

**Appreciating Carnatic Music**  
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**Lecture -56**  
**The Romance of Padam and Javali**

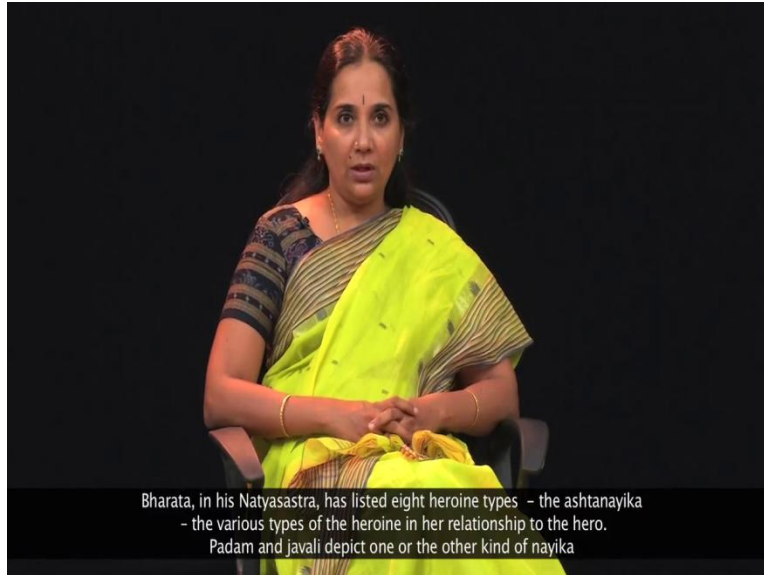
We ended last session with a padam sung in which the nayaka, the heroine tells her friend you can fight, her state of her mind, her misery, that her beloved seems to forgotten her.

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Padam are compositional types, which are Singara based. The content the tone of the padam is romantic. And as in the case of the padam, we heard the nayaka the hero is often a deity. And but the description of the nayakas state is all very, very it is all based on romance.

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Now Bharata in his Natyasastra lists 8 kind of nayakas. Eight kind of heroines “Ashtanayika” as they are called. In this has else way held the imaginations of performers and artists and various poets. Now the Ashtanayikas basically that the heroine in her relationships to the hero. So we have the muktha for instance who is bashful and young and inexperienced in love.

Then you have the Vasakasajja, she who dresses up and adore herself boldly to meet her lover with confident. And then you have the Svadhinabhartruka, she how is fully in command, she who is fully confident of her lover’s commitment to her. And then you have the Khandita, she who is angry with the lover for any transcretion which he might have committed.

And then you have the Virahotkanthita, who is in pain, suffering because her lover is not paying attention to her or he has gone or left her. We have Vipralabdha and so on. So you eight heroine prototypes, heroine types. And the padams and javali as people say they depict one of the or the other nayaka. Now which nayaka, it is and how it has to be interpreted especially by a dancer that is up to the dancer’s imaginations and reading.

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Padam and javali are always spoken of in tandem. They have many commonalities, simply because the theme is Singara romance. But padam in general are more dignified. The music is more dignified the literary content is also more restrained. In general, there are padam, they can go over broad. And javali on the other hand is more racy music itself is generally racier. And the love as it is depicted in javali it is very, very athi.

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Kshetranya was a very important musician Vaggeyakara who lived before the trinity, the seventeenth century. He was born, he was named Varadhaya by his parents, but he got the name Kshetranya because he was always travelling going to Kshetras various places.

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His compositions now padam and javali because of their singara content are immediate fodder for dancers for use in their abhinaya for their explicit to dance. And his compositions survived through that traditions of dancers and quartisans, temple dancers and court dancers. And we now today's repetitua or padam to these families especially family of Veena Dhanammal Srimathi Brinda and Muktha. They have been very sensitive performer of padam and javali in their previous generations.

Today unfortunately not many sings padams, javali or javali for that matter. Padam are heavy pieces, they very nuanced and both the performer and listener need a certain amount of preparations and certain amount of commitment to bring of the padams. But BharathanatIAM dancers very often performs padams and javalis. As I said taking any compositions any padam or javali the dancer can interpret it in varying shades.

And it can be very interesting to watch how the padams interpreted? And how it is presented. We have short demonstration of a padam in dance by Anuradha Venkataraman. The padam is sung by Srividya Sridheerkumar the padams is in its a Kshetreyya padam it is in the ragam Naga Natha Kriya. Which is a very nuanced raga and the mood nayaka is clearly Virgothkanditha, she is attire despair for her lover has left her.

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Pallavi  
Ayayayo Vekakatayanna?

Anupallavi  
Payyada Meeda Jeri Pavalunchi Yunde Na Saami Ki

Charanam  
Veladi na Momu Reppe Veyekka Kannu Konni  
Kaliya nindu Sancha Chee katti Kramitte Kaliki Nee muddu Momu kanna  
Rakka Yundu  
Tellisee Proktunda Ganne Deepammu Tenmanne

Alas! have I become uninteresting

We were united together and lying in this saree pallu, to him ( Have I become uninteresting)

Oh friend he use to see my face without blinking  
Krishna says , Oh darling your lovable face I will not be able to see if  
darkness envelopes during dusk  
So when it is still day he ordered a lamp so that he will not loose my sight to  
that Krishna...

It so the the padam was like this “Ayoayayo Vekakatayana” last I have becoming uninteresting to my love. We used to be together laying in the saree pallu and suddenly I seen to become uninteresting to him. There was a time when he would get a lamp before sunset, because he couldn’t bear the thought of losing the sight of my face even for a moment as soon as sunset.

Even before the sunset the lamp will be lit so that he was not denied the sight of my face even for a moment. This was my love and suddenly I seem have become uninteresting to him. This is the padam for which Anuradha Venkataraman will perform a short demonstration.

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Pallavi  
samayamidE rArA nA sAmi tAmasicakura

Anupallavi  
kamala vairicanudencinA kAmkSaliDEradura

Charanam1  
magaDu yUralEdu nA mAmAgAri jOli lEdani vagadega selisinadigA vaTTi  
pantamElara

Charanam 2  
mannanacE nlvu vacci nannu gUDi yuNDinaTlu ninnarEyi kalakaNTini nIrajAkSa  
venkaTEsha

Translation  
Oh my Lord, please come. This is the most opportune time. Don't make delay  
When the Sun rises our desires will not be fulfilled.  
My husband is not in town. My father in law will not interfere. You know of my love for  
you. Why are you so adamant unnecessarily?  
Oh lotus-eyed Venkatesa, last night I dreamt that you came to me and enjoyed with me.

Now this javali the nayaka is brashly inviting the nayaka to come to her “samayamidhe rara”. She says as you can see the text here, the nayaka is ultimately is Venkatesa but the content of the javali is otherwise very almost very brazen. But the lady inviting the man.

(Dance Starts: 14:03) (Dance Ends: 21:06)