

Different Vaggeyakara Compostions On Lord Rāma In Sanskrit Language



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Abstract: pavanajāstuti pātra pāvana caritra in the rāga kuraṅgi by Tyāgarāja, in this song mentioned about the occasion of Rāma marriage scenes. In the above article, we will get the knowledge about which composers had written on Lord Rāma songs. Through these compositions, we can get the information about Rāmāyaṇa, so it declares.

Keywords : Different, Vaggeyakara, Compostions, Rāmacandra, Rāma, Sanskrit

**Śrī rāma rāma rāmeti rame rāme manōrame
sahasra nāma tattulyam rāma nāma varānane**

The word 'Rāma' is familiar to all. The Rāma is also known as Rāmacandra. He is the seventh avatāra of the god Viṣṇu. So, many composers had written different musical forms and they had written so many compositions praising on different deities. Among them, they had composed musical forms on a Rāma, and particularly they had written in Sanskrit language is very special. In the present article, describing the compositions on Lord Rāma in Sanskrit only. Let us know some examples on different vāggēyakāra musical forms on Lord Rāma.

1. Annamācārya: He belongs to 15th century (1408-1503), born to Nārāyaṇa Sūri and Lakkamāmba. He was the first composer to compose songs in Telugu and created the sections of pallavi, anupallavi and caraṇa for kīrtana. He composed songs in Telugu and Sanskrit Language. For ex

Pallavi: dēva dēvam bhaje divya prabhāvam
rāvaṇāsura vairi raṇa puṅgavam rāmam
Anupallavi: rāja vara śēkaram ravi kula sudhākaram
ājānubāhum nīlābrakāyam
rājādi kōdaṇḍa rāja dikṣāgurum

rājīvalōcanam rāmacandram rāmam ||dēva dēvam||

Caraṇam : pañkajāsanavinuta parama nārāyanam

śaṅkarārjita janaka cāpa dalanam

laṅkāviśōṣaṇam lālita vibhīṣaṇam

vēṅkatēśam sādhu vibudha rāmam ||dēva dēvam||

In the above kīrtana described the physical structure and characteristics of the Rāma. Some of the other kīrtanas had written on Rāma but, most of them in Telugu. He used venkatēśa mudra in his compositions. He considered as the 'pada kavita pitāmaha'. He had also written 'Saṅkīrtana Lakṣaṇam'.

2. Tyāgarāja: He belongs to 18th century (1767-1847). Tyāgarāja was born to Rāmabrahmam and Sītamma in Tiruvayyar. Tyāgarāja's compositions are full of 'drākṣa pāka' means all classes of people are attracted by Tyāgarāja's music. He was one of the great trinity. In the history of Karnatic Music, the period of Tyāgarāja is respected as 'Golden era'. He composed vast songs on Rāma. And also he had composed Group kritis (ex: ghana rāga pañcaratnas) and Gēyanāṭakas (Naukācaritram). They had mostly composed in Telugu and some of in Sanskrit languages. For ex, In the Hussēni rāga set in ādi tāla, this is in Sanskrit language.

Pallavi : bhaja rāmam satatam mānasa

Caraṇam 1: amita śubhākaram pāpa timira vibhākaram ||bhaja||

Caraṇam 2: śata mukha nuta gītam sakalāśrita pārijātam ||bhaja||

Caraṇam 3: pālita lōka gaṇam parama kapāli vinuta suguṇam ||bhaja||

Caraṇam 4: sarōja vara nābham yama purārāti lābham ||bhaja||

Caraṇam 5: Varānanda kandan nata surādi muni bṛndam ||bhaja||

Caraṇam 6: kamanīya śarīram dhīram mama jīvādhāram ||bhaja||

Caraṇam 7: karadruta śara cāpam rāmam bharita guṇa kalāpam ||bhaja||

Caraṇam 8: bhava jala nidhi pōtam sārasa bhava mukha nija tātam ||bhaja||

Caraṇam 9: vātātmaja sulabham vara sīta vallabham ||bhaja||

Caraṇam 10: rāja ravi nētram tyāgaraja vara mitram ||bhaja||

The above song tells to himself that their (Tyāgarāja) mind to always chant Śrī Rāma's name. And this song is the epitome of Rāma's qualities and greatness. Another example is kṣīrasāgara vihāra in the rāga Ānandabhairavi.

3. Muttusvāmi Dīkṣitar: He belongs to 18th century (1776 – 1835 AD), He was born at Tiruvārur in 1776 to Rāmasvāmi Dīkṣitar. Muttusvāmi Dīkṣitar learnt music from his father and became proficient both in

vocal and vina music. He was also a scholar in Sanskrit. He went to Tiruttaṇi, sat in contemplation of the glory of Lord Subramaṇya chanting and repeating the ṣadakṣara mantra. The elderly man put something in Dīkṣitar's mouth and disappeared into the sanctum sanctorum. Dīkṣitar realized that it was Lord Subramaṇya Himself who had given the prasādam of gnāna (knowledge). He understood that He was his guru and poured out music in praise of the Lord, 'śrīnathādi guruguho jayati' in the rāga mājamaḷavagaula was the first composition composed by him. His specialty was in the sāhitya incorporated the rāga name of the composition, it is rāga mudra. He used śuddha and sūcita rāga mudras too. He used mudra in his compositions is 'guruguha'. Most of the songs have in madhyamakāla sāhityam and samīṣṭi caraṇam. He composed the compositions in Sanskrit language. For ex, Vasanta rāga set in rūpaka tāla,

Pallavi: rāma candram bhāvayāmi raghukula tilakamupēndram

Anupallavi: bhūmijānāyakam bhukti mukti dāyakam

nāma kīrtana tārakam naravaram gatamāyikam ||rāma||

Caraṇam: sākēta nagare nivasantam sāmrajyapraḍa hanumantam

Madhyamakāla sāhityam:

kākutsam dhīmāntam kamalākṣam śrīmāntam

nākēśanu tamanantam nara guruguha viharantam ||rāma||

The above song tells Rāmachandra, you are the ornament of the raghukula family; he is the Lord of Sīta, she born to Earth. He is one who gives the redemption. He lived in Ayōdhya. His face is similar to the full moon etc. And this song is the embodiment of Rāma's qualities.

4. Svāti Tirunāl: He belongs to the first part of 19th century (1813 to 1846). He was born into the Royal family of Travancore. He was mastery in various languages like, Malayalam, Sanskrit, English, Telugu, Marathi, Kanarese, Urdu and Tamil and composed in above mentioned languages. Svāti Tirunāl had written kīrtanas, varṇas, padas and ragamalikas etc. And also written Bhaktimañjari - 1000 stanzas on bhakti and Padmanābha śataka both were belongs to the literary works which were addressed to Lord Padmanābha. He belongs to the paryāya mudrākāra composer. He used many mudras. What they are 'padmanābha, Ambōruhanābha, Ambujanābha, Jalajanābha, Kamalanābha, Kañjanābha, Nalinanābha, Nirajanābha, Pañkajanābha, Vanajanābha, Vanaruhanābha and Vārijanābha. Particularly, number of kritis composed on Lord Rāma, for ex, rāma rāma pāhi rāma in Bhupālī rāga, jaya jaya raghunātha in Śahāna rāga, rāma rāma guṇa kusuma rāma in Bhairavi rāga these are all kritis and one famous ragamālika composed on Lord Rāma, which is bhāvayāmi raghurāmam set in rūpaka tāla, this composition is well known to the music world. This song also called as Rāmāyana kīrtanam. Bhāvayāmi raghurāmam is a wonderful ragamālika in which 7 rāgas beginning from Sāvēri followed by

Nāṭakurañji, Dhanyāsi, Mōhanam, Mukhāri, Pūrvi kalyāṇi and Madhyamāvati.

Sāvēri rāga

Pallavi : bhāvayāmi rahurāmam bhavya sugunārāmam

Anupallavi: bhāvuka vitaranaparāpāṇagalīla lasitam

Bālakāṇḍam - Nāṭakurañji rāga

Caraṇam 1: dinakarānvayatīlakam divyagādhisutasavana-
vanaracitasubhāhumukhavadamahalyapāvanam
anaghamīśacāpabhaṅgam janakasutāprāṇēśam
ghanakupitabṛgurāmagarvaharamitasākētam

Ayōdhyakāṇḍam - Dhanyāsi rāga

Caraṇam 2: vihitābhiṣēkamatha vipina gatamārya vāchaa
sahita sītasaumitrim śāntatamaśīlam
guhanilaya gatam citrakūṭāgata bharatadatta
mahita ratnamaya pādukam madana sundarāṅgam

Araṇyakāṇḍam- Mōhana rāga

Caraṇam 3: vitata daṇḍakāranya gatavirādha dalanam
sucarita ghaṭajadattānupamita vaiṣṇavāstram
patagavara jaṭāyunutam pañcavaṭivihitavāsam
ati ghōra śūrpanakā vacanāgata kharādharam

Kiṣkindakāṇḍam - Mukhāri rāga

Caraṇam 4: kanaka mṛga rūpadhara khalamarīca harāmiha su-
jana vimata daśāsya hrta janaka jānvēṣaṇam
anagham pampātīra saṅgatāñjanēya nabhōmaṇi-
tanuja sakhya karam vāli tanudalanamīśam

Sundarākāṇḍam -Pūrvikalyāṇi rāga

Caraṇam 5: vānarōttama sahita vāyusūnu karārpita -
bhānuśata bhāsvara bhavya ratnāṅgulīyam
tēna punarānīta nyūna cūḍāmaṇi darśanam
śrīnidhimudadhi tīre śrīta vibhīṣaṇa militam

Yuddhakāṇḍam-Madhyamāvati rāga

Caraṇam 6: kalita vara sētu bandham khala nissīma piśītāsana -
dalanamuru daśakaṇṭha vidhāraṇamati dhīram
jvalana pūta janaka sutāsahitam yāta sākētam
vilasita paṭṭābhiṣēkam viśvapālam padmanābham

The above mentioned composition fully based on the epic Rāmāyaṇa scenes from Bālakāṇḍa to Yuddhakāṇḍa. The composer's signature has in last charaṇa that is padmanābha.

5. Mysore Vāsudēvācāri: He belongs to 20th century (1865 - 1961). They were mostly composed in Telugu and Sanskrit. He used mudra in his compositions had vāsudēva. He was honoured of the Padma bhushan. Some of his most popular compositions are brōcēvārevare in khamas rāga and māmavatu śarasvati in hindōla etc. His Sanskrit composition on Rāma is bhajarē rē mānasa in the rāga Abhēri set in ādi tāla.

Pallavi: bhajarē rē mānasa śrī raghuvīram
 bhukti mukti pradam vāsudēvam harim ||bhajarē||

Anupallavi: vṛjina vidūram viśvāvharām
 sujana mandāram sundarākāram ||bhajarē||

Caraṇa : rāvaṇa mardanam rakṣita bhuvanam
 ravi śaśi nayanam ravijādi madanam
 ravijādi vānara parivrtam naravaram
 ratnahāra pariśōbhita kandaram

Madhyamakāla sāhityam:

 ravi śaśi kuja budha guru śukra śanaiścara rāhu kētu nētram
 rājakumāram rāmam pavanajāptam avanijā manōharam ||bhajarē||

The above song tells us sing the glory of Lord Rāma that Psalm written in the context of his mind, and this song is the embodiment of Rāma's qualities and greatness

The above mentioned compositions have the examples of Lord Rāma in Sanskrit language. Most of the other composers had written in Sanskrit language, for ex, Bhadrācala Rāmadās, Purandaradāsa, Acyutadāsar, Ambhujam kṛṣṇa, ceyyūr cengalva rāya śāstri etc. But, in this article mentioned only Rāma kīrtanas, that's why in this article, described some of the compositions on Lord Rāma that who had written in Sanskrit.

If one composer writes songs praising on Rāma, the other composer writes praising the greatness of Lord Rāma, and the other full Rāmāyaṇa expressed through their composition. Some of the composers inserted some scenes in Rāmāyaṇa of their compositions, for ex, pavanajāstuti pātra pāvana caritra in the rāga kuraṅgi by Tyāgarāja, in this song mentioned about the occasion of Rāma marriage scenes.

In the above article, we will get the knowledge about which composers had written on Lord Rāma songs. Through these compositions, we can get the information about Rāmāyaṇa, so it declares, not only get knowledge from history books, from this songs also we can get the history of different deities.

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