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“Janani Nin Tiruvaṭi”: A Gem among the Dēvi Pañcaratna of Puthucode Krishnamurthy Bhagavatar

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Abstract

Dēvi Pañcaratnam is a group of five *kṛti-s* composed by Sri Puthucode Krishnamurthy in praise of different forms of Goddess Parvathy. These are composed in *Ghana rāgas* tracing the same *rāga* sequence of *Tyagaraja Pañcaratnam* – *Nāṭa*, *Gouḷa*, *Ārabhi*, *Varāḷi*, and */rī*. These compositions are structured in *Ādi Tāḷa*, *Rūpaka Tāḷa*, *Miśra Chāpu*, *Khaṇḍa Chāpu*, *Miśra Jhampa* respectively. These *kṛti-s* are blend of Malayalam and Sanskrit. The first composition is *Janani Nin Tiruvati* in *Nāṭa Rāga*.

The musical part and other aesthetics like the use of various decorative *anga-s* in this composition are being analyzed through this work. A basic comparison of the composition “*Janani Nin Tiruvaṭi*” and the *kṛti* “*Jagadānandakāraka*” in *Nāṭa Rāga* of Tyagaraja’s *Ghana Rāga Pañcaratnam* is also cognized through this work.

Keywords: *Dēvi Pañcaratnam*, *Janani Nin Tiruvaṭi*, Puthucode Krishnamurthy, *Nāṭa*, Tyagaraja, *Jagadānandakāraka*

Aim of this work:

- To understand a unique composition among the group *kṛti-s* of *Dēvi Pañcaratnam* which is not much known to Carnatic Music World.
- Analysis of various beautification aspects in *Dhātu* and *Mātu* of this composition.
- A generic analysis of the basic features of the compositions *Janani* by Puthucode Bhagavathar and *Jagadānandakāraka* by Tyagaraja.

Method and Mechanics of Writing:

Historical, analytical, descriptive hermeneutic and comparative approaches are used for this study. For understanding the aesthetics of *Dhātu* and *Mātu*, analytical approach is applied. Comparative analysis is used to compare the composition of Krishnamurthy Bhagavathar with that of Tyagaraja composition. Certain non-English words and terms are written in italics with diacritics.

Introduction:

Kerala has a rich culture with unique artforms and artists specialized in these forms. In Carnatic Music, Maharaja Swathi Tirunal is the first name that comes to our mind when we mention about Kerala composers. There is no doubt that he is a great patron of Carnatic music and contributed immensely to the Carnatic music world. Irayimman Thampi, K C Kesava Pillai, Kutti Kunji Tankachi, Palakkad Parameswara Bhagavatar, Tulaseevanam, M D Ramanathan, Puthucode



Krishnamurthy Bhagavatar are few other famous composers. Puthucode Krishnamurthy is a *Vāggēyakāra* par excellence.

In this work, Puthucode Krishnamurthy Bhagavatar's life, compositions with special reference to his first *Dēvi Pañcaratnam* in *Nāṭa* is analyzed. Puthucode Krishnamurthy Bhagavathar's compositions are not commonly known to the music world until recent time. It was an admirable initiative by Dr G Baby Sreeram to popularize 100 kṛti-s of Puthucode Bhagavathar through her YouTube Channel which was rendered by musicians of Carnatic world.

Life of Puthucode Krishnamurthy:

Puthucode Bhagavatar was born in 1923 to Krishna Shastrigal and Parvathy Ammal in Puthucode Village, Alathur Taluk of Palakkad district. He learned the initial lessons of Carnatic music from Shesham Bhagavatar and Krishna Bhagavatar. He completed advanced training in Carnatic Music under Palakkad Rama Bhagavatar. At the age of 17, he started composing music for Akashvani, Delhi. During these periods, he got exposure to Hindustani Music. He learned Hindusthani Music from Gandharva Maha Vidyalaya which helped him to add fineness to his music. In 1950, he joined as Professor in Palakkad Chembai Memorial College of music. In 1970, he joined in Sree Swathi Tirunal College In 1976, he became the Principal of Chembai Memorial Music college. After his retirement in 1976 he joined Kalakshetra, Chennai where he met with M D Ramanathan who influenced in his singing style. Puthucode Krishnamurthy Bhagavathar passed away on 23 August 1983.

Puthucode Bhagavatar's Contribution to Carnatic Music

He has composed almost 200 compositions in languages like Malayalam, Sanskrit, Tamil, Hindi and also in Manipravāḷam. He has also composed Hindustani *Stāyis* and *Khayāls*. Thematic compositions such as *Ārupadai Veedu*, *Navagraha* compositions and *Dēvi Pañcaratnam* are his major contribution to Carnatic Music world. *Kshetra Kṛti-s* in praise of famous temples in Kerala such as Vaikom Mahadeva Kshetram, Nelluvai Dhanwantari Kshetram, Sri Padmanabha Swamy Kshetram, Guruvayoor Kshetram, Puthucode Kshetram are also his major works in Carnatic Music.

He has composed 16 compositions named as *Navakroḍa Śodaśa Kṛti-s*. Through various references, it is clearly visible that “*Navakroḍa*” is the Sanskrit Version of the place “Puthucode” and these compositions are in praise of /ri Annapoorneswari of Puthucode. It can be considered as the *Sthala Nāma Mudra* of his own *Dēśa* “Puthucode”. “*Nava*” means new and “*Krōḍam*”, can be inferred as the Sanskrit version of Malayalam word “*code*”. Few references are taken for understanding the meaning of the word “*krōḍa*”. One such reference is from the book “*Manushyalaya Chandrika*” of Tirumangalath Neelakandhan. This book gives varied details about the science of *Taccu /āstra*. In the third śloka of this book, writer praises *dēvata-s* as

“*Srimal kaṇḍapurē virājathi parakrōde cha*
tējapuram nityam rājakarājamangalapurē
chārālganēshālaye sambrahyaita guruprakāsha vishayā
chittē mamōjrambatām”.

In this *śloka*, writer praises the *devata-s* of Trikandiyur, Trippangottu, Ganeshapura and Tirunavaya”. The writer clearly mentions in the *Vyakhyāna* that the author praises lord Shiva of



Trippangottu as “*Parakrōḍa*”; By referring the linguistic etymology of Trippangottu, the same inference can be clearly seen. Thus, it is obvious that Krishnamurthy Bhagavathar has referred “*Navakrōḍa*” as “*Puthucode*”. Generally, “*puranilaye*” or “*purāḍiśwari*” always comes as the assisting word of *Navakrōḍa*. It means one who resides in the town or *pattanam*. For example, he glorifies *Puthucode Dēvi* as “*Vara Navakrōḍapura Nivāsini*”, “*Vara Navakrōḍa Vāsini Pāvani*”, “*Jagadamba /ri Navakrōḍapurāḍiśwari*”, “*/ri Navakrōḍa Nivāsini*”, “*Mangalakara Navakrōḍa Nilaye*” and so on.

Dēvi Pañcaratnam of Puthucode:

Dēvi Pañcaratnam of Puthucode is unique compositions in praise of Goddess Lalithāmba. This composition is a mix of Malayalam and Sanskrit language and is commonly known as Manipravāḷam *kṛti*. *Uttama*, *Madhyama* and *Adhama* are three kinds of manipravāḷa *kṛtis*. High *ras* factor and the language excellence make this composition one among the *Uttama* Manipravāḷam *kṛti*. It is very rare to see *pañcaratnam* in praise of Goddess in *ghana rāgas*. In these compositions, he has followed the same order of *ghana rāgas* as in Tyagaraja-s *ghana rāga pañcaratnam*. Each *kṛti* is structured in different *tīlam-s* such as *Ādi*, *Rūpaka*, *Misra cāpu*, *khaṇḍa cīpu* and *Jhampa*. These *kṛti-s* includes *swara sāhityas* following *caraṇa swara-s* and its corresponding *sāhitya-s*. All these compositions are rich in its *sāhitya* and *sangīta* aspects. Except the second *kṛti* in *Rāga Gauḷa*, all other *kṛti-s* have 7 *swara sāhityas*. *Gauḷa* composition has only 6 *swara sāhityas* *Anubandham* is common in all the *kṛti-s*. In his first and fourth *kṛti*, we can see the *Sthala Mudra* of Temples such as “*KāñciKāmakōti Pīṭhavāsini*,” “*Kōlāpurālaye /ri Mūkambike*”. Given below in Table -1 are the list of compositions in *Dēvi Pañcaratnam* of Puthucode Krishnamurthy:

Table-1

No.	<i>Kṛti-s</i>	<i>Rāga</i>	<i>Tāla</i>
1.	<i>Janani Nin Thiruvaṭi</i>	<i>Nāṭa</i>	<i>Ādi</i>
2.	<i>Kanivodu Karuna</i>	<i>Gauḷa</i>	<i>Rūpaka</i>
3.	<i>/ri Vidya Swarūpini</i>	<i>Ārabhi</i>	<i>Misra Cāpu</i>
4.	<i>Tāmasam Thellumini</i>	<i>Varāḷi</i>	<i>Khaṇḍa Cāpu</i>
5.	<i>Sarvamangaḷavum Tarum</i>	<i>/ri</i>	<i>Misra Jhampa</i>

Janani Nin Tiruvaṭi- Introductory Composition of Devi Pañcaratnam

Janani Nin Tiruvaṭi in *Nāṭa Rāga* is the opening composition in *Dēvi Pañcaratnam*. It is composed in *Ādi Tāla*. This composition has seven *swara sāhityas* along with *Anubandham* to the end of the composition. This composition stands high in its musical structure and its literature part. His immense *bhakthi* to Goddess is clearly visible through this *kṛti*. Composer addresses *Dēvi Parvathy* in various *Saguṇātma Rūpa* through this *kṛti*.

Sāhitya Analysis

Meaning of the composition:

In the Pallavi of this composition, composer addresses *Dēvi* as the divine mother and her foot as lotus who protects the entire world – “*Janani nintiruvaṭi tāmarayinye tuṇaye nikhila jagat*”.



In the *Anupallavi*, Parvathy Dēvi is described as one who stays in *Mēru Parvata* and who always stays in the heart of Lord /iva– “*kanakācala /ringavihārīṇi kāmēśwara hridayēśwari /ankari*”. *Caraṇam* starts by affirming Dēvi as one who is always beautifully dressed up with a charming smile- “*Suvāsini suhāsini bhavāni*”.

In the first *Swara Sāhitya*, Dēvi is addressed as one who has long eyes like lotus petals with compassion and protects her dependents, who is the gem of mind- “*Sārasadalāyatavilōcani dāsajanapālīni manonmaṇi*”.

In second the *Swara Sāhitya*, Dēvi is called as *Madhusūdansōdari* and one who kills the *Asurās*. Dēvi is also described as the ocean of *Karuṇa* – “*Dānavakulasūdani maḍhusūdana sōdari karuṇa sāgari*.”

In next *Sāhitya*, composer is praying to Dēvi to give intellect to adorn her with garland having the fragrances of *Bhāva*, *Rāga* and *Laya*. She is called as one who is praised by *Indra*, *Brahma* and *Suramuni-s* - “*Vāgaḍhīśavāsavādisuramuni vrindagēyamānadivvyacarite bhāvarāgalayasugandha vāsita gānamālacārtidān mati tarika*”.

In fourth *sāhitya*, Dēvi is saluted as “*Simhivāhanārūḍha*” who kill *asuras* like *Mahiṣa* and one who’s hymns are infinite- “*Nin mahima Āyiram rasanakaḷāl anantanum avrṇanīyam simhivāhanārūḍhayāy mahiṣādi daityabāḍha tīrta durgē*”.

In fifth *Caraṇam*, the composer calls Dēvi as the embodiment of *Pranavanāda*, who is cool as moon, who is like a parrot in cage of *bījākshara* “*Hrīmkāra*”. Dēvi is mentioned as “*KāñciKāmakoti Pīṭha Vāsini*” which is goddess *Kāmakṣhi* Dēvi. He is seeking the blessings of Dēvi for always serving her lotus foot with immense pleasure – “*Tāranathasundarasumukhi hrīmkāra pancaraśuki tonnidēṇam amba nin padabhajanam manatārīlatīvamudēna. Kāmidārṭha dānanirataṇam vara kāñcikāmakōti pīṭha vāsini. Sāmavēdasāramāya gānakalaḍhāra pranavanāḍarūṇi*.”

In the sixth *Caraṇa sāhitya*, Dēvi is praised as “*Sudhāmadhurabhāṣiṇi*”. In this *Caraṇa Sāhitya*, composer is beautifully depicting a pictorial representation of the conversations between Dēvi Pārthy and Dēvi /ārada. Composers says When Dēvi /ārada praises Lord /iva by playing *Veena* and singing, Dēvi Pārthy listens to it and endorse it. Listening to the praise of Lord /iva, Pārthy Dēvi get goosebumps and starts her nectar like speech praising /ārada Devi, which makes /ārada Dēvi blushed and thus she stops her *Vīna* playing- “*Vāṇiyum viśwanāḍanin mahima vīnamēṭi gānam cheyṭidave, puḷakāṅgitayam patiyin vaibhavam keṭanumōdana mō ḷi yaruḷidave Āmoli maḍhurimayil /āradayum līnayāy swayam lajjitayāy, vīṇāvādanam mathiyākkidān idayākkiya sudhāmaḍhurabhāṣiṇi*.”

In the last *caraṇa Sāhitya*, composer is defining different ways of *Dēvi upāsana* as *Mantra*, *Tantra*, *Yantra*, *Yōga*, composer called Dēvi as /rī Laḷitha Mahā Tripurasundari who sits in the center of /rī *cakra*, and who is always praised by saints like *Vasiṣṭa*, *Agastya*, *Nārada*, *Sidhās*, and celestial singers like *Yakṣa*, *Gandharva*, *Kinnarās*- “*Mantra tantra yantra yōgādiyām /aktyupāsana mārga niratarām kumbhajāti munimānasa sadane tumburu nārada siḍhagaṇḍharva yakṣa kinnarādikaḷumanavaratam Āti pāti paṇiyum paripāvana chakrarāja maḍhya virājamāna laḷite /ri rājarājēśwari*.”

In the *Anubandham*, composer salutes her as “*Hariṇāgasundari*” and “*Girināyakanandini*” seeking her *karuṇākāṭākṣa* and concluding the composition- “*/araṇāgatajanapālīni hariṇānga sama sundaravadani girināyaka nandini viravil karuṇākāṭākṣam aruḷvāyatiyanil*.”

- *Vāggeyakāra tatva*:

Puthucode Krishnamurthy Bhagavathar’s command over Malayalam, Sanskrit and Carnatic music is clearly visible in this composition. He blends the metrical part of *sāhitya* with rhythmic



structure perfectly. Few examples are: in the first *swara sāhitya*, the *swara* patterns go as *p,mgm tattva r,sn*. Where ever the *dirgha swara* is coming, its corresponding *sāhitya* also comes as *dirgha* as *sārasadalāvatavilōcani*. Another example is *Dānavakulasūdani*, its corresponding *swaras* are *p,nmpm,pm*.

Another aesthetic feature is the application of words used according to the number of *swaras*. For example in the third *swara*, the pattern is *m,g p,m np mr,s n,pm* and its corresponding *sāhitya* is “*Bhāva Rāga laya Sugandha vāsita*”, another example in fifth *charaṇa swara* *pmp r,s n,pm* with its corresponding *sāhitya* “*Praṇava nāda rūpiṇi*”. In seventh *Charaṇa swara*, *pnsr,ns, g,m pnm*, with corresponding *sāhitya* “*saktyupāsana mārga niratarām*”. Composer has used *Anuprāsam* in the second *swara sāhitya* as “*Dānavakulasūdani*” and “*Madhusūdāna Sōdari*”.

Different kinds of *yati* patterns are seen in *Charaṇa swaras*. An example for *Srotovaha yathi* is visible in seventh *swara sāhitya* as *pns, gmpns, sgmpmgm*, composer has also used *sama yathi* in some phrases as *sm gp mn ps nr ss nn pm*. The composer has used *swarākṣhara prayōga* in 5th *Charaṇa swara sāhitya* as *ś,,mr,ś* with its corresponding *sāhitya* “*Sāmaveda*”. Here *madhyama* and *makāra* of *sāmaveda* is in *swarākṣhara*. Similarly, *swarākṣhara prayōga* is visible in 6th *Charaṇa swara sāhitya* as *ś,npmgmp* with its *sāhitya* “*Āmoli madhurima*”. Here, *madhyama* of *ś,np mgmp* and *makāra* of “*madhurima*” is *swarākṣhara*. In the second line of the *anubandham*, composer uses *swarākṣhara prayōga* as “*Sama Sundara*”, here the word “*sama*” is on the *melsthāyi śadja* and *melsthāyi madhyama*

Rāga Analysis

The *graha swara* is *panchamam* in all *sangati-s* of the *Pallavi*. In first *sangati*, *sancāra-s* are concentrated in middle octave. Most *sancāra-s* are weaved around *madhyamam* and *panchamam*. *pmp, nppm mgp,, mgpm mgpmr,,*The *nyāsa* or resting note of *pallavi* is *madhyasthāyi madhyama*.

Second *sangati* moves more in between *madhyasthāyi rishabham* to *melsthāyi madhyamam*. In this *sangati*, “*nikhila jagat*” is rendered as *mršnp, śnmpgm* which incorporates the *swaras* from *melsthāyi madhyama* to *madhyasthāyi madhyama* in second speed. The ending note of “*Janani*” in this *sangati* is *madhyasthāyi nishadam* as *pmpn,,*

In third *sangati*, *swara-s* *sanchara-s* are mostly from *madhyasthāyi rishabha* to *melsthāyi madhyama* showing the patterns *mpnp nśrś, śrgm mršnp śnmpgm*.

Anupallavi “*kanakācala*” starts in *panchama swara* and ends on *melsthāyi shadja*. *Sangati-s* of *anupallavi* moves in between *madhyasthāyi panchamam* and *melsthāyi rishabha* with *prayōgas* *pmpn, nśrś, śnmpgm*, and so on. “*Kāmeśwara hridayēśwari*” is also commencing on *panchamam* and *nyāsa swara* of the second line of *anupallavi* is *madhyasthāyi rishabham*.

Panchamam is the *graha swara* of *caranam* and *nyāsa swara* is *madhyasthāyi nishāda*. The entire *caranam sanchāra-s* are in between *madhyasthāyi panchamam* and *madhyasthāyi nishāda*.

There are 7 *carana swara* and its corresponding *sāhityā-s* in this composition. Most of the *swara sāhityas* commences with *madhyasthāyi panchamam*, few starts in *tārasthāyi śadja* and *madhyasthāyi śadja*. Each *carana swara* is rich with *janta prayōgas* such as *nśśnnpm, ssppss snmpgm, ś,ś p,p s,s rsnmpn* and *Dhātu prayōgas* like *smgpmnps, smr,ss,npm, nmpmgm*. Some of the phrases which shows *Rāga bhāva* in the *swara sāhitya* are *s,, p,, ś,, ršnpmgmr, ś,r,ḡ, mr,śnmpgm, ś,npmgmp m,rsgmp,,*. The composer has explored the complete possibility of the



Rāga in three *sthāyis* through different phrases as *s,, p,, ś,, ṛśnpmgmr,s,ṇsrgmp, srs,rgmr,snpmpn ss pp śś ssnpmgm, p,mp, g,mr,ssṇpns*.

In the first *Carana swara*, more *dīrkha swaras* are visible – “*p,, mgm p,, mgm r,, sn p,, ṇsrs,, mgmpmgm*”

To the end of the second *Carana swara*, *vakra* and *janṭa prayōgas* can be seen – “*sm gp mn pś nr śś nn pm*”.

Third *Carana swara* starts with *madhyasthāyi niṣādam*. The entire *swaras* are moving around *madhyasthāyi niṣādam* and *tārasthāyi madhyamam*. There is only one *Carana swara* with *graha swara* as *madhyasthāyi niṣādam*, rest of the *Carana swaras* starts either on *madhyasthāyi panchamam*, *madhyasthāyi ṣadjam* or *tārasthāyi ṣadjam*.

The *graha swara* of the fourth *Carana swara* is *tārasthāyi ṣadjam*. Most of the *sancāra-s* of this *Carana swara* is weaved between *madhyasthāyi gāndhāram* and *tārasthāyi ṣadjam*; though it touches *tārasthāyi madhyamam* in the phrase “*ś,ṛ ś,ṛgm,*”.

Fifth *Carana swara* commences with *madhyasthāyi ṣadjam*, *sancārā-s* are more over in between *mandrasthāyi panchamam* and *tārasthāyi ṣadjam* in first *āvarta*. *Swaras* touches till *tārasthāyi madhyamam* in the second *āvarta*.

Sixth and seventh *Carana swara* starts with *madhyasthāyi panchamam*. In both *swaras*, first two *āvarta-s* are built in between *mandrasthāyi panchamam* and *tārasthāyi ṣadjam* and second two *āvarta-s* are more over in *madhyasthāyi madhyamam* and *tārasthāyi madhyamam*.

The composition concludes by *anubandham* “*Saraṇāgata*” with *graha swara* as *panchamam*. The entire *anubandham sanchārās* are in between *madhyasthāyi panchamam* and *melsthāyi madhyamam*.

Tāla analysis

Pallavi of the composition starts on *sama eduppu*, “*Jagaṭ*” ends with combination of three. *Anupallavi*, *Caranam* and all *swara sāhityas* are in *sama eduppu*. *Anubandham* starts after two beats.

First *Carana swara sāhitya* is created with patterns of *swaras* into groupings of three and four *swaras* as 3+3+3+3+4.

//*p,, mgm p,, mgm r,sn |p,, nsr s,, |mgm pmgm*||.

Pūrvangam and *uttarāṅgam* are with same patterns in this *Carana swara*.

Patterns of four can be seen in the entire second *Carana swara* - *p,np mpn, pmgm* and ends with a pattern of 3 + 5 (*ta ki ta – ta ka ta ki ta*) – “*nrs – snnpm*.”

//*p,np mpn, pmgm r,sn | smgp mnpś nrśś nnpm* ||

The entire third *carana swara* is shown with a pattern of 3+3+3+3+4.

//*n,n ś,ś nśṛ ś,n pmpn | ś,ṛ n,ś p,n m,p mrs,* ||

//*m,g p,m npm r,s n,pm | ś,n ṛ,ś mṛś ś,n pmgm* ||

The 16 *swaras* in the fourth *Caranam* are divided in to group of 9+7.



Again, this 9 is divided in to group of three.

// ś,, npn s,, npmgmpn / ś,ṛ śnp m,g m,pnpn,||

// ś,ṛ ś,ṛ ḡmṛ ,śnpmpn / ś,ś p,p s,s śśnpmgm //

Fifth swara commences with the patterns of 3+3+3+3+7– “s,, p,, ś,, ṛśnpmgm r,, s,, p, p ṇsrgmp,”. Next line continues with same combination as first line with the ending phrases as 3+5+3+5 with corresponding swaras “ś,, ṛnś,n mp , mrs,ṇ”. First two āvarta-s follow the same patterns, third āvarta goes in the pattern of four and ending āvarta is in the combination of 3+3+3+7.

//s,, p,, ś,, ṛśnpmgm / r,, s,, p,p ṇsrgmp, //

//s,s p,p ś,ś ṛśnpmpn / ś,, ṛnś,n mp, mrs,ṇ //

// pṇsr gmp, npnś ṛ,śn / ś,ṛ ḡ,m ṛ, śnpm gmpn//

// ś,m ṛ,ś ṛ,śn p,mgmpn / ś,, ṛśn pmp r,sn,pn //

Sixth swara is interwoven with the combination of swaras as 5+3+3+5 in few āvartās and in some other āvartās patterns of four can be visible.

// p,mp, g,m r,ssnpṇs | r,s m,gp, pmgm pnp, //

// mrs, npm, śnp ṛ,ṛśn | ś,np n,pn gmpn npn, //

// ś,np mgmp m,rs gmp, | gmp n,pn, pṇśṛ ś,, //

// ś,ṛ, ḡ,mṛ, śnṛ śnpm | gmp, npmp ,mrs n,pn //

The seventh swara starts with the combination of 3+3+5+5 – “p,n m,p g,mp, pmrsṇ”. The third āvarta ends with a grouping of 3+3+5+5. The concluding phrase patterns is beautifully woven with combination of 4 5 7 as “pṇś gmpṇś śgmpmgm”.

// p,n m,p g,mp, pmrsṇ | pṇs r,ns, g,mp nmp,||

// g,mp,n pṇś,np mpm, | r,sn n,pn | g,m p,npn //

// ś,np npmpm gmp mpṇś | ṛ,ś ś,n pśnpm gmpṇś //

// śnśṛ ḡmṛ, śnṛ, śnpm | pṇś, gmpṇś śgmpmgm //

Comparison of the basic elements in the *Nāṭa Pañcaratnam* of Tyagaraja and Puthucode Krishna Bhagavathar

Below given Table- 2 shows the elementary aspects of both compositions.

Table-2

	<i>Janani Nin Tiruvaṭi</i>	<i>Jagadānandakāraka</i>
Language	Manipravāḷam [Malayalam + Sanskrit]	Sanskrit
Tāla	Ādi Tāla	Ādi Tāla
Dēvata	Dēvi	/ri Rāma
No. of Swara Sāhitya-s	7	10
Sāhitya Angā-s: Graha Swara-s		
Pallavi	Madhyasthāyi Panchamam	Madhyasthāyi Panchamam



Anupallavi	Madhyasthāyi Panchamam	Madhyasthāyi Panchamam
Caraṇam	Madhyasthāyi Panchamam	No Caraṇam
Swara Sāhityas	Madhyasthāyi Panchamam, Madhyasthāyi ṣadjam, Tārasthāyi ṣadjam, Madhyasthāyi Niṣādam	Madhyasthāyi Panchamam, Madhyasthāyi ṣadjam, Tārasthāyi ṣadjam
Anubandham	Madhyasthāyi Panchamam	No Anubandham

Conclusion

Puthucode Krishnamurthy Bhagavatar's "Dēvi Pañcaratnam - Janani Nin Tiruvaṭi" is a composition with all its beauties in *Dhātu* and *Mātu*. The *sāhitya* of this composition shows his implicit trust and *bhakthi* towards goddess. The linguistic approach of the composition shows his mastery over languages such as Malayalam and Sanskrit. *Sangīta* part is as equally rich with intricacies of *rāga* and *tāla*. Learning this composition will help a student to understand the *rāga Nāṭa* in depth. His scientific approach to *rāga*, language peculiarity [in manipravāḷam] make this composition exceptional and unique in its structure. The way he had expressed his music through this composition is really inspiring for the young aspirants of carnatic music world. There are many such compositions of different *vāggēyakārā-s* who are not known to the carnatic music world till this time. Learning and popularizing such *Vāggēyakārā-s* and their compositions will definitely pay a great role in widening the boundary levels of Carnatic music.

Through this work, Puthucode Bhagavatar's analysis of the first *kṛti* among *Dēvi Pañcaratnam* is briefly explained in various angles. Only basic aspects are observed in the comparative study of *Nāṭa* compositions composed by Tyagaraja and Puthucode Bhagavatar. A deep understanding of the comparative study in *Nāṭa Pañcaratnam* of Puthucode Bhagavatar and Tyagaraja is an area of scope for future study.

Notation

Rāga: Nāṭa Tāla: Ādi

Pallavi

- || p, m, p, ; ; ; n, ; | n, p, p, m, | m g p, m g p m ||
Ja na ni nin ti ru va ṭi tā ma ra
|| r, s, r, ; ; ; g, m, | r, s, s, r, s, r, g, m, ||
y i ṇa ye tu ṇa ye ni khi la ja ga th
- || p, m, n, ; ; ; n ṣ ṛ, | ṣ, s n p, m, | n p p m m g p m ||
Ja na ni nin ti ru va ṭi tā ma ra
|| r, s, r, ; ; ; p m g m | r, s, ṁ ṛ ṣ n | p, ṣ n p m g m ||
y i ṇa ye tu ṇa ye ni khi la ja ga th
- || p, p, m p n p n ṣ ṛ ṣ ṛ ḡ ṁ | ṛ ṛ ṣ n p, m, | s n p m m g p m m, ||
Ja na ni nin ti ru va ṭi tā ma ra
|| p m g m r, r, s, ; m g p m | ṣ n ṛ ṣ ṁ ṛ ṣ n | p, ṣ n p m g m ||



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yi ṇa ye tu ṇa ye ni khi la ja ga th

Anupallavi

i. || p, p, n, ; ; n, n, p, n n | p, m, p, n, ś, , r, , ś, ||

Ka na kā ca la śrin ga vi hā ri ni

ii. || p, p, m p n p p n ś n p m g m | p n ś n p m g m p n ś r ś, ; ||

Ka na kā ca la śrin ga vi hā ri ni

i. || p, n, ś, r, ś, n, p, n, | ś, n, p, m, g, , m r, ; ||

Kā mē śwa ra hri da yē śwa ri śan ka ri

ii. || ś r ġ m r, ś, ś, n, p, p n | n ś, n p, m, p m g m r, g m ||

Kā mē śwa ra hri da yē śwa ri śan ka ri

Caraṇam

|| p, m, ; r, s, ; s, r, | , , g, m, ; p, p, n p n, ||

Su vā si ni Su hā si ni Bha vā ni

Swara Sāhityams

i. || p, , m g m p, , m g m r, s ṇ | p, , ṇ s r s, , m g m p m g m ||

Sā ra sa ḍa lā ya ta vi lō ca ni dā sa ja na pā li ni ma nōn ma ṇi

ii. || p, n p m p n, p m g m r, s ṇ | s m g p m n p s n r ś ś nm ||

Dānava ku la sū da ni madhu sū da na sō da ri karu nā sā gari

iii. || n, n ś, ś n ś r ś, n p m p n | ś, r n, ś p, n m, p m r s, ||

Vā ga dhē śa vā sa vā dī su ra mu ni vri nda gē ya mā na divya cari te

|| m, g p, m n p m r, s n, p m | ś, n r, s m r | ś ś, n p m g m ||

Bhā va rā ga la ya Su gan ḍha vā si ta gā na māla cār ti dān ma thi ta ri ka

iv. || ś, , n p n ś, , n p m g m p n | ś, r ś n p m, g m, p n p n, ||

Nin mahima āyi ram rasanaka lāl anan da num a var ṇanē ya m

|| ś, r ś, r ġ m r, ś n p m p n | ś, ś p, p s, s ś ś n p m g m ||

Simhivā hanā rū ḍha yay mahi śā di dai tya bā dha tīr tha dur ge

v. || s, , p, , ś, , r ś n p m g m | r, , s, , p, p ṇ s r g m p, ||

Tā rā nā tha sun da ra su mu khi hrīm ka ra pan ja raśukhi



|| s, s p, p ś , ś r ś n p m p n | s, , r n s, n m p, m r s, n ||

To nni dē ṇam am ba nin pa da bha ja nam ma na tā ril a tī va mu tēna

|| p ṇ s r g m p, n p n ś r, ś n | ś, r ġ, ṁ r, ś n p m g m p n ||

kā mi tārthadā na nirata yāmva ra Kāñ ci kā ma kō ti pī ṭha vā si ni

|| ś, ṁ r, ś ś, n p, m g m p n | ś, , r ś n p m p r, s n, p m ||

Sā ma ve da sā ra mā yagā na kalā dhā ra Pra ṇa va nā da rū pi ṇi

vi. || p, m p, g, m r, s s ṇ p ṇ s | r, s m, g p, p m g m p n p, ||

Vā ṇi yum vi swa nā tha nin ma hi ma vī ṇa mē ṭi gā nam chey ti da ve

|| m r s, n p m, ś n p r, r ś n | ś, n p n, p m | g m p n n p n, ||

Pu lakān gi ta yāy pa ti yin vai bha vam Ke ṭa nu mō da na mo ḷi ya ru ḷidave

|| ś, n p m g m p m, r s g m p, | g m p n, p m, p n ś r ś, , ||

Ā mo ḷi ma ḍhu ri ma yil śā ra da yu m lē na yāy swa yam la jji ta yā y

|| ś, r, ġ, ṁ r, ś n r ś n p m | g m p, n p m p |, m r s n, p m ||

vī nāv da nam ma thi yā kkidān ida yā kki ya su ḍha ma dhru ra bhā shi ni

vii. || p, n m, p g, m p, p m r s ṇ | p ṇ s r, n s, g, m p n m p, ||

Mantra tan tra yan tra yō gā di yām śa ktyu pā sa na mā rga ni ra ta rām

|| g, m p, n p n ś, n p m p m, | r, s n n, p m | g, m p, n p n ||

Kum bha jā thi mu ni mā na sa sa dane Tum bu ru nā rada si ḍha gan ḍarva

|| ś, n p n p m p m g m p m p n | ś, ś ś, n p ś n p m g m p n s ||

Yaksha ki nna rā di kaḷu ma na va radam ā di pā di paṇi yum pa ri pā va na

|| ś n ś r ġ ṁ r, ś n r, ś n p m | p n ś, g m p n ś ś g m p m g m ||

Cakra rā jama ḍhya virā ja mā na la li the /ri rā ja rā jē śwari

Anubandham

i. || ; p m, p, , m, p, , m p, p p m g, , m, r, ; ; s, ||

/a ra nā ga ta ja na pā li ni

ii. || ; p m, p, , m g m p, p m, | m g p m n p p m r, ; , , ś, ||

/a ra nā ga ta ja na pā li ni

iii. || ; p m, p, , m g m p, p m, | n, , , , r ś n, , , ; ; ||

/a ra nā ga ta ja na pā li ni

|| ; ś n r, , ś, ś ṁ, r, ; | ś n p, ; p, n, ś, , ; ||

Ha ri ṇa ga sa ma sun da ra va da ni

|| ; g m, r ; ś, ś, n p, , | n, ś r, , p n ś, ; ; ; ||

Gi ri nā ya ka nan di ni va ra vil



i. || s , n , p , ; m , p , ; p , | m g p m n p p m g , m , r , s , ||

Ka ru nā ka tā kṣam a ruḷ vā y a di ya nil

ii. || n r s n p , ; m , p , ; p , | m g p m n p s n | p m r s s r g m ||

Ka ru nā ka tā kṣam a ruḷ vā y a di ya nil

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