

The Versatility of Śrī Muttuswāmy Dīkṣitar's *Pañca Liṅga Kṛti-S*

With Musical Reference to Saṅgīta Sampradāya Pradarśini

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Abstract

ŚrīMuttuswāmyDīkṣitar is the youngest among the karnā ṭak music trinity who lived during the eighteenth century. He composed numerous compositions in Sanskrit with the *aṅkita*“*Guruguha*”. He also composed *Samudāyakṛti-s*, where few compositions were grouped under one concept and *pañca-liṅgakṛti-s* are one among them. In this set, there are five compositions dedicated to Lord Śiva of Tiruvarur Tyāgarājaswāmy temple represented as five *liṅga-s*. There are many *liṅga-s* situated in the temple premises. These five *liṅga-s* are situated in four cardinal points of the temple considering *valmīkaliṅga* as the centre. The analysis of these five compositions reveals the significance and uniqueness of the lyrical, philosophical and musical excellence of Śrī Muttuswāmy Dīkṣitar. Saṅgīta Sampradāya Pradarśini written by Subbarāma Dīkṣitar, grandson of Muttuswāmy Dīkṣitar, consists of notations to Dīkṣitar's compositions with *gamaka* symbols. He followed *Veṅkaṭamakḥimēlapaddhati* and *sulādisaptatāla* system for the notations which authorizes that Dīkṣitar followed the same. Subbarāma Dīkṣitar also gives the *rāgalakṣaṇa-s* which makes it easier to grasp the nuances of the *rāga-s* of Veṅkaṭamakḥi tradition. The rendition of Dīkṣitar's compositions as per Saṅgīta Sampradāya Pradarśini brings out the true essence of the compositions. In this paper, the author has tried to follow the earliest known source for the musical analysis of *pañcaliṅgakṛti-s*.

Introduction

There are more than hundred independent *liṅga* shrines in Tiruvarur Tyāgarājaswāmy temple and is believed to have witnessed three hundred and sixty-four *līla-s* or miracles performed by Lord Śiva in this *kṣētra*¹. Among them, *Valmīkaliṅga*, *Acalēśwara*, *Hāṭakēśwara*, *Ānandēśwara* and *Siddhīśwara* are addressed with special reference by Dīkṣitar, to whom he dedicated five compositions describing their legends and attributes known as *pañcaliṅgakṛti-s*. When *Valmīkanātha* sanctum is considered as the centre, the other four shrines, namely, *Acalēśwara*, *Hāṭakēśwara*, *Ānandēśwara* and *Siddhīśwara* would be located at the cardinal points, namely, south-east, south-west, north-west and north-east respectively. *Hāṭakēśwara* is believed to be the earliest shrine, which in the later stage is described to have appeared in the main shrine as *Valmīkanātha*. As a symbol to this, one can see the *sthalavṛkṣa* near the *Hāṭakēśwara* shrine.

¹ In the book, *Śrīpuramennum Tiruvarur Śrī Tyāgarājālaigaḷ*, Rajagopal Pillai has narrated and described all the three hundred and sixty-four *līla-s*.



A three-dimensional analysis of *PañcaLiṅgaKṛti-s*

Śrī valmīkaliṅgacintaye is the first composition among the *pañcaliṅgakṛti-s* set to *kāmbhōjirāga* and *khaṇḍajātīatātāḷa* and is composed in *dvitīyā vibhakti*. The name *valmīkaliṅgam* is based on a legend of Tiruvarurkṣētra where Śiva originated from an ant-hill to protect Viṣṇu. This legend is briefly described in the *carāṇa* of this composition. In this composition, *liṅga mudrā* - *śrī valmīkaliṅgam*, *rāga mudrā* - *sōmakulāmbikaambhōjamadhukaram* and *kṣētra mudrā* - *śrīpuranāyakam* and *divyavīthī vitaṅkamis* found. The majesty of the *tāḷa* parallels to the majesty of the legend perfectly matching the *sāhityabhāva*. This composition not only starts from *tāraśadja* but more of *tārasthāyi* phrases are found in the entire composition. This is still more enhanced by incorporating *ētra-irakkajāru-s* predominantly. Dīkṣitar phrases the legend description of *Valmīkanātha* in six long *āvarta-s* of *khaṇḍaātātāḷa*. Both *śuddha* and *sūcitaswarākṣara-s* can be found in the composition. There is *amadhyamakālasāhitya* coming at the end of *carāṇa* which uplifts the *rāgabhāva*. In this composition, two *āvarta-s* make one *pāda* in *pallavi* and *anupallavi*. *Carāṇa* completely becomes one *pāda* and *madhyamakālasāhitya* at the end consists of one *āvarta* for a *pāda* and likewise the *prāsa-sare* formed. *Yamaka-s* are also found in this composition.

Sadācalēśwarambhāvayēham is the second composition among *pañcaliṅgakṛti-s* set to *bhūpālārāga* and *ādītāḷa*². This is composed in *dvitīyā vibhakti*. The very beginning of the composition brings the *camatkāra* or admiration of Dīkṣitar's lyrical excellence. He incorporates the *liṅga mudrā* with a *savarṇadīrgha sandhi*, that is, *sadā-acalēśwarambhāvayēham* – always contemplate on Lord *Acalēśwara*. Generally, his compositions start with *Śrī* or directly addressing the deity's name, but here he beautifully incorporates the term *sadā* or always, an adverb, which depicts his mastery over Sanskrit language. There are many other legends connected with this shrine and these can be found in the composition. The composition starts from *tāraśadja* with a perfect *swarākṣara* – *ś D ś P* for *sadācalēśwaram*. In the beginning of the *pallavi*, Dīkṣitar gives a *viḷambakāladātu* and at the end gives a *madhyamakāladātu*, both of them depicting *irakka* and *ētra* respectively. *Irakkajāru* for *sadācalēśwaram* tells the compassionate heart of the Lord towards his devotees and *ētra* for *girijamoham* depicts his level of love for his consort. This composition is named for its excellence in *swarākṣara-s* where *śuddhaswarākṣara-s* can be majorly found. *Anupallavi* again starts with a perfect *swarākṣara* for *śadja* and *dhaivata* but touching the *mandrasthāyi* – *s D g r S r* for *sadāśritakalpa*. When Dīkṣitar says *vrkṣasamūham*, he places them in *prakṛtiswara-s* portraying that the trees are the main part of *prakṛti* or nature. The term *śaraṇāgata* is beautifully placed in descending order landing at *ādhāraśadja* depicting its meaning of surrender. The usage of *dīrghagāndhāra* and *dhaivata* show the *jīva* of this *rāga*. This is very well shown in the *madhyamakālasāhitya* of *anupallavi*. In the *carāṇa*, Dīkṣitar completes one meaningful sentence in two *āvarta-s*. The

² SaṅgītaSampradāyaPradarśini mentions this composition as *tiśraēka* but the notation is set to *ādītāḷa*.



ending of each sentence follows the *swara-s* of *bhūpāla* scale, that is, *mahāliṅgam* lands at *gāndhāra*, *madhyaraṅgam* lands at *pañcama*, *bhayabhaṅgam* lands at *tāraṣaḍja* and *sarasijabhṛṅgam* lands at *ādhāraṣaḍja*. Another beauty of the *carāṇa* is that the starting note of every phrase is *gāndhāra* including the *madhyamakālasāhitya* that comes at the end of *carāṇa* and the phrase *śamadamōpa* starts from *dhaivata* highlighting the fact that they both are the *jīvaswara-s* of this *rāga*. *Madhyamakālasāhitya* consists of beautiful parallels – *g d p-g r g, d p ś D-r ś ġ Ğ, s r s-p g p* and *dāṭu* with *jāruprayōga-s* – *g d p, d d G d p ś D r ś ġ Ğ Ś, r ġ Ś p d d p, g d g p r g s r, g d p D ġ r ġ ś r* . It suits very well with the *sāhitya* which depicts the liquidity or watery element, that is, *kamala vijaya*, *karunā rasa sudhārṇava*, *kamalēśa* and *kamala vadana*. In this composition, two *āvarta-s* make one *pāda* in *pallavi*, *anupallavi* and *carāṇa* except the first *pāda* of the *carāṇa*, which has four *āvarta-s* and *madhyamakālasāhitya* consists of one *āvarta*. four *āvarta-s* make one *pāda* in *carāṇa* and likewise the *prāsa-s* are formed. The lyrical beauty of this composition is still more highlighted with the *yamakālaṅkāra* in *madhyamakālasāhitya*. The term *raṅga* yields various meanings by joining different prefixes – *kuraṅgam* denotes deer; *taraṅgam* denotes waves of ocean of compassion; *turaṅgam* denotes the vehicle of the Lord and *antaraṅgam* denotes that the Lord resides in the internal mind of *Guruguha*.

Hāṭakēśwarasamrakṣamām is the third composition among the *pañcaliṅgakṛti-s* set to *bilaharirāga* and *rūpakatāḷa*. This is composed in *sambōdhanā vibhakti*. In this composition, Dīkṣitar repeats the term *hāṭaka* thrice. *Pallavi* starts with *liṅga mudrā* as *hāṭakēśwara* and also mentions as *hāṭakamayaliṅga* and in the *anupallavi* as *hāṭakakṣētranivāsa*. *Hāṭaka* means gold in Sanskrit. But in the Tiruvarur temple, one can find a stone form of *liṅga* in this shrine and in the Tamil origin, its name is referred as *Āḍakēśwara*, that is, Lord of the cosmic dance. Here, the *liṅga* is found underground. At present, both of these names are addressed to this *liṅga*. Dīkṣitar chose the Sanskrit term *hāṭaka* to describe the Lord but also gives a reference of the Tamil term indirectly in the *carāṇa*. Generally, gold is found underground and the *liṅga* here is worshipped underground and hence, Dīkṣitar could have described Lord as *Hāṭakēśwara* and other references with gold. Describing Tiruvarur as *hāṭakakṣētra* also is connected with the similar concept because this *kṣētra* signifies *prthivī tatva*. Another interpretation is that, as seen in the introduction, this is the earliest shrine among others in Tiruvarur temple and hence Dīkṣitar could have mentioned as *hāṭakakṣētra*. The reason to this can be seen in the *anupallavi* as *pāṭali pādapamūlaprakāśa* which tells the *sthalavṛkṣa* of Tiruvarur as *pādari* tree adjacent to *hāṭakēśwara* shrine. Dīkṣitar brings a connection between *Hāṭakēśwara* and *Tyāgarājaswāmy* by saying *hamsarūpa*, which signifies the *ajapā naṭana*. This proves his pure knowledge of seeing the *parabrahmatatva* as one and not with names and forms. Another example for this, is the description of *dārukāvana*, which is connected with the legend of Chidambara *Naṭarāja*. It is said that Śiva first showed his *Ānandatāṇḍava* in *dārukāvana*, a forest filled with sages. Later, as per the wish of *ādiśeṣa*, he performed the same cosmic dance in *tillaivanam*, Chidambara *kṣētra*. The phrase *mārutinandyaṛjunādibharatācāryairavēditanartanasphūrtē* is connected with this legend, where Dīkṣitar quotes that Lord's cosmic dance is beyond any comprehension. This connection between *Hāṭakēśwara* and Chidambara *Naṭarāja* continues by phrasing



cidvilāsakōṭīkōṭīcidābhāsa, stressing on the concept of *cit* or consciousness which is the essence of Chidambarakṣētra. Dīkṣitar gives this relationship between the *kṣētra*-s beautifully to show the Tamil name connected with this shrine – *āḍakēśwara*, the Lord of cosmic dance. In this composition, the lyrical excellence of Dīkṣitar is highlighted in incorporating the *rāga mudrā* which is placed in-between the phrases that depict hollowness and Indra – *pātālabilaharihayādyamaranuta*. The composition starts with the *anyaswara*, *kaiśikiniṣādai* with *nokku* and *odukkal*, which acts as an *anu swara* to *dīrghadhāivata*, that again succeeds with a *kaiśikiniṣāda* – (n) D n p. This beautifully signifies that *hāṭakēśwara* shrine acts as an *anuswara* or a following sanctum to the main *valmīkanātha* shrine. *Anupallavi*, which starts with the description of *sthalavṛkṣa*, is placed in a tree-like pattern – p d (ś) n p n d p m and the term *mūla* lands at *ādhāraṣaḍja* depicting its root. The next phrase *pātāla* depicting the underground *bila*, is placed in *mandrasthāyi*. The ending note of *anupallavi* is *gāndhāra* that when joining the *pallavi* yields *ētrajāru*. Both *śuddha* and *sūcitaswarākṣara*-s are found in the composition. *Carāṇa* starts with a *dīrghadhāivata* which forms a perfect *swarākṣara* for *dārukāvana*. The first six *āvarta*-s is placed in a descending pattern which describes about the legend of cosmic dance. This shows that the sages' pride was destroyed by the Lords' *stāṇḍava*. There is a *madhyamakālasāhitya* at the end of the *carāṇa*, describing the general attributes of Lord Śiva, covers all the three *sthāyi*-s. In this composition, three *āvarta*-s make one *pāda* in *pallavi* and *anupallavi*; six *āvarta*-s in *carāṇa* and *madhyamakālasāhitya* of *anupallavi* consists of four *āvarta*-s and of *carāṇa* consists of two *āvarta*-s and likewise the *prāsa*-s are formed.

Ānandēśwarēṇasamrakṣitōham is the fourth composition among *pañcaliṅgakṛti*-s set to *ānandabhairavirāga* and *miśrajātīēkatāla*. This is composed in *tritīyā vibhakti*. Compared to other *samudāyakṛti*-s, this composition is short in its structure. Yet it contains high philosophical content. The *pallavi* and *anupallavi* of this composition resemble *Śrī kamalāmbikayā kaṭākṣitōhamkṛti*, third among the *kamalāmbā navāvaraṇa*.

- Dīkṣitar says that by the divine grace of *Ānandēśwara*, he attained the nature of eternal joy and supreme bliss – *nityānandarūpōsmi* and *brahmānandarūpōsmi* which can be seen as *paripūrṇabrahmāsmi* in the latter
- In the *anupallavi*, Dīkṣitar describes Lord as a form of *Guruguha*, who is an embodiment of consciousness and bliss – *guruguharūpacidānandanāthaswarūpa* which can be seen as *guruguha tat-trai-padayā* in the latter

These statements depict the essence of *mahāvākya*-s. Both the above-mentioned compositions are in *tritīyā vibhakti* and depict the *parabrahmatatva*. There is an interesting perspective to this connection of two compositions. There was a legend behind this shrine that it was installed by a sage named, *Maṅgaṇan* who performed his rituals daily according to the *āgamaśāstra*-s thereby attaining liberation. He is said to have expressed this eternal bliss, *ānanda*, by shouting and dancing. Thus, this shrine was named after this instance as *ānandēśwara*. This might be the reason why Dīkṣitar brought this concept of blissfulness, which is possible only when one attains



ātmānubhava. This *ātmānubhava* is reflected in the third *āvāraṇakṛti* and is said to be witnessed in *susūptistage*. Hence, Dīkṣitar describes about these three stages also in this composition, as seen in the phrase *avasthātrayasākṣiṇā*.

Dīkṣitar relates the phrases in the *caraṇa* to the essence of seventh *āvāraṇakṛti*, *Śrī Kamalāmbikāyām* and the sixth composition among *Guruguhavibhaktikṛti-s*, *Śrī guruguhasyadāsōham*.

- The description of three bodies can be seen as *sthūla* or gross, *sūkṣma* or subtle and *kāraṇa* or causal in the *saptamāvāraṇakṛti*. The same concept is revealed as *avayavatrāyātītēna* in this composition.
- *Swātmānubhōginīyām* is seen in the *saptamāvāraṇakṛti* which is described as *aparōkṣānubhava* in this *caraṇa*
- Dīkṣitar describes the stages explained in *jñāna-yōgāsāstra-s* as seen in the *kṛti*, *Śrī guruguhasyadāsōham* – *śravaṇa*, *manana*, *nidhidhyāsanāsamādhi* and *niṣṭha* and the same description is given in this composition. These terms explain the process of *ātmasākṣātkāra* and these are also the nature of last four *āvāraṇa-s*, that is, from sixth to ninth.

Dīkṣitar describes that the Lord transcends the *pañcakōṣa-s*, namely, *annamaya*, *prāṇamaya*, *manōmaya*, *vijñānamaya* and *ānandamaya*, which depicts the ultimate *parabrahman* concept. This is further enhanced by describing the Lord as *sva-mātra-avaśeṣita*, the only remaining entity, within one's self and that is the eternal, supreme and ultimate *ānanda*. This *ānanda* is explained in the *Ātmabōdha* of ĀdiŚaṅkara, where he says *mōkṣa* is the attainment of highest joy and this is the main theme of Dīkṣitar's *samudāyakṛti-s*, where he explains the step-by-step process of attaining the ultimate happiness. Hence, one can see a connection given to this composition with *Guruguhavibhakti*, *Kamalāmbā navāvāraṇa* and *pañcabhūtakṣētrakṛti-s*. Like other compositions that are in *ānandabhairavirāga*, this composition also depicts the happiness aspect of the *sāhityabhāva* through repeated phrases – *ānandēśwarēṇa*, *nityānanda*, *brahmānanda*, *cidānandanātha* and *saccidānanda*. *Ānandabhairavirāga* is more popular for its perfect *samvādidātuprayōga-s* with *ētra-irakkajāru-s* which can be seen in this *kṛti* again. The composition starts with *pañcama* and an *ētrajāru* to *tāraṣaḍja* depicting the highest form of bliss. The beginning phrases of *anupallavi* is completely with *ētrajāru* – *s s p p n n ś m ġ r*. The phrases describing the Lord's eternal form and as the embodiment of *cidānanda*, is placed in *tārasthāyisañcāra-s*. The starting phrase of *anupallavi* – *jñānapradāna*, is placed in *prakṛtiswara-s*, *ādhāraṣaḍja* and *madhyasthāyipañcama*, since the nature of pure knowledge is always constant. Both *śuddha* and *sūcitaswarākṣara-s* are seen in this composition. The *madhyamakālasāhitya* at the end of *caraṇa*, which describes the stages of *jñāna-yōgāsāstra-s* in attaining *ātmānubhava* or *aparōkṣānubhava* of one's own self, is beautifully set in ascending and descending pattern with *ētrajāru-s*. In this composition, *pallavi* and *anupallavi* are considered as separate *pāda-s* consisting of twelve and eight *āvarta-s* respectively. *Caraṇa* consists of four *āvarta-s* for a *pāda* including *madhyamakālasāhitya* and likewise the *prasa-s* are found.



Siddhīśvarāya namastē is the fifth and the last composition among the *pañcaliṅgākṛti*-s set to *nīlāmbārīrāga* and *miśrajātīēkatāḷa*. This is composed in *caturthī vibhakti*. The entire composition showcases the lyrical excellence of Dīkṣitar where *hayaprāsa* in *pallavi* and *anupallavi* and *śarabhaprāsa* in the *caraṇa* uplift the grandeur of the composition. *Haya prāsa* is very rarely found in the compositions and Dīkṣitar has incorporated them uninterruptedly. In the *pallavi*, the first phrase *siddhīśvarāya* incorporates *savarnadīrgha sandhi* and *jagat-prasiddha-īśvarāya* (*prasiddhēśvara*) incorporates *guṇa sandhi*³. This sandhi is unique here, which depicts Lord as two separate entities. Though all Dīkṣitar's compositions depict the *parabrahmatatva*, this composition uplifts it explicitly with the lyrical grammar. The attributes described in this composition are directly addressed to that supreme *parabrahman*. The *liṅga* here do not signify the term "siddhi" which rather was named after a legend. Dīkṣitar has given a reference here as *viśuddha cakra nilayāya*. *Viśuddha* is the fifth among *cakra*-s in the human body which is situated behind the throat. Since, Lord Śiva is addressed as *nīlāmbārāya* because of his *nīla-kaṇṭha* or blue-throat, Dīkṣitar connects it with *viśuddha cakra*. This also has a connection with the phrase *śabdādīpañcatanmātra*, which are *śabda*, *sparśa*, *rūpa*, *rasa* and *gandha* and *śabda* or sound is again related to throat. *Nīlāmbārī* is an evening *rāga* and this seems to be a creative choice for this composition. The reference given to Lord Śiva as *nīla-kaṇṭha* for consuming poison that arouse from the *samudra-manthana* and Pārvati stopped at the throat level so that it does not spread to the entire body. Hence, his neck is always represented with dark-blue colour. Here, in this *kṛti*, Dīkṣitar describes as *nīlāmbārākārāya* to portray the Lord who wears dark-blue garments. But this also relates to the *tatva* of ether. Since, Lord himself personifies *cidākāśa* and that *cidākāśa* as his *ambara* or garments, he is addressed as *nīla-ambara-ākāra*. This composition stresses upon this fact of consciousness and hence, Dīkṣitar has chosen *nīlāmbārīrāga* which flows very soft and smooth like the clouds. Since, these cloud movements are uninterrupted, *ēkatāḷa* has been chosen which is not divided by any *aṅga*-s. This also suits the *rāga* which shines more in *viḷambakāla* relating to the majestic gait of the clouds. This composition starts with a beautiful *ētrajāru* with *prakṛtiswara*-s alone, from *ādhāraṣaḍja* to *tāraṣaḍja – S*, *P Ś* depicting the nature of "siddhi". The first phrase *buddhēśvara* in *anupallavi* is placed with *dīrghaādhāraṣaḍja*-s alone - *S S S s* depicting the meditative and enlightening mode. In the phrase *bhukti-mukti*, *mukti* incorporates an *ētrajāru* from *madhyapañcama* to *tāraṣaḍja* depicting the liberation from materialistic world and the phrase *prada* is beautifully placed in descending pattern as bestowed by the Lord. The phrases *śuddha* and *satva* starts from *pañcama* depicting its nature. In this composition, eight *āvarta*-s make one *pāda* in *pallavi*, *anupallavi* and *caraṇa*. Short *madhyamakālasāhitya* is included in the last *pāda* of *anupallavi* and *caraṇa*. Both the *madhyamakālasāhitya*-s, consists of two *āvarta*-s and occur in the second half of the *pāda*-s and likewise the *prāsa*-s are formed. *Yamakālaṅkāra*s found with the phrases *śuddha* and *māra*. *Śuddha* depicts purity and *viśuddha* depicts one of the *cakra*-s in a human body; *māra* depicts God of love and *kumāra* depicts son.

³ In this sandhi, when the syllable ॐ joins with ॐ, it results in ॐ.



Conclusion

The *pañcaliṅgakṛti*-s of TiruvarurTyāgarājaswāmy temple, signify the greatness of the Lord in different ways. The severe penance and devotion are seen here in the form of legends. It shows Lord's compassionate nature towards his devotees. These *kṛti*-s give more information on the temple, its history, legend, vastness, greatness and antiquity. The order of these *kṛti*-s, is taken on the basis of their directions, that is, *Valmīkaliṅgam* at the centre and the others in clock-wise direction, namely, *Acalēśwara*, *Hāṭakēśwara*, *Ānandēśwara* and *Siddhīśwara*. One can observe that the last two compositions in *pañcaliṅgakṛti*-s depict the aspect of transcendentality rather than a particular form. Both of them consist a high philosophical value. It talks about the eternal, supreme and ultimate truth and hence, one can see the similarity in *tāḷa*, that is, both in *miśraēka*, and the non-usage of the *kṣētra mudrā*. Dīkṣitar has given importance and significance to Tiruvarurkṣētra, which is considered as one of the great *purāṇicsthala* where Lord Śiva has performed many *līla*-s or miracles. Lord Śiva is always represented with number five – his five faces, namely, *sadyōjāta*, *vāmadēva*, *aghōra*, *tatpuruṣa* and *iśāna*; *pañcākṣara mantra* – *na, ma, śi, va* and *ya*; *pañcakṛtya* or five functions, namely, *sṛṣṭhi*, *sthiti*, *laya*, *tirōdhāna* and *anugraha*; five *sabha*-s, namely, *cit*, *rāja*, *nṛtya*, *kanaka* and *dēvasabha*. This entire Universe is considered as *Śivatatva* and that is further simplified into thirty-six *tatva*-s for the better understanding of human beings. Even among them, five groups of *tatva*-s play a major role, that is, five *jñānēndriya*-s or powers of perception, namely, hear (ears), touch (skin), vision (eyes), taste (tongue) and smell (nose); five *karmēndriya*-s or powers of action, namely, speak (mouth), hands, locomotion (legs and feet), excretion and genitals; five *tanmātra*-s or subtle elements, namely, sound, touch, form, taste and odor; *pañcabhūta*-s or five gross elements, namely, ether, air, fire, water and earth. Hence, the *pañcabhūtakṣētra* and *pañcaliṅgakṛti*-s are a wonderful concept of dedication to Lord Śiva by MuttuswāmyDīkṣitar.

On the whole, *pañcaliṅgakṛti*-sportray the greatness and uniqueness of Tiruvaruras a *kṣētra*. *Valmīkanātha* and *Hāṭakēśwara* signify the origin and birth of this temple, *Acalēśwara* signifies the miracles or *līlas* of the Lord in this *kṣētra* and the last two compositions signifies the eternal truth and self-realization, depicting the statement – *jananāt kaivalya kamalālaya*. As the Śivapañcākṣarasatōtra describes Lord as *digambara*, that is, who has the four directions as his garments, here, one can say that *Valmīkanātha* is wearing the other four *liṅga*-s as his clothes, which depicts that all the *tatva*-s are ultimately lying in the supreme *Śivatatva*.

Rāga-schosen for *pañcaliṅgakṛti*-s highlight the direction aspect in choosing their orderequivalent to the placement of the *liṅga* in the temple premises, that is, when *kāmbhōji* (*janya* of twenty-eighth *mēḷa*) is considered as a central *rāga*, *bhūpāla* (*janya* of ninth *mēḷa*) and *ānandabhairavi* (*janya* of twentieth *mēḷa*) are from preceding *mēḷa*-s, *bilahari* and *nīlāmbari* (*janya*-s of twenty-ninth *mēḷa*) are from following *mēḷa*-s. Since, Dīkṣitar followed the lineage of Venkaṭamakhi, the *rāgasāñcāra*-s and *prayōga*-s slightly differ from the present rendition. It can also be said that MuttuswāmyDīkṣitar is the main or even the only authority that one needs to



follow to understand this earlier tradition. As mentioned earlier, among the two *mēlapaddhati*-s, Govindācārya's *smēlapaddhati* is being followed by majority of the musicians and composers in the present days . Hence, the style of Dīkṣitar's compositions which incorporates Venkaṭamakhimēla tradition, can be understood only from SaṅgītaSampradāyaPradarśini. This text is the earliest known authentic source and probably the only text that followed this tradition and the later texts differ in the musical notations. Likewise, regarding the *tāla*-s, SaṅgītaSampradāyaPradarśini is again the earliest reference which represents Dīkṣitar usage of *sulādisaptatāla*-s and its varieties for his compositions who followed the *mārga* (one of the *tāladaśaprāṇa*-s) of the composition and implied the *tāla*-s accordingly which there-by enhanced the beauty of *sāhityabhāva*. The reason for restricting *čāputāla*-s might be because of the *gatibhēda*, that is, all the varieties of *sulādisaptatāla*-s exhibit only *caturaśragati* while *čāpu* represents a combination of odd and even number of *akṣara*-s and these beats might cause *padaççēda* or division of a single word. Even though, there is absence of *gatibhēda*, Dīkṣitar's compositions does not seem to be monotonous and besides, his vast repertoire on the *tāla* can be seen. Besides *rāga* and *tāla*, *gamaka*-s also play an important role in considering SaṅgītaSampradāyaPradarśini as a significant source for Dīkṣitar's compositions . The text highlights on the *gamaka*-s and its implication on the *swara*-s which provides *rañjana* to that particular *rāga*. The text also shows the nature of the *gamaka*-s which are very well knitted with the *sāhitya-bhāva*. *Kampita*, *sphurita-pratyāghāta*, *tirupa* or *nokku*, *ravai-khaṇḍippu*, *vali*, *ētra-irakkajāru*, *odukkal-orikkaiare* found in the text with symbols for the compositions. One can say that these *gamaka*-s decide the *lakṣaṇa* of a *rāga*. It is from SaṅgītaSampradāyaPradarśini that one has clarity on the *rāga*-s and *tāla*-s usage.

Samudāyakṛti-s give scope for understanding the concepts of Indian culture and tradition, for a lay man, through musical compositions. These *kṛti*-s can be rendered thematically on particular *kṣētra*-s and deities . Dīkṣitar's compositions are generally based on a *kṣētra* that makes a lay man take a pilgrimage all over the country. *Samudāyakṛti*-s go a step forward in giving a detailed description on the *tatva*-s which enhances the musical pilgrimage. These *samudāyakṛti*-s would carry every human to that *tatva* and create an imagery of the *kṣētra* and deity and make everyone experience the completeness through *saṅgītōpāsana*. His compositions can be termed as *sāhitya-saṅgītapradhanakṛti*-s, where importance is laid to the lyrical, philosophical and musical aspects without compromising on any one of those, at all times. Thus, the author is trying to take a step to explore and revive the original style of MuttuswāmyDīkṣitar's compositions.

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