



WWJMRD 2023; 9(01): 65-67

www.wwjmr.com

International Journal

Peer Reviewed Journal

Refereed Journal

Indexed Journal

Impact Factor SJIF 2017: 5.

182 2018: 5. 51, (ISI) 2020-

2021: 1. 361

E-ISSN: 2454-6615

**Mrs. R. Priyadharsini**

Research Scholar, Department

of Music, Annamalai

University, Annamalai Nagar,

Chidambaram, Tamil Nadu,

India.

## Nattuvangam-The Angam of Natyam

**Mrs. R. Priyadharsini**

### Abstract

“Nattuvangam” also known as “Urdara Nadi” or heartbeat for a natyam. Nattuvangam is a recites the jathis is known as nattuvanars. The pre-requisite qualifications for a nattuvanars are to have knowledge in music, rhythm, dance and literature. The jathi sequences are par excellence in both literary and musical terms. It is composed based on the ancient works of many nattuvanars, scholars, writers, dancers etc. I present it with all the combinations of sollukattus in all thalams. The aim of my work to deal with ancient and modern way of exploring the jathis demonstrations during the performances.

**Keywords:** ThattuKazhi, Music, thalam, natanam, Nattuvanras, Tamilliterature, nattuvangam, Jathis, sollukattus etc.

### Introduction

In Bharathanatyam, the important aspects of the artists one who are performing the margams must concentrate on the sollukattus recited by the nattuvanar. The dancer must represent with the absorption of thalam and laya. The name nattuvanar came into existence 300 years ago before they were known as “nattuvan” in the 10<sup>th</sup> century. One of the great epics of Tamil literature Silappadikkaram mentions about the Natana asiriyar in the “Arangetrukkadai” the masterpiece of madhavi’s Arangetram. The following are the terms mentioned in this masterpiece are Isai (vocal), Thannumai Asiriyar (Mridangam artist), kuzhal Asiriyar (flutist artist), Yazh asiriyar (Yazh artist). All the 5 jathis are composed with the combinations of thalam. The term thalam also called as “Thazh” meaning feet and defined as a tool for measuring time. The rhythm or beat of a song is maintained with the help of the thalam. Thalam contains three angas, laghu (l), drutam (0), Anudrutam (U). The nattuvangam talam has two different types of materials in appearance, one is smaller with more curvaturesped made of Vengalam or bronze at right hand. Bronze is an alloy of copper and other metals. The right-hand material is called Kuzhi and left hand is called thattu which is flatter, bigger and made of iron. Only the iron brings out the sound of bronze. At the beginning stage of nattuvangam, the nattuvanars use the thattu kazhi or kucchi or palagai. This act became the part of temple rituals, the thattu kazhi was defined in name of god. The broader part is called Lord shiva, the middle as Vishnu and narrower part as Brahma. The Thattu palagai is made up of guava tree or natrangai tree or citron tree. The measurement of the palagai is 1 foot in length (12 inches) and height is 4 angulam. The Kucchi was made from Thiruvakshi tree, citron tree and pooaras tree. It is 1 foot in length. “Thattukaarar” is the name given for dance teacher in olden days and mridangist as muttukaarar, muttu means mridangam. The Suladi Sapta tala system uses three of the six angas in different arrangements. In order to make things easy and accurate method of calculating musical time, six angas have been devised. They are known as Shadangas or six angas. The three out of six angas are as follows:

**Anudhrutam:** Denoted by a “U” sign, is a single beat. That is just a downward clap of the open hand with the palm facing down.

### Correspondence:

**Mrs. R. Priyadharsini**

Research Scholar, Department

of Music, Annamalai

University, Annamalai Nagar,

Chidambaram, Tamil Nadu,

India.

**Dhrutam:** Denoted by “O” sign, is a pattern of two beats. That is a downward clap of the open hand with palm facing down followed by a downward clap of the open hand with palm facing up.

**Laghu:** Denoted by “I” sign, is a pattern with variable number of beats according to the jati chosen. That is downward clap with the palm facing down followed by counting the fingers from little finger to thumb in order and back again after reaching the thumb depending on the jati chosen.

### Jathis

There are 5 types of jathis which are used in the nattuvangam practice by the nattuvanar to make the performance in a sequential manner. Each swarams form lakshana and lakshanyam based upon the countings the number of aksharas varies from one laya kalaam. There are three types of laya, there are vilambita, druta and matya. Accordingly the jathis are performed by the dancers in these three kalaams. Jathis are described by the countings of aksaras one by one, they are as follows:

1. Thisra Jathi which has 3 beats Ta Ki Ta
2. Chaturushra Jathi which has 4 beats Ta Ka Dhi Mi
3. Khanda Jathi which has 5 beats Ta Ka Ta Ki Ta
4. Misra Jathi which has 7 beats and Ta Ki Ta Ta Ka Dhi Mi
5. Sankeerna Jathi which has 9 beats. Ta Ka Dhi Mi Ta Ka Ta Ki Ta

### Hypothesis

The significant findings of the work deals with contributions to the new method of approach are as follows:

1. Creation of Tabulation to make easy study of complicated jathis in various thalaams.
2. Training the baseline for reciting the jathis with aksara classifications and symbols classifications.

**Table 2: All 5\*7=35 Talam.**

Jathis Talam	Tisra	Chatusra	Khanda	Misra	Sankeerna
Dhruva	1 <sub>3</sub> 0 1 <sub>3</sub> 1 <sub>3</sub>	1 <sub>4</sub> 0 1 <sub>4</sub> 1 <sub>4</sub>	1 <sub>5</sub> 0 1 <sub>5</sub> 1 <sub>5</sub>	1 <sub>7</sub> 0 1 <sub>7</sub> 1 <sub>7</sub>	1 <sub>9</sub> 0 1 <sub>9</sub> 1 <sub>9</sub>
Matya	1 <sub>3</sub> 0 1 <sub>3</sub>	1 <sub>4</sub> 0 1 <sub>4</sub>	1 <sub>5</sub> 0 1 <sub>5</sub>	1 <sub>7</sub> 0 1 <sub>7</sub>	1 <sub>9</sub> 0 1 <sub>9</sub>
Rupaka	0 1 <sub>3</sub>	0 1 <sub>4</sub>	0 1 <sub>5</sub>	0 1 <sub>7</sub>	0 1 <sub>9</sub>
Jampa	1 <sub>3</sub> U 0	1 <sub>4</sub> U 0	1 <sub>5</sub> U 0	1 <sub>7</sub> U 0	1 <sub>9</sub> U 0
Tripata	1 <sub>3</sub> 0 0	1 <sub>4</sub> 0 0	1 <sub>5</sub> 0 0	1 <sub>7</sub> 0 0	1 <sub>9</sub> 0 0
Ata	1 <sub>3</sub> 1 <sub>3</sub> 0 0	1 <sub>4</sub> 1 <sub>4</sub> 0 0	1 <sub>5</sub> 1 <sub>5</sub> 0 0	1 <sub>7</sub> 1 <sub>7</sub> 0 0	1 <sub>9</sub> 1 <sub>9</sub> 0 0
<b>Eka</b>	<b>1<sub>3</sub></b>	<b>1<sub>4</sub></b>	<b>1<sub>5</sub></b>	<b>1<sub>7</sub></b>	<b>1<sub>9</sub></b>

**Chatusra** Dhvani, Astangam, Satprakasam, Bhushanam, Panchakrtyam, Jati Vistaram, Abhivrdhi are the elements for creating the solkatus aspects for various thalaams. The symbols that are given for every matras one by one and are as follows:

- 1 Matras = 1=> tha  
 2 Matras = 2=> ditha  
 &=>dithithai,  
 ¶ =>thai,  
 3 Matras =3=>thakita  
 -& => thai, dhihithai, (druta Kalam)  
 ¶<sub>3</sub>=>tham, ,  
 ∞=> dith dith thai  
 4 Matras = 4 => thakadhimi  
 =& => thai, thai, dithithai,

### Background

Tamil language is divided into three sections-Iyal (Prose), Isai (Poetry) and Nadagam (Drama). The Tamil literatures are Tholkappiyam, silappathikaram, Ettuthogai, Pattupattu and panchamarabu etc have spoken about the music system is the successors of the Tamil Pann systems. "Panna-Paduvathu" which means doing something that leads to evolving of pann. The panna are very important while learning the nattuvangam sequences in dance.

**Table 1: Tamil Pann for Carnatic swaras.**

Tamil Pann	Carnatic Note
Kural	Sa
Tuttam	Ri
Kaikilai	Ga
Uzhai	Ma
Ili	Pa
Vilari	Da
Taram	Ni

### Dataset

The data are collected from the Tamil Virtual Academy website which is established by the government of the state of Tamil Nadu to provide Tamil diaspora and promoting them to compute it. Also, another website "Project Madurai" helps to scrape up high quality information for the research. Those readings do not contain any Archaic Tamil letters.

### Variations In Laghu

The Laghu is a combination of thattu and counting of fingers based on the jathis. The laghu can be explained by pancha jathis that is Tisra jathi laghu have three aksaras, one thattu and two finger countings(1+2). Similarly, Chatusra laghu has 4(1+3), Khanda laghu have 5(1+4), Misra laghu 9(1+8) aksharas respectively. The combinations of Jathis and thalam are formatted in the table are as follows.

- ¶<sub>4</sub> => tha, ha,  
 -∞ =>tha, jam  
 5 Matras= 5 =>thaka thakita  
 ≠& => thai, thai, thai, dithithai,  
 ¶<sub>5</sub> => tham,, , ,  
 6 Matras = £ => thajam, dith dith thai (or) 6 (or) thading,  
 ginathom

### Profiles of Few Nattuvanars

The Tanjavur four Quartet was very famous nattuvanars who composed many songs for dancing in courts. The four brothers are Chinnaiya, Ponnaiya, Shivanandam and Vadivelu. Most of their compositions are in Telugu. Both Chinnaiya and Shivanandam stayed in their hometown for future compositions. Vadivelu moved to kerala for

coordinating Bharathanatyam with Kathakali to create a new version of dance called mohiniyattam. Ponnaiya went to Andhra Pradesh for composing songs for Telugu people. Chinnaiya was born in 1802, Ponnaiya in 1804, Shivanandam in 1808 and Vadivelu in 1810. There are other famous nattuvanars for upcoming years as follows.

#### **1)Natiya Medhai, Thanjai T. M. Vasudevan Pillai**

Vasudevan Pillai was born in 1926 in Karaikkal Sharadambal and Mridanga vidwan Marimuthu Pillai. He learnt Bharathanatyam from Thanjai Pichaiyya nattuvanar and later to Thanjai Smt. Lakshmikantham Ammal. He trained many students and famous actress who learn from him were Venniradai Nirmala, Chandrakala, sisters Jayageetha and Vijayageetha etc. He won many awards titled Natya Ratna Chudar from the Tamil Nadu minister Shri Rajendran. He passed away in the year 52 on 27<sup>th</sup> july 1987.

#### **2)Nattarasamkottai Krishnan**

He was born in 9<sup>th</sup> Sep 1944, in Sivagangai district in Nattarasamkottai as eighth child of Nee Aiyypillai and Subbulakshmi. His grandfather Kalaiyar koil Chelliah was a renowned nattuvanar. In 1959, he composed the music-drama "Moonram Iravu" written by Royapettai Mani performed at Ottravadai theatre. He was awarded title 'Navarasa Innisai Selvar' and 'Nal Isai Amaippalar' by the Chief Minister Anna Durai. He sang and did nattuvangam for actress M. Bhanumathi's Bharathanatyam performance. He won the title Sangeetha Mamani in music composition held at mylapore. At the Thiruverkadu Karumari Amman Temple in 1984, he was awarded "Sangeeta Natya Kalamani" by the actor Muthuraman.

#### **3)Guru Kalyanasundaram of Thanjavur Paramparai**

The famil of nattuvanar Paramparai, traditional dance teachers, Thiruvidaimarudur Kuppiah Kalyanasundaram, is an eighth-generation descendant. He has been bestowed with several titles for bharathanatyam, namely Natya Kalanidhi from Thyagaraja sabha in Coimbatore, Kalaimamani from government of Tamil Nadu in 1994, Natya Selvam from Muthamizh Peravai in 1996 at Chennai, Sangeet Natak Akademi Award in 1999 from government of India and so on. He has trained under his Guru Kuppiah pillai, brother Guru Mahalingam Pillai, brother-in-law Guru Govindaraj Pillai and sister Smt. Karunambal.

#### **4)Kuthalam Selvam**

He was born into a Bharathanatyam family, kuthulam village, 10 km from Pandanallur near Selvam from Muthamizh Peravai in 1996 Vazhuvur in Thanjai district. He belongs to the Isai Vellalar community who specialized and developed the art of Sangeetham or Nritham. He was the known nattuvanar with mouthache and recited jathis with intensity and singing. Kuthalam is a Bani like the Pandanallur Bani. The prayer is in praise of "Udheshwarar" or Lord Shiva the deity of that temple.

#### **Conclusion**

The nattuvangam teaches the laya and nrityam for the dancer for performing the artform. When the instruments played and nattuvanars tells the sollukattus by coordinating

with each other, then the performance looks beautiful for the audience. The rhythmic cymbals make divine and positive vibrations in the stages. The Tamil literature exposes various pannels for composing various songs in Carnatic music and Tamil music. Thus, I conclude by saying that without nattuvangam, dance is not possible to perform.

#### **References**

1. Adigal Ilango, The Silappadikaram Trans ad ed, V. R. Ramachandra Dikshitar, London Oxford University Press, 1939.
2. Sundaram, V. P. K. Cerai Arivanar Iyar riyar Panchamarabu. Tirunelveli: The South India Saiva Siddhanta Works Publishing Society, 1915.
3. Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts. New Delhi: Sangeet Natak Academy, 1968.
4. The Natyasastra Translated by Manomohan Ghosh. Calcutta: The Royal Asiatic Society of Bengal, 1950.
5. Tolkappiyar. Tolkappiyam. Edition and Trans. M. Ramalingam Bhagirathan. Chennai: Ramalinga mission, 1994.
6. Vishwanathan, Lakshmi. Bharathanatyam: The Tamil Heritage. Madras:Neo art Press, 1984.
7. Samuel, J ohn G et. al." Tamil Literature: A Socio-Cultural Background. " Encyclopedia of Tamil Literature. Vol. I Madras: Institute of Asian Studies, 1990.