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Sri Sathguru Sangeetha Vidyalayam, College of Music and Research Center will defend her PhD thesis through **ONLINE (GOOGLE MEET)**

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Name of the Thesis

**MUSICAL COMPOSITIONS ON LORD MURUGAN OF ARUPADAI VEEDU**

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# SYNOPSIS

**Guide : Dr.K.N. Renganatha Sharma M.A., M.Phil., PhD**

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## MUSICAL COMPOSITIONS ON LORD MURUGAN OF ARUPADAI VEEDU

### Introduction

Music is an art that acts as a medium to realize one's emotions – a medium to connect with the divine. Harmonious sounds wrought together form Music.

Music probably finds its root from the word “Muse” meaning to ponder, to meditate, to connect with the divine.

Many Gods are themselves seen holding musical instruments. Saraswati is depicted as playing the veena, Krishna's flute playing is said to have drawn humans and animals alike. Shiva is said to like to listen to the Sama Veda, especially if it is accompanied by the playing of the musical instrument known asyazh.

Murugan though worshipped in many places and has thousands of temples; Arupadaiveedu has something special about it. Being a student of music, wanted to explore how Lord Murugan is hailed through music in relationship with Arupadaiveedu.

Bakthi meaning devotion can be attained through various means. Hinduism says there are nine forms of devotions. They are: Shravanam – Hearing the names and glories of the Lord - Listening Keertanam – Chanting His glories through music

Smaranam – Remembering the Lord Paada sevanam – Serving the Lord's feet

Archanam – Praises of the Lord

Vandanam – Offering obeisance unto the Lord

Daasyam – Serving the Lord as His servant

Sakhyam – Developing friendship with the Lord to worship him meaningfully with great devotion. Music has paved the path to reach him effortlessly.

Aatma Nivedanam – Total surrender of oneself to the Lord

Among all these Keertanam is the second form of devotion which involves ‘singing’ the praises of the Lord’s magnificence and omniscience with heartfelt devotion.

Arunagirinathar in his second song of Kandar Anubhuti describes Lord Murugan of Arupadaiveedu as:

“ullāsa nirākula yōga yidhach  
challāpa vinōdhanum nī  
yalaiyō ellāmara ennai  
izhandha nalam sollāi murugā  
surabhū pathiyē.”

Meaning

Ullāsa – as an embodiment of happiness - at Tiruparankundram

Nirākula - a person freed from all worries and peaceful - at

Tiruchendur Yoga - A hermit worshipped by saints – at Palani

Yidhach – Who fills devotees with comfort and happiness – at Swamimalai

Callāpa - who remains happy in order to fill his devotees with happiness – at Tirutani.

Vinōdhanum – who fills his devotees with grace in an astounding manner – at Pazhamudircholai.

As seen above Lord Murugan is worshipped in various forms which offers plenty of scope for the composer to express navarasas through his musical compositions.

### **Objective of the Study:**

The core objective is to identify and analyse the musical compositions on Lord Murugan of Arupadai Veedu. To unearth the compositions from the time of Sangam Era to contemporaneous composers, right from Tirumurgatrupadai to the present form of krithis and the different languages and styles used by the composers.

### **Scope of study**

The scope of study encompasses the period between Sangam Era and the present time.

This study endeavors to trace the compositions on Lord Murugan during pre-trinity period, Trinity period and Post trinity period.

### **The present study**

An attempt is made to compile and analyse compositions on Lord Murugan of Arupadai veedu, of selective composers and selective compositions belonging to three periods of time namely pre trinity period , Trinity period and Post Trinity period.

### **Limitation of the Study.**

The subject is too vast and contains innumerable composers especially during post trinity period and also many musical forms.

There are only few compositions during the Pre trinity period though there could have been more which were either not recorded, preserved or lost during the centuries.

### **Methodology**

Descriptive methodology is used in this work. Secondary sources such as books and websites were used for tracing compositions and biography of composers.

This work is supplemented by few interviews of Tamil scholars, professors of music departments in various educational institutions, lecturers, musicians, few odhuvars and Sri Kumara guru swamigal of Kaumara Mutt.

### **Presentation of the study**

This research consists of four chapters preceded by introduction and ends with a conclusion.

Chapter I – Lord Murugan and Arupadaiveedu

Chapter II – Musical compositions of Pre Trinity period on Lord Murugan

Chapter III – Musical compositions of Trinity Period on Lord Murugan

Chapter IV – Musical compositions of Post Trinity Period on Lord Muruga

### **Chapter I**

#### **LORD MURUGAN AND ARUPADAI VEEDU**

This chapter enumerates on Lord Murugan “Tamil Kadavul” right from Sangam era.

The birth of Lord Murugan and its purpose, Epithets, Iconography, his consorts Valli, Deivayanai, their wedding and war against Asuras - beginning with the destruction of Krowncha, Tarakasura and finally how Surapadma ended his life and became the Vahana of Lord Murugan are portrayed here.

Birth of Lord Murugan begins with Lord Siva's Supreme Silence "Maha Mouna" the last stage of four-fold path towards self-realization which was disturbed by the Cupid. The six divine sparks from the forehead of Lord Shiva taking the form of Lord Murugan. He was nurtured by the foster mothers "Karthigai Pengal" and later unites with his mother Parvathi.

Lord Murugan is also known by various other names such as Kumaran, Senthil, Arumugan, velavan, senapathy, Bala Murugan, Dandpani, Guhan, Kadamban, Kathiresan, Kumaravel, garavelan, Subramaniyan, Swaminathan, Sendhur Andavan, Saravanan, Shanmughan, Palani Andavar, Mysamy, Vadivel and many more.

The iconography of Lord Murugan varies significantly; he is typically represented as an ever-youthful one along with his consorts, riding a peacock, dressed with weapons and sometimes has a rooster. He is also shown as a child holding a peacock on one hand and a vel, spear on the otherhand.

References of Lord Murugan in Sanskrit literature; Vedas, Upanishad, Mahabharata, Ramayana and Puranas are also discussed in this chapter.

The legends and details about the 6 abodes are as follows:

1. Thiruparankundram - Subramanya Swami Temple Legend associated with Thiruparankundram
2. Tiruchendur - Thirucheeralaivaai - Sendhilandavar Tiruchendur Miracle — Pakalli Koottar
3. Palani – Dhandayuthapani Thiruvavinankudi - Kuzhanthai Velayuthaswami Festival Agni Nakshatram at Palani Siddha Bhogar — Nava Pashanam idol

4. Swami Malai -Thiruverakam - Swaminatha Swami
5. TiruttaniKundruthoradal – Subramaniaswami
6. Pazhamudircholai – Subramaniaswami

First abode being Subramanya swamy temple at Tiruparankundram situated in Madurai where Lord Murugan is worshipped in the form of bridegroom of Deivayanai. The second abode is Tiruchendur (Thirucheeralaiivaai ) and the deity's name is Sendhilandavar. This is the place where the war took place between Soorapadman and the Lord. The third abode is Palani where the Lord is called Dandayuthapani. (Thiruvavinankudi - Kuzhanthai Velayuthaswami) The Fourth abode is Swamimalai (Thiruveragam) where Lord Murugan is seen as Swaminathan. Here he is depicted as a Guru who imparts the significance of Pranavamantra to his father Lord Siva. The Fifth abode is Tirutani where the Lord married Valli and is worshipped as Subramaniaswami. The sixth abode is Pazhamudir cholai situated in Madurai. The place where Lord Murugan, through the grace of his presence, imparted divine wisdom to the Great Tamil poetess Avvayar.

## **Chapter II**

### **MUSICAL COMPOSITIONS OF PRE TRINITY PERIOD ON LORD MURUGAN**

This chapter contains the works of ancient period Tamil composers. Nakkeerar and his legendary work Tirumurugatrupadai, the life of Arunagirinadar and his admirable compositions on Lord Murugan, namely Tirupughazh, Kandar Anubhuthi, Kandar Alankaram, Kandar Andhathi and Vaguppu.

#### **Nakkeerar - Thirumurugatrupadai**

Thirumurugatrupadai is the foremost traceable work on lord Murugan that dates to Sangam Literature. It is the first poem of the ten idylls anthology patirruppaatu. Of the five poems of the Aattrupadai-genre in the anthology of Paththupattu ['Ten-

Lays, or Songs'] belonging to the sangam era. Tirumurugatruppadaï has been written in the meter called aciriyappa and is 317 lines in length. The subject matter is the splendour of Murugan and his abodes: the Arupadaï veedu. Many musicians of the current era have sung Thirumurugatruppadaï in their own style. It is sung as ragamaliga by many musicians.

#### **Arunagirinathar and his compositions**

Arunagirinathar (15th century) is the composer of Thiruppugazh' meaning glory to God. He has hailed the glory of Lord Murugan in magnificent verses. His composition "Kandar Anubhuti consists of 101 verses, Kandar Alankaram 107 verses, Kandar Andhati 100 verses and rendered total of 18 Vaguppu starting with Seerpada Vaguppu, ending with Tiruvaguppu.

#### **Tirupughazh**

Thiruppugazh is an anthology of Tamil religious songs dedicated to Murugan, the son of Shiva.

He is believed to have composed over 16,000 songs covering all aspects of life but only 1,365 songs have so far been traced and 292 hymns pertain to the six abodes of Lord Murugan:

The number of songs pertaining to the Arupadaï veedu are as follows:

Name of the abode	Number of songs
Tiruparankundram	14
Tiruchendur	77
Palani	95
Swamimalai	38
Thiruthanigai	64
Kundrudhoradal	4
<b>Total</b>	<b>292</b>

This era could be considered as the beginning of the worship of Murugan through music which had a classical base. Thirupugazh with its chandam is unique, which speaks volumes about the composer's mastery in tala and language proficiency as



well. These are treasures passed on to the music repertoire of this period.  
Tirupughazh on the 3<sup>rd</sup> abode, Pazhani – Nadha Vinhu Kaladhi Nama.

### Chapter III

#### MUSICAL COMPOSITIONS OF TRINITY PERIOD ON LORD MURUGAN

Golden Era of Carnatic Music is said to be the period of the Trinity. The trinity period consisted of the compositions of the 18<sup>th</sup> Century composers. Tyagaraja swamikal, Muthuswami Dikshithar and Syama Sastri lived during this period. Ghanam Krishna Iyer, Iriyamman Thampi, Kavi Kunjara Bharathi, Oothukadu Venkatakavi, Pacchimiriyam Adiyappa, Thanjavur Quartet, Thiruvarur Ramasami Pillai, Sadhasiva Bhramendra, Swathi Tirunal and few more were popular composers of this period.

This chapter showcases the Vibakthi Kritis composed by Sri Muthuswami Dikshithar on Lord Murugan and the incident that carved him as a composer. His compositions on Lord Murugan and an analysis on one kriti of each abode. There is also an analysis of one Kriti of Tyagaraja on Lord Murugan.

#### [Sri Muthuswami Dikshithar \[1775-1835\]](#)

According to legend, his guru asked Muthuswami to visit Tiruttani one of the Arupadaai vedu. There, while he was immersed deep in meditation, an old man appeared and asked him to open his mouth. He dropped sugar candy into his mouth and disappeared. As he opened his mouth, he had a vision of the deity Muruga and Dikshitar burst forth into his first composition "Shri Nathadi Guruguho" in the raga Mayamalavagowla. He has composed group kritis on Lord Murugan. It is popularly known as Guru guha vibhakti krithis. He has composed vibakthi krithis exclusively on Lord Tiruttani Murugan.

Abode	No of Kritis
Thiruparankundram	1
Tiruchendur	8
Palani	2
Swamimalai	5
Tirutani	10
Total	26

The researcher has analysed one kriti on each abode which covers the following aspects: a. Meaning, b. Notation, c. Music and Literary beauties such as Adi prasa, Anu prasa and Antya prasa. Graha svaras, Swaraksaras, Mudra of the composer, Rakthi Prayogas.

#### THYAGARAJA SWAMI (1767-1847)

Karkalla Tyagaraja was one of the Trinities and renowned composer of 18<sup>th</sup> century. He was prolific and highly influential in the development of Carnatic music. Tyagaraja composed thousands of devotional compositions in Telugu but only 700 are available. Most of his compositions in Telugu are in praise of Lord Rama.

Among the compositions of Tyagaraja, We come across one krithi on Lord Murugan' Vara Sikhi Vaahana in Raga Supradeepam.

In this krithi 'vara Sikhi vahana' – raga supradeepam, Sri Tyagaraja sings praises of Lord Subrahmanya. It is also one of the compositions in Sanskrit language

of Tyagaraja.

## **Chapter IV**

### **MUSICAL COMPOSITIONS OF POST TRINITY PERIOD ON LORD MURUGAN**

Post trinity period opened new avenues and we could find many Carnatic compositions in Tamil. we find plenty of compositions of Lord Murugan during this period. There have been numerous composers and musicians who have contributed to worship of Lord Murugan through music.

Neelakanta sivam, Papanasam sivan, Tanjavur Shankar Iyer, Harikāsanallur Muthiah Bagavathar, koteeshwara Iyer, Swamy Surajanda, Pamban Swamigal, T.S. Bala Annamalai Reddiyar, Lalgudi jayaram, spencer venugopal, N.S. Cidambaram, Sudhananadh Bharathi, T.R. Subramaniam, Kovai Subri, vannaccarabam Dandapani swamigal, Thirucheraï Saranayaki ammal, Venkataramani bagavathar and many more composers have composed on Lord Murugan.

The researcher limits the work to few composers who have profusely contributed to the repertoire of Lord Murugan. Some are well known in the world of Carnatic Music and compositions of few composers are yet bepopularised.

This chapter speaks about compositions of eight composers-namely Neelakanta sivam, Vannaccarabham Dandapani Swamigal, Koteeshwara Iyer, Papanasam sivan, Kovai Subri, Periyasami Thooran, Thiruserai Saranayaki ammal, and Venkataramani Baghavathar, their brief life history and their compositions on Lord Murugan of Arupadaiveedu. Musical analysis of one selected composition of each composer is detailed. One krithi along with literary beauties and meaning on each abode of every composer is presented.

#### **NEELAKANTA SIVAN**

Neelakanta Sivan was born in the year 1839 at Vadiveshwaram village near

Nagercoil.

We find 14 kritis on Lord Subramanya and nine songs have reference to Arupadiveedu. Tiruparankundram – 3, Tiruchender – 4, and Swamimlai – 2. Neelakanta Sivan's compositions do not stop with mere extolment of divine grandeur. They are, poetic in form, reflective in tone.

The ragas and talas chosen by him augment the beauty of the lyrics and emotions are exhibited aptly.

**Vannaccarabam Dandapani swamigal**

He was born on 28.11.1869. Dhandapani swamigal was named as Sankaralingam by his parents. He was also called as Thiruppukazh Swamigal and as Vannaccarabam because of his mastery in composing, a different meter in Tamil verse.

He has numerous literary works on Lord Muruga to his credit. As a musical composition Tirupughal has been considered in this study pertaining to Arupadaiveedu .

Each abode has a thirupugazh and that's being presented in the chapter. It has a chandam as of Arunagirinathar.

**Koteeswara Iyer**

He was the grandson (daughter's son) of the great poet and vaggeyakara, Kavi Kunjara Bharati

He has composed songs on Lord Murugan in the 72 melakarta ragas. Sixteen songs could be found pertaining to the various abodes of Arupadaiveedu, sparing Tiruparankundram and Pazhamudir cholai. We could find certain historic references and names of Lord Murugan relating to Arupadaiveedu. Thiruchendur-5, Palani-3, Swamimalai-6, Tiruttani-2.

The choice of Raga and its fluent flow enhancing the meaning of the lyrics and both complementing each other are witnessed throughout his compositions. In his compositions we could see an artist proficient in music as well as linguistic skills. Audio - Kriti – Ganamudha panam – Raga Jothi Swaroopini – Tiruchedur.

### **Papanasam Śivan**

Papanasam Sivan fondly called as Tamil Tyagya has 19 of his songs to his credit that pertain to Arupadai veedu.

Thiruchendur 7, Palani-5 Swamimalai-3, Tiruttani-3 and Pazhamudir cholai 1.

Each abode has a masterpiece that can be reminded by the musicians and rasikas. Kaa vaavaainvaralionpalani, Sendilandavanin Kharaharapriya on lord of Tiruchendur, Shri valli deva sena pathe in Natabhaivavi on the abode pazhamudir cholai are few famous compositions which brings out the excellence of the composer. Audio – Kriti – Sendil Andavan – Karaharapriya – Tiruchendur.

### **Kovai Subri:**

Kovai Subri hailing from Coimbatore, Tamilnadu has composed more than 426 songs on Lord Murugan. He was a lawyer by profession and a freedom fighter. He was imprisoned when he joined the flag Satyagraha movement. It was during his years in prison he composed Muruga Ganam which consisted of 426 songs published into 12 volumes. We find the 74 songs on Arupadai Veedu from his 12 volumes of composition.

Sl no.	Arupadai Veedu	No of songs
1	Tiruparankunram	10
2	Tiruchendur	22
3	Palani	13

4	Swami Malai	9
5	Tirutani	10
6	Pazhamudir Cholai	3
	On Arupadai Veedu	7

Kovai Subri, not a musician by profession. His passion towards music brought him into association with eminent musicians. Dr.D.K.Jayaraman, K P S Mani Bagavathar, SMT Leela Govindasamy, Ramasundari maniam have set tunes for his compositions along with notations. The lyrics carry more of positivity and happiness rather than lamentations.

Audio : Marakade maname – Thodi – Adi – Tiruparankundram -1 st abode – Dr.D.K.Jayaraman.

#### **Periyasami Thooran**

A multifaceted personality, Periyasamy Thooran was a patriot, poet, teacher and Carnatic music composer.

His works include Isai Mani Manjari, Tamilcaippatalkal, Kirtanai Amutam, Navamani Isai Malai, Arul Mani Malai and served through music.

In his work “ Arul mani malai” which contains 45 kritis, we could come across 22 songs on Lord Murugan and 14 of them having reference to Arupadaiveedu including one kavĀdi chindu.

Thiruchendur-5, palani-6,swamimalai-2and tiruttani-1

Audio – Kadaikannagilum – Todi – Adi – Swamimalai Vidushi PalaniSmt.Vijayalakshmi 4<sup>th</sup> abode.

#### **Tirucheraï Saranayakiammal**

A female composer of 20<sup>th</sup> century belongs to Tirucheraï a village in kumbakonam Taluk of Tanjore district. She has composed 51 songs on Lord Murugan in her book “ThiruMurugan Perisai”. Where we find composers to be mostly men in those days

it is indeed a matter of pride to have a female full-fledged composer.

19 songs could be traced that pertains to 5 out of the 6 abodes of Arupadaiveedu excluding Tiruparankundram from her book.

Tiruchendur	4
Palani	5
Swamimalai	4
Tirutani	5
Pazhamudir cholai	1

#### **Bhagavadhar Sri K.V.Venkattaramani**

Bhagavadha Sri K.V.Venkattaramani had endeavoured to create Bhajana sambradaya for Lord Murugan in Tamil, detailing the wedding of the Lord with his consorts Valli and Deivanai in the form of Bhajans.

Bhajana sambradaya was found in Telugu language sung on Lord Rama or Lord Krishna which mostly narrated the wedding with their spouses. The composer has brought out number of Namavalis and Mangalams which form an essential part of the Bhajana sampradaya. In his book “Murugan Thiru Kalyana Padalgal” he has used various sources and the songs to aptly suit the occasion apart from his own compositions. The songs are in the form of Bhajans based on popular tunes which can be sung by common people in a group. These Bhajans are based on Carnatic Ragas.

The first part of the book begins with “Arupadai Veedu Mangalam”, with a Vinayagar tudhi in Natai raga, jampa tala followed by song on Thiruparamkundram,

	Arupadai Veetil vazhum Andavane Shanmuga
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Namavali	Arupadai Veedu konda Arumughanai Paadu [Thilang]
	Arupadai Veedu konda Arumugha Nadha
Namasa Pajara	Murugan namam paduvom Vēlan namam paduvom
AarupĀdigam	Saravanabhava Deva Sambu Kumārā Swamimalayan padam
Kavadai Sindhu	Murugayya Saranam, Saranam Murugayya
	Velmuruga Vel Muruga

We find the names of Lord Murugan of Arupadai Veedu mentioned in many places throughout the book. It's a boon for Murugan devotees and tamil lovers to have this Murugan Thirukalyanam in the form of Bhajans. This enables even the common mass who may not understand classical music to enjoy and worship Lord Murugan.

## Conclusion

Music is an art and science which has both theoretical [lakshana] and practical [lakshiya] aspects. This research pertains to the lakshya aspect of music.

It is well known that the priceless compositions of the great Vaggeyagaras are the breath that has kept Carnatic music alive all through the ages.

In this aspect, musical compositions on Lord Murugan right from the sangam era to the present age have enormously contributed to the repertoire of Carnatic Music and have enriched them. We find plethora of soulful musical compositions on Lord Murugan in various musical forms.

During the pre-trinity era, prominence was given to literature in the various works. While, the vocabulary was drenched in Bhakthi and music was effective means for communicating the verses. This is evident, in the epical work, "Thirumurugatrupadai".



Arunagirinathar in his work Tirupughazh had woven a colorful set of hymns with a fine blend of both Chandhamand verses.

The birth of the musical Trinity ushered an era of dynamic development in Carnatic music

Similarly compositions on Lord Muruga had new perspective. The Hymns till then were written in verses which were quite lengthy. The concept of Kriti with sections like Pallavi, anupallavi and charanam became popular during this period. We also find Kirits on Lord Murugan in Sanskrit. Dikshithar's compositions on Lord Muruga are unique.

Post trinity period opened new avenues and we could find many compositions on Lord Murugan. Apart from krithi various new musical forms sprung up and flourished during this period though they had their seeds during Trinity period itself. Varnam, tillana, padam, raga malika, kavadi chintu are some of the other musical forms. As we know both Lord Murugan and Tamil are inseparable we find plenty of compositions of Lord Murugan in Tamil during this period.

The modern age has further diluted music and the norms of composition and termed it as "light music" which is very popular at present. Scientific advancement in the area of mass communication and the modern day cinemas have popularized light music. We find myriad light music compositions on Lord Murugan of Arupadaiveedu. Lyricists Vali and kavignyar Kannadasan have written soulful compositions on Lord Murugan which is ever green . Movie play back singer Dr.Seerkali Govindarajan and T.M.Soundarajan have sung mind blowing songs on Lord Murugan of Arupadaiveedu.

From the researcher's point of view a man crosses six stages in his life; starting as a child, a brave warrior, a lover, a spouse, a hermit, and a teacher [Guru]. Arupadiveedu portrays these stages of life. At Pazhani Lord Murgan is seen as a child and a hermit, at Tiruchendur he is seen as a brave warrior, at Tiruparankundram as a spouse, at Swamimalai he is manifested as a teacher [Guru], He is seen as a lover at Tirutani.

The various manifestations of Lord Murugan enables a composer to have a free hand in his compositions. It's no wonder that we find songs on Lord Murugan being available in all 72 melakarta ragas, in most of the popular janya ragas and also in rare ragas.

#### Scope for further study

The present research work entitled MUSICAL COMPOSITIONS ON LORD MURUGAN OF ARUPADAVEEDU encompasses almost 20 centuries; right from Sangam era to the present date. Post Trinity period starting from 19<sup>th</sup> century we find numerous composers and innumerable compositions in various musical forms. The researcher has considered only eight composers for the study. Scholars who intend to explore musical compositions on Lord Murgan have enormous scope.

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\* Compositions on each abode can be taken separately.

\* Explore different musical forms on Arupadaiveedu and

\* 20<sup>th</sup> century composers on Lord Murugan. This thesis is provided with two appendixes.

1. List of kritis with Raga and Tala of selected composers mentioned in the research study.

2. A CD containing collection of songs on Lord Murugan of Arupadiveedu in audio form.

This thesis concludes with a bibliography of references containing the details of books, thesis, dissertations, journals, websites referred and personal interviews.

### Kriti analysis

Given below are the illustrations.

#### **TIRUTANI:**

Raga :Mayamalavagaula [15<sup>th</sup> Mela]

Tala: Adi

Arohana: S R<sub>1</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>1</sub> N<sub>3</sub> Ś

Avarohana: Ś N<sub>3</sub> D<sub>1</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>1</sub> S

Pallavi:

Sri Nāthadi Guruguhō Jayathi Jayathi

Sri Chidānanda Nāthohamiti Santhatham Hridini Bhaja

Anupallavi:

Nānā Prapancha Vichitrakaro

Nāmaroopa Pancha Bhūthakaro

Ajnāna Dhvānta Prachanda Bhāskaro

Jnāna Pradāyako Maheshwaro

Madhyama Kala Sahityam:

Dinavanodyukta Divyataro

Divyaughādi Sakala Deha Dharo

Mānasānandakara Chaturataro

Mad Guruvaro Mangalam Karotu

Charanam:

Māya Maya Visvādhishthāno

Mātmakādi Matānusthaano

Mālini Mandalānta Vidhāno

Mantraaādyapaa Hamsa Dhyāno

Māyākaarya Kalanā Hēno

Māmaka Sahasra Kamalāsino

Mādhurya Gēnāmruta Pāno

Mādhavaadyabhaya Vara Pradāno

Māyaa Sabalitha Brahma rupo

Mārakoti Sundara Svarupo

Mathimatām Hrudaya Gopura Dipo

Matta Surādi Jayapratāpo

Madhyama Kala Sahityam:

Māyāmālavagaulādidesha

Mahipati Pūjitha Pada Pradesha

Mādhavaadyamara Brunda Prakāsha  
Maheshasya Mahārthopadesha

S ; ; R ; G ; M | P D N S ;  
nd p- m g r ||  
Sri Naa thaa di Guru guho - Jaya thi Ja ya thi

S ; ; R ; pm G- M | P D N S ;  
nd p- m g r ||  
Sri Naa thaa - di Guru guho - Jaya thi Ja ya thi

Srs S ; R ; pm G- M | P D N S ;  
nd p- m g r ||  
Sri Naa thaa - di Guru guho - Jaya thi Ja ya thi

Srs S ; Rgr R- Gmg G- M | P  
D N Srs S- nd p- m g r ||  
Sri Naa - thaa - di Guru guho - Jaya thi Ja ya thi

Srs S , n D , d – dp , d – P | , d pm g r –  
G m G – m g r s n ||  
Sri - -Chidaa - - nan -da Naa - tho-ha mi ti San tha tham Hri di ni Bha ja

Srs Srs S - Rgr R- Gmg G- M | P  
D N Srs S- nd p- m g r ||  
Sri - Naa - thaa - di Guru guho - Jaya thi Ja ya thi

Srs S , n D , d – dp , d – P | , d pm g r –  
G m G – m g r s n ||  
Sri - -Chidaa - - nan -da Naa - tho-ha mi ti San tha tham Hri di ni Bha ja

Srs S ; Rgr R- Gmg G- M | P D N  
S ; ; ; ||  
Sri Naa - thaa - di Guru guho - - - -

Anupallavi:

S ; R ; G – M ; M | N D ; - P dp-  
P mg ; ||  
Naa naa Pra pan - cha Vi chi - tra - - ka-  
ro

G ; M – M ; P P , d | N – D ; P ;  
pm G ; ||  
Naa ma roo - pa Pan- cha Bhoo – thaa - ka- ro –

G ; M – M ; P P , d | N – D ; P ;  
 pm G - M ||  
 Naa ma roo - pa Pan- cha Bhoo – thaa - ka- ro – A

G ; M ; P ; D – N | D ; P – pmM ;  
 G R – G ||  
 Jnaa na Dhvaa nta Pra chan da Bhaa - ska ro A

G ; M ; P ; D – N | D ; P – pmM ;  
 G R ; ||  
 Jnaa na Dhvaa nta Pra chan da Bhaa - ska ro -

gmpd N ; D , p ; pm | G ; m dp-  
 pmM ,g rg rsS ; ||  
 Jnaa-- na- Pra daa - ya- ko - Ma- he--- - shwa- ro-  
 -

Madhyama Kala Sahityam:

P M g R s ss P d n S | d d p p mm g –  
 m g r – S n - d P ||  
 Dina vanod yukta Div ya ta ro Div-yau- ghaa-di Sa kala De ha Dha ro

S r s , S – g r s – s n d n S | S s n d P – p , m  
 G g R s ||  
 Maa na saa- nan da kara Chatu ra ta ro Mad Gu ru va ro Man - ga lam Ka ro tu

Charanam:

M ; P ; dp D P ; | M ; G ; R  
 ; rs S ||  
 Maa ya Ma-ya Vi- svaa- dhi- sthaa- no  
 - -

N ; D – N S ; R –  
 S | rg ; R ; G ; M ; ||  
 Maa tma ka taa di Ma taa nu- sthaa no -

sn ; D – N S ; R –  
 S | mg ; R ; pm G M ; ||  
 Maa tma ka taa di Ma taa nu- sthaa no -

M ; rg rs S ; S ; R | S , r G – R S , r G  
 ; ||  
 Maa li- ni-- - Man - da laan- ta Vi dhaa-

	no								
S ; m Man	R ; P ; traa no-	G M    dya ja paa	P ; Ham-	d N ,	D ; sa -	P , Dhyaa-			
M ; pm Maa	; P G ; - yaa no -	; D    - kaa	; D - rya	N D	P ,m naa-	dp Hee---			
M ; M Maa	mg M P ; ma-ka no -	dp D    Sa-ha	; D - sra	N D	P ; Kama laa-	mg si- -			
D ; n Maa	; ns S ; - dhu	; R    - rya	S ; Gaa	sn Srs	, n D naa--- mru ta	D , Paa-- no			
S , n S Maa-	R S sn Srs dha vaa - dya	; G sr ; bha ya	R S    Vara	R S - Pra	; daa- - -	no - -			
S ; , n Maa	sn D S ; yaa- - po -	P D    Sa ba	PM li tha	gm pd	N D Brah- -- - ma	D ru - -			
S ; pm Maa	R - sn gm pd ra ko-	D - P N ; - ti Sun	P ;    da ra--	P dp	; Sva- ru- - -	po -			
D N M Mathi	D - P D , p ma taam -Hru	; P D ; da-ya-	dp pm    Go---	mg M pura	P Di - - -	po -			
P ; pd Ma	M - gm pMg P ; tta Su- - - -	mg R S    raa- - di	sr G Ja-ya	; M - pra	pd taa- - -	po -			
S ; , n Maa	sn D S ; yaa- - po -	P D    Sa ba	PM li tha	gm pd	N D Brah- -- - ma	D ru - -			

S ; R – sn D – P P ; | P dp ;  
 pm gm pd N ; ||  
 Maa ra ko- - ti Sun da ra-- Sva- ru- - - po -

D N D – P ; P dp pm | mg M P  
 M D , p D ; ||  
 Mathi ma taam –Hru da-ya- Go--- pura Di - - - po -

P ; M – gm pMg mg R S | sr G ; M pd  
 pd P ; ||  
 Ma tta Su- - - - raa- - di Ja-ya - pra taa- - - po -

Madhyama Kala Sahityam:

M M M d p pp mg m- r r s | s N – d n - S r d - p  
 D n D p ||  
 Maa yaa maa la va gau-laa- di de-sha Mahi pa ti Pu ji tha Pa da Pra de sha

M g – p , m – d p S , s g R s | m G r , s –  
 s n , D p m g r s ||  
 Maadhavaa - dya mara Brunda Prakaasha Ma he sha - sya Maha - artho pa de -  
 - sha

### Meaning:

Victory to Lord Guruguha, who is adorned by all Gods beginning with Vishnu. Oh!

Mind! Constantly contemplate on the fact that you are the Chidaanandanaatha.

He is the originator of different diversified forms of worlds . He manifests as the five elements and as the named and famed ones. He is the mighty sun destroying the darkness of ignorance . He is the bestower of spiritual knowledge . He is the Maheshvara.

He is the divine Kalpaka Vruksha for the afflicted ones. He bears the sacred rivers like Mandakini. He is adept in granting happiness to the heart of His devotees. May my Guru bless me ).

He (who) is the substratum for this illusory world . He (who) is to be invoked through mantra beginning with “Ka” , ending with “ma” ). He resides in the center of the Malini-Chakra. He (who) is to be meditated upon as the swan representing the ajapa Mantra.

He who is an expert in obliterating the result of Maya, the illusion. He resides in my heart which is like a thousand petalled lotus . Who enjoys the nectar of mellifluous

music . He provides shelter and boons to Madhava and others. Whose Brahmasvarupa is veiled by Maaya. Whose beauty excels that of crores of Cupids . Who shines as the light atop the tower like the heart of his devotees .

He who vanquished the proud Sura and others. His place of abode is worshipped by the kinds of Mayamalavagaula Desha and the like. Who shines as surrounded by Vishnu and other Gods . Who impounded the real truth of Pranava to His father, Mahesha.

This krithi composed in the Raga-Mayamalavagaula, Adi Tala gains a great importance among all the krithis, as this is the first composition of Sri Muthuswamy Dikshitar at the abode of Tiruttani. The legend behind the composition is while he was immersed deep in meditation, an old man appeared and asked him to open his mouth. He dropped sugar candy into his mouth and disappeared. As he opened his mouth, he had a vision of the deity Muruga and Dikshitar burst forth into his first composition "Shri Nathadi Guruguho" .Beginners are taught with Mayamalavagaula as the first raga and it is coincidental that the first krithi of Dikshitar is composed in the same raga.

The special features of the krithi is that the pallavi is composed in all three speeds[kālas]which shows his mastery in Tāla.the pallavi is also set in the arohana – avarohana krama

S ; ; R ; G ; M | P D N S ;  
 nd p- m g r ||  
 Sri Naa thaa di Guru guho - Jaya thi-  
 Ja ya thi

The alluring beauty of the anupallavi is noteworthy.Each line begins in the arohana karma and ends with the avarohana karma.

Numer 16 represents the shodsasa upachara. In the charana 16 words starting with ‘MAKARAM’are skillfully used by Dikshitar displays his poetic skill.

Charanam:

Māya Maya Visvādhithāno  
 Mātmakādi Matānusthāno  
 Mālīni Mandalānta Vidhāno  
 Mantraaādyapāa Hamsa Dhyāno  
 Māyākaarya Kalanā Hēno  
 Māmaka Sahasra Kamalāsino  
 Mādhurya Gēnāmruta Pāno  
 Mādhavaadyabhaya Vara Pradāno  
 Māyaa Sabalitha Brahma rupo



Mārakoti Sundara Svarupo  
 Mathimatām Hrudaya Gopura Dipō  
 Matta Surādi Jayapratāpo  
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 Maheshasya Mahārthopadesha

Charanam:

This song is composed in the first vibahkti .The krithi is profusely filled with literary beauties.Adi prasa in pallavi ,anupallavi and charanam.

Example : Adi prasa

Sri Nathadi  
 Sri Chidaananda

Naanaa Prapancha Vichitrakaro  
 Naamaroopa Pancha Bhoothakaro [ also in the charana].

Antyaprasa :  
 Naanaa Prapancha Vichitrakaro  
 Naamaroopa Pancha Bhoothakaro  
 Ajnaana Dhvaanta Prachanda Bhaaskaro  
 Jnaana Pradaayako Maheshwaro

Madyamakala sahityam

Dinavanodyukta Divyataro  
 Divyaughaadi Sakala Deha Dharo  
 Maanasaanandakara Chaturataro  
 Mad Guruvaro Mangalam Karotu[.also In the charanam]  
 Suddha svarakshara is found in the charana

<u>M</u> ;	P ;	dp	D	P ;	M ;	G ;	R
;	rs S						
<u>.Maa</u>	ya	Ma-ya	Vi-	svaa-	dhi-	sthaa-	no
- -							

Madyamakala sahitya

M M d p pp m g m-r r s | s N - d n - S r d - p  
 D n D p ||  
Maa yaa maa la va gau-laa- di de-sha Mahi pa ti Pu ji tha Pa da Pra de sha

M g - p , m - d p S , s g R s | m G r , s -

s n , D p m g r s ||  
 Maadhavaa - dya mara Brunda Prakaasha Ma he sha - sya Maha - artho pa de -  
 - sha---

Raga mudra is seen in the krithi in the madyama kala sahitya.

Maya ma la va gau-la