

JAVALI: A CARNATIC MUSIC COMPOSITION OF ECSTASY

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Abstract: *There are many musical forms enriching Carnatic Music genre. Some Musical forms, still performed through centuries, which belong to medieval period are Tevaram, Prabhandas and Divyaprabhandas. During Ancient and Medieval period, Musical forms used for devotional purposes to spread Bhakthi culture. Generally, Musical forms used as a part of temple rituals. Raga, the epicentre of Indian music kept alive through centuries through musical compositions. Later centuries many musical compositions were developed. Musical forms belong to modern period are Sanchari Gita, Lakshana Gita, Swarajathi, Jathiswaram, Tanavarna, Padavarṇa, Kriti, Nottuswara, Utsavasampradaya kirtana, Divyanamakirtana, Padam, jawali, and Thillana. The above-mentioned musical forms composed in Sanskrit, Telugu, Tamizh, Kannada, languages and Manipravala enriched carnatic music heritage. However, Javali belongs to Carnatic Music composition group; it is consider under the category of exotic songs or Light songs. This paper is an attempt to bring out the special features and intrinsic magnificent aspects of the musical form 'Javali'.*

Keywords: *Javali- Sringara rasa- Nayaka – Nayaki – Sakhi- Mysore Patrons –Urdu Jhali*

INTRODUCTION

There are many musical forms enriching Carnatic Music genre. Musical forms are still performed which belongs to medieval period are Tevaram, Prabhandas and Divyaprabhandas. During Ancient and Medieval period, Musical forms, used for devotional purposes to spread bhakthi culture. Generally, Musical forms used as a part of temple rituals. Raga, the epicentre of Indian music kept alive through centuries through these musical compositions. Later centuries many musical compositions were developed. Musical forms belong to modern period are Sanchari Gita, Lakshana Gita, Swarajathi, Jathiswaram, Tanavarna, Padavarṇa, Kriti, Nottuswara, Utsavasampradaya kirtana, Divyanamakirtana, Padam, jawali, and Thillana. The above-mentioned musical forms composed in Sanskrit, Telugu, Tamizh, Kannada, languages and Manipravala enriched Carnatic music heritage. However, Javali belongs to Carnatic Music composition group; it is consider under the category of exotic songs or light songs. C.R.Day in his book 'Music and Musical Instruments of the Southern India' (published 1891) says that Javali-s are songs of light and pleasing nature such as love songs, cradle songs, sung during the performance of a peculiar dance called karwar. These songs are comparatively recent introduction first sung by Kanarese musicians of the court of Sivapuri a petty state near celebrated Hampi ruins." According to Day's statement, the Javalis , mostly sung only in the Telugu language in the deep south of India known then as Madras Presidency.

JAVALI AS A MUSICAL COMPOSITION

Javali is one form of musical composition rendered both in music and dance concerts. Javali-s corresponds to the 'Ghazal' of Hindustani music. Javali-s are highly pleasing compositions with a lilting gait and catchy music and over the past 200 years, they have gained wide currency as songs expounding Sringara rasa. They characterized by their relative brevity and amorous themes. Because of their musical excellence and lively rhythm they have become popular not only in dance

music but also as pieces of art music and acquired the status of a much sought after item on concert platforms in the last portion of a concert. The music, although classical, is still of a lighter variety and hence Javali-s are invariably rendered towards the closing stages of concerts. Singing of a Javali at the end comes like a flash and imports an enlivening charm to the entire recital. Composing of Javali shows the talent and aesthetic sense of a composer. There are almost 1,000 Javali-s existing today though only about 50 are popularly performed, renowned musicologist Dr. Pappu Venugopal Rao opined, “Many of them are openly erotic with some even using obscene language accounting for their gradual disappearance from concert platforms as musicians probably felt squeamish about rendering them in public performances.

List of Some Popular Javali-s

SN	Javali	Raga	Tala	Composer
1	Celi Nenetlu	Pharas	Adi	Chinnaya (Tanjore Quartet)
2	Saramaina	Behag	Rupaka	H.H.Swathi Thirunal Maharaja
3	Emi Mayamu	Khamboji	Rupaka	Pattabhiramayya
4	Samayamide	Behag	Rupaka	Patnam Subrahmanya Iyer

JAVALI AS A DANCE COMPOSITION

As an item of dance, the Javali is quite welcome after the long drawn out heavy Music & Dance performance of the Padam. The evolution of Javali traced to the various compositions depicting different shades and patterns of love that over the years emerged on the scene from time to time. Javalis are usually in praise of deities, patrons and rulers. Javali-s are songs of exotic nature composed in lighter vein, they are sensuous in concepts of spirit. The characters -Nayaka, Nayaki and Sakhi- often indulge in banter and good-natured wit and Sarcasm. The characters -Nayaka, Nayaki and Sakhi- often indulge in banter and good-natured wit and Sarcasm. Unfaithful Nayakas are common. Most of the Javalis are composed in the voice of Nayaki or Sakhi and those composed in the voice of Nayakas are rare. In general, unfaithful Nayaka is in the themes of many Javali-s. The Nayika and the Nayaka may be of the Uttama, Madhyama or Adhama type. The nayika may be ‘Sveeya’, ‘Parakeeya’ or ‘Samanya’. The depiction of the eight varieties of Nayika known as the ‘Ashtanayika’, based on their expressive form, become integral in the presentation of the Javali-s. Javali-s, mostly portraying three varieties of Nayika, they are,

- The ‘vipralabdha’, (the betrayed one),
- The ‘virahotkanthita’ (yearning in separation) ,
- evoking viyoga shringara rasa, ‘khandita’ (the angry one).

The nayaka involved in the lyrics would often be

- The ‘upapati’ i.e. married to one and seeking another woman,

- A 'vaisika' i.e. who may or may not married, but seeks a woman for a price. He may also a 'shata' or a liar.

Unfaithful Nayakas are common in Javali-s. Nayaki or Sakhi sings most of the Javalis and those sung by Nayakas are rare. Javali-s is portrayed diverse moods in different depending on the type to which the Nayaki belongs. The dancer found immense scope to perform Nritta and Nritya for Javali-s.

ORIGIN OF JAVALI

Javali had its roots in the numerous lyrics composed by Giriraja Kavi and other poets in honour of their royal Maratha rule and flowered at the court of the Mysore Maharajas and the palaces of many chieftains' and Zamindars. It has believed that Javali had its birth in the nineteenth century. While considering the language of Javali, it is worthy of mention that this musical form has been composed in all the south Indian languages apart from Hindi and English. The simple and following language is colloquial bordering on obscenity and sometimes couched in double meaning.

There are different opinions are prevailing about the name Javali assigned to this musical form. From region to region, environment, culture and local language were the reasons for the name differences.

- It is believed that the word 'Jhavali' to have been derived from of the word 'Jhali' of the Urdu language.
- In Marathi, the word 'Jhavali' means a gesture of the eyes in the language of love.
- The word Javali also be related to the Telugu term 'Java', means speed of quickness.
- The term 'Jhamvali' was current in the Hindustani music and popular in Mysore during the reigns of Chikkadevaraja Wodeyar and Tippu Sultan and this might have been the forerunner of the name Javali.
- In Kannada 'Jhavadi' or 'Javali' connotes a piece of poetry. Javala is a kannada term figuring in the BasavaPurana to denote a lay person. Kittel's Kannada Dictionary, mentions that Javali as a kind of lewd poetry.
- The Conjecture is therefore possible that Javali refers to a musical form liked by the lay people. In this language, Java refers to dawn time. As such, the word Java may imply a love song requiring the Nayaki to come at dawn.
- Jya in Sanskrit connotes the bowstring and its Kannada equivalent is je. "Pode" or "vode" is striking. Jevode is striking a bowstring or danushtankara. As the appeal of the Javali may compare to the danushtankara of Kamadeva, the God of love, it is possible that the rasikas of earlier times called these compositions "Jevode" which later became Javadi or Javali.

STRUCTURE OF JAVALI-S

Several Javali-s have been composed on the pattern of kriti. Just like kriti, Javali too possesses 3 Anga-s namely Pallavi, Anupallavi and Charanam. In some Javali-s multiple charanams are observed. In few Javali-s, Anupallavi is omitted. Sahithyas of Javali-s conform to the rules of prosody and are replete with different literary beauties. There are exceptions to this rule. For example the Javali “Sariga Kongu” by Ghanam Krishna Iyer is of two lines, one pallavi and one charanam.

MUSIC OF JAVALI-S

The bright and attractive music is the main uniqueness of Javali-s. The fast rhythm and catchy tunes attracted the people and gain popularity. Javalis have been composed in popular Desi and Bhashanga ragas. Several Javalis are composed in Desi ragas like Behag, Darbari Kanada, Desi Todi, Yamunakalyani, Hamirkalyani, Sindhubhairavi, Hindusthani Kapi, Pharaz, Jenjhatti, Kamas etc. There are also many Javali-s composed in well-known rakti ragas like Athana, Darbar, Bilahari, Saveri, Kamboji, Bhairavi, Surutti, Kalyani and Mukhari. Javalis have been set to different thala-s such as adi, roopaka, chapu etc. and rarely we can find Javali-s in Vilomachapu, Tisralaghu, Misralaghu and Tisragathi.

Javali-s composed in several grahamas. The Javali ‘Sariyemi’ in Rupaka tala Composed by Sri Pattabhi Ramayya, Anupallavi and Charanam commenced in Athitha graham. In the Javali ‘Chalamela’ in raga Nattakurinji set to Rupaka tala composed by Chinnaiah (Tanjore Quartet) Pallavi is in ‘Athitha Graha’, Anupallavi is in Anahatha (1/2) beat after tala commences, and charnam is in Sama graham. In the Javali ‘Elaradayane’ in Bhairavi raga set to Adi tala composed by Chinnaiah, pallavi is in Athitha graha, Anupallavi is in samam and charanam is in Anagatam. Rhetorical beauties like Swaraksharas, Dwitiakshara prasa, Anuprasa, Antya prasa, Yati, Prasa Yati, etc are figuring in Javalis. Vadi Samvadi aspect is found in many Javali-s i.e. Samayamide-Bhag –Rupaka- Pattnam Subrahmanya Iyer, Pallavi commences with Madhyasthayi Shadjam, Anupallavi begins with Madhyasthayi Madhyama and Charanam commences with Madhyasthayi panchama. In ‘Vaddaninne – Kapi –Rupaka - Pattnam Subrahmanya Iyer, Pallavi begins with Madhya sthayi panchama and Anupallavi begins with Tarasthayi rishaba.

COMPOSERS OF JAVALI-S

The most prominent composers of Telugu Javali-s were Darmapuri Subbarayar, Pattabhiramayya, Swati Tirunal Maharaja, Tanjore Quartet, Patnam Subramania Iyer, Ramanad Srinivasa Iyengar, Karur Chinnadevudu and Dakshinamoorthy, Tirupati Narayanasamy, Tacchur Singracharyulu Brothers, Veena Krishnamachari and Chandrasekhara Sastri, etc.. 90% of total Javali-s is composed in Telugu language. Some Popular Telugu Javali-s

SN	Javali	Raga	Tala	Composer
1	Kanukondini	Subhapanthuvarali	Adi	Pattnam Subrahmanya Iyer
2	Era Rara	Khamas	Adi	Pattnam Subrahmanya Iyer
3	Parulanna Matta	Kapi	Rupaka	Dharmapuri Subbarayar
4	Mosamu jesene	Todi	Rupaka	Chinnayya (Tanjore Quartet)
5	Vani bonthu	Kanada	Rupaka	Dharmapuri Subbarayar
6	Vagaladi	Behag	Rupakam	Tirupati Narayanaswami
7	Entani ninune	Khamboji	Misrachapu	Karur Dakshinamurthy
8	Sari Yemi	Atana	Rupaka	Pattabhiramayya
9	Itu sahasamulu	Saindavi	Adi	H.H.Swathi Thirunaal

Prominent Tamil Javali Composers - Dharmapuri Subbarayar, Pattabhi Ramayya, Periyasami Thooran, Tanjore Sankara Iyer, Velur Kuppusamy Mudaliar, Sri Vijayaraghavan, Madurai Muralidharan, Madurai N. Krishnan, Chithrvina Ravikiran, Karur Sivaramaya, Smt. D. Pattammal..etc

Some Popular Tamil Javali-s

SN	Javali	Raga	Tala	Composer
1	Adi endan	Mohana	Adi	Vellore Narayanaswami Pillai
2	Sanditta Pozhuthu	Saranga	Adi	Chitravina Ravikiran
3	Andarangam	Nalinakanthi	Adi	Madurai R. Muralidharan
4	Vandavazhiyai	Begada	Adi	Vijayaraghavan
5	Ninaindurugum	Mandari	Adi	Chitravina Ravikiran
6	Arivenayya un	Athana	Rupaka	Ghanam Krishnaier
7	Undanai Manam	Behag	Adi	Mangam Venkataswami

Prominent Kannada Javali composers – Mysore Sadasiva, Srinatha Vittala, Ananda Dasa, Aliya Lingaraja arsinavaru, Mummadi Krishna Raja Wodeyar, Venkatagiripati, Venkataramanaya, Sri Vasudevathilavaru, Kavi Nanjundalingana, Sri Guru Chinna viraru, Guru Siddalingaru, Guru Lingaru, Guttalavanadu, Tirupati Saradu, Hallahalli Ramanna, Panduranga, Sri Datta Yatiraja, Basavahosalli vira, Santakavigalu, Sri Ranganatha, etc...

Some popular Kannada Javali-s

SN	Javali	Raga	Tala	Composer
1	Matada baradeno	Khamas	Chapu	Srimati & Sri Parthasarathy
2	Vratavetake	Behag	Adi	Anandadasa
3	Tore Sundarangana	Chenchuruti	Adi	Hullahalli Ramanna
4	Baruvano Barano	Sindhubhairavi	Adi	Srinatha Vithala
5	Idhene Sakhi	Behag	Adi	Venkatadri Samarao
6	Priya matada	Kedara	Adi	Surapurada Anandadasa
7	Manamohana	Mukhari	Adi	Kavi Nanjundalinga

JAVALI-S IN OTHER LANGUAGES

Some Javalis composed in Hindi and other languages but unfortunately, the name of the composer not found in the book ‘Prachina Navinalu’ that is published in 1890

SN	Javali	Raga	Tala
1	Giridhara julate	Behag	Ata
2	Manavale gade	Hindustani	Adi
3	Bebabe (Bengali)	Todi	Adi
4	Chalabala Nahi	Hindustani	Adi
5	Galidina re	Hindustani	Adi
6	Digen	Bhairavi	Ata
7	Mohana Rasiya	Behag	Adi

JAVALI-S IN ‘MANIPRAVALA’ INCLUDING ENGLISH

It is interesting to find out some Javali-s is composed in English and in Manipravala with a mixture of Telugu , English and Tamil.

SN	Javali	Raga	Tala	Composer
1	Oh my lovely lalana	Kharaharapriya	Adi	Karur Sivaramayya
2	My dear come			Karur Sivaramayya
3	What has become of thy Promise*	Purvikalyani	Adi	Pattabhiramayya

*English translation of Telugu Javali ‘Nee matale Mayanura’

CONCLUSION

Though Most Javali-s composed in Telugu, oldest Javali-s belongs to Kannada language by Kappani from 18th Century. These Javali-s composed in praise of Lord Nanjundeswara of Nanjunguda. This Javali-s are called as Vairagya Javali-s and manuscripts are preserved in Kannada Research Institute, Mysore University. Javali, considered as an important dance form for ‘Sathir’ Dance recitals in Temples. However after ‘Sathir’ developed as Bharathanatyam, Javali is continuing its placement in dance and as a musical form. Role of Veenai Dhanammal and her disciples has mentioned in particular for the procurement and propagation of Javali-s to the present music community. Vina Dhanammal’s family learned from Subbarayar about 60 javalis. Dhanammal’s sister had a repertoire of Dharmapuri javalis even richer than Dhanammal’s. The direct disciples and indirect disciples called Dhanammal School propagated rare padams and Javali-s. Veena Dhanammal made his Javali-s famous through her concerts and her grand-daughter T. Balasaraswati made them the most sought after items in her dance programmes exploring its scope for abhinaya through her expertise.

A large amount of confusion regarding authorship of some Javali-s is perceptible because of the fact that in some cases the same composer had employed different mudras, in other way the same mudra used by different composers. Some Javalis have sangathis. A few musicians occasionally

sing kalpanasvaras for this amorous form. However, in general Javali-s, are Mathu Pradhana Compositions lyrics oriented compositions. Chitta svaras are out of place in Javali-s although Ramnad Srinivasa Ayyangar has introduced a Chitta svara to his javalis “Vega nivu vani rammanave” in Surati raga. There are more than 1000 Javali-s and its lyrics are available now in all four languages including Sanskrit in websites.

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