CHAPTER - IV.

LITERARY SIGNIFICANCES
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In Carnatic music, prosody is an important and unique feature, known as Māthu or Sāhitya. Sahitya has been the effective means to communicate man’s moods. The greatness of Carnatic music is highlighted through masterly compositions by great composers imbibing a whole range of subjects from philosophy to romance in various languages and dialects.

Māthu or Sāhitya usually aims to highlight the aspects pertaining to the literary beauty that perfectly blends with melody and rhythm. A musical composition presents a concrete picture of not only the raga but the emotions envisaged by the composer as well. If the composer also happens to be a good poet, there is a beautiful combination of music and high flown poetry. The merit of a musical composition to perfection lies primarily in its musical setting. This is the reason why compositions in diverse languages appeal and attracts to listeners. In every composition, the syllables of the sahitya needs to blend beautifully with the musical setting.

In Carnatic music, a composition has multifaceted roles: It acts as a vehicle along the path of devotion since the theme of most compositions is devotional; Song as a whole not only reflects the sentiments of the composer, but when rendered with involvement, reflects the emotions of the performer too.
Poems, beautified with raga and tala in turn evolved into song. Song is like the flower of a plant or the fruit of a tree. Song consists of diction, music and rhythm. Song is the musical and rhythmical expression of an idea in a sentence or sentences.

When we come to song, it is rhythmic Tala, Music (Raga) and the length of sahitya, which can be called Pada. These are the three controlling factors of a song. These three and some other factors or rules are termed as Prosody (Chhandas). Prosody is one aspect of grammar which is the science and art of construction of Padya (poem) and lyric. Song and rhythm are inseparable.

Raga is abstract and can be of any length. Raga, if measured with Laya and Tala it becomes song. The lyrics and sentence with music and tala is the song. Song is as old as Vedas. The svaras and the sahitya (wording) of song is limited to the tala avarta aksharas. The time-old folk song is turned into easy music and easy wording, but with the underlying rules of prosody.

The physical structure of different compositions present a very interesting study of literary beauties. In Carnatic music there are some factors which contribute to literary beauty. They are given below:-

1. Rhyming patterns – Prasa
2. Rhetorical patterns – Yamaka: Identical words or syllables with different meanings.
3. Fast – paced lyrics – Madyamakala Sahitya
4. Svarakshara patterns, where the syllables of the solfa-notes and the lyrics coincide beautifully to form a meaningful word (s).
They suit different occasions. There are special compositions which are used exclusively in dance, like certain padas, jāvalis or thillanas. There are also compositions for drama, like daru, churnika, etc.

A description of different literary aspects with special reference to Ayyangar’s compositions are attempted here.

**Rules of Prosody**

**YATI**

Yati is the repetition of the same akshara at the starting and in the middle of a pada and it occurs in a song as the first letter and also after a length of pada in an avarta or two.

Example:

1. Karunathonannu Kappadu rama Megharanji Adi

2. Parithapamuladirchi Palimpumayya Kannada Khanda chapu

3. Marulukonnadira Manininipai Khamas Adi

Srothovaha yati is seen in the Hindola varna

\[
\begin{align*}
\text{m g s} \\
\text{n d m g s} \\
\text{s n d m g m g s}
\end{align*}
\]

\[
\begin{align*}
\text{m,} \\
\text{g g m,} \\
\text{g m g g m,}
\end{align*}
\]
PRASA – DVITIYAKSHARA PRASA

Prasa is the repetition of the same second letter of the commencement of pallavi and anupallavi.

In the kritis of Ayyangar, Yati, Prasa, Svarakshara etc are also found abundantly.

The ample evidential kritis are given below:

1. Dvitiyakshara prasa is seen in the following kritis

<table>
<thead>
<tr>
<th>Saragunapalimpa</th>
<th>Kedaragoula</th>
<th>Adi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sa ra gu na</td>
<td>Pallavi</td>
<td></td>
</tr>
<tr>
<td>Va ra gu na</td>
<td>Anupallavi</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chintadirchi</th>
<th>Saraswathimanohari</th>
<th>Adi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi nta dirchi</td>
<td>Pallavi</td>
<td></td>
</tr>
<tr>
<td>A nta maina</td>
<td>Anupallavi</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ninnukolichi</th>
<th>Kharaharapriya</th>
<th>Rupaka</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ninnu</td>
<td>Pallavi</td>
<td></td>
</tr>
<tr>
<td>Prannani</td>
<td>Anupallavi</td>
<td></td>
</tr>
<tr>
<td>Tha nnu</td>
<td>Charana</td>
<td></td>
</tr>
</tbody>
</table>

Here, the letter ‘nna’ comes as Dvitiyakshara prasa.
In these kritis, the letter ‘am’ comes as **Antyaprasa**.

Example

Sri raghukula nidhim – Srutajana paripal \{am\} – Pallavi
Chintayamyahem – Sathatham Sri ram \{am\}

Nirajadala netr \{am\} – Nirupama sucharitram
Ni khila bhuvana pavithr \{am\} – Nijasyamala gatram – Anupallavi

Dasaradha – rajakumaram – dasamuga – ripusamharam \} Charana
Tharaja – sumanoharam – thapathraga – Vitharam \}

Sri Venkatesam -Varam -Chinthayami- Pavaharam – Sathatham – Pallavi
Devendravinutam – dinadayakaram- dhiragraagnyam
devadidevam – Anupallavi
Marajanakam—Madhavanamakam Maragathangam
madhurabhakshinam
Sarasanethram—sathvagunathamangam—tharakacharitam—Charana
Sri chakradharinam—srinivasa—Sesha posham

1. Pallavi: Sri \{ra\} ma nannu - Bilahari - Khandachapu
   Anupalavi: Pa \{ra\} jeyaga

2. Charana Da \{ri\} te li yaka Sourashtra Adi
   Ko \{ri\} vachi

3. Pallavi Pa \{ru\} lasva
   Anupallavi Va \{ru\} lamara Natabhairavi Rupaka

4. Charana Tha \{mu\} thane Rupaka
   Ka \{ma\} varitho

There are different kinds of Prasa variations mentioned in the science of prosodic grammar.

ANUPRASA

It is the repetition of the two consonants in the run of the sahitya in the part of a song:

Eg:- Anupallavi: pari pari vidamuga parithapinchu ni pai

[Khamas, Adi]
VRITYANUPRASA

It is repetition of the same letter.
Eg:- Madhyamakala: Sannutha murahara giridhara manana sukha kara

ANTYANUPRASANA:

The last letter is repeated of every sentence of a song.
Eg:- Vathatmaja sannuthe sithe shrinivasa
Su – Vandithe sarvahithe mahithe

SAMAYATI PRASA:

If two letters of yati and prasa are one and the same, it is called as Samayati Prasa. (It is interesting to note that Samayati prasa are not visible in the kritis of Ayyangar)

Prasa is always consonant. It cannot be a vowel. ‘Yati’ can be a vowel or a consonant.

Between pallavi and anupallavi, yati and prasa (Niyamam) rule is followed. There is no such rule between pallavi and charana. Every charana is a separate entry in so far as the yati and prasa rules are concerned. But of course within the charana avartas there are yati and prasa rules. When a madhyamakala sahitya follows, anupallavi, yati prasa rules are observed in between them.
**Metaphor/Simile.**

Metaphor is the figure of speech where two things are said to be one (having no difference). In similies, the words used for comparison of beautiful things are given namely iva, sama, samana, sannibha, samkasa, gita etc.

The beauty of metaphor can be noticed the following compositions.

**Parithapamula**

Kannada Khandachapu

Anupallavi: paramesti vinuta surapalaka (You are the dictator of life and death of human beings)

Danikori Vasantha Jhampa

Anupallavi: Madanabhirama (You are the very Universal sex incarnation)

Veganivu Jávali Rupaka

Nagarikamuga (You are the protector of this Mighty Universe)

Simile or Upama is given in the following kritis

Samininne Narayani Ata

Pallavi Sarasaksha

Charana Sarasijanetra \{ Lotus eyed God
YAMAKA

The repetition of the same word with different meanings is called Yamaka.

In the kritis of Ayyangar yamaka is not found. It is worth while to evaluate that Ayyangar’s compositions possess both Literary and Musical qualities. Kritis contain all the necessary and non-essential angas of ideal kritis. A brief note of the decorative angas given in this chapter will help those who intend to go through the chapter IV & V.

This chapter focuses on the Literary Significances of the compositions of Srinivasa Ayyangar. The ten popular compositions are selected for Analysis. They are in the following order.

| SONG No. | 1     | Sāmininne          | Hindola | Adi |
| SONG No. | 2     | Sāmininnekōri      | Narayani| Ata |
| SONG No. | 3     | Dānikori           | Vasantha| Jhampa |
| SONG No. | 4     | Parithāpamula      | Kannada | Khanda chapu |
| SONG No. | 5     | Saraguṇapālimpa    | Kedara goula | Adi (2 kala) |
| SONG No. | 6     | Raghunāthan annu   | Suraranjini | Adi |
| SONG No. | 7     | Vēganivu           | Surutti | Rupaka |
| SONG No. | 8     | Thom Thom thathara | Poornachandrika | Adi |
| SONG No. | 9     | Sāminipai          | 9 ragas | Tisraeka |
| SONG No. | 10    | Valliyin kalyaṇam  | Anandabhairavi | Adi |
Song No.1
Samininne (Varna)
Aro: S G₂ M₁ D₁ N₂ S Ava: S N₂ D₁ M₁ G₂ S

(Sudha Sahitya)

Pallavi
Sāmininnekōri yunnanu sārasāksha nikhila loka nāyaka

Anupallavi
Kāmitha phalamulichi kāvumayya srinivāsa

Charana
Ni sātti evarunnaru

Meaning

Pallavi
Oh – Lotus eyed God, the Universal saviour! Lord, kindly grace
and bless me.

Anupallavi
Kindly satiate my deep urge and protect asunder. Oh Srinivasa!

Charana
Ye! the non-paraniel divine force.

The varna ‘Samininne’ in the raga Hindola set to adi tala is a
scholarly varna delineated with rich raga bhava.
In this vama yati (Monai) and adi prasa are well used.

Adi prasa or dvitiyakshara prasa occurs in the pallavi and anupallavi. The word 'mi' is here used as the rhyming word.

\[
\begin{align*}
\text{Pallavi} & : \text{Sa} \{\text{mi}\} \\
\text{Anupallavi} & : \text{Ka} \{\text{mi}\}
\end{align*}
\]

Yati comes as in the pallavi as

\[
\begin{align*}
\{\text{Sa}\} & : \text{mi} \\
\{\text{Sa}\} & : \text{ra} \\
\{\text{Ka}\} & : \text{mu} \\
\{\text{Ka}\} & : \text{vu}
\end{align*}
\]

[in the anupallavi]

Chittasvara

Almost all the kritis of Ayyangar are decorated with chittasvaras. The chittasvara of this varna has a beautiful makuta svara

\[
\begin{align*}
s & : g \\
\text{g} & : s \\
n & : s \\
\text{s} & : \text{n} \\
\text{n} & : \text{d} \\
\text{d} & : \text{n} \\
\text{m} & : \text{m} \\
\text{m} & : \text{g} \\
\text{g} & : \text{s}
\end{align*}
\]

The second section of this varna consists of charana (Ettugada pallavi) and charana svaras (ettugada svaras)

The increasing and decreasing combination of svaras, are found plenty in this varna. For example the 4th ettugada svara contains full of this type of svaras.
The sahitya is simple, but full of meaning. Hindola raga portrays bhakti rasa very well. Hi ndola sapta and that is why he chose this raga for this vama.

Vaggeya la ra mudra comes in the anupallavias

Kavumayya Sri

Srothovaha yati i sseeni nthi varna a s

\[
\begin{align*}
&\text{m g s} \\
&\text{n d m g s} \\
&\text{s n d m g m g s}
\end{align*}
\]

[i in the 4th ettugada svara]

\[
\begin{align*}
&m, \\
g g m, \\
g m g g m
\end{align*}
\]

[i in the chittasvara]

Svaraksharas are found in the following phrases.

\[
\begin{align*}
&\text{n, s, \{ m, m, sa \}} \\
&\text{mi} \\
&\text{Suchita [in the pallavi]}
\end{align*}
\]

\[
\begin{align*}
&\{ s, \} \text{ m g m} \\
&\text{sa} \text{ ra - -} \\
&\text{Sudha [in the pallavi]}
\end{align*}
\]

\[
\begin{align*}
&\{ s, s \} \text{ n d} \\
&\text{ni \{ sa \} - - -} \\
&\text{Sudha [in the charana]}
\end{align*}
\]
Simile or Upama is noted in the pallavi as Sarasaksha (Lotus eyed God)

In the varnas, excepting pallavi, anupallavi and charana, the remaining angas are rendered as svara passages. These chitta svara passages are the prominent angas of a varna composition mukthayisvara ie the chittasvara passage. In the varna ‘Sāmininne’ all the mukthayi svaras start with ‘s’ and end up with the phrase ‘ṅ dṅ s ṣ’. 

Srinivasa Ayyangar, here prays the Lord Venkitesvara to fulfill his divine desire. He also wishes to have the ‘Darsan’ of God as a pious and dedicated devotee. Most of the devotees pray and sing in praise of Lord Venkatesvara to simplify the pangs and miseries of life and satiate desires and eradicate their agonies. Ayyangar also does the same with a sense of devotion and discipline. This varna is a good concert piece and has all the good qualities of an ideal varna.

SONG NO : 2

Samininnekori (Varna)

Raga: Narayani Tala: Ata Janya of 28th Mela Harikambhoji
Aro: S R₂ M₁ P D₂ S Ava: S N₂ D₂ P M₁ R₂ S

(Sudha Sahitya)

Pallavi
Sāmi ninne kōrī vachiyunnanura sarasāksha sakala lōka nāyaka

Anupallavi
Bhūmilo niku sari evarunnarura yuvanamandu velasina srinivāsa karivarada
Charana

Tamasamu saluyuta meragadura

Alternate Charana

Sarasakidi manchi samayamu sarasija nêtra

Meaning

Pallavi

Oh, Lord, I come here only for you.
Thou art, the Lotus eyed, do you love me the supreme deity.

Anupallavi

Who else is superior to thou in the world. Thou art gloriously survive ! Oh ! Srinivasa, the pretty dark faced one!

Charana

Oh, Srinivasa ! It is the appropriate and opportune time. The same is also sweet and sane. It is brilliantly conveyed by the composer through this varna.

This is a Telugu kriti composed by Ayyangar in Narayani raga, ata tala.

Rhetorical beauties like yati, prasa are seen in the pallavi and anupallavi.
The letters ‘sa’ and ‘bhu’ come as yati in the pallavi and anupallavi

Sami sara [in the pallavi]
bhoomi bhuva [in the anupallavi]

prasa comes as

Sa { mi } in the pallavi
bhoomi { mi } in the Anupallavi

In chittasvara, we find a decoration of makutam or crown like ending

p d r S n – d p d P m – r s n D s r

Another variety of svara pattern is used in the 2nd ettugada svara ie,

A particular phrase occurring frequently and at regular intervals

D p m p d m p D p m r m p d – D p m
s r s d D p m p d s n d r s n
D p m – m r s n D p m – D p m
r m m p

Svaraksharas come as

{ s } n d p m r s r m p
{ si } ja ne ta tra
suchitha [in the charana]

r R s{ n } d
suchitha [in the last pada of the anupallavi]
sri - { ni } d
In the last ettugada svara shadja is used both an aruti svara as well as starting note.

\[ \ddot{s}, \ldots, r s n d p - d p p m - m r s n d s, \ldots, \]

So also in the second ettugada svara we see uniform pattern of svaras.

\[ d d p p m - p r p p m - r m r r s \]

In this varna also the beautiful use of Simile or Uapama is seen in the anupallavi as Bhumilo niku sari evarunnarura yuvanamandu velasina Srinivasa karivarada - (Srinivasa with pretty dark faced God)

Song No. 3
Song: Dānikorikenu (pada varna)
Raga : Vasantha  Tala:Jhampa  Janya of 17th  Mela Suryakanta
Aro: SM₁G₃M₁D₂N₃S  Ava: SN₃D₂M₁G₃R₅S

(Sudha Sahitya)

Pallavi
Dāni kōrikenu niraverchu takide tagina samayamura thāmarasāksha

Anupallavi
Mānini nipai marulu konnadira madanābhi rāma sринивāsa
Chittasvara Sahitya

Sārataramai nalinākshi ninuta vachi valapu miri sogasugala niratini saraguṇa chēkoni

Sarasamādu taku sadayudaina prānaduni piluchu koniraveyani karagi nayedā balikina

Charana

Dayayunchi daniveta dirchura

Charanasvara Sahitya

1. Vēmātiki badali ninne kanavalayuna nenura

2. Jārachōra yala sārasākshi ninu chera korinadi rāra krura marubari korvadura

3. Kalasvanamu gala kaliki malasi solasilali ninu kalayu taku valachinadi vilambidamu valadu nivu

4. Dāṇi chartuta thara sarasa guṇamula nenu pogadi telupa tharama atishayamuga
   Vanita maṇīki athara madhuni nosagi sukha parachi chelimi cheyu taku taginadira ramaṇa subhakara.
Meaning

Pallavi

Oh, Lotus eyed God, this is the exact, excellent and opportune time to fulfil their deep cherished desires.

Anupallavi

They are in deep sensuous love with You, Oh-Srinivasa. You are the very universal ‘sex incarnation’.

Chittasvara Sahithya

Kindly be aware of the fact, that they do always pray for you, with deep fixed romance and you are the only lover staying in their thirsty mind.

Charana

I pray benignly to fulfil and fructify my longing love feelings.

Charanasvara Sahithya

1. I am ever seeking you with my thirsty eyes.

2. For me, there is no peace of mind, until and unless my passionate love is fulfilled. Hence I implore, Lord Srinivasa, kindly come to me.
3. Like that of the nice voice of a cuckoo, she would salute and call you with full of lust and wishing to submit herself to you for which her heart is throbbing.

4. It is an act which gives comfort and consolation to her soul. Hence Oh-Lord, embrace her whole heartedly and generate passion, surcharged with emotions. Your holy act is always elogised by her and she feels a sound satisfaction in You. Kindly kiss her with vibrant and vigorous passion on her with 'love chocked lips'. Oh! Lord Srinivasa, it is an apt and appropriate time for self complacency.

Now let us examine the padavarna commencing as 'Danikori'. In this padavarna yati and prasa occur in some places. This padavarna is composed in vasantha raga, jhampa.tala.

Ayyangar has decorated this varna with yati, prasa and svaraksharas.

Dvitiyaksharasa comes in the following angas.

Da \( \{\text{ni}\} \) Pallavi
Ma \( \{\text{ni}\} \) Anupallavi

Here, the letter 'ni' comes as prasa, In the pallavi the letters da & ta come as Yati, here the vowel is different

\[
\begin{align*}
\{\text{da}\} & \quad \text{ni} \\
\{\text{ta}\} & \quad \text{ki}
\end{align*}
\]
In the Chittasvara Sahitya we can see plenty of svaraksharas.

Phrases

\[
\begin{align*}
\text{S} & \quad n & \quad \text{Sudha} \\
\text{Sa} & \quad ra \\
\text{So} & \quad \{ g \} \quad m & \quad \text{Sudha} \\
\text{Sa} & \quad \{ ga \} \quad su \\
\text{Sr} & \quad \{ \dot{g} \} \quad r & \quad \text{Sudha} \\
\text{Sa} & \quad ra \quad sa \\
\text{M} & \quad gr & \quad \text{Sudha} \\
\text{Ma} & \quad du \quad ta \\
\end{align*}
\]

So also in the charana, and charana svara we see svaraksharas

\[
\begin{align*}
\text{S} & \quad \{ \dot{s} \} \quad n \quad d \quad m & \quad \text{Sudha} \\
\text{Sa} & \quad ra \quad gu \quad na \\
\end{align*}
\]

\[
\begin{align*}
\text{d} , & \quad d & \quad \text{suchita} & \quad \text{[ in the charana]} \\
\text{da} & \quad ya \\
\text{d} , , & \quad \{ m \} , & \quad \text{Sudha} & \quad \text{[in the 1st charanasvara]} \\
\text{ve} & \quad \{ ma \} \\
\end{align*}
\]
\[
\begin{align*}
\{ \hat{s}, \} & \quad \text{n d}, \\
\{ \text{sa} \} & \quad \text{ra sa} \\
\{ g, \} & \quad \{ r \} \\
\{ \text{ba} \} & \quad \{ \text{ri} \} \\
\{ \text{d, n} \} & \quad \{ \hat{s} \} \\
\{ \text{da} \} & \quad \{ \text{ni} \} \\
\{ \text{g, ga} \} & \quad \{ \text{va ni} \} \\
\{ \text{d, n} \} & \quad \{ \text{n s} \} \\
\{ \text{ta} \} & \quad \{ \text{ma ni} \} \\
\{ \text{m, ma} \} & \quad \{ \text{g r} \} \\
\{ \text{ma} \} & \quad \{ \text{na su} \}
\end{align*}
\]

Sudha - [in the 2\textsuperscript{nd} charanasvara]

sudha [in the 2\textsuperscript{nd} charanasvara]

suchi tha [in the 4\textsuperscript{th} charanasvara]

Sudha [in the 4\textsuperscript{th} charana svara]

Suchi tha [in the 5\textsuperscript{th} charana svara]

Sudha [in the 5\textsuperscript{th} charana svara]

In the last ettugada svara we find a river-like rhythmic pattern [Srothovaha Yati]

\[\text{d n - m d n - g m d n - s g m d n }\]

In the 3\textsuperscript{rd} Charana svara we have a rhythmic pattern in which the angas are of the same magnitude i.e., Samayati.

\[
\text{d n d m g n d m g m d m g r s g m d n s}
\]
\[
\text{g m g r s n d n s n d m g r s n n s g m}
\]
Metaphor is seen in the anupallavi as Madanabhirama (you are the very Universal sex incarnation)

Manini nipai marulu konnadira madanabhirama shrinivasa

The Vaggeyakara mudra comes in the 2nd pada of the anupallavi.
Madanabhirama Srinivasa

Song. No: 4
Parithāpamula
Raga:Kannada Tala : Khanda chapu
Janya of 29th Mela Dhirasankarabharana
Aro: S R₂ G₃ M₁ P M₁ D₂ N₃ S Ava:S N₃ S D₂ P M₁ G₃ M₁ G₃ M₁ R₂ S

(Sudha Sahitya)

Pallavi
Parithāpamula dirchi palimpumayya

Anupallavi
Parikarmagala ānanta padmanābha murahara
Paramēshti vinuta surapalaka diparamaina

Charana
Charāchara patara nidu Charaṇamule gatiyani ni karamu sannidi ne neranammi
Vachitini niratamuga brochu ta nikaruda parama purusha
Madhyamakala Sahitya

kara tapamulugala munivara manasuku sukhakara
Paralaga sara sakari varada srinivasa

Meaning

Pallavi

Oh! Srinivasa, kindly drive away my agonies pertaining to love, and bless me.

Anupallavi

Oh! Lord protect and save your devotees. Even the Lord Brahma Worship You. Hence I request you to protect by me. Really You are the dictator of life and death of human beings. Hence I request you to protect me also.

Charana

Oh! Lord you are the omnipotent spirit and salvage of all the living beings of the worlds. Your helping hands will be our eternal asylum. By believing so, we come before you. I am such a person and is it your duty to protect me. It is not difficult for you to protect me. Oh! Supreme Lord, even sages and saints are under your kind shelter. In a sense you are the Super God. Once you duly saved an elephant from a crocodile. Oh! Srinivasa, kindly pardon and exonerate me from my sins and miseries.
The kriti “Parithapamula” tuned to Kannada is embellished with graceful sangathis prasa, yati, and madhyamākāla sahitya. In this kriti he has introduced seven sangathis. Especially the last two sangathis in the pallavi are difficult and very pleasing to hear. Progress of sangathis are very attractive. The last two sangathis are as follows.

6. \[\text{dn srmrsnsrsns dpmgm, pa-ri-tha-pamu-la-dir-chi}\]
   \[\text{mmddn-rm dpmgm dpm-pmgm}\]
   \[\text{pa---lim-pumai---yya---}\]

7. \[\text{dn sirmngmngmsngns dpmgm, pa-n-tha-pamu-la-dir-chi}\]
   \[\text{sggmd, -n, \{s, r\}n sd, -pmgm}\]
   \[\text{pa---lim--pu mai---yya---}\]

Yati and Prasa have been very well employed in this kriti.

For. Eg: Yati is found in the pallavi

Parithapamula dirchi – Palimpu maiyya here, the letters pa &pa come as

Yati.

Prasa comes in the anupallavi as

\[\text{pa}\{\text{ri}\}\]
\[\text{pa}\{\text{ra}\}\]

In the case of the second line the same syllable is used but the vowel is different
Different kinds of prasa can be seen in the following angas

Para meshti vinuta sura – paluni para maina [Anuprasa, in the anupallavi]
Characharapa tharanitu charana mulagatiyani
Karamu sannidhi – nera nammi – vachitini   (Vrityanuprasa, the letter ‘ra’ is repeated) (in the charana)
Paratapamulu – galamuni – varamana suku sukhakara
Paralaga sara – sakari varada srinivasa
(Vrityanuprasa, here also the letter ‘ra’ is repeated)

Svarakharas can be noticed in the following phrases

1) $dn{s}n{s}d, \{p,\}$ paritha - $pa$

2) $\{m\}$ g m p – $\{mu\}$ – la

3) $\{\hat{g}, \hat{m}, \hat{r},\}$ $\{\hat{s}\}$ $n\ s$

4) $\{s\}$ $n\ s$ – $g, g,$

5) $\{s\}$ $r$ – Sudha (in the madhyama kala sahitya)

Many compositions of Ayyangar have this decorative aspect which create liveliness.

At the end of this kriti he has included madhyamakala sahitya incorporating the vaggeyakaramudra Srinivasa.

kara tapamulugala munivara manasuku sukhakara
Paralaga sara sagari varada srinivasa
Song. No: 5

Saragunapālimpa

Raga: Kedaragoula Tala – Adi (2 kala)

Janya of 28th Melakartha Harikambhoji

Aro: S R₂ M₁ P N₂ S Ava: S N₂ D₂ P M₁ G₃ R₂ S

(Sudha Sahitya)

Pallavi

Saraguṇa pālimpa samayamura niku
Sari evarunnānura – sarasija nētra (sara)

Anupallavi

Varaguṇa Seshadri – Varadavenkatesvara
Vanaja – Sambhavanuta – Varamulosaginannu (Sara)

Charana

Satadruti – pūjita – gajarājuni – mora
lidagā – anugrahincheda –
atī – vēdajendina – parama bhaktu dagu
prahlāduni – mununi – brovaleda
manmatha – janaka maharshamunaku
nikethana – mahaniya – Srinivāsa – ninnu
sath katha – lanu vini – ninnuvedi tini –
manasu karaginivu – nadu sankadamuladirchi (Sara)
Meaning

Pallavi

It is the ripe and right time to protect me.
Who else is here equal to You.
O! Lotus eyed God save me for ever.

Anupallavi

Oh! Venkatesa! Whose Shrine is on the top is the hill, who is always keen in blessing (from whose naval Brahma appears) give me boon.

Charana

All the four quartettes (all devatas and others) worship you. When the elephant pleaded didn’t you save him! Didn’t you save that Prahlada who was your devotee. Rishi like Manmata, Janaka also worship you. O! Great Lord Srinivasa! I have come to you. Show pity on me, be kind towards me and relieve me from all worries.

In the Sahitya part, the pallavi and anupallavi have two padas. Dvitiyaksharaprasya comes in the pallavi like

\[
\begin{align*}
\text{Sa}_{\text{ra}} & \text{guna - Pallavi} \\
\text{Va}_{\text{ra}} & \text{guna - Anupallavi}
\end{align*}
\]

Adyakshara prasa is seen in the anupallavi as \{Va\} raguna \{Va\} naja
Antya prasa comes in the charana like Himsa \{leda\}
Brova \{leda\}

Stressing the rishabha in the charana brings out the individuality of this raga

\[ r \ r \ r \ r \ r \]

sa tha dru thi

Anuprasa is found in the anupallavi as

Varaguana sheshadry, varada Venkadesvara
Vanaja sambhava nutha varamulo sagina.

[Here, vara is repeated]

Svaraksharas can be found in the following angas.

\[
\begin{align*}
\{p\} &\quad \{m, g, s, m, r\} &\text{Sudha} &\quad [\text{in the pallavi}] \\
\{pa\} &\quad & & \\
\{n\} &\quad \{s, r, n\} &\text{Sudha} &\quad [\text{in the pallavi}] \\
\{ni\} &\quad & & ku & & \\
\{r\} &\quad \{m, p, n, \ddot{s}, r\} &\text{Sudha} &\quad [\text{in the pallavi}] \\
\{ru\} &\quad & & \text{Suchitha} \\
\{m\} &\quad \{g, r, m, r\} &\text{Sudha} &\quad [\text{in the charana}] \\
\{ma\} &\quad & & \text{Suchitha} \\
\end{align*}
\]

Simile is found in the pallavi as Sarasijanētra (Lotus eyed God)

Saraguna palimpa samayamura niku
Sari – evarunnanura – sarasija netra (sara)
This description has an incidental significance. Once he slipped and fell and consequence of it he sustained fracture. Since no amount of medicine could cure, he thought of composing a kriti beginning with Saragunapalimpa in Kedaragoula raga and prayed to Lord Venkatesvara for rescue and sang it a number of times and was at last he got relief. In this kriti the Vaggeyakara again stresses the paramount need of bhakti. Sahitya as well as its music is marvelous and captivating natural flow. A kriti should be able to create an atmosphere of bhakti and will leave an indelible impression in the minds of the listeners.

Song. No: 6

Song: Raghunāthanannu
Raga: Suraranjani Tala: Adi Janya of 29th Dhira sankarabharana
Aro: S G3 P R2 M1 D2 S Ava: S N3 D2 P M1 G3 R2 S

(Sudha Sahitya)

Pallavi
Raghunātha nannu nayamugā ni raksinchutakidi
samayamurā

Anupallavi
Agha jālamella harinchi bahu ādarana seyu adīdeva

Charana
Kanakāmbaradhara karuṇakara kamala bhavanuta kari

Moralidaga
Like Anupallavi

kanikaramuto kavaleda shri vanajakhsa shrinivasa varada

Meaning

Pallavi

Raghu Rama! You are the best gem of all in Raghu Dynasty. This is the time for saving me with your expertise.

Anupallavi

Oh Lord, absolve me of all my sins and protect me

Charana

Wearer of golden and silken clothes, apostle of kindness, person who is praised by even Lord Brahma! when Gajendra begged to save him, have you not rushed without a second thought informing Sridevi and saved him. Oh! giver of boons, Lotus eyed, Srinivasa you are the most generous in saving help to the needy.

This composition contains Literary glories like, prasa, yati etc.

Yati occurs in the pallavi.

Raghunatha nannu nayamuga ni raksinchutakidi samayamura
(Here, ‘ra’ is the letter which occurs yati)
Dvitiyakshara prasa occurs in the pallavi and anupallvi.

Ra \( \frac{\text{ghu}}{\text{natha}} \) Pallavi
A \( \frac{\text{gha}}{\text{jala}} \) Anupallavi

Here the vowel is different.

The anupallavi is followed by a crisp and beautiful chittasvara, which creates a musical atmosphere when rendered in madhyamakala. The chittasvara gives a clear picture of this raga and helps one to understand svaraprayogas easily.

The chittasvara is as follows:

\[
\begin{align*}
; & \; ; \; d, s, g, , p, r, , m - d, , \dot{s} n, |, d p, r, m, | | \\
mg & gr \; s \; n - d, s, g, , p, r, , m, \; r, m | d, \dot{s} m, , d m, d | \\
\dot{s}, & gr \; r, s \; n \; d | | \; p \; m, g, r, s, , m, m, d, , \dot{s} n, , d p, , \\
m & d, s, \dot{s}, \dot{g}, g, \dot{g}, \dot{p}, m, m, g, g, r, s, n, d | | d, p \; p, m, m , \\
m & d, d, s, \dot{s}, \dot{g}, \dot{g}, \dot{g}, g, \dot{p}, m, , g, , \dot{i}, \dot{s} n, | d, , \dot{s}, , n, d, p, m, , g, , r, s, n
\end{align*}
\]

The suntillating chittasvara brings out identity of the raga.

First two sangathis in the pallavi are simple and sancharas are in madhyasthayi and mandrasthayi. The second sangathi reaches up to tharasthayi gandhara. In the anupallavi, madhyasthayi and tharasthayi sancharas are combined and there are two sangathis. Progress of sangathis are very attractive. In the charana also adyakshara prasa is used

\[
\begin{align*}
\{ \text{Ka} \} & \text{ nakambara} \quad \text{(Charana)} \\
\text{Ka} & \text{ malabhava}
\end{align*}
\]
Here the letter ‘ka’ comes as Adyakshara prasa.

Vrityanuprasa is seen in the charana

Ka na kam bara dhara karunakara
Kamalabhavanutha karimuralidaga

(The letter ‘Ka’ is repeated)

Vaggeyakara mudra ‘Srinivasa’ comes in the last section
kanikaramuto kavaleda shri vanajakhsa srinivasa varada

The prasa, yati and simple words add beauty to this kriti.

Song. No: 7
Vēganivu (jvali)
Raga: Surutti Tala: Rupaka
Janya of 28th Melakartha Harikambhoji
Aro: S R₂ M₁ P N₂ S Ava: S N₂ D₂ P M₁ G₃ P M₁ R₂ S

(Sudha Sahitya)

Pallavi
Vēga nivu vāni rammanave ē cheliya

Anupallavi
Nāgarigamuga delipi navyatalanu dirchutakitu
Charana 1

Dina dayākarudunato dinēdinē mattaladi
Vinulakimpuga pattivini pinchinadi etu maratune

Charana 2

Andamaina ratikelilo amitamuga sukha parachina
Mandahasa vadanunivini mari evarini dalachalene

Charana 3

Gana rasika shikhamani kanaka ara nimisamundenu
Vanara raksakudau srinivasuniki vagaledelpi

Meaning

Pallavi

Oh! Commerade, You please go and tell my sweet souled lover to turn up towards me with the warmth of voluptuous love.

Anupallavi

Oh Lord! You are the protector of this mighty Universe, and the savior of all the devotees. Hence Oh Lord! Kindly apprehend the woe of separation and solitude of a sweet woman. Please come calmly to fulfil my deep rooted desire.

Charana

Oh Lord! I am on tenderhook as there is hardship to know your routine pleasant works.
This composition is a ‘Javali’ composed by him in the raga Surutti set to Rupaka tala. The varieties of prasa like dvitiyaksharaprasa and anuprasa are found in this composition also.

Dvitiyaksharaprasa comes in the Pallavi and Anupallavi.

Ve \{ga\} nivu in the Pallavi
Na \{ga\} riga in the anupallavi

(Here ‘ga’ is the rhyming letter)

In the charana also we find Dvitiyaksharaprasa.

Di \{na\} daya
Di \{ne\} dine (only the same syllable but not the same vowel)

Yati is found in the pallavi

Veganivu vaniram manave ve oh cheliya
Here, the syllables ve & ve come as yati.
In the Anupallavi Anthyanuprasa comes in the words.
Naga – riga – muga – navyaga etc.

Svaraksharas can be found in the following angas.

\{r m\}, p s [in the pallavi]
\{ram\}
This composition consists of pallavi, anupallavi and three charanas. The Vaggeyakara mudra comes in the last charana as

Vanara rakhakundan

(Alternate Charana)

Srinivasuniki vagalidelpi

In Javalis, chittasvaras and other decorative angas also will be absent. But in this javali Ayyangar has introduced a simple chittasvara revealing the raga bhava in its full colour.

The chittasvara is as follows:

\[ r, m p n - s, n d p m | m p n d p d - m, g p, m\parallel \]
\[ r, , , , - m r s n, s | r, m p, d - m p m g p m =\parallel \]
\[ r, m p n p n - m p n s t | m, s n s - t s n d p m\parallel \]
\[ p s, n, d - p n d m, p | n d p m, g p, m - r, s \parallel \]

The chitta svara starts with the note rishabha and rishabha is the raga chchaya svara of Surutti, comes as aruthi svara also.

God’s divine and radiant presence is expected by the Goddess Lekshmi. ‘Surutti’ raga is meant for romantic fervour. It is meaningfully chosen for this javali by Srinivasa Ayyangar because the feelings of bhakti and Love can be expressed through this raga. The heightened imagination is also excellently exposed through this javali.
Song. No: 8
Thomthom thathara
Raga: Poornachandrika Tala: Adi
Janya of 29th Melakartha Dhira sankarabharana.
Aro: SR₂ G₃ M₁ P D₂ P S
Ava: S N₃ P M₁ R₂ G₃ M₁ R₂ S

(Sudha Sahitya)

Pallavi
Thom thom tadhara tadharadani dhrudhrudhim thom tadharadani tadharadani

Anupallavi
Nadhrudhru dhim thom dhrudhru dhim thanadhiran thadharadani dhrudhrudhim
Thana dhirana tadhani udhani thani dhithillana dhiru thajham darita tajanutaka tadhinkinthom

Charana
Nidu mahimalanu thelisi charanamani nụnụ migalakori vachiti ganka
Nādu chittalulu vega dirchara naganadudanuchu suravara sadaya

Solkettu
Tham., thakita m pd pm thakathajhaṇu
s, r g, m p d thajhaṇu g m p d p
Jham d p d n s i jāṇutha s i s n p
ramtha s n thakita g m r thadhinkinthom
(Thom)
Meaning

Oh! Saint, I have heard of your greatness and seen it in toto! I believe fully that there is none to save me. Hence I pray to vanish and banish my whole miseries. It is the general belief of the devotees that you would mitigate the miseries of the people. You are the supreme God, and also kind hearted and therefore I want to sit, at your feet hoping your shelter for which I pray.

Thillanas are brisk, sharp and fast pieces having jathis interspersed with svarasathitya is used sparingly only for charana portion which will be in praise of a deity. Coming to the modern development in the form of Thillanas, Ayyangar is considered as one of the modern composers who has to his credit, the composing thillanas in light ragas. He has composed nearly 13 Thillanas. He composed this thillana in Poornachandrika raga in praise of Naganathaswami of Nayinar Kovil, a shrine about 12 miles away from Ramnad. This Thillana also contains the autobiographical reference to his fracture. (Nadu chintalanu vega dirchara nagaraja and his request for devine grace)

Literary beauty like Dvitiyakshara prasa is found only in the charana portion.

s, n p
n i  thu
s, n p
na – thu

Here, the letter ‘thu’ comes as prasa.
Svarakshara is seen the last pada of the charana.
Here the vowel is different.

Here also the vowel is different.

In the charana, the letters ni & ni and na & na come as yati.

Charana is as follows:

Nithu mahimalanu telisi charana manu nunnu mikalakori vachi
diganuka

Na thu chintalanu vegadirchi sarana gatha thudanu chu suravara
sadaya

Here, Antyanuprasa comes as

Sara sura vara (In the 2nd pada of the charana)

Theli, gala, ntala (In the 1st pada of the charana)

Through this thillana, Ayyangar prays the Almighty to banish all
his miseries. When he unloads his burden of worries on the Lord, he gets
a mental relief and the same is conveyed through his pretty compositions.

Even the common men will get enlightenment by hearing this pious kritis,
dealing with the omnipotence of God. To put it in nutshell, the
Vaggeyakara humbly approaches God as his true and dedicated disciple.
SONG NO. 9
Navaratnamalika
Saminipai
Raga: 9 ragas
Tala: Tisraeka

(Sudha Sahitya)

1. Sarasangi
27. sarasangi mela
Aro: S R₂ G₃ M₁ P D₁ N₃ S
Ava: S N₃ D₁ P M₁ G₃ R₂ S

Sāmi nipai Āsarasangiyu chala marulu konnadira

Chittasvara Sahitya

Aradamunu manasuna gala a durulu teliya valachina
Sāra sāstra dharudau madana sāstramulanu nera sadivina

2. Saveri
15. mayamalava goula janya
Aro: S R₁ M₁ P D₁ S
Ava: S N₃ D₁ P M₁ G₃ R₁ S

Emi seyudunani mana sāveridi ellapudunu chintinchu chunnadira

Chittasvara Sahitya

Manchi vitarana kaladiyani enchi saraguna napai nenarunchi
Sadanamu korakucchunu denchi kaugalin sakanunde
3. Navaroj

29. dhirasankarabharana janya
Aro: P D₁ N₃ S R₂ G₃ M₁ P
Ava: M₁ G₁ R₃ S N₂ D₂ P

Nā manavini ni vachiteyani navarōjinī koniyadudura

Chittasvara Sahitya

Thāmasamiganu chalupu ta niku tagadu rayala vanita
Maṉiki sariyaina parammuptudani kadumuralidu

4. Lalitha

15. mayamalava goula janya
Aro: S R₁ G₃ M₁ D₁ N₃ S
Ava: S N₃ D₁ M₁ G₃ R₁ S

Thāmara sāksa ni lalithakaramuna taga juchutaku pritiyu galadira

Chittasvara Sahitya

Garāpamuto padamula tiruga goluchu janulaku
Durāgrahamu nirākrinci bhirāna shubha varālosagu

5. Varali

39. jhalavarali janya
Aro: SG₁R₁G₁M₂PD₁N₃S
Ava: SN₃D₁PM₂G₁R₁S

Prēmato gāna varāliyani nannu pilichi nivadda pommanenura
Chittasvara Sahitya

Khrûra marudu virisaramula saragunu ĺedapai guruyaga
Varîja mukhi valapu migula mîri ninu kalayudagu ati

6. Arabhi
29. dhira sankarabharana janya
Aro: S R₂ M₁ P D₂ S
Ava: S N₃ D₂ P M₁ G₃ R₂ S

Bhāmagu ni brahmmanuche manasara bhīsa ledani cheppuchunnanura

Chittasvara Sahitya

Gāna rasika shikhamaniyani yashamugala niku sarisamanam
Evaru ledanuchūnu ānanamu kānavalenannu

7. Khamas
28. harikambhoji janya
Aro: S M₁ G₃ M₁ P D₂ N₂ S
Ava: S N₂ D₂ P M₁ G₃ R₂ S

Vēmaru ta tajeya khamasutadiyoka vedha dirchutakide samayamura

Chittasvara Sahitya

Dani gunamu delupa vashama parama purusa vara sadā
Ninnu madilona dalachu să nipai nera marapadi
8. Bhupala
8. hanumathodi janya
Aro: S R₁ G₂ P D₁ S
Ava: S D₁ P G₂ R₁ S

Bhūmilo velayu bhūpaludani pogadini raga koriyunnadira

Chittasvara Sahitya
Māra janakayala malayamārutudu bahu visraga
Verachi karagi virahābdilo muniki chirakālamuna ninu

9. Sriraga
22. kharaharapriya janya
Aro: S R₂ M₁ P N₂ S
Ava: S N₂ P D₂ N₂ P M₁ R₂ G₂ R₂ S

Kāmincha tagina shrinivāsa ninnu karuṇato ātsata ramanenura

Chittasvara Sahitya
Adaravuga sakala sura sevita padayugala mrdu
Atharamadhura sarasa lila vinodavaga ni sogasunu

(9) 1: Sri Kālameigi jarugulena
(8) 2: Bhupala Ėlapadadadhinadhira yanu
(7) 3: Khamas Kūla parachu samayamanuchu
(6) 4: Arabhi Tūla palukaka yalavimmu
(5) 5: Varali Nēla merayu samayamu tami
(4) 6: Lalitha Tāladura padidajana pari
(3) 7: Navaroj Pāla ninu vidichiyundadu
(2) 8: Saveri Mēlimigala navaratna
(1) 9: Sarasangi Mālika bhanudaina
Meaning

1. Sarasangi
   Pallavi

   Oh ! Venkitesvara, a poor woman is excessively in love with you God ! and her heart is stifled and quivered by her flowless emotions and pure feelings.

Chittasvara Sahithya

   Oh Lord, kindly consider me as a slave of your love. Please pay a visit to my dwelling and embrace me affectionately.

2. Saveri
   Pallavi

   My mental balance is lost with a saddened heavy mind. I am unable to do anything.

Chittasvara Sahitya

   I entreat you to entertain me with your delightful sports of love.Oh Lord, kindly give me an embrace.
3  Navaroj
Pallavi

Oh – God! kindly arrive to my house by hearing my humble prayer, so that I will be grateful to you.

Chittasvara Sahitya

Oh Prince! and it is unfair to show your over smartness. If you treat me as your super soul. I would eliminate all your miseries (slowly the princess is recovered from her bend and it was slowly straightened. Later she was turned in to an angel)

4. Lalitha
Pallavi

Oh Lotus eyed Vishnu! Srinivasa! I am longing to see You for ever, your seductive and smart body's configuration is always appealing to me.

Chittasvara Sahitya

Those who roll or rotate your feet, would be gracious enough to put an end to all their miseries and certainly make them happy and happier. It is your magnanimity and greatness.
5. Varali
Pallavi

Oh Lord with supreme love, You called me as a ‘singing’ Cuckoo and commanded me to move along with you.

Chittasvara Sahitya

The naughty and at the same time lovely Madana (Kamadeva) sent an arrow of love to Lord Siva in order to germinate a sexual urge in him towards Goddess Parvathy. Like that Madana sent a romantic arrow towards me. Suddenly I also wished to have a glance of you. (the Lord) with the intensity of love.

6. Arabhi
Pallavi

But I am afraid of expressing my feeble feminine feelings.

Chittasvara Sahitya

You had already gained the title namely ‘Connoisseur of Art and Music’ and there is none in the Universe to match with you. Hence I wish to love you and derive conjugal pleasure from you, the Lord.

7. Khamas
Pallavi

I tried to suppress my carnal appetite, but failed miserably. This is the proper time to enjoy that sexual pleasure.
Chittasvara Sahitya

It is impossible to feel and experience the intensity of it. Oh Lord! I am aware of the fact that you are grand and glorious in every respect and I always want to inculcate and install my love on you and sincere devotion to you. I again pray that every moment of my life, be blessed with your grace and lessen my miseries for ever.

8. Bhupala
Pallavi

Oh Lord, You are the supreme protector of this Universe, and your immediate arrival in the Earth is being expected by us impatiently.

Chittasvara Sahitya

I am deeply entangled by your profound love. Oh! God I remember and pray that you have always shown your compassion on me. Hence would you really help me to mitigate my miseries.

Sriraga

I duly adore and admire you every day. In these circumstances, would you not kindly come to me with great appreciation and regards.

Chittasvara Sahitya

Oh! Venkitesvara, You are worshipped by all the Nymphs and Goddesses. Your gracefulness, sense of humour and lovely acts etc. are
extremely marvellous. Your envious personality coupled with sense of humour and profundity of frolics and doings are extremely sweet. Those Goddesses who are blessed by You are fortunate. I humbly request You to bless me as well. Just as the Goddesses seeks shelter at your lotus feet and thrill themselves, I may also be given a chance to kiss your lotus feet.

Ayyangar, has composed this beautiful ragamalika in nine ragas begins in Sarasangi, a sringara pradhana raga and ends in Sri raga, the mangala raga of conclusion. The other ragas like Saveri, Navaroj, Lalitha, Varali, Arabhi, Khamas, Bhupala and Sriraga are also suitably chosen, and these ragas are Sringara as well as Bhakti pradhana ragas.

Let us examine the Navaratnamalika “Saminipai” which is composed in nine ragas and set to Tisra eka. In this Ragamalika we come across prasa, yati, janta, daitu and beautiful svara combinations which highlight the composer’s intelligence over prosody. This song begins with the ragas Sarasangi [27th melakarta raga] arohana- avarohana followed by eight ragas.

Saveri [Janya of Maya malavagoula, s r m p d ś – ś n d p m g r s]
Navaroj [ Janya of Sankarabharana, p d s r g m p – p m g r s n d p]
Lalitha [ Janya of Suryakanta, s r g m d n ś – ś n d m g r s]
Varali [39th melakarta raga, s g r g m p d n ś – ś n d p m G r s]
Arabhi [ Janya of 29th mela sankarabharana, s r m p d ś – ś n d p m g r s]
Khamas [Janya of Harikambhoji, s m g m p d n ś – ś n d p m g r s ]
Bhupala [ Janya of Hanumathodi, s r g p d ś – ś d p g r s] and
Sriraga [ Janya of 22nd mela Kharahara priya, s r m p n ś – ś n p m r g r s.
All the ragas are decorated with a beautiful Chittasvara sahitya.
Dvitiyakshara prasa comes in the following sections.

<table>
<thead>
<tr>
<th>Section</th>
<th>Raga</th>
<th>Dvitiyakshara Prasa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sarasangi</td>
<td>the letter (a \text{ ra} ) da</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘ra’ (s \text{ ra} ) sa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[in the Chittasahitya]</td>
</tr>
<tr>
<td>4.</td>
<td>Lalitha</td>
<td>the letter (k \text{ ra} ) pa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘ra’ (d \text{ ra} ) gra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[in the Chittasahitya]</td>
</tr>
<tr>
<td>5.</td>
<td>Varali</td>
<td>Not the same (k \text{ hr} ) (a \text{ ma} )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vowel (v \text{ ri} ) ja</td>
</tr>
<tr>
<td>8.</td>
<td>Bhupala</td>
<td>the letter (m \text{ ra} ) ja</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘ra’ (v \text{ ra} ) ci</td>
</tr>
<tr>
<td>9.</td>
<td>Sriraga</td>
<td>the letter (a \text{ t} ) ra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘ta’ (v \text{ t} ) ra</td>
</tr>
</tbody>
</table>

Antyakshara prasa is seen in the following

<table>
<thead>
<tr>
<th>Section</th>
<th>Raga</th>
<th>Antyasharaprasha</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sarasangi</td>
<td>the letter (v \text{ la} \text{ ci} {n \text{ a} } )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘n \text{ a}’ (s \text{ t} \text{ i} \text{ v} {n \text{ a} } )</td>
</tr>
<tr>
<td>4.</td>
<td>Lalitha</td>
<td>the letter (j \text{ a} \text{ n} \text{ u} \text{ la} {g \text{ u} } )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>\text{ gu} \text{ lo} \text{ s} \text{ a} \text{ gu}</td>
</tr>
</tbody>
</table>
‘Yati’ is found in the following sections

Section 1
(Sarasangi)
Sami – nipai – asarangiyu = Sala marulukonna dira
Chitta sahitya
اردادا مونع مانا سناغالا – ادحراالا تلييا ولابिणیحا, here the syllables sa & sa, ā and ā come as yati.

Section 2
(Saveri)
Emi – seyu duna ni – mana saveridi - Ella pudunuchintinchu Kannadira

Section 3
(Navaroj)
Namanavini – nivachiteyani - Navarojini – Koniyadu nura

Section 5
(Varali)
Pre mato – ganavarali - Yaninannu – pilichi ni vadda – pommanenura
Here, the letters pre and pi come as yati. In this line the same syllable is used but the vowel is different.

Section 7
(Khamas)
Vemaru – tadajeya – khamasutadiyoka – Vedhadirchu takide samayamura

Section 8
(Bhupala)
Bhumilo – velayu – bhupaludani – pogadini raga – koriyunnadira
here, the vowel is different.

Different kinds of prasa can be seen in the following sections
Section 2
(Saveri)
Manchi vitarana galadi – yani *venchi* saraguna napai nene *runchi*
Sadananmu koraku tsanu denchi kaukalin saka nun de
[Antyanuprasa]

Section 4
(Lalitha)
Garapamuto padamuladhiru ka kolutsu ga nu la gu
Dura grahamu nora karinci pirana tapa varalosagu
[Vrityanuprasa]

Section 5
(Varali)
Khrura marudu – viri *sara* mula *sara* gu nu – yadapai – guruyaga
Va ri ja – mukhi – valapumigula miri – ninu – galayudagu – ati
[Anuprasa]

Section 6
(Arabhi)
Gana rasika – sikha maniyaniyachamugala – niku – sarisamana
Meva ru le – danu chunu - a nanamu - kana valenanu
[Antyanuprasa]

Section 8
(Bhupala)
marajana – kayala - malayamarutudu bahuvisaraka
verachikaraki – virahabdtilo- muniki - *chirakalamuna* – ninu
[Vrityanuprasa]

Antarukti is a rhetorical beauty in which the last syllable or the ending word of the first line and the first syllable or the first word of the
second line gives meaning together and separately (ie) the last word of the first line should have a meaning, like that the first word of the second line should also have a meaning, when we join both the words they should also have a meaning, This is calleda ntaruki. Here the rhetorical beauty antaruki is seen in the viloma chittasvara sahithya.

Kalameigi jaru gulenada  =
ela padadadhinadhira yanu  =
kula parachu - samayama ntsu  =
thula - Palukaka - yalavimmu  =
nela - merayu - samayamu tami
tala dura - pa padithajana pari
pala ninu vidici - yundatu
meli mikala navaratna
malika - bharana daina

Raga mudra comes in the following sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Raga</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sarasangi</td>
</tr>
<tr>
<td>2</td>
<td>Saveri</td>
</tr>
<tr>
<td>3</td>
<td>Navaroj</td>
</tr>
<tr>
<td>4</td>
<td>Lalitha</td>
</tr>
<tr>
<td>5</td>
<td>Varali</td>
</tr>
</tbody>
</table>
6. Arabhi
   m p d , d p p m d p d
   a - - - - r a - - - - b hi - -

7. Khamas
   d n d p m g , m ,
   k h a m a - - s u - -

8. Bhupala
   g , p d š d d p
   B h u p a - - - l u

9. Sriraga
   s , , n
   s r i - - -

Metaphor and Simile can be found in the following sections Simile

4. Lalitha - Thamarasaksha (Lotus eyed God) Metaphor
8. Bhupala    Bhupaludani
   [You are the Supreme protector of this Universe)
9. Sriraga    Adaravuga sakala sura sevita
   (You are worshiped by all the Nymphs and Goddesses)

Vaggeyakara mudra comes in the last section [Sriraga]

š , , n n ś ī g ī ś , n n r ś n
s r i - n i - - va - - sa - -

Ragamalikas are unique musical forms having melodic and literary
value. In this ragamalika Ayyangar has given prior importance to yati,
prasa etc which come under chitrakavitva. On a general analysis we can
presume that his literary setting is very ideal.

Song NO. 10
Vallyin Kalyaṇam (Kavadichindu)
Raga – Anandabhairavi    Tala – Adi
Janya of 28th Melakartha Natabhairavi
Aro:  S G₂ R₂ G₂ M₁ P D₂ P S
Ava:  S N₂ D₂ P M₁ G₂ R₂ S
Pallavi

   valliyin mōhatāl manom
   minchiye punathil sentra
   (thu yyā – mura kayya)
   (thu yya – mura kayya)

2. tathalithu – metha – mānathengi - vaya
dānakkizhavanpol – thadi – thanki -(siru)
thaiyyllam – Valliyai – nadi
mailal –dehom – thalladi
nintrān – thinai thintran
nintrān – thinai thintran)

3. Venkaimara maki nintra – vele - unnai
vēndinen – kadaikkkan – pār – evale (ellam)
por – kodiyalai – nāradar –sepīye – veduvanana
(ayyā – murukayya)
(ayyā – murukayya)

4. bhoomiyiluthami – uganthapunya – intha
bhoothalathor – potrum – Subramonya – [uyar]
mūvarum – thevarum – malar –
thūvave – maṇampurithai
(vela – anukūla-
vela – anukūla =)
Meaning

If I describe the wedding of Valli in song

1. (Lord Muruga) He will shower his grace on me. Entitled by the beauty of Valli Muruga lost his mind to her and went to the cornfield.

2. With a shaking body and an acting mind, Muruga walked like an aged man with the help of walking stick approached the attractive Valli, lost in love.

3. Then O! Lord, You became a vengai tree I seek thy mercy. Bless me with your gracefull right. O! Muruga who was the hunter, indicated by Narada, the sage.

4. O! Subramonya You who are praised by everyone on this earth and is the noblest and the most suitable groom for the virtuous Valli. You wedded Valli when the Trinity and the Devas showered flowers on you both – Velan who is favourable to his devotees.

Many folk tunes are available in Anandabhairavi raga. Ayyangar has chosen the very apt raga for this folk form. The adyakharaprasa beauty comes in the pallavi itself.

\[
\begin{align*}
\text{Valliyin} & \quad \text{Kalyanam} \\
\text{Valliyin} & \quad \text{Mohatal}
\end{align*}
\]
The Antyaprasa also occurs in the pallavi itself

Atai na \{ ne \}
Arul na \{ ne \}

In the second part Antyaprasa occurs

\{ na \ di \}
Talla \{ di \}

In the third part Adyakshara prasa occurs as

\{ Ven \} kai
\{ Ven \} di

In the fourth part Adyakshara prasa comes as

\{ Bhoo \} miyil
\{ Bhoo \} tala

Antya prasa occurs like

\{ Mu \} varum
The \{ varum \}

The sahitya is very simple. He composed this ‘Kavadichindu’ in Ananadabhairavi raga in praise of Lord Muruga on the occasion of a marriage in the Maharaja’s court. After hearing this the Raja gave many present to him.

As compared to musical decorative angas introduced in kritis, the implementation of literary beauties require much more literary knowledge. Rhyming of syllables in the required metre is a significant
feature to be taken care of while introducing literary beauties. The literary beauties adorning the kritis add the value and charm of the piece. At the same time arouse intellectual and technical interest. The introduction of the literary beauties in kritis are to become in such a way that they should appear normal and not of place as an extra fitting item. Musical compositions in general can be considered as rhythmical music or poetry and hence has a wider appeal, hence the importance of literary beauties in kritis are to be given primary importance. Songs can be padya sahitya as well as vakya padya sahitya. It can be both metrical and non metrical and non metrical. At the same time the sahitya chosen for compositions should strictly abide the certain laws and rules to be followed while composing musical forms.

All the literary and technical beauties provide additional decoration to the composition. Most of the composers prefer these type of embellishments to enhance the beauty of their compositions. The alankara prayogas or rhetorical beauties served not only to enrich the sahitya excellence but also enrich the musical effect. These prosodical beauties added to this compositions revealed his scholarship and mastery over the art of compositions, both musically and literally.

The peculiar and remarkable feature of his kritis is the perfect blending of prose and poetry. On an analysis of his kritis, we can find that he has keenly observed the rules of prosody while introducing the rhetorical beauties like prasa, yati, yamaka svaraksharas and alliterations into the texture of the sahitya. This adds lustre to the kritis. These rhetorical beauties may perhaps be elevated his composition to a higher level and placed him as one of the best composers of his time.