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## SANGEETA GNANAMU

with annam, the greed and avarice of human beings, and the need to purify the annamaya kosa.

The third, *Sadbhinchene* in Arabhi deals with the prana of a devotee and how it subjects itself to tests.

The fourth, in Varali, *Kanakana rubhira* describes how we can find the beauty of God when the heart is pure.

The fifth, in Sree, *Endaro mabanubhavulu* depicts the vighnam attained through the association of many great souls.

Tyagaraja does not deviate from devotion to Rama in these five compositions; he describes him as 'Janaki prana nayaka' in *Jagadananda karaka*; 'Dorakoduku brochura' in *Dudukugala*; 'Manavendrudaina Ramachandrudu' in *Sadbhinchene*; 'Sree Raghupatey' in *Kanakana rubhira* and 'Raghuvara nee yeda sadbhaktiyu' in *Endaro*.

### Description of Rama's attributes

*Jagadananda karaka* is in Nata, an ancient raga much earlier even than the classification of the melakarta system. It was Gambheera Nata at one time with the swarasthana-s of Sankarabharanam as an audava raga. Tyagaraja's Nata is sampooranam in arohanam and audavam in avarohanam. From the point of view of swara structure, *Jagadananda karaka* is an unparalleled composition written with the raga trayodasa lakshana-s and tala dasa prana-s in mind.

Look at the beauty and foresight in the very first line. It is divided into two equal halves with a fulcrum in between. *Jagadananda karaka* depicts His divine personality. 'Janaki prana nayaka' is his human character. 'Jaya' in between these two compounds acts like a fulcrum as if to balance his incarnation in human form. The entire composition revolves round these two aspects of Rama, the Divine and the human.

The ettugada reflects a heightened ananda. Likewise, 'Omkara panjara keera' at the tara shadja shows how elevated and rich is Omkara. The depths of the ocean are shown in the structure of the mandra swara-s at 'kalasa neera nidhi ja ramana'.

Look at the compatibility and coherence between the dhatu and the matu here: *'Aganitaguna kanakachela sala vidalana, arunabha samana charana apara mahimadbhuta, sukavijana britsavana suramuni gana vibhita, kalasa neeranidhi ja ramana papa gaja Nrisimha varatyagarajadhinuta.'*

Observe the beauty of tara shadja at "gaganadhipa satkulaja rajarajeswara" to show the sun at its height. There are any number of beauties and secrets embedded in the very first composition.

Prof. Sambamoorthy was probably the first to advocate the concept of 108 names of the Lord in this composition. However, as there are hardly about 90 adjectives in this kriti, I do not therefore subscribe to his view. In fact there are some beejakshara-s and mantra-s embedded in all the five compositions. The easiest to decipher among them of course is 'Om'.

The first kriti is classified as a description of the 'kalyana guna-s' – auspicious nature and virtues of the Lord. With long compounds and alliteration this kriti reflects 'Ojo guna'. The concept in the pancharatna-s is to create a positive vibration and that is precisely the reason why they are rendered in 'samashiti gaanam' or congregational singing.

### Repentance

Let us move on to the second composition in Gaula, *Dudukugala nanne dora koduku brochura*. The very first line of the kriti is a spiritually charged statement. Tyagaraja asks: "Is there a prince who can rescue a vicious person like me?"

He sings: I am vicious with many vices, sensuality. In youth I went from bad to worse not realising You, flattering others for money and material prosperity. Thinking that mundane comforts are the purpose of life, I taught dancers and womanisers. I was glad and gloated, I misplaced my trust in materialism, wife, women, children, retinue of servants, never turning to Your lotus feet. A vicious man I am. Who can rescue me?

*Drishtiki sarambagu lalana sadanardhaka sevamita dhanadulanu*

*Devadideva neranammiti gakanu nee pada abda bhajanambu marachina*

*Dudukugala nanne dorakoduku brochuraa*

This is not, as many think, an autobiographical composition. It does not reflect Tyagaraja's personality. He takes these vices and follies on himself on behalf of mankind. It applies to whoever reads or sings this song and to each one of us.

Why does Tyagaraja use the words "dora koduku" instead of just "dora"?

Tyagaraja always meditated upon "Rama the prince"



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