Chapter - 7

Musical and Literary Excellences in the Navavidha Bhakti Compositions of Saint Thyagaraja and His Highness Swati Thirunal
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IN THE NAVAVIDHA BHAKTI
COMPOSITIONS OF SAINT THYAGARAJA
AND HIS HIGHNESS SWATI THIRUNAL

"Music, once admitted to the soul, becomes a sort of spirit and never dies. It wanders perturbably through the halls and galleries of the memory, and is often heard again, distinct and living, as when it first displaced the wavelets of the air."

- Bulwer

Saint Thyagaraja and His Highness Swati Thirunal have laid great stress upon the mode of cultivation of Bhakti and their aim was to devote the talents as composers to sing the greatness and glory of the Lord. Both of them were true devotees who practically renounced the worldly pleasures and concentrated on composing devotional Kirtanas and most touching and supremely melodious Kritis. Music for them was only an accessory to Bhakti which in turn brings supreme knowledge and beauty. Their innumerable kritis include Navavidha Bhakti Kirtanas also, which reveal that the discipline of Bhakti has nine phases which mark the progress of the devotee in the path towards God by successive stages.

Description of the Navavidha Bhakti compositions of Saint Thyagaraja and Swati Thirunal Maharaja is given in the previous chapters
of this thesis work. In this chapter the musical and literary excellences in their Navavidha Bhakti kritis are explained.

Compositions of Saint Thyagaraja and His Highness Swati Thirunal Maharaja contain in them three kinds of beauties namely musical beauties, literary beauties and musical-cum-literary beauties. Technical beauties pertain to the dhatu or musical construction and Rhetorical beauties pertain to the matu or sahitya of musical compositions. The musical beauties in their kritis are Sangatis, gamakas, chittasvaras, svara sahitya, cholkettu svaras, makutam, madhyakala svara sahitya, viloma svara sahitya etc.

The literary beauties that are found in their compositions are Svaraksharas, Sabdalankaras, Solkettu sahitya, Anuprasa, Antyaprasa, Yati, Yamaka, Simili or Upama, Hyperbola or Atisayokti, Rhetorical interrogation, Euphemism, Antithesis, Exclamations, Slesha, Alliteration, Poetic fancies, Idioms, Proverbs, Sayings etc.

Musical-cum-literary beauties, wherein there is the coincidence of both technical and rhetorical beauties, are rarely found in kritis. An example of this beauty is ‘Svarakshara’.

All the above mentioned technical and rhetorical beauties are present in the compositions of Saint Thyagaraja and H.H. Swati Thirunal Maharaja. Gifted musicians and those who have the knowledge about the technical details pertaining to the art of musical compositions, can fully appreciate their compositions. Because of the high entertainment and literary value, it is comparatively easy to enjoy their compositions.
The three essential features of their kritis are good music, good sahitya and immense devotion. In fact they have increased the musical and literary beauties of their writings with haunting melody, abundance of feelings and majestic vocabulary.

The innumerable compositions of Saint Thyagaraja and H.H. Swati Thirunal Maharaja constitute a massive and impressive monument of musical intelligence and creativeness. Their attractive, charming, beautiful, homely, simple and captivating style has attracted all the music lovers of India and abroad, who are tempted to burst forth into the songs of these two great composers. Not only Indians but Western scholars also have admitted that the kritis of them are of superior quality, conforming to the highest standards of the art and good specimen of modern poetry, suitable to be sung to the most popular and melodious tunes.

Musical and literary excellences in the compositions of Saint Thyagaraja and H.H. Swati Thirunal Maharaja can be given in a nutshell as the late Sangita Kalanidhi Sri. T.V. Subba Rao, the well known music critic, once observed is given below:

“The Kirtanas (Of Sri Swati Thirunal) combine the many excellences of Dikshitar and Thyagaraja. In the employment of Samskrita, in the abundance of Sahitya, in the beauties of Svarakshara and svarasthana varna where svara and syllable coincide in the mingling of svara and solkettu, he bears great affinity to Diskshitar. In the structure of the kirtana, his compositions resemble those of Thyagaraja .......... The songs of the Maharaja have the same sparkling liveliness of spirit and movement as is
found in the Kirtanas of Thyagaraja in contrast with the massive dignity of Dikshitar's music. It seems clear that the regard he had for those two master composers found expression in his pieces which in Sahitya were inspired by the one, in Sangita by the other. Apart from these qualities they possess simplicity, ease and charm which have made them popular.²

RAGAS AND RASAS

The Kritis of Saint Thyagaraja and Swati Thirunal Maharaja in common ragas and rare ragas are solid proof of their perfect musical writings. Both of them have analysed the beauties of ragas in detail and have spread them over a number of kritis instead of compressing them all in a single piece. Some of the compositions of Thyagaraja in rare ragas which come under Navavidha Bhakti are ‘Sudhamadhurya’ in the raga Sindhuramakriya of Sravana bhakti, Padasevana Bhakti song ‘Sri Rama Padama’ in Amritavahini raga, Atmanivedana Bhakti song ‘Makelara vicharamu’ in the raga Ravichandrika. The rare ragas are all janya ragas, having melodic personalities, fascinating and captivating beauties. These also include the melakarta ragas in which Thyagaraja composed brilliant kritis for the first time and their melodiec beauties can be seen in some of the Navavidha Bhakti Kritis like ‘Vidamu seyave’ in Kharaharapriya, ‘Chetulara’, also in Kharaharapriya, which are coming under Archana form of bhakti and ‘Korina vara’ in Ramapiya raga of Padasevana bhakti.

By apt selection of ragas, they have evoked appropriate bhavas and rasas. Raga bhava is obvious on the very face of their kritis, which floats like cream. Thyagaraja’s kritis are compared to draksha rasa, as they are
sweet and easily chewable like grapes. Typical examples of the popular kritis of Thyagaraja are the Todi piece ‘Koluvamaregada’, the Sama kriti ‘Santamu leka’, ‘Entaranitana’ in Harikambhoji raga etc. Some of the popular kritis of Maharaja are ‘Bhavadiya kadha’, in Bhairavi raga, Adi tala of the Sravana Bhakti, ‘Sarasijanabha murare’ in Todi raga, Adi tala etc.,

The presence of suitable themes in their compositions for developing niraval and kalpanasvara prastaras is a welcome fact liked by both the performers as well as the listeners. There is a natural order in the progression of the dhatu of the several sections. The medium tempo or madhyamakala songs of both the composers are the favourite of every body. When performed by an orchestra or on instuments, most of their songs shine with remarkable beauty and charm which stand as testimonials to their musical and literary genius. They have composed for all types of voices; compositions like ‘Najivadhara’ in Bilahari, ‘Darini telusukonti’ in Sudda saveri are sufficient to prove the vocal powers of the most talented singers.

Musical insight and fertile imagination of Thyagaraja and Maharaja Swati Thirunal are evident from the multiple compositions they have composed in the same raga. Some of them are in the same tala also, but the dhatu is distinctive in each. No composition is like another and each stands on its own, which is mostly found in Kirtanas in minor ragas like Bilahari, Madhyamavati etc. Their compositions with a variety of moods are musically distinct and excellent with full of raga bhava and gana rasa.
Examples of Thyagaraja’s kritis showing the above qualities are:

‘Vidamu seya’ - Kharaharapriya raga, Adi tala of Archana Bhakti
‘Chetulara’ - Kharaharapriya raga, Adi tala of Archana Bhakti

Examples of Maharaja’s kritis are:

‘Bhavadiya kadha’ - Bhairavi raga, Adi tala of Sravana bhakti
‘Paramapurusha’ - Ahiri raga, Chapu tala of Dasya bhakti.

Thyagaraja and Swati Thirunal Maharaja have portrayed the various kinds of rasas in a marvellous manner in their kritis. In the kriti gana rasa as well as navarasas are being depicted along with the shades and hues of the same feeling through appropriate ragas and phrases in them. Through their kritis it has been proved that music by itself can establish a rasa, but music in consonance with an appropriate sahitya can more easily esablish the intended rasa.

In Thyagaraja’s kriti like ‘Na Jivadhara’ in Bilahari, ‘Kolubaiyunnade’ in the raga Bhairavi, ‘Sogasuga mridanga talamu’ in Sriranajani raga, gana rasa is delightfully described. Navarasa are portrayed in the following kritis: In the charana of the kriti ‘Kshirasagara Sayana’ in Devagandhari raga, Adi tala, Vira rasa is portrayed. In the Ghana raga Pancharatna kriti ‘Jagadananda karaka’ in the raga Nata, Adi tala, the entire music is couched in heroic style. The kriti ‘Teratiyyaga raada’ in Gauli pantu raga, Adi tala is an example of Karuna rasa. Adbhuta rasa is depicted in the kriti ‘Enta bhaagyamo’ in Saranga, Adi tala.

Ragas used by the two composers are well known ragas like Todi, Bhairavi, Sankarabharana etc., some janya ragas like Mohanakalyani, Hamirkalyani, Saranga, Malayamarutam etc. and rare ragas like Sindhuramakriya, Nagasvaravali, Amritavahini, Lalithapanchamam etc. In their kritis, we come across several ragas with two raga names codified which are combination of names of two ragas like Kappinarayani, Sarasvatimanohari, but of the nature different from both the ragas.

Examples of Maharaja’s kritis with considerable originality through grand structures, fully bringing out the charm of the respective ragas are ‘Paripahi mamayi’ in kalyani raga, Chapu tala, ‘Bhakta parayana’ in the raga Sankarabharana, Chapu tala. Mohanakalyani is believed to be a creation of Maharaja which is a combination of the arohana of Mohana raga and avarohana of Kalyani raga. In some Kirtanas, the name of the raga is found woven into the texture of the song such as Mohanam in ‘Mohanam tava Vapurai’. Another example is the kriti ‘Parama Purusham Hrudaya Bhavaye Tam’ in the raga Lalitapanchamam. Its Anupallavi is ‘Murali nada Vivrutha tara para Lalitapanchamam’. His chatur ragamalika has the name of the Ragas in the one line charanas.
Almost all the compositions of Thyagaraja are having grand and majestic structure. His Ghanaraga Pancharatna kirtanas and other Pancharatnas are excellent examples of the above.

SAHITYA

The Sahitya's in the kritis of both the composers are correct and apt as far as the mutu of the musical compositions are concerned. They contain sublime ideas, noble sentiments, dignified thoughts, philosophical truths of Upanishads, apt comparisons, moral concepts, verbo-musical embellishments etc. The sweet flow of the language, easy diction and sweet sounding words succeeding one after another in a natural manner give his compositions a special charm. The abundance of feelings running through their compositions, the polished nature of their music and their haunting melody have endowed the songs with an additional fascination.

The kritis of Thyagaraja and H.H. Swati Thirunal Maharaja are characterised by euphonic and majestic vocabulary. Their talent for conceiving melodies of diversified beauty, inter-woven with phrases of sparkling designs, richness in musical conception, flowing character of sahitya are clearly seen in the scholarly pieces of them. An example of Thyagaraja's kriti is 'Endaromahanubhavulu', the Ghanaraga Pancharatna in Sri raga, Adi tala, which refers to Kirtana Bhakti, Smarana Bhakti and Padasevana Bhakti. An example of Maharaja's kriti is 'Vande deva deva' in the raga Begada, Rupaka tala.
In the Sahityas of their kritis, there are padya or metrical sahityas and gadya or prose sahityas. Examples of Thyagaraja’s kritis with gadya sahitya are ‘Vidamu Seyave’ in Kharaharapriya raga, ‘Manasu Svadhina’ in Sankarabharana. Examples of kritis with padya sahitya are ‘Sri Rama Jaya Rama’ in Yadukulakambhoji, ‘Tavadasoham’ in Punnagavarali, ‘Venuganaloluni’ in Kedaragaula etc. Compositions of Swati Thirunal Maharaja reveal his poetic ability of a very high order, his deep knowledge of Vedas, Puranas, Scriptures, erudition in the languages, sense of bhakti etc. His Kriti ‘Srikumara Nagaralaye’ in Atana, his Navaratri compositions etc. are exquisite and grand kritis which abound in Sahitya bhava.

**MUSICAL STRUCTURE**

The musical structure devised by both these great composers for madhyakala Kirtanas are highly original and remarkably enchanting. Maharaja’s Bihag kriti ‘Smarajanaka’ sparkles with very melodious phrases artistically arranged has ample proof to his remarkable capacity to absorb the form and spirit of North Indian ragas also, and Maharaja is the first composer in South India to handle this raga. There are many lofty kritis with considerable originality through grand structures fully bringing out the charm of the respective ragas. Example: ‘Paripahi mamayi’ in Kalyani, Chapu; ‘Bhakta parayana’ in raga Sankarabharana, Chapu tala etc.

From the structural point of view, the compositions of Thyagaraja and H.H. Swati Thirunal Maharaja fall into two kinds - some have one pallavi and a number of charanas. Examples of Thyagaraja kritis of the
above mentioned type are: ‘Tavadasoham’, Raga Punnagavarali, tala: Adi, of Dasya Bhakti and ‘Vandanamo’ in raga Sahana, tala Adi, of Vandana Bhakti. Examples of the kritis of Swati Thirunal Maharaja, with one pallavi and a number of charanas are ‘Deva deva kalpayami’ in raga Nadanamakriya, tala Rupaka, of Atmanivedana Bhakti and ‘Paramapurusha’ in raga Ahiri, tala Misrachapu, of Dasya bhakti.

Some other compositions of them have pallavi, anupallavi and three charanas, except in rare cases when the theme is narrative, and have the features characteristic of classical kritis. Examples of Thyagaraja’s kritis of the above type are ‘Nee Bhakti Bhagyasudha’ in the raga Jayamanohari, tala Rupaka, of Kirtana Bhakti song and ‘Sri Ramapadama’ in the raga Amritavahini, tala Adi of Padaseavana Bhakti. Examples of Maharaja’s kritis with pallavi, anupallavi and charana are ‘Tavakanamani’ in the raga Kedaragaula, tala Rupaka, of Kirtana Bhakti song and ‘Bhavati viswasome’ in the raga Mukhari, tala Misrachapu, of Sakhya Bhakti song.

All the three charanas of their kritis have the same dhatu and hence in modern concerts only one charana with the Vaggeyakara mudra is sung. The purpose of the triple charana is that the rendering of the three charanas are to be in different tempo.

In some of their kritis, anupallavi and last of charana have same dhatu. An example of Thyagaraja’s kriti is ‘Manasu svadhina’ in the raga Sankarabharana, tala Misrachapu and an example of Swati Thirunal’s kriti is ‘Aaradhayami’ in the raga Bilahari, tala Khandachapu, of Archana Bhakti.
In their Kritis, there is madhyakala sahitya of two avartas. Pallavi and anupallavi have two avartas and charana have four or eight tala avartas. Kritis will also have different dhatu characteristic for charanas with different musical structure.

Some Kirtanas of the two composers are set in the slow tempo or chowka kala and some others in medium tempo or madhya kala. Examples of chowka kala kritis of Thyagaraja are 'Rama Kadha Sudha' in Madhyamavati raga, Adi tala of Sravana bhakti and 'Tulasi Bilva' in Kedaragaula, Adi tala, an Archana Bhakti song. Examples of chowka kala kritis of Swati Thirunal Maharaja are Sravana Bhakti song 'Bhavadiya kadha', in Bhairavi raga, Adi tala, 'Sarasijanabha' in Todi raga, Chapu tala, 'Jagadisa sada' in Nattakurinji, Adi tala, 'Paripahi mamayi' in Kalyani, Chapu tala etc.

Examples of madhyakala kritis of Thyagaraja are 'Smarane Sukhamu', the Smarana bhakti song in Janaranjani raga, Adi tala, Dasya bhakti song 'Banduriti kolu viya vayya Rama' in the raga Hamsananda, Adi tala. In kritis like 'Yochana Kamala lochana' in Darbar raga and 'Bhakti biksha miyyave' in Sankarabharana raga, the charanas are set in Madhyama kala tempo.

Examples of Swati Thirunal Maharaja’s compositions in Madhyama kala are the Kirtana Bhakti song 'Tavaka namani' in the raga Kedaragaula, Rupaka tala and 'Aaradhayami', the Archana bhakti song in the raga Bilahari, tala Khanda Chapu, 'Sarasaksha paripalaya' in Pantuvarali raga, Adi tala, 'Narasimha mamava' in Arabhi, Khanda Chapu tala etc.
The Kirtanas of Thyagaraja and Swati Thirunal Maharaja present a wide variety; some of the kritis have long pallavis. Example of Thyagaraja kriti is ‘Nannuvidachi’ in the raga Ritigauala, Misrachapu tala of Atmanivedana Bhakti. Maharaja’s kriti having long pallavi is ‘Devadeva jagadisvara jaya’, in Poorvikalyani raga, Adi tala.

The Archana Bhakti song ‘Tulasi Bilva’ in Kedaragaula raga, Adi tala is with long charana. Long charanas can be seen in songs like ‘Chintaye padmanabham’, in Mohana raga, Chapu tala, ‘Paripahi mamayi’ in the raga Kalyani and Chapu tala, of Maharaja Swati Thirunal.

‘Sri Rama Padama’ in Amritavahini raga, Adi tala, of Padasevana Bhakti is with short charana. Some kritis of Maharaja like ‘Jaya Jagadisha’ in Yamunakalyani, Adi tala, ‘Kalaye Sri’ in Jhinjhoti, Adi, have short charanas.

Medium charana can be seen in the kriti ‘Rama kadha sudha’ in Madhyamavadi raga, Adi tala, of Thyagaraja, which is a Sravana Bhakti song. Charanas of medium length are found in kritis like ‘Parvatinayaka’ in Bhupalam, Adi tala, ‘Jalajanabha mamava’ in Kedaragaula, Chapu tala of Maharaja Swati Thirunal.

Thyagaraja has composed Ghanaraga Pancharatna kritis, the charanas of which are set in different dhatus. Other examples are ‘Enduku nirdaya’, in Harikambhoji raga, ‘Ni Pada pankajamula’ in Begada, ‘Sri Raghuvara sugunalaya’, in Bhairavi raga.
TALAS

Thyagaraja and H.H. Swati Thirunal Maharaja have composed in all the talas of importance from the musical point of view, like Adi, Rupaka, Khandachapu, Misrachapu, Jhampa, Matya etc.

Thyagaraja in his Divyanama Kirtana ‘Sarasa netra paraguna’ in Sankarabharana raga, Adi tala (Chaturasra gati), has introduced at the end, a section in tisra gati. The song ‘Pulapanpu mida baga’ in Ahiri raga is an example in Adi tala, tisra gati and the Anandabhairavi song ‘Kshirasagara vihara’ in Adi tala, Khanda gati. There are some kritis where some of the ancient alankaras are cleverly woven into the texture of the music, examples of which are ‘Najivadhara’ in Bilahari raga, ‘Darini telusukonti’ in Sudhasaveri, ‘Enduko baga teliyadu’ in Mohana raga. In his compositions all the possible prastaras of Adi tala are found and his genius in weaving patterns of ancient alankars into the dhatu of songs is revealed in ‘Koluvaiyummade’ in Bhairavi raga and ‘Kori sevimpa rare’ in Kharaharapriya raga.

Some of his kritis in Desadi tala are ‘Sitapate’ in Khamas, ‘Entavedukondu’ in Sarasvatimanohari raga, ‘Reghunayaka’ in raga Hamsadhvani etc. Kritis like ‘Raga sudharasa’ in Andolika raga and ‘Meru samana’ in Mayamalavagaula are compositions in Madhyadi tala which are sung at a faster tempo.

Thyagaraja has shown the melodic beauty of starting on the longer section of the Chapu tala i.e., after three counts in the Sankarabharana song
‘Buddhi radu’. Maharaja’s Sravana Bhakti Kirtana in Bhairavi, ‘Bhavadiyakadha’ is in Adi tala, two kala chowka, with anagata eduppu. He has used Matya tala in one of his kritis ‘Sarasadala’ in the raga Gauri. In some of his kritis, the allocation of four aksharakalas for the first unit and three for the second unit of the Misra chapu tala, i.e., Viloma Chapu, instead of the usual three for the first and four for the second, is noteworthy.

GRAHA OR EDUPPU

In the compositions of Thyagaraja and H.H. Swati Thirunal Maharaja, different kinds of eduppu or grahas are illustrated. Some are in sama eduppu, where music and tala start simultaneously; songs like ‘Sarasara Samarai’ in Kuntalavarali raga, ‘Talli tandrulu gala’ in Balahamsa raga start on sama graha.

There are kritis in anagata eduppu where music starts after the commencement of the tala. The start after $\frac{1}{4}$ count is illustrated in his kriti ‘Kaddana variki’ in Todi raga; $\frac{1}{2}$ eduppu is in the Sankarabharana song ‘Svara raga sudha’ and ‘Tolinejesina’ in Suddha bangala raga; $\frac{3}{4}$ th eduppu is seen in the kriti ‘Koluvamaregada’ in Todi raga, in all the three angas.

The Sriraga Pancharatna piece ‘Endaro mahanubhavulu’ starts after a full count, which is seen in its anupallavi also. ‘Kshinamai tiruga’ in Mukhari and ‘Venugana loluni’ in Kedaragaula are examples of kritis with Atita eduppu. The kriti ‘Entaranitana’ in Harikambhoji is an example wherein there is homogeneous eduppu and starts after a half count in the
pallavi, anupallavi and charana. An example of a kriti with heterogeneous eduppu is ‘Mariyada gadura’ in Sankarabharana, where-in the pallavi starts on sama eduppu; the anupallavi and charana start after half a count. Thyagaraja has shown the melodic beauty of starting on the longer section of the Chapu tala i.e., after 3 counts in the Sankarabharana song ‘Buddhiradu’. Swati Thirunal Maharaja’s Smarana bhakti kriti ‘Satatam samsmaraniha’ in the raga Nilambari has anagata eduppu.

Examples are:

Sama Eduppu: ‘Sri Rama Padama’ in the raga Amritavahini, Adi tala, a Padasevana Bhakti kriti by Thyagaraja and ‘Vande deva deva’ in Begada, Rupaka tala of Maharaja.

Atita Eduppu: ‘Rama kadha sudha’ in Madhayamavati, Adi tala of Thyagaraja and ‘Bhavadiya kadha’ in Bhairavi, Adi tala of Swati Thirunal Maharaja.

Anagata eduppu:

MARGAS

The Margas help in writing the compositions in the correct notation and to reckon the tala accurately. Three of the margas occurring in kritis and other musical forms are Chitratara marga, Chitratama marga and Ati-Chitratama marga. Thyagaraja and Swati Thirunal Maharaja have composed in these three Margas.
Examples are given below:

**Chitratara marga**: ‘Evarani’ in Devamrutavarshini raga, ‘Darini Telusu’ in Suddhasaveri, ‘O Ranga saayi’ in Kambhoji raga, ‘Evari mata’ in Kambhoji raga, ‘Entara nitana’ in Harikambhoji raga etc. are examples of Thyagaraja’s kritis. An example of kriti in Chitratara marga of Swati Thirunal Maharaja is *Desi Jagaganam* in Sankarabharana raga.

**Chitratama marga**: ‘Yee Vasudha nivanti in Sahana’, ‘Raghunaayaka’ in Hamsadhvani, ‘Niravadhi Sukhada’ in Ravichandrika and kritis in Desadi tala and Madhyadi talas are examples of Thyagaraja’s kritis in Chitratama marga. An example of Swati Thirunal Maharaja’s kriti is *Pahi Sreepathe* in Hamsadhvani raga.

**Ati-Chitratama marga**: Examples of Thyagaraja’s kritis in Ati-Chitratama margas are ‘Manasa etu’ in Malayamarutam, ‘Oka mata’ in Harikambhoji, ‘Emijesite nemi’ kriti in Todi raga, Triputa tala etc. An example of Maharaja’s kriti is *Kripaya Palaya* in Charukesi.
THE MUSICAL EXCELLENCES FIGURING IN THE NAVAVIDHA BHAKTI COMPOSITIONS OF SAINT THYAGARAJA AND HIS HIGHNESS SWATI THIRUNAL

SANGATIS

The improvisation of Sahitya with appropriate svara sancharas are called sangatis which are the indispensable feature of kritis. Thyagaraja and Maharaja Swati Thirunal have used sangatis for emphasising the latent meanings in the sahitya and for bringing out the ragabhava. Variations on the musical theme are developed step by step and have contributed much to the high excellence and entertainment value of their compositions. Sangatis in their compositions glide into one another in a natural manner with certain appropriateness, regularity and beauty in their sequence. Both of them have introduced the sangatis in kritis either from the beginning to the end or in the reverse order, without affecting the raga bhava. The number of sangatis in their kritis range from three to five usually, and in some compositions ten or upto eighteen according to the suitability for the basic structure. There are sangatis in chowka, madhya and druta kala and are of different types. Some are simple while others are elaborate with rhythmic variations, stressing the emotional feelings of the kritis.

Thyagaraja shines out as the pioneer architect of Sangatis who gave the compositions a new form and shape. Few examples of Thyagaraja kritis with charming, bristling and lustrous sangatis are ‘Koluvamaragada’ in the raga Todi, which comes under Archana Bhakti, ‘Ksheera sagara’ in
Devagandhari, *Upacharamu jeseva* in the raga Bhairavi of Dasya Bhakti, etc.

Maharaja was well skilled in introducing Sangatis in kritis and has introduced brisk and beautiful sangatis in his compositions. Some examples of his excellent kritis with brisk and beautiful sangatis are: ‘Bhavati visvaso’ in raga Mukhari, ‘Bharati Mamava’ in Todi and ‘Janani Mamava’ in Bhairavi etc. There are Sangatis in chowka, madhya and druta kala and the sangatis shine more in chowka kala kirtanas.

Both the raga bhava sangatis and Sahitya bhava Sangatis are present in the kritis ‘Edula nilachite’ and ‘Chera rava demira’ in Ritigaula of Thyagaraja and in the kriti ‘Paramapurusha’ in Vasanta raga, Adi tala of Maharaja Swati Thirunal.

Ragabhava sangatis bring out the different colourful aspects of the nadatma form of ragas. Examples of Thyagaraja kritis having ragabhava sangatis are the Sangatis in the pallavi of the kriti ‘Najivadhara’ in Bilahari and ‘Darini telusu kanti’ in raga Suddhasaveri. The sangatis in the pallavi of his kriti ‘Marubalkokunnavemira’ in Sriranjani raga and the anupallavi of the kriti ‘Kalaharanamelara hare’ in Suddhasaveri of Atmanivedana form of Bhakti are best examples of Sahitya bhava Sangatis. Examples of Maharaja’s kritis with sahityabbha sangatis are ‘Kripayapalaya saure’ in Charukesi raga, Misrachapu tala, ‘Pankaja lochana’ in the raga Kalyani, Misrachapu tala and others.
In certain kritis of both the composers, Sangatis are introduced mainly in the pallavis. Examples of Thyagaraja kritis are ‘Etavunnara’ in Kalyani, ‘Rama Bhakti samrajya’ in Suddhabangala, ‘Nagumomugonaleni’ in Abheri, ‘Chakkaniraja’ in Kharaharapriya raga, tala Adi, etc. Examples of Maharaja’s kritis of the above type are ‘Bhavadiya kadha’ in the raga Bhairavi, Adi tala, ‘Paramapurusha nannu’ in Ahiri, Misrachapu tala.

Some other kritis have too many sangatis in the anupallavi. Examples are ‘Koluvamaragada’ in Todi of Archana Bhakti, ‘Kannatandri napai’ in the raga Devamanohari, of Thyagaraja. Examples of Swati Thirunal Maharaja’s kritis are: ‘Paramapurusha nanu’ in Ahiri raga, Misrachapu tala and the Nilambari kriti of Smarana bhakti ‘Satatam Samsmaraneeda’ in Misra chapu tala.

Some kritis are having sangatis in the charana as in ‘Svararaga sudha’ in Sankarabharana of Thyagaraja and ‘Vande deva deva’ in Begada raga, tala Rupaka, of Maharaja Swati Thirunal.

With regard to the number of Sangatis present in their kritis, pallavi has more number of sangatis, anupallavi has lesser numbers and charanas have still lesser number or no sangatis at all. In the pallavi of the kritis ‘Rama ni samana’ in Kharaharapriya, ‘Cherarava demira’ in Ritigaula, Saint Thyagaraja has introduced more number of sangatis. In Maharaja Swati Thirunal’s kriti ‘Satatam tavaka padasevanam’ in Kharaharapriya raga, Adi tala, number of sangatis are more in the pallavi than anupallavi and charana.
An example of kriti with few or no sangatis is ‘Vinave O Manasa’, in Vivardhani raga. A kriti with few sangatis is ‘Sitapate’ in Khamas, with medium number of sangatis is ‘Kanna tandri napai’ in Devamanohari raga and a kriti with many sangatis is ‘Darini Telusukonti’ in Suddhasaveri. An example of a kriti with set of sangatis is ‘Chakkaniraja’ in Kharaharapriya raga.

**GAMAKAS**

Thyagaraja and Swati Thirunal Maharaja have beautified their compositions by the employment of gamakas which are Jivanadi to Karnatic music. Gamakas are graces or embellishments added for increasing the melodic beauty of the kritis. Gamakas also determine the melodic character of ragas and can be called the back-bone of ragas. It makes music pulsate with life, it alters the plain character of a note which results in a musical effect. A system of ten gamakas or dasavidha gamakas include within them few of the ancient Alankaras also.

According to Bharata, “Music without gamaka is like a moonless night, a river without water, a creeper without flowers, a lady without ornaments and a flower without smell”.

The Ata tala varna ‘Viriboni’ in Bhairavi raga has all the ten types of gamakas. Example of compositions of Thyagaraja with gamakas are ‘Rama kadha sudha’ in the raga Madhyamavati, tala Adi, ‘Tulasi Bilva’ in Kedaragaula, Adi tala. Example of Maharaja’s kritis having gamakas are ‘Bhavadiya kadha’ in Bhairavi raga, tala Adi, ‘Satatam Samsmaraniha’ in
the raga Nilambari and tala misrachapu etc. Also, ‘Sarasijanabha’ in the raga Chakravakam, ‘Rama Rama Pahi Sriman’ in the Bhupala raga, Rupaka tala, can be cited as kirtanas having importance for gamakas.

CHITTASVARA

Chittasvara is another musically important anga present in the compositions of Thyagaraja and H.H. Swati Thirunal Maharaja, that have increased the musical value of their kritis considerably. Chittasvaras are compared to a bunch of flowers of a beautiful creeper which give interesting conclusion to the anupallavi and charana of the kriti. These are svara passages of two or four avartas if in Adi tala and eight or sixteen avartas if in Chapu, Triputa or Rupaka, introduced as an additional anga to enrich the beauty of the kriti. They are sung at the end of the anupallavi in vilambitakala and after charana in drutakala. Thyagaraja kritis containing chittasvaras are ‘Yee Vasudha nivanti’ in Sahana raga, ‘Telisi Rama Chintanato’ in Purnachandrika. Examples of Swati Thirunal Maharaja’s kritis having chittasvaras are ‘Bharathi Mamava in Todi, the anupallavi of the kriti ‘Sarasalochana’ in Kalyani raga, Rupaka tala etc. In their compositions some chittasvaras are in the same tempo as the kriti and some are in madhaymakala.

The chittasvara in the kritis of Thyagaraja ‘Mamava satatam’ and ‘Sobhillu saptasvara’, both in Jaganmohini raga have been composed and added to the kritis by his disciple Walajapet Krishnaswamy Bhagavatar. Vina Kalahasti Venkatasami Raja has added chittasvara to Thyagaraja kriti ‘Ragamalikache’ in Ritigaula raga.
SVARA SAHITYA CHITTASVARAS

These are also found in some of their kritis, which are chittasvaras with proper sahitya. In some kritis, svara portion is sung after anupallavi and sahitya part is sung after charana. In some other cases, both svara and sahitya are sung in vilambitakala after anupallavi and in drutakala after charana.

Thyagaraja’s Ghanaraga Pancharatna kriti in Nata raga, Adi tala, ‘Jagadanandakaraka’ contains some of the most beautiful svara sahitya chittasvaras in the charanas. In Maharaja’s kriti ‘Samodam Kalayami’ in Todi raga, Adi tala we get example of chittasvara being provided with sahitya in the anupallavi. Pada Varnas of Maharaja like ‘Sumasayaka’ in Suddha kapi, ‘Dani sama Rajendra’ in Todi also contain this beauty.

Some kritis of them with chittasvaras contain the beauty known as ‘Svaralankara’ or ‘figure’ in which the same phrase occurs again at the commencement of each avarta. They have also introduced Viloma Svara Sahitya in some of their kritis, which is a Viloma chitta svara with a viloma sahitya added to it. Examples of Thyagaraja kritis are ‘Telisi Rama Chintanato’ in Purnachandrika, Adi tala, ‘I Vasudha’ in Sahana raga, Adi tala. An example of Swati Thirunal Maharaja’s kriti is his Ragamalika ‘Pannagendra Sayana’ which has viloma chittasvara. By successfully attempting this kind of technical beauty, both the composers have proved their intellectual gifts of a very high order.
MAKUTAM

Thyagaraja and Maharaja Swati Thirunal have increased the beauty of their kritis by adding a decorative anga called Makutam to the Chittasvaras. There are Chittasvaras with a makutam or crown-like ending. Both of them have skilfully prepared short, crisp and effective Makutas and coined beautifully in their compositions. Short chitta svaras are having short makutas and long ones are having long makutas. In certain cases, the constituent phrases of a Makuta are of the same magnitude and in some other cases the phrases progressively increase in magnitude. Examples of Thyagaraja kritis having makutam are ‘I vasudha nee vandi daivamu’ in Sahana raga, the Ghana raga pancharatna kriti ‘Duduku gala nanne’ in Gaula raga etc. Swati Thirunal Maharaja’s Ragamalika ‘Bhavayami raghurama’ is having makuta. Also, the concluding part of the muktayi svara of his ‘Chalamela’ varna in Sankarabharana raga, Adi tala, is an example of makuta pattern, wherein the phrases increase in magnitude. In the Ragamalika ‘Bhavayami’ of Maharaja, we come across the Makuta phrase g r s d,, , r s d ,, , s d ,, g r n d m g r s d ∥

CHOLKATTU SVARA

Cholkattu svaras are regular chittasvaras where, in some portions instead of svaras, appropriate jatis or tala solfa syllables are added and sung. Jatis are sung to the music of the displaced svaras after the charana and cholkattu svaras are sung after anupallavi in vilambita kala and after charana in drutakala, i.e., the ganakrama of this technical beauty is the same as that of a svara sahitya.
Thyagaraja and Maharaja Swati Thirunal have enriched the beauty of some of their composition by the introduction of svara passages interspersed with beautiful rhythmic jathis. Both svaras and jatis are tuned together excellently, which form a pleasant variety in the midst of the kritis. Cholkattu svaras can be introduced only in compositions with themes related to a Deity associated with dance like Krishna, Ganapati or Nataraja. Kritis of Maharaja Swati Thirunal containing excellent Cholkattu svaras are ‘Gopalaka Pahimam’, in Bhupala, ‘Janani Mamava’ in Bhairavi. ‘Saroruhasana’ in Pantuvarali, ‘Bharathi mamava’ in Todi etc. Maharaja’s Tillana ‘Gee taki niku taka dham’ in Dhanasree raga and his dance compositions like Pada Varnas contain beautiful Cholkattu svaras. Though Thyagaraja has not composed dance forms like Padavarnas, Javalis, Tillanas etc, he has tried to introduce these forms, in one way or other, in his kritis.

SVARAKSHARA

Thyagaraja and Swati Thirunal Maharaja have successfully attempted the technical and structural beauty called svarakshara in their kritis, which requires intellectual gifts of very high order. This beauty can be enjoyed in full only by people with svarajnana and thus the musical scholars and musicians are having great interest in their compositions containing this beauty. Svarakshara is a literary as well as a musical beauty found in kritis, varanas, ragamalikas, padas, Javalis etc. This is a dhatu-matu alankara and is a sabdalankara. A svarakshara passage is one, wherein the solfa letters figuring in the Sahitya of the particular passage are sung to the music signified by those letters. That is, Svarakshara is the beauty
obtained by the confluence of the svara syllable and the identical or like-sounding syllable in the sahitya. In the compositions of Thyagaraja and Swati Thirunal Maharaja, two types of svaraksharas are found – suddha svarakshara, in which svara letters are exactly like the sahitya letters and suchita svarakshara, wherein svara letters differ slightly from sahitya letters, i.e., identical and similar.

Example of Suchita Svarakshara is: ‘Durusuka’ in Saveri raga by Thyagaraja.

\[
\begin{align*}
D, & \quad R, & \quad S, & \quad D, \\
Du & \quad ru & \quad su & \quad ka
\end{align*}
\]

Example of Suddha svarakshara is: ‘Padasanati’ in Kambhoji of Maharaja.

\[
\begin{align*}
P, & \quad D, & \quad S, & \quad , , & \quad P, & \quad D, \\
Pa & \quad da & \quad sa & \quad nathi
\end{align*}
\]

Many of the compositions of Thyagaraja start with a svarakshara. His kritis like ‘Marubalka’ in Sriranjani raga begin on the svara ‘ma’ and ‘Nee bhakti bhagyasudha’ in Jayamanohari raga begin on the svara ‘ni’. In the Padasevana bhakti kriti ‘Sri Rama Padama’ in Amritavahini raga, the word ‘pa da ma’ is a svarakshara phrase.

Examples of some other kritis of Thyagaraja which start with svarakshara are ‘Sangita jnanamu’ in Dhanyasi raga, ‘Paritapamu’ in Manohari, ‘Sanatana’ in Phalamanjari, ‘Ma Kelara’ in Ravichandrika, ‘Ni dayarada’ in Vasantabhairavi. Svaralankara also can be seen in the sixth charana of his Ghanaraga Pancharatna kriti ‘Endaro mahanu Bhavulu’ in Sri raga, which contain phrases suggestive of the succession of fifths s S p P r R and fourth S s S P p P R r R.
Swati Thirunal Maharaja was a master in the use of the device Svarakshara and his compositions are full of this musical-cum-literary beauty. It abounds in his Madhyamakala kirtanas and varnas. ‘Padasanati’ of him in Kambhoji raga is an ideal kriti having plenty of Svaraksharas. The opening phrase of the pallavi of his kriti ‘Sarasaksha’ in Pantuvarali raga, Adi tala, ‘Sa ra sa’ is an example of Suddha-suchita svarakshara which is a combination of suddha and suchita. The pallavi of his Sankarabharana kriti ‘Saras a bhava sevita’, his Javali ‘Saramainamata’ in Bihag raga etc. are having svaraksharas. Many number of svaraksharas are found in the Manipravala kriti ‘Alarsara paritapa’ in Suruti, which kriti is a jewelled combination of two languages.

**MADHYAMAKALA SAHITYA**

The musical excellences and beauties of the compositions of Thyagaraja and Maharaja Swati Thirunal have been increased by the addition of another technical beauty called Madhyamakala Sahitya. It has added certain majesty to their compositions. This decorative anga is an integral part of a kriti and has two or three avartas set in the madhyamakala or quicker tempo i.e., in the second degree of speed. Madhyamakala Sahitya occurs at the end of anupallavi, charana or Samashticharana.

Some of the kritis of Thyagaraja in which madhyamakala sahitya are found after the anupallavi are ‘Manasu Svadheena’ in Sankarabharana raga, ‘Padavini sat bhaktiyu’ in Salagabhairavi, ‘Telisi Rama Chintanu’, in Poornachandrika raga etc. In his kriti ‘Tulasi bilva’ in Kedaragaula and in the Ghanaraga Pancharatnas ‘Sadhimchane’ in Arabhi and
‘Entaromahanubhavulu’ in Sri raga, madhyamakala Sahitya are found after the charana.

Examples of kritis of Swati Thirunal Maharaja in which madhyamakala sahitya can be seen are ‘Jagadisa sada’ in Nattakurinji raga. Adi tala, ‘Mandaradhara’ in Todi raga, Triputa tala, ‘Saroruhasana’ in Pantuvarali, ‘Devi Pavane’ in Saveri etc. Three of his Kalyani raga kritis in which madhyamakala sahitya are present after the anupallavi are ‘Paripahimam pahi’, ‘Sarasa suvadana’, ‘Kintu cheyvu jnaninnaho’ etc. In his kriti ‘Alarsaraparitapa’ in Suruti raga and in the Darbarikanada kriti ‘Devanekepati indra’, the madhyamakala sahitya are found after the charana.

So far in this chapter, the musically important decorative angas that Thyagaraja and Swati Thirunal Maharaja have introduced in their kritis, to increase the beauties and excellences of their kritis, have been explained. Now, the literary angas figuring in their kritis are explained below.
THE LITERARY EXCELLENCES FIGURING IN NAVAVIDHA BHAKTI COMPOSITIONS OF THYAGARAJA AND HIS HIGHNESS SWATI THIRUNAL

Thyagaraja and Swati Thirunal maharaja have luxuriously used literary beauties like prasa, yati, yamaka, figures of speech etc. in the sahitya which have added more charm to their songs. The sahitya of their kritis are devotional in content which are hymns and prayers to God and are enriched with embellishments in sound and sense.

PRASA

In some of the kritis of Thyagaraja and H.H. Swati Thirunal Maharaja, the beauty of the rhyming syllables is brought to the maximum. The jingle of the recurring prasas of different types, at regular intervals, have increased the charm of their kritis.

Prasa means rhyme. It is the repetition of the second letter in the first avarta and in the same position in the subsequent avartas. Prasa can be for a single letter or for groups of two or more letters. The length of the syllable preceding the prasa letter should be the same throughout.

The different varieties of prasa used by the two composers in their kritis are Adi prasa, dvitiyakshara prasa, Antya prasa, anuprasa, Muhana, Antarukti etc. Adi prasa or Muhana is the sabdalankara by which the same letter in the beginning of an avarta occurs in the beginning of the next avarta. Antyaprasa is the repetition of a letter or group of letters at the end
of the avartas. Antarukti is the use of one or more syllables between two words which are in prasa, for the sake of Tala. Anuprasa is the repetition of similar letters, syllables or words.

Examples of Thyagaraja kritis which are liberally decorated with these rhetorical beauties are as follows : The charanas of the kritis ‘Eduta nilachite’ in Sankarabharana raga and ‘Parasakti manuparada’ in Saveri raga contain anuprasa. The charanas of his kritis ‘Narada ganalola’ in Atana raga, ‘Siva siva siva yanarada’ in Pantuvarali, ‘Rama chandra Nidaya’ in Suruti contain beautiful antyaprasas. Few examples of kritis with Adi prasa are ‘Ma Kelara vicharamu’ in Ravichandrika, Adi tala, ‘Marukelara oh Raghava’ in Jayantasri raga etc.

Compositions of Swati Thirunal Maharaja overflow with these verbal embellishments, examples of which are ‘Bhavaye Padmanabham’ in Madhyamavati raga, Adi tala, ‘Rama Rama’ in Bhairavi raga, Adi tala, ‘Paramapurusha jagadisa’ in Vasanta, ‘Padmanabha Pahi’ in Hindolam, the bhajan ‘Chaliye Kunjanumo’ in Vrindavanarasaranga etc: In the composition ‘Srikumara Nagaralaye’ in Atana, about Goddess Lakshmi, all the charanas are set in Dvitiyakshara Prasa. In the second charana, the rhyming second letter is ‘Ba-kara’ and ‘nda’ is that of the third charana. In the saerf composition ‘Anjaneya : Raghurama’, ‘la-kara’ is Antyaksharaprasa.
YATI

Thyagaraja and H.H. Swati Thirunal Maharaja have interwoven the literary beauty called Yati patterns into the texture of the sahitya of some of their kritis and have created a pleasant musical resonance. Yatis are the alliterating initial syllables of avartas and they occur after a pause in a line. This is a dhatu-matu samykukta alankara and divides music into avartas of half avartas according to the tala. Different varieties of yati used by the two composers are Sama yati or pipilika yati, Gopuccha yati, Srotovaha yati, prasa yati etc. In Sama Yati, the same letter is repeated, in Gopuccha yati, the words decrease gradually in a descending order like the tail of a cow. In Srotovaha yati, the words increase in the ascending order.

The music and sahitya of the fifth charana of the Ghanaraga Pancharatna kriti ‘Endaromahanubhavulu’ in Sri raga of Thyagaraja is having Sama Yati. Srotovaha yatis are found in his Sankarabharana kriti ‘Buddhi radu’ and in Kharaharapriya kriti ‘Rama ni samanamevaru’. The pallavis of Thyagaraja’s kritis ‘Enta vedakondu’ in Sarasvatimanohari raga, ‘Rama bana trana’ in Saveri raga and ‘Tolinenjujeyu’ in Kokiladhvani raga are examples of prasa yati. In his kritis ‘Vinanasakoni’ in Pratapavarali raga and ‘Marubalka’ in Sriranjani raga, the yati occurs after a pause.

Some of the compositions of Maharaja Swati Thirunal contain different varieties of yati patterns. In the Sankarabharana Ata tala Varna ‘Chalamela’, we can find examples of Srotovaha yati in the chittasvara: dn, pdn, mpdn, gmpdn, rgmpdn, srgmpdn.
SABDALANKARAS

Sabdalankaras are occurrence of like-sounding words or phrases resulting in a pleasant effect. Thyagaraja and Maharja Swati Thirunal have used this beauty in some of their kritis. Thyagaraja’s Vandana Bhakti song ‘Vandanamu Raghu nandana’ in Sahana raga is an example of Sabdhalankara. In this, the following sequences can be noted :

1. Vimtini, nammu Komtini, 
   Saranamtini, rammamtina

2. Odanu, bhakti veedanu, 
   norula vedanu, ni vadanu.

   An example of Maharaja’s kriti having Sabdalan karas is ‘Paramapurusha jagadisara’ in Vasanta raga, Adi tala, in which the following Sabdalan karas occur :

   ‘Charu Vidhruta, Pavamana Koustubha
   Saardha Kamala Dinesa’.

YAMAKA

The literary decorative anga Yamaka is the gem amongst Sabdalan karas in which the same word is used in a composition in more than one sense. Thyagaraja and H.H. Swati Thirunal Maharaja have used two types of Yamakas namely Suddha and Bhinna yamakas in some of their compositions. In Suddha yamaka, the word occurs in a clear and
independent manner whereas in Bhinna yamaka, the word occurs clearly but only as a result of the combination of the ending syllables of one word and the initial syllables of the following word.

Thyagaraja has used Yamaka in the following compositions: In the Purnachandrika kriti ‘Telisi Rama chintanato’, the words Rama, Arka and Aja are good examples of Suddha Yamaka. Here the word ‘Rama’ is used in the sense of lady and in the sense of Brahmam or the Absolute Being. The word ‘Aja’ is used in the sense of goat and in the sense of Brahma or the creator, and the word ‘Arka’ in the sense of sun and the plant calatropis.

In the kriti ‘Anupama gunambudhi’ in Atana raga, the phrase ‘Janaka Jamata’ occurs with a duel meaning – Janaka jamata i.e., son-in-law of king Janaka and Janakaja mata, i.e., Sita Devi’s mother. In the charana of Saurashtra raga kriti ‘Deva Rama Rama’, the word ‘Sankara’ occurs four times with four different meanings.

Thyagaraja’s Vardhana raga kriti ‘Manasa, mana samrtyamemi’ has both suddha and bhinna Yamaka - the first word ‘Manasa’ is a Suddha Yamaka, the second ‘Manasa’ is a bhinna Yamaka since it results from the combination of ‘mana’ and ‘sa’, the initial syllable of the next word. In the Managalam of his opera ‘Nowka Charitram’ ‘Ma Kula’ in the pallavi is a bhinna Yamaka and ‘Makula’ in the anupallavi is a Suddha Yamaka.
In the mudra charana of Thyagaraja kriti in Sankarabharana raga ‘Sundaresvaruni’, the word ‘Raja’ occurs at the commencement of every half avarta with a different meaning in each case.

An example of a kriti of Maharaja Swati Thirunal, having the rhetorical beauty Yamaka, is ‘Paramapurusham hridaya Bhaavayaaham’, in the raga Lalitapanchamam, Khandachapu tala, the words ‘Murali’ and ‘Lalita’ occur, which have dual meanings.

FIGURES OF SPEECH

Figures of speech are departures from the normal modes of expression and are resorted to, for creating special effects. The Sahitya in the compositions of Thyagaraja and Swati Thirunal Maharaja contain beautiful figures of speech like ‘Simili’ or upama, Rhetorical interrogation, Atisayokti or Hyperbols, Euphemism, Antithesis, Exclamations, Ideas, alliteration, Slesha, Poetic fancies, idioms, proverbs, sayings, parables, maxims etc.

SIMILI OR UPAMA

Compositions of Thyagaraja having Simili or upama are Mayamalavagaula kriti ‘Merusamana dhira’ (Equal to Meru parvata in courage), ‘Kanakachala dhira’ in the charana of the kriti ‘Mamava satatam’ in Jaganmohini raga, ‘Bhima Parakrama’ (equal to Bhima in power) in the charana of the kriti ‘Niravadhi Sukhada’ in the raga Ravichandrika,
Telisi Rama’ in Purnachandrika raga, ‘Chakkani rajamargamu’ in Kharaharapriya raga, ‘Nalinalochana’ in Madhyamavati raga etc.

Compositions of Maharaja which are having simili or Upama are ‘Sripadmanabha Kalayitum tvam’ in Madhyamavati raga, Triputa tala, which is a Kirtana in Padmanabha satakam in which by telling a series of similies he shows how his mind is irresistibly attracting towards Lord. It has three charanas with four lines each and each line contains a simile. In another Kirtana ‘Pahi Sada Padmanabha’ in Mukhari, he uses similis and prays that all his senses may be made to be directed towards the Lord.

RHETORICAL INTERROGATION

This is a case wherein a series of questions are asked and answers to them are implied and clear without any explanation. Examples of few kritis in which Thyagaraja has employed rhetorical interrogation are the Kalyani raga kriti ‘Nidhichaala Sukhamaa’, ‘Tanayuni brova’ in Bhairavi, ‘Padavini Sadbhaktiyu’ in Salagabhairavi, ‘Evararani nirnayinchirira’ in Devamritavarshini etc.

Maharaja Swati Thirunal has applied rhetorical interrogation in his Padas ‘Kintu Cheyvu njaninnaho’ in Kalyani raga, Rupaka tala and ‘Taruni njanentu cheyvu’ in the raga Dvijavanti, Misrachapu tala etc.

HYPERBOLE OR ATISAYOKTI

This is a statement made forcible through exaggeration and the usage of it can be seen in the compositions of both the composers.
'Telisi Rama' in Purnachandrika raga, 'Chakkani rajamargamu' in Kharaharapriya raga, 'Nalinalochana' in Madhyamavati raga etc.

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Examples can be found in Thyagaraja krtis like ‘Venkatesa ninu Sevimpa’ in Madhyamavati raga in which he says in the pallavi ‘O! Venkatesa! to see you, ten thousand eyes are required’. In his opera ‘Prahladabhakti vijayam’, in the Pantuvarali song ‘Andundagane’, in Triputa tala, the first charana contains the statement ‘tears flow down like a canal’. An example of Maharaja’s kriti having Atisayokti is ‘Visvesvara darsanukaru’ in which he says that ‘my mind is in the place named Kaashi to see you, Lord Siva!’

EUPHEMISM

The description of a disagreeable thing, by an agreeable word, expression or statement is Euphemism. Both the composers have used euphemism in some of their compositions. Thyagaraja has made this kind of statements in the Kharaharapriya song ‘Chakkani raja’, where he uses the word ‘Gangaa saagaram’, for toddy, in the anupallavi and in ‘Giripainela’ song in Sahana raga, he made the euphemistic statement that after few days, a miracle will take place i.e., Thyagaraja was told by Sri Rama in the dream that he will attain Samadhi soon, which he didn’t want to disclose to the disciples. Maharaja’s songs with Euphemistic statements is ‘Kanakamayamaayeedum’ in Huseni raga. It contains statements like ‘who is this one moving on this golden Lotus Vahanam with all the brilliance and glory - this could be only Lord Padmanabha’.

ANTITHESIS

This is a contrast of words, phrases or sentiments made in the same sentence to give greater force to the truth that is sought to be emphasized.
An example is Thyagaraja’s kriti ‘Rukalu padivelunna Nukalu gati gaani’ in Desyatodi raga. i.e., ‘even if a person has ten thousand rupees, he has to live on only the broken rice’. ‘Kokalu veyyunna gattukonuta okatigani’ which means ‘even if a lady has a thousand sarees, she can wear only one at a time’. Example of Maharaja’s kritis are ‘Kalayami raghuramam’. ‘Sarakasukanaradikalitam’, ‘Karamapi kalaya etc. in which the verb ‘kal’ figures with diverse meanings.

EXCLAMATION, PROVERBS OR MAXIM

Both the composers have used these type of figures of speech in some of their compositions, which is an expression in which the meaning is the opposite of that actually expressed, expression of general principles employed in language. In Thyagaraja’s kriti ‘Evari mata’ in Kambhoji raga, Adi tala, the words ‘bali bali’ is an ironical exclamation. Another example of this is ‘Bali’ in the anupallavi of the kriti ‘Tallitandrulugala’ in Balahamsa raga, Adi tala. In the opera the ‘Prahlada bhakti vijayam’ the daru ‘Nannu brovakanu’ in Sankarabharana raga contains proverbs, maxim and rhetorical beauties.

In the kriti ‘Chaalaa Kallalaadu konna’ in Arabhi raga, there is a proverb which means ‘Time will pass; but the words (uttered) will remain. In ‘Pralabda mitlundaga’ in Saveri raga, the proverb is ‘When my fate in like this there is no use in finding fault with another person’. In Sankarabharana kriti ‘Nannubrovakanu’ Just as a person obtained unexpectedly, the very thing he was longing for. Udata bhakti has become a proverb about the devotion of the squirrel. Thyagaraja has incorporated
this in his kriti ‘Enduku nirdaya’ in Harikambhoji raga- ‘Udata bhakti kani uppatillaga leda’.

Examples of the above in Maharaja’s kritis are as follows: In the fourth Charana of the kriti ‘Paramabhadrakar’ in Dvijavanti raga, the proverb, ‘Vikrite karini Kimakkuse Vidaad’ is seen. In the second fourth Charana of the Jinjhoti kriti, the popular saying that ‘Aayur: paristhavati bhinna khadathivambha’ and ‘prodeepte bhavane tu kupakhanam pratudyam : kotasam :’ are seen.

IDEAS OR THEME

Thyagaraja and H.H. Swati Thirunal Maharaja tried to communicate innumerable thoughts through their songs. They possessed the capacity to expand an idea effectively with beauty and logic and to present a central idea in a nutshell in the pallavi, elaborate it to an extent in the anupallavi and embellish it further in the charanas with architectural skill. ‘Emi Jesite’ in Todi and ‘Nidhichala’ are illustrations of this skill. Thyagaraja has forcibly expressed and presented the ideas in a picturesque and narrative manner in the charana of the Bhairavi raga kriti ‘Nivanti Daivamu’. In this, the following sahityas occur: ‘Aadina ninnaada valega, Paadina ninnu paada valega, kudina ninnu kuda valega’. In his Sudda Desi raga kriti ‘Endu kaugilintura’ the following sahityas occur: ‘Nidu paluke palukura, Nidu kuluke kulukura, Nidu taaluke talukura’.

This skill can be seen in some of the compositions of Maharaja as follows: A wicked person or accumulated sin being destroyed by Padmanabha, is an idea very frequently met with and is expressed in
metaphors. Examples are ‘muravardasamira’, ‘papamghodharapavana’, ‘dinajananikaradevataro’ etc.

In order to stress the greatness of the deities, they have used certain prefix to some phrases. In the charana of the song ‘Narada gana lola’ in Atana raga and ‘Devi sri Tulasamma’ in Mayamalavaguala, Thyagaraja has used the prefix ‘Nivu leka’ the meaning of which is ‘without you’ – ‘without you how can living beings flourish?’, ‘without you how can rains fall and crops grow’ etc. In some of his kritis, Maharaja Swati Thirunal uses the words ‘mamava’, ‘mamayi’ etc, which means ‘protect me’, by which the person who prays, will get the benefit or blessings.

Beautiful poetic ideas are seen in Ghana raga Pancharatna kirtanas and other kritis like ‘Manasu Svadhina’ in Sankarabharana raga, ‘Koluvamaregada’ in Todi, ‘Janaki ramana’ in Sudhasimantini raga. Examples of compositions with mature musical ideas are ‘Darini telusukonti’ in Suddha saveri, ‘Every maata’ in kambhoji raga etc. Vivid and rich poetic ideas can be seen in Swati Thirunal Maharaja’s Navaratri kriti ‘Pahimam Sri Vagisvari’ in Kalyani raga and in ‘Vande deva deva’, in Begada, etc.

DOXOLOGIES

Doxologies are hymns in praise of God, where the Lord is addressed in different names and synonyms. Thyagaraja’s and Maharaja’s Namavalis and Divyanama Kirtanas are Doxologies. Examples are ‘Sri Rama Jayarama’ in Madhyamavati raga, ‘Pahi Kalyanarama’ in Karnatakakapi,
‘Janaki ramana’ in Suddha Simantini, ‘Pahi Ramachandra’ in Sankarabharanam etc. Examples of some of the kirtanas of Swati Thirunal Maharaja are ‘Aaradhayami’ in Bilahari, ‘Kamalanayana’ in the raga Ghanta, ‘Kanjanabha dayaya’ in Saranga etc.

SAGE UTTERANCES

In ‘Ni Bhakti Bhagya Sudha’ in Jayamanohari raga, ‘the life spent in swimming in the milky ocean of your devotion is the life worthly spent; the rest constitute a burden to the earth’ is a sage utterance. In ‘Sangita jnanamu bhaktivina’ in Dhanyasi raga, ‘Music devoid of devotion will not lead to salvation’ is another example. Swati Thirunal Maharaja in his Kambhoji composition ‘Karanam Vina Karyam’, declares the fact that there is no effect without a cause and concludes that the sole cause of his happiness is only surrender to the Lord.

ESSAYS

In their compositions where preaching is pronounced, we can see both of them producing within the song almost a compact essay. Examples of this in Thyagaraja kritis are ‘Padavini’ in Salagabhairavi, ‘Paripalaya’ in Ritigaula, ‘Bhaktuni charitramu’ in Begada, ‘Proddu Poyyentu’ in Todi raga, ‘Samsarulaite’ in Saveri, ‘Adikadu bhajana’ in the raga Yadukulakambhoji etc.

Examples of the above case in Maharaja’s kritis are the composition ‘Madhavamakalaye’ in Jhinjhoti raga, Adi tala ‘Remember that life is ever-
running out like water out of a broken pot’ and the kriti ‘Karnam vina karyam’ in Kambhoji raga.

ALLUSIONS

Thyagaraja and Maharaja Swati Thirunal have presented several allusions in a very picturesque manner in their compositions which reveal their wide scholarship. The Allusions give a complete picture of an incident in a nutshell. It can be explained as follows: An incident, a story or a song is presented in such a manner that one gets the magical feeling or impression that the incident, story or song detailed therein, takes place before one’s own eyes. The allusions occurring in their compositions can be grouped under those pertaining to the Ramayana, Maha Bharata, Bhagavatam, other Puranas etc. Thyagaraja’s Padasevana bhakti kriti ‘Sri Rama Padama’ in Amritavahini raga, his two Divyanama kirtanas ‘Sri Rama Jayarama’ in Yadukulakambhoji and ‘Vinayamu nanu’ in Saurashtra raga are best examples which contain allusions.

In the Amritavahini kriti ‘Sri Rama Padama’, Thyagaraja praises Rama’s feet, by the touch of which Ahalya got back her original form, who had been turned to a stone due to a curse. In this song, he tells us in a lively and realistic way how being unable to bear the sight of the tears of the stone-transformed Ahalya, Rama protected and turned her to the original form.

In the Divyanama Kirtanas ‘Sri Rama Jayarama’ in Yadukulakambhoji raga and ‘Vinayamu nanu’ in Saurashtra raga, Thyagaraja furnishes the summary of the whole Ramayana epic in a
nut-shell. The most important incidents from Rama’s birth to Sita Kalyana are given in the first Kirtana and in the second kirtana, the rest of the essential incidents of the epic are given.

Swati Thirunal Maharaja’s compositions which contain allusions are ‘Bhavaye Sreegopalam’ in Punnagavarali and in the songs of ‘Bhaktimanjari’.

ALLITERATION

Alliteration is the repetition of the same first letter in a group of words. Thyagaraja and Swati Thirunal Maharaja have displayed their skills for alliteration in many kritis of them. In the Divyanama Kirtanas, there are numerous pieces with lines upon lines displaying this type of beauty. An example of Thyagaraja kriti is ‘Palaya Sri Raghuvira’ in Devagandhari raga, in which Palaya-kripalaya is the alliteration. Also, Namavalis of Thyagaraja contain numerous alliterations and rhetorical beauties.

Maharaja’s kritis with Alliterations are: ‘Bhavaye Padmanabhamihanisam’ in Madhyamavati and the kriti epitomising the Bhagavata, in Punnagavarali, ‘Bhavaye Sreegopalam’.

Poetic fancies or imaginations can be seen in one or other form in all the compositions of both the composers. An example of Thyagaraja’s kriti with this beauty is ‘Brovabharama’, in which poetic fancies like Srikanta niyada, Manamuleda, Kada tera rada, Yadavabhyudaya, Sree Rama dasoham etc. are expressed.
Maharaja Swati Thirunal’s poetic fancies are exemplified in his kriti ‘Kalaye devadevam’ in Malahari raga, Jhampa tala. It is the kesadipadavarnana of Lord Padmanabha in conventional expressions and poetic fancy. The descriptive powers of Maharaja’s mellifluous flow of words and other sound effects can be found in the following kritis ‘Nrittyati, nrittyati Sambasiva’ in Sankarabharana raga, ‘Srikumar nagaralaye’ in Atana, ‘Rasavilasalole lasati’ in Kambhoji etc.

In addition to the above mentioned excellences, the usage of popular idioms, proverbs, sayings, parables etc. are also seen in the compositions of Thyagaraja and Maharaja. ‘Nike dayaraka’, Manasu Vishaya, Samayamu delisi, Turushka-viti etc. are examples of Thyagaraja kritis. His kritis containing pithy sayings, which are expression in a striking and forcible manner. Examples are ‘Anaathu danu ganu’ and ‘Manasu svadhina’. Maharajas has used rare synonyms like ‘Kayathutanaya’ for Prahlada, rare words like ‘mahana’, ‘vanadhi’ etc and words in uncommon meanings like ‘turanga’ and ‘Garudaturaga’etc.

Both of them have rendered their services to Indian music by immortalising many folk tunes in many of their devotional songs. Their literary and poetic skills, talents for conceiving musical dialogues, capacity to introduce fictitious characters and gifts at melody-making are revealed in their songs. The songs in the operas of Thyagaraja are the product of mature musical and poetic intellect; in them the songs and verses happily shine by contrast.
MUSICAL EXCELLENCES
IN THE ṆAVAVIDHA BHAKTI
COMPOSITIONS OF SAINT THYAGARAJA

1. SRAVANA BHAKTI SONGS

Compositions of Thyagaraja which are coming under Sravana Bhakti are ‘Rama Kadha Sudha’ in Madhyamavati raga, Adi tala and ‘Sudha Madhurya’ in Sindhuramakriya in Adi tala.

The above two rare ragas are Janya ragas and these compositions are having melodious and captivating beauties. These kritis were sung by Thyagaraja and his disciples during the unchchavritti and Ekadasi bhajans and Thyagaraja was proud of the kritis. These songs were sung by his disciples for their practices who had recorded them in notation.

The Sravana bhakti song ‘Ramakadha Sudha’ is sung in the vilambitha laya. Its raga Madhyamavati is the janya of 22\textsuperscript{nd} Mela Kharaharapriya and tala is Adi, two kala chowka, with anagata eduppu. Opening phrase of the pallavi, r s n p and charana r p m r s are in madhyastayi and of anupallavi pnsn is in tarastayi. All the three angas of this song have two avartas each. Pallavi has four sangatis, anupallavi has two and charana has one sangati. Key phrases of Madhyamavathi are included. In pallavi we come across four sangathis and in Anupallavi also four sangathis are included. In Pallavi ‘p-s’ prayoga reveals samvaditva. The sthayi rangas from Mandrapanchama to Tara madhyamam nearly two octaves.
2. **KIRTANA BHAKTI SONGS**

All Kirtanas or devotional songs like Divyanama Kirtanas, Utsava sampradaya Kirtanas, Samkshepa Ramayana Kirtanas, Namavalis etc. are coming under the Kirtana form of Navavidha Bhakti. These Kirtanas, in Sanskrit and Telugu are simple, sweet and melodious. The literary and musical style are somewhat similar to the simple folk tunes and melodies. Desya ragas and simple tunes are used in Utsava sampradaya Kirtanas which are very fascinating and soothing to hear. Thyagaraja used to sing them for his daily pujas and due to the charm of these songs, some disciples of him learnt only these Kirtanas.

Thyagaraja’s ‘Sataraga ratna malika’ or Kirtana sataka consists of hundred Divyanama Kirtanas, intended for being sung by groups. Some of his Divyanama Kirtanas were later used in his opera ‘Prahlada Bhakti Vijayam’. Namavalis of Thyagaraja are in Sanskrit and are simple songs in metrical settings with rare words and sound effects, in the style of addressing.

Thyagaraja’s Kirtana ‘Nee Bhakti bhagyasudha’ has been selected for detailed study under Kirtana form of Navavidha Bhakti. Raga of this song ‘Ni bhakti bhagyasudha’ is Jayamanihari, the janya of 22nd mela Kharaharpriya. Its tala is Rupaka with sama eduppu for pallavi and charana, and anupallavi has the anagata eduppu. Opening phrase of the pallavi is n d n d m ; of anupallavi is d n s s r and that of charana is m g r g m. The tempo of this song is madhyamakala. All the three angas have one avarta. Its pallavi has two sangatis, anupallavi and charana are with one sangati each. The opening phrase itself commences with Svarakshara
'Nee'. Anupallavi also opens with Nishada. Music of Anupallavi is repeated for the second half of charana.

3. **SMARANA BHAKTI SONGS**

Songs of Thyagaraja coming under Smarana form of Navavidha Bhakti are, 'Sri Pate ni Pata' in Nagasvaravali raga, Adi tala, 'Rama kodanda Rama' in Bhairavi raga, Adi tala, 'Smarane Sukhamu' in Janaranjani raga, Adi tala and 'Tanalona Dyani' in Devagandhari raga, Adi tala.

'Rama Kodanda Rama' in Bhairavi is an Ekadhatu Divyanama Kirtana. Beautiful antya prasa figures in the song and a few colloquial words also occur.

'Tanalone dhyaninchi' in Devagandhari raga belongs to the opera 'Prahlada bhakti Vijayam'. This contains the high philosophy that one should meditate within, to attain self realisation and should know the abode of the self within the body.

The song 'Smarane Sughamu' is in Janaranjani raga, which is the janya of 29th Mela Dirasankarabharana and tala is Adi, one kala chowka, with Anagata eduppu for Pallavi, anupallavi and charana. The Pallavi has the opening phrase, s r g m r s; anupallavi has d p p s s r and charana has p p p p d d. This is sung in madhyamakala tempo. Its pallavi has three sangatis; anupallavi and charana are having one sangati each. The raga bhava of Janaranjani is fully portrayed in the kriti. The dhathu is simple, set to medium tempo.
4. PADASEVANA BHAKTI SONGS


The song ‘Sri Rama Padama’ is sung in madhyamakala tempo; its raga Amritavahini is the janya of 20th melakarta Natabhairavi; tala is Adi, one kala chowka. Its pallavi has sama eduppu, anupallavi and charana have anagata eduppu. Opening phrase of pallavi is n d m p d m g; of anupallavi is p d s d n s and that of charana is p p p p d m. Pallavi and anupallavi have two sangatis each and charana has one sangati. The tempo of the song is madhyamakala. ‘Padama’ is set in Svarakshara ‘pa da ma’.

In ‘Endaro mahanubhavulu’, the Sriraga piece of Ghanaraga Pancharatna, Thyagaraja refers to Kirtana, Smarana and Padasevana forms of Navavidha Bhakti. The characteristic features of this and the other four Ghanaraga pancharatnas are the Tana patterns of svara passages, Mandra-Madhya-Tara sthayi phrases and yati svara patterns. In this Sri raga piece, there is no anga corresponding to the ettugada pallavi but the anubandham ‘Premamuppiri’ is here. The anubandham is sung only with the Sahitya and not as svara sahitya. The sahityas are noted for their fine poetic imagery. This composition is the best example to show how the feelings like prudence, rapture, admiration, self-introspection, sustained joy and humility could be effectively portrayed by particular ragas and special phrases in them. In this kriti, the anubandham bears his signature. ‘Endaro mahanubhavulu’ is composed in all humility and he pays his homage to
various types of great men like rishies, Devas and in the nine charanas he praises the nine mahanubhavas and concludes by saying that Ramabhakti is the most supreme and sacred form of Bhakti.

Herein, the charanas start on the notes sa, ri, pa. The dhatu of the first charana reflects the solemnity of the saama gana scale and the reference to ‘saama gana lola’ is very apt. The opening phrase of the fifth charana is suggestive of pipilika or sama yati. In the fourth avarta of the ninth charana, there are the successive fifths \( S \ P \ P \ R \) and successive fourths \( S \ S \ P \ P \ P \ P \ R \ R \). In concerts, Pancharatna are usually sung during the first part and high degree of technical skill is required to render them. These kritis reveal the scholarship of Thyagaraja above all vaggeyakaras.

In the kriti ‘Narasimha nanu brovave’ in Bilahari raga, Thyagaraja refers to Japa, Smarana and Padasevana.

5. ARCHANA BHAKTI SONGS


The angaarchana song ‘Tulasi bilva’ is in the raga Kedaragaula, the janya of 28th Melakarta Harikambhoji. The tala is Adi; two kala chowka, with Anagata eduppu for pallavi, anupallavi and charana. Opening phrase of the pallavi is \( r \ r \ r \ P \ m \ m \); that of anupallavi is \( s \ r \ s \) and of charana is
For this slow tempo song, the pallavi has three sangatis; anupallavi has two and charana has one sangati. Music of Anupallavi is used for second half of charana. Pallavi and charana begin in the madhyasthayi while Anupallavi in the Tara sthayi.

6. VANDANA BHAKTI SONGS

The songs of Thyagaraja, coming under Vandana Bhakti are, ‘Vandanamu Raghunandana’ in Sahana raga, Adi tala and ‘Dandamu.’ The song ‘Dandamu pettenura’ comes under Vandana type of Navavidha Bhakti and is in the raga Balahamsa, Adi tala.

When Thyagaraja sang ‘im promptu’ i.e., during inspiration, this kriti, beginning with the words ‘Dandamu pettenura’, one of his disciples whispered that the pallavi commenced with an unusual phrase, he asked the disciple to sing the elaborate exposition of the Balahamsa raga given in the Raga lexicon or Katakam. All were surprised to find that the phrase pa ma ri sa with which the song commenced actually occurred in the course of the sanchara of this raga, as a vishesha prayoga. Thyagaraja remarked that if that raga did not admit of that phrase, it would not have come from his mouth. Balahamsa raga takes the arohana and avarohana as s r m p d s s n d p m r m g s, when the avarohana is m r m g s, p m r s cannot come unless it has the valid sanction of being a vishesha prayoga. The kirtana ‘Vandanamu’, simple in musical structure, brings out the cream of Sahana raga. All the charanas are set to same dhathu.

7. DASYA BHAKTI SONGS

Thyagaraja has composed more kritis which expound the Dasya bhakti form of Navavidha bhakti. There are about seven songs which are:

The Song 'Tavadasoham' is in the pleasing and auspicious Punnagavarali raga, which is the janya of the 8th melakarta Hanumatodi. Its tala is Adi, one kala chowka, with anagata eduppu for all the three angas. Opening phrase of the pallavi is \[ d n d d n d n d \] and that of anupallavi and charana are \[ m m m m p m \]. Three sangatis each are there in the pallavi, anupallavi and charana. This song is sung in the madhaymakala tempo. Even though set to one octave, the raga bhava is fully portrayed in the kriti. Tavadasoham is one of the Divyanamavali compositions of Saint Thyagaraja. It has sweet musical structure, simple diction and easy flow of rhythm. The theme of the composition is in praise of Lord and tune is based on the simple metres. Thyagaraja used to sing this song frequently towards the end of his life.

'Koluvaįynnade' in Devagandhari raga of Dasya Bhakti belongs to the Utsava Sampradaya Kirtanas. This kriti is an excellent example of tana style of musical construction in which the phrases are beautifully presented. Few words of the sahitya are spread over long passages of music. The scholarly raga Devagandhari has a grand melodic personality and is one of the distinctive ragas of South Indian music. Thyagaraja has composed about thirteen songs in this raga including some Divyanama Kirtanas. Subtle srutis like the tivra antara gandhara and tivra kakali
nishada figure in it. This kriti is to be rendered in slow tempo; rishabha and dhaivata are kampita svaras, bhakti rasa and vira rasa are portrayed here.

The song gives an admirable and picturesque description of how Rama was shining in the company of Sita and others. Traditionally it is believed that this kriti was composed when Thyagaraja concluded parayana of the ‘Ramayana’ and on hearing this kriti, Muthuswami Dikshitar was fascinated by it.

Dasya bhakti song ‘Upacharamu cheseva’ in Bhairavi raga, Rupaka tala is simple in structure. Deicate gamakas and ranjaka prayogas can be seen in this kriti, which commences on the note nishada. Sahitya is noted for its poetical ideas. Here Thyagaraja says to Rama: “Because there are your brothers and Sita Devi and Anjaneya to guard you and to look after you and serve you, please do not think that there is no need to care for people like me.” Simple but important sangatis adorn this kriti.

8. SAKHYA BHAKTI SONGS

There are two songs which explain the Sakhya bhakti - ‘Chelimini Jalajakshu’ in Yadukula kambhoji, Adi tala and ‘Daya rani daya rani’ in Mohana raga and Adi tala. Thyagaraja has given in this kriti a balanced presentation of straight notes and graced notes although Mohana is a sarva svara gamaka varika rakti raga, i.e., wherein all the svaras can be rendered with the varika gamaka. Gandhara is the graha svara of the first degree of importance and the pallavi of this kriti starts on ‘Ga’. This is a simple Kirtana couched in Divyanama style, sung by Prahlada. He movingly appeals Sri Rama to shower blessings upon him. The lengthened syllable
‘ni’ in ‘daya rani’ deserves special attention. Also in his kritis ‘Amma ravamma’ in Kalyani raga and ‘Nenarunchinanu’ in Malavi raga Thyagaraja refers to Sakhya Bhakti.

9. ATMANIVEDANA BHAKTI SONG

An Atmanivedana bhakti song ‘Enati nomu phalamo’ in Bhairavi raga and Adi tala figures in the opera ‘Prahladabhakti Vijayam’. This song is noted for the simplicity of its musical construction. The charana portion ‘Sundaresa’ is highly suitable for Niraval and svara singing.

Another Atmanivedana song ‘Nannuvidachi’ in the raga Ritigaula, is the janya of 22nd mela Kharaharpriya. It is in Misra chapu tala with anagata eduppu for all the three angas. Opening phrase of the pallavi is g m p m; of anupallavi is n n n s n d n n and that of charana is s s s n n. Pallavi of this song has three sangatis; anupallavi and charana have two sangatis each. It is sung in slow tempo. The Ga-Ni prayoga gives a samvadi effect.

The Vatsalya form of Bhakti is seen in the songs ‘Cheni todi teve’ in Harikambhoji raga and ‘Nayed Vanchina’ in Nabhamani raga.
MUSICAL EXCELLENCES IN THE
NAVAVIDHA BHAKTI COMPOSITIONS OF
HIS HIGHNESS SWATI THIRUNAL
(NAVARATNAMALIKA)

‘Navaratnamalika’ of His Highness Swati Thirunal is an exposition of Navavidha Bhakti or the nine different conventional forms of bhakti, namely Sravana, Kirtana, Smarana, Padasevana, Archana, Vandana, Dasya, Sakhya and Atmanivedana, as mentioned in the previous chapters. The musical excellences of these kirtanas are explained here.

These brilliant Navavidha Bhakti songs in the ‘Navaratnamalika’ are simple in structure but are enchanting in melody, which emit rays of lustre revealing Maharaja’s heartfelt devotion to Lord Padmanabha in the full fledged form.

In this group, eight kirtanas have the same structure, i.e., they are with three angas Pallavi, Anupallavi and Charana. But in the Vandana Bhakti song anupallavi is not present. All the nine songs have three charanas each and the third charana bears the Vaggeyakara mudra, the name of Maharaja’s tutelary deity, ‘Padmanabha’. In the Archana song and in the Dasya song the Vaggeyakara mudra is introduced as ‘Pankajanabha’, the synonym of ‘Padmanabha’. The mudra charana is preferably sung by the concert performers.

The ‘Navaratnamalika’ kritis have simple dhatu without any difficult sancharas and there is no repetition of dhatu in any song.
The second half of the charana have a different dhatu from that of anupallavi.

Regarding the Talas used in ‘Navaratnamalika’, the first song of Sravana Bhakti is in Adi tala, two kala chowka. The other eight songs are in simpler talas, i.e., four pieces are set in Chapu tala and the other four pieces in Rupaka tala. In the Begada kriti of Vandana Bhakti, anupallavi and charana have the same eduppu, i.e., after two aksharakalas from the starting and it is sama graha in the pallavi. In all other eight pieces, different angas are characterised by identical eduppu.

All the Kirtanas of ‘Navaratnamalika’ are set in Rakti ragas and are appropriate to the aspect it expounds. Due to the rakti prayoga, the songs are pleasing and colourful and establishes straight away the melodic entity of the raga. Sravana Bhakti kriti and Padasevana kriti are in major ragas Bhairavi and Todi respectively. The rest of the kritis are in well known Janya ragas.

The kritis are decorated with two or three sangatis in different sections. Sangatis shine more in chowka kala kritis like Bhairavi and Nilambari songs of Maharaja. Five kritis have madhyamakala tempo and four kritis are in slow tempo.

Gamaka is another distinctive feature found in the ‘Navaratnamalika’ kritis except in the Atmaniveadana Bhakti kriti ‘Deva deva kalpayami’, in raga Nadhanamakriya.
All the Navaratnamalika Kirtanas of H.H. Swati Thirunal Maharaja have gained popularity and the most popular among them is the Todi Kirtana ‘Pankajaksha tava,’ of Padasevana Bhakti.

1. SRAVANA BHAKTI KIRTANA – ‘BHAVADIYA KADHA’

The first kirtana, in the string of ‘Navaratnamalika’ of H.H. Swati Thirunal Maharaja, is ‘Bhavadiyakadha’, which exemplifies Sravana Bhakti. This is in the raga Bhairavi, which is a major raga and also a Bhashanga raga. There is a well balanced prayoga of both anya svara chatusruti daivata and Swakiya svara Suddha daivata and it is in conformity to the normal prayogas of the raga. Tala of the song is Adi tala, two kala chowka, which has Anagata eduppu i.e., tala begins first, for the three angas pallavi, anupallavi and charanas. There are three charanas and the third charana bears his mudra ‘Padmanabha’. The commencement of the eduppu is after two akshararakalas. This slow tempo song has two avartas for pallavi, anupallavi and charana.

The opening phrase of the pallavi and anupallavi of this kirtana is in madhya sthayi Dha moving to tara shadga and that of charana is in madhyastayi. There are three sangatis in the pallavi, two in the anupallavi and one in the charana. In the pallavi of the song, Maharaja prays that ‘let his ears be immersed in the nectar of the tales of the Lord’. The opening phrase d , n , s , is significant phrase of Bhairavi raga.
2. **KIRTANA BHAKTI SONG – ‘TAVAKANAMANI’**

The second song in ‘Navaratnamalika’ is ‘Tavakanamani’ which comes under Kirtana Bhakti. The raga is Kedaragaula which is the janya of 28th Mela Harikambhoji and tala is Rupaka with Anagata eduppu for the three anagas. In the three anagas the eduppu begins after one aksharakala. The opening phrase of the pallavi and anupallavi is in tarastayi and the charana is in Madhyastayi. As it has more phrases belonging to the upperstayi, this song shines better. It is sung in the madhyamakala. The opening phrase \( n s r , , s , , \) is the important raga phrase of Kedaragaula. The sthayi range from Mandra ‘Pa’ to Tarasthayi Madhyama.

The pallavi and anupallavi have two sangatis and charana has one sangati. There are three charanas and the Vaggeyakara mudra is in the third charana.

3. **SMARANA BHAKTI SONG - ‘SATATAM SAMSMARANIHA’**

The third song in the group is ‘Satatam Samsmaraniha’ of the Smarana Bhakti. It is in raga Nilambari, which is the janya of 29th Mela, Dhirasankerabharana, and is in Vilambita or slow tempo. The tala is Misrachapu or tisra jati Triputa tala. The enchanting Nilambari and the slow movement of the Misrachapu are appropriate for the long and steady meditation and smarana on the form of the Lord Padmanabha reposing on Sesha, in the Padmanabha temple at Trivandrum.
The pallavi, anupallavi and charana of the Kirtana are in identical eduppu, i.e., anagata, the commencement is after one aksharakala. The dhatu of the whole song is in madhyastayi. The madhya Shadja gliding to Tarasthayi in Anupallavi reveals dvigunatva. Both pallavi and Anupallvi commences on Madhyasthayi.

All the three angas have two avartas; the pallavi and anupallavi have two sangatis and charana has one sangati. The commencing svara of Pallavi is Shadja, Anupallavi is also Shadja and Charana is g m p. The significant ideal svara phrases of Nilambari can be found in many passages.

4. PADASEVANA BHAKTI KRITI -
'PANKAJAKSHATAVA'

The fourth kriti of ‘Navaratnamalika’ is ‘Pankajaksha tava’ in the Padasevana form of Navavidha Bhakti. It is in the major raga Todi and in the tala Rupaka. The tempo of the song is madhyamakala. Through this kriti, H.H. Swati Thirunal Maharaja is rendering holy services on the feet of Lord Padmanabha, one after another, for which the raga suits well with the enthusiasm expressed. The medium tempo of the song along with the rapid and moving Raupaka tala increase the effect and beauty of the song. This Kirtna is included in the Bhajanapaddhati in South India long ago and is the most popular among the nine pieces. This kirtana possesses simple dhatu structure.
All the three angas have the anagata eduppu, which starts after one aksharakala. Pallavi has two sangatis and anupallavi and charana have one sangati. Anupallavi and charanas are set to the same dhatu. The commencement of pallavi in shadja and Anupallavi in ‘Pa’ reveals ‘Sa Pa’ samvadi relationship.

5. ARCHANA BHAKTI KIRTANA - 'AARADHAYAMI'

The song ‘Aaradhayami’ of Archana form of Bhakti is the fifth one in the group. It is in raga Bilahari and is the janya of the 29th Mela Sankarabharana. The song has pallavi, anupallavi and three charanas, the vaggeyakara mudra is ‘Pankajanabha’, the synonyme of ‘Padmanabha’ and is seen in the third charana. The tempo of the kirtana is madhyamakala, Tala is Khanda chapu with anagata eduppu in all the three angas, which commences after one aksharakala. Pallavi and anupallavi have two sangatis, and charana has one sangati. In most of the text books, this is notated in Misra chapu but it is sung now a days in Khanda chapu.

Through this song, Maharaja indicates the major upacharas in ritualistic worship and earnest devotion to the Lord by thought, word and deed.

6. VANDANA BHAKTI SONG - 'VANDE DEVA DEVA'

‘Vande deva deva’ is the sixth song of the ‘Navaratnamalika’ and it represents the Vandana type of Navavidha Bhakti. This is in raga Begada which is the janya of the 29th Mela Sankarabharana and in tala Rupaka.
This song has no anupallavi but only pallavi and three charanas with Vaggeyakara mudra ‘Padmanabham’ in the third charana. Maharaja is worshiping the Lord daily with words, deeds and with all the pooja items, whole heartedly.

Pallavi of the song has the Sama Graha and charana has anagata eduppu after one aksharakala. The opening phrase of the Pallavi is in Madhya nishada and that of charana is in madhyastayi Gandhara. This is sung in madhyamakala tempo. Pallavi has three sangatis and charana is with two sangatis. All the charanas are set to same dhatus.

7. DASYA BHAKTI KIRTANA - 'PARAMAPURSHA'

The seventh song of the ‘Navaratnamalika’ group is ‘Paramapurusha’ in Ahiri raga and Chapu tala. This is in slow tempo and the vaggeyakara mudra used is ‘Pankajanabha’ in the third charana. This Kirtana has small charanas and the melancholic Ahiri raga is suitable for the sense of renunciation predominant in it. Maharaja considers himself as the dasa of Lord Sri Padmanabha and serves Him as a dasa. The depiction of raga suits well the bhava of sahitya.

This song is in vilambita laya, has anagata eduppu in all the three angas and commences after one aksharakala. The opening phrase of the pallavi is in madhyastayi Panchama and that of anupallavi and charana is also in Madhya Panchama. The pallavi has two sangatis, anupallavi and charana have one sangati each.
8. SAKHYA BHAKTI SONG - 'BHAVATI VISWASO'

In the ‘Navaratnamalika’, the eighth song is ‘Bhavati Visvaso’, the Sakhya form of Bhakti which is in the raga Mukhari, set to Chapu tala. This famous song is in slow tempo. This is a Bhashanga raga, the anya svara is Chatusruti dhaivata figuring in the phrase ‘p, d, s,’ in the Anupallavi and svakiya svara is suddha Dhaivata. The Kirtana is in slow tempo. Pallavi, anupallavi and charana have the anagata eduppu and starts after one aksharakala.

The Pallavi starts in madhyastayi Rishabha, anupallavi in Madhyasthayi ‘Pa’ and charana in madhyastayi Madhyasthayi Panchama. The pallavi has three sangatis, anupallavi and charana have two Sangatis each. The commencing phrase ‘r r m m p,’ itself reveals raga bhava in full.

9. ATMANIVEDANA BHAKTI SONG - 'DEVA DEVA KALPAYAMI'

The ninth and the last song in the string of ‘Navaratnamalika’ is the most important among the Navavidha Bhakti which exemplifies the Atmanivedana or complete surrender to the Lord. It is in the raga Nadhanamakriya, the janya of Mayamalavagaula and in the tala Rupaka. There are some rare features of this raga as follows. Nadhanamakriya has sanchara upto tara shadja in this kriti according to the original version seen in the ‘Balamritam’. This is not in conformity with the modern view that this raga has no sanchara beyond Madhyastayi Nishada.
This Kirtana is sung in Madhyamakala tempo and Madhyaama sruti. In this song the surrender of Maharaja to Lord Padmanabha in absolute faith is offered and the tranquil tone of the raga Nadhanamakriya and the quiet joy it gives, well suit for the song.

This song has the three angas pallavi, anupallavi and three charanas, the mudra Padmanabha is in the third charana. The edupu of the pallavi, anupallavi and charana is anagata and commences after one aksharakala. There are two sangatis for the pallavi and one sangati each for anupallavi and charana. Pallavi begins in madhyastayi, both anupallavi and charana start in tarastayi.

Thus, the Navavidha Bhakti compositions of Saint Thyagaraja and His Highness Swati Thirunal, possessing all the above mentioned Musical and Literary excellences, shine as excellent musical gems. They possess noteworthy linguistic importance, making them as valuable assets of Karnatic Music.
End Notes:

