Soundararaja, the presiding deity of his native village, but also some of his patrons like king Amarasimha of Tiruvidamarudur and Kanhchiranga, Zamindar of Udayarpalayam.

Sarangapani, Muvallur Sabhpathi Iyer, Ghanam Chinnayya, Kasturiranga, Virabhadrayya, Mathrubhutyaya were prominent Telugu padam composers.

The most well known composers of Tamil Padams were Ghanam Krishna Iyer, Subbarama Iyer, Muthu Thandavar, Kavi Kunjara Bharathi, Papavinasha Mudaliar, Desi Vinayakam Pillai, Ettayapuram Narayana Swami Iyer, Vedanayakam Pillai, Marimuthu Pillai, Ramalinga Swami, Madhura Kavi etc.
Swati Tirunal Irayimman Thampi, Kutti Kunji Thankachi, K.C. Kesava Pillai have enriched this field with their padas in Malayalam and Manipravalam.

The rhythm of the padams is not very rigid due to the preponderance of melody. It flows in a slow and natural manner. Pata or rhythmic syllables are absent in padams - a fact which ascribes this compositional type to the sphere of nritya or expressive dance.

The talas Adi, Rupaka and Misra chapu are most commonly met within the vast majority of Tamil Padams. Triputa and Ata tala are also used in some Padams. During medieval times, Adi tala was referred to as Jhampata tala. Names of the talas like Ata, Chapu, Eka, Jhampa and Mathya are found in many Padams. As regards the Grahas of the talas, one can find 'Sama (or Angada) eduppus in the Tamil Padams.

Vilambita and madhya laya are usually used in Tamil padams. A few of these padams are in Madhyama kala couched in simple diction. Besides the usual anupallavi and charana, some of these padams also have madhyama kala sahitya called 'pin Mudikugal' (known as 'Katka' in Sankskrit).
The chief basis for padam composition is the Madhura bhakti approach to God. Among the themes of different compositional types, those of the Padams are most ideally suited for the depiction of diverse types of rasas. Sringara rasa and its various uparasas are the main rasas of padams. The composers of Tamil padams have reached unsurpassable heights in portraying erotic mysticism or sringara rasa coupled with bhakti and these padams have reached a very high degree of perfection at their hands. Most of the Tamil padam compositions deal with one or other phase of love in a state of amorous separation or union with ample scope for varied exposition. The mood of a particular context in a padam is usually complex and is the outcome of various circumstances and situations of an involved and emotional nature. The sahitya of the padam by itself may not be adequate to unravel the mood of the context adequately. But the inarticulate language of raga possesses the unique power to portray more by suggestion the deepest and subtleties of the feelings which the articulate words fail to convey. It is therefore possible to forcefully express the impact and content of the sahitya through the use of appropriate music as the vehicle for this purpose.
In the case of the padams, the emphasis is found to be equal on both the music and the sahitya; and the music and emotional content of the sahitya seem to be inseparable in each case. The Dhatu and Matu present a harmonious whole, the latter expressing the meaning in words. The composers of Tamil Padams have exercised great care in the selection of apt ragas ideally suited to the themes and sentiments and atmosphere of the sahityas calculated to bring out the ragas in a forceful manner. The ragas have been so chosen as to bring forth their delicate shades and emotional aspects quite vividly. All the Tamil Padams are invariably set in rakthi ragas for portraying the ragas of the sahityas faithfully. Kambodhi, Bhairavi, Todi, Kalyani, Sankarabharanam, Pantuvarali, Sahana, Kedaragoula,Sama, Athana, khamas, Bilahari, Suruti, Nandanamakriya, Saveri and Ahiri are the ragas most frequently handled by the composers of Tamil Padams. Kambodhi in particular accounts for the maximum number of Tamil Padams. It is a point of interest that Kshetrajana, too, has composed the maximum number of padams - as many as 37 - in this raga.

Prosodical beauties

The Padams are repelete with diverse prosodical beauties like Dvitiyakshara prasa, Antya prasa, Anu prasa, Svaraksharas and Svarasthana padas.
Dvitiyakshara prasa

The rhyming of the second syllables of pairs of lines in the sahitya or a pada is known as Dvitiyakshara prasa or Edukai in Tamil. The following lines taken from Ghanam Krishna Iyer's Padam in Athana exemplify this prosodical beauty.

Andi neramthannil
Mundi kkel Pengal Kannil
Sandi kkaamale ni
Vandu Vandu nindraal
Manda Marautam
Anda Velai neram enda
nanda kumaranaI navandu

Antya prasa

Antya prasa refers to the rhyme inherent in the ending syllables of the lines of a pada. The following lines taken from Subbarama Iyer's Padam 'Araikkannudaiy yanendru' and Muthuthandavar's padam 'Teruvilvarano'.

"Ettay muppuratheyum seyday nakaitthu
Iruvarumoru vagaiyoyen padaittu
Anuprasa

Anuprasa denotes the repetition of similar letters, syllables and words in the sahitya. The pallavi of Ghanam Krishna Iyer's padam in Khamas and charanam of his padam in Athana which are reproduced below, provide good example.

Khamas

"tan tan tanayirukkal sakalamum
tanayirukka sachidananda gahaname"

Athana

Parthu ka gal-parthatu pol-partha vidamellam"

Svarakshara

We come across profuse examples of svarakshara beauties in the 'pada 'padari varuguDU' of Subbarama Iyer in Kambodhi.
Poets like Kadigai Mukku Pulavar and Narayanaswami Iyer who flourished in the court of Venkateswara Ettappa Maharaja of Ettayapuram were adepts in composing Svarasthana padas.

According to Prof. Sambamoorthy, Svarasthana pada is a composition wherein at the commencement of each avarta, the svarakshara beauty is met with. But some of the svarasthana padas of the Ettayapuram composers are at variance with this definition as can be seen from the examples given below:

In the svarasthana pada 'Adi arambakalavyile' of Mukku Pulavar in Todi, svarakshara is not present at the beginning of all the avartas, but svaras play the role of the sahitya in the latter part of the anupallavi as well as the entire charanam. Another noteworthy feature of this Padam is that the Muktyi swara in the Anuloma - Viloma Krama.

On the other hand, Svaras entirely play the role of sahitya throughout the svarasthana pada (including pallavi, anupallavi and charanam) 'Parikkanni' of Narayanaswami Iyer in Kalyani raga.
Mudras in Padams

Different varieties of Mudras or signatures are met with in Padams. The Padams of Subbarama Iyer abound in 'Raga Mudras'. The words 'Kalyani ragam Padi' in his Kalyani Padam 'Thaiyyale unnai ninaindu' and 'Paduvar Kambodhi' in his Kambodhi padam 'padari varugudu' are nice examples.

One can find the svanama mudra of the composer in the Charanam of Subbarama Iyer's Sahana Padam 'Ini enna pechchu'.

In Ghanam Krishna Iyer's Padam 'Velavara' in Bhairavi, paryaya mudra can be seen in the use of different synonyms from the very beginning of the sahitya to refer to Velan or Muruga.

The Padams 'Niddirayil' of Ghanam Krishna Iyer in Panthuvarali and 'Sarasadurai' of Mukku Pulavar in Sama contain Raja mudra or poshaka mudra.

Panthuvarali : "Mutha n amarasimhen drabhupan Kirti sollum.
Sama : thayaippole samana mana kumara ettendira..."
In Kavi Kunjara Bharati's Padams we find the prabhanda mudra in the words 'senchol padam padi, kavikunar padam padi' etc.

Nayaka Mudras are found exclusively in padam whose themes treat the deity as the Nayaka in the context of the nayaka-Nayika relationship. Examples are the words 'Tiruvotriyur Tyagarajan' in Ghanam Krishna Iyer's Padam in Athana beginning with the same words and the words 'Karigirivaradan' in Subbarama Iyer's Padam 'Anjukame' in Kedaraguala.

One can find Kshetra mudra also in the above Padam 'Anjukame' in the words 'Kanchi nagaril vazhum'. Another example of Kshetra mudra is the words 'Arooril vasare' in the Padam 'Mukhattai Kattiye' of Papavinasa Mudaliar in Bhairavi.

The words 'Vithanka Tyagarajare' in charanam of the last mentioned padam by Papavinasa Mudaliar exemplifies the Devata Mudra.

Mythological Anecdotes in Padams

Composers like Muthu Tandavar and Marimutha
Pillai have composed a number of 'Esel Padams' and 'Ninda stuti Padams'. Many Padams make profuse mention of incidents from ancient Puranic stories. To cite just one example, the Padam 'Enneramum' by Marimutha Pillai in Todi is replete with references to mythological anecdotes like those dealing with Dhaksha Yagnam, Markkandeya charitram, Oordhva thandavam, Churing the milk ocean, thandava darsana for Patanjali and vyahtriapatatar, gift of Pasupatha arrow to Arjuna, etc.

It can thus be seen that the Padams are not only full of raga bhava and rasa bhava but are also compositions of unsurpassed literary excellence. The composers of these Padams occupy an honoured place among the great Vaggeyakaras. They have made invaluable contribution to the enrichment and refinement of Carnatic music and at the same time to Tamil culture.

Javali

The latter half of the 19th century produced famous Javali composers such as Dharmapuri Subbarayar, Tiruppanandal Pattabhiramayya, Patanam Subrahmanya Iyer
and Tirupati Narayanaswami. These attractive compositions generally on erotic themes known as Javalis, emerged about hundred years ago.

Javalis are highly pleasing compositions with a tilting and catchy music. They are composed in highly rakti and attractive desya ragas like khamas, jhinjoti etc. On account of the musical excellence and the lively rhythm of the pieces, they had become popular not only in the dance concerts but also with performers of arts music. As an item of dance, the Javalis are quite welcome after the long drawn out music of the padas. The emotional content of the raga and the erotic theme of the sahitya find an adequate expression in the abhinaya. Though the sahitya of Javalis deals with worldly love, yet the presence of excellent and highly attractive music in them has given them concert worthiness. It is interesting that some Javalis have heavy music which bring out the musical structure. They are excellent specimens of classical music. In the exposition of the raga and in the portrayal of emotion, javali is highly lyrical whereas one gets a grand epic like treatment of the same in pada. Resembling the Kriti and Daru, Javalis have pallavi,
anupallavi and a number of charanas. Sometimes the anupallavi is dispensed with. The charana have an identical dhatu.

With regard to the theme, Javali pieces essentially differ from the Kritis and the Padas of Kshetrajna, Sabhapatayya and others. Javalis are mainly songs of erotic nature. Whereas padas deal with the ideas of spiritual love, treating Paramatma as the nayaka, the Javalis deal with 'Samanya prema' or worldly love and are mostly addressed to the patrons. This concept of the erotic theme serves to mark off the Javalis from the Padas and Kritis.

The word Javala has a vulgar meaning. It is possible that Javali is derived from this, as the literary content of the Javalis often transgresses the limits of respectability and stretches into vulgarity.

Another possibility; Jya in Sanskrit is the bow-string and its Kannada equivalent is Je. Pode or vode is striking. Jevode means striking the bow-string with the finger or dhanushtankara. As the popular appeal of the Javali may be compared to the dhanushtankara of Kamadeva, the God of Love, perhaps
the rasikas of the time called these compositions Jevode which later became Javali. All this is, however, speculation.

As regards the evolution of its form, the Javali is traced to the Kannada term 'Javai' meaning a kind of leud poetry. In Marathi 'Jhavali' refers to the gesture of the eyes in the language of love. Songs in ordinary love themes were latter signified by the term Javali. Javalis became very popular during the Maratha rule in Tanjore. The padas of Giriraja, Somakavi and other court poets in praise of the ruling patrons happen to be the fore-runners of the Javalis.

It is possible that, for the idea of the conception of world love, the Javalis may also be traced to the Darus and the srinagara padas produced by the court poets. The term 'Javali' was perhaps adopted in order to distinguish the 'Padas' dedicated to the kings and patrons, from those treating of Madhura Bhakti. Further, with the migration of musicians from the north into Tanjore and many of them being court vidvans, Hindusthani musical forms like Thumri, Khayal and Tarana in attractive desya ragas came to be frequently performed in the Maratha court at Tanjore.
This led to the popularity of the Hindusthani ragas and musical forms, the introduction of musical terms and the musical instruments of the north into Tanjore. On the model of the love songs in Marathi, which became important items of court music and dance, arose a class of highly erotic songs in other languages in honour of the ruling Kings of Tanjore and Zamindars, using attractive desya and rakti ragas. Javali is, perhaps one of the surviving examples of the court music of Tanjore.

From the first half of the 19th century, several musicians from Andhra, Tamil Nadu and Kerala, who sought the patronage of Maharaja Sri Krishnaraja Wodeyar III of Mysore and his successors, have composed Varnas, Tillanas, Padas, Darus and Javalis, in praise of the rulers. Musicians of Karnataka have similarly composed Javalis in Kannada. While there are Javalis in all the four South Indian languages it is usual to point to Mysore as the source of Javalis.

Dharmapuri Subbarayar, Pattabhiramayya, Tanjore Chinnaiah, and other well-known composers of Javalis enjoyed the patronage of Mysore rulers and composed pieces in token of their gratitude. At the same time,
Purandaradasa, Vyasaraya, Prasanna Venkatadasa, Surapura Anandadasa and other Haridasas have composed lyrical songs in Kannada in praise of the deities they worshipped. Bangalore Chandrasekhara Sastry, Venkataramaiah, Hullahalli Ramana, Bellary Rajaraao and others have composed Javalis in Kannada. There are about 40 to 50 Javalikaaras with the signature, Venkatesa, Thirupateesa, Sankaresa, Seshadrisa, Sreenivasa, Kamalasvaittala, Mangalapureesa, Trinapuresa, Bimesa, etc.

These Javalis are composed usually in the popular ragas, Kamas, Behag, Suruti, Kharaharapriya, Kamalamanohari, Sindhubhairavi, Hindusthani Kapi Kanada, Nadanamakriya, Janjooti, etc., and in the Adi, Eka, Roopaka, Chapu and Desadi Talas and the style is also popular, not high flown. They comprise Pallavi, Anupallavi and Charanas and sometimes only Pallavi and charanas. The charanas are sometimes single or multiple, as the case may be. The music is attractive and has an immediate appeal. The rules of prosody are also generally followed in the compositions.