



MAA JANAKI CHETTABATTAGA COMPOSITION OF TYAGARAJA IN THE RAGA KAMBHOJI

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ABSTRACT : Saint Tyagarajaga is the most prolific and most versatile composer in our carnatic music in 18th century. The creation of Tyagarajaga have helped to bring carnatic music in the rightful splendour. Tyagarajaga has successfully blended the music, literature and bhakti which have beauty to carnatic music. He is one among three great composers of carnatic music, who are called ‘Carnataka Sangeeta Ratnatrayam’. South Indian music is rich with ragas and various musical compositions. The all compositions are there in all south Indian Languages – i.e., in Telugu, Tamil, Kannada and in Malayalam. But Tyagarajaga’s all compositions are in Telugu language only. Tyagarajaga created and composed many kritis in Telugu language. The following are the main points picturized in this article:-

- * **Kambhoji raga – Raga lakshana**
- * **Maa Janaki the beauty and the meaning of the kriti - analysis**
- * **Tyagarajaga’s description in Maa Janaki composition**
- * **The list of compositions of Tyagarajaga in Kambhoji raga**

KEY WORDS:- Kambhoji - Raga- Kriti- Tyagaraju- Matu- Datu.

INTRODUCTION: South Indian music has innumerable compositions in the 72 ragas termed as Melakartaragas, Janakaragas, Parent ragas, and also there are several janya ragas (derived from melakarta ragas) In all the 72 melakarta ragas Kambhoji is one of the janya ragas derived from 28th melakarta Harikambhoji. Many composers are composed in this raga for their compositions. Tyagaraja has composed eight compositions in this raga.

Saint Tyagaraja is the most famous among the trinity and considered the greatest composer ever. Tyagaraja has composed 24,000 kirtanas. However, in all about available 700 kirtis. Maajanaki kriti Tyagaraja composed in Telugu language. Many musicians are rendering these composition in their concerts. Maajanaki is very famous and popular compositions of Tyagaraja in Kambhoji raga.

Kambhoji raga kriti 'Maajanaki' is taken as a sample to express the bhava both in the raga as well as the sahitya (lyrics). Focused only on one selected kriti is shown the beauty of 'Maajanaki' of Tyagaraja in the raga Kambhoji set in Adi tala.

RAGA LAKSHANA OF KAMBHOJI :

Kambhoji is a janya raga derived from the 28th melakarta. Harikambhoji. Kambhoji raga is one of the most prominent ragas in carnatic music. Kambhoji can be traced to Pann Takesi of the Tevaram hymns of 6th- 7th centuries A.D. Kambhoji raga highly suitable for elaborate alapana and tana renditions.

Kambhoji raga Arohana : sa, ri, ga, ma, pa, da, sa

Avarohana : sa, ni, da, pa, ma, ga, ri, sa.

Swaras taken in this raga:

Shadja

Chatusruti Rishabha

Anantara Gandhara

Suddha Madhyama

Panchama

Chatusruti Daivata

Kakali Nishada

ANALYSIS OF KAMBHOJI RAGA :

Kambhoji is an eka anyaswara raga. 'NI' is omitted in the Arohana and avarohana. It is sampurna raga. The raga Kambhoji is a shadava sampurna janya raga. Kambhoji is a bhashanga raga. Kakali Nishada is an anya svara. Thus making Kambhoji an eka anya swara bhashanga raga. The occurrence of Kakali Nishada is very minor (alpa prayoga) and is seen only phrases like "SA, NI, PA, DA, SA". The usage of Kakali Nishadam ends beauty to this raga. Even though Kakali Nishadam occurs as a visesha prayoga, it can not be rendered as deergham. Kambhoji is an auspicious raga, so when sung at the commencement of a concert, it generates proper musical atmosphere. Kambhoji raga is a Gamaka varika Rakti raga. The visesha prayoga of Kambhoji : MA, GA, SA and SA, NI, PA.

KAMBHOJI RAGA MENTIONED IN MUSICAL WORKS GIVEN BELOW:

Kambhoji is one of the oldest ragas mentioned in numerous treatise on music Sangita makaranda (7th century) of Narada. In Venkatamakhi's Chaturdandi prakasika has also mentioned Kambhoji is a janya raga, he described.

THE SPECIALITIES OF THE SVARAS OF KAMBHOJI RAGA:

Graha swaras : SA, MA, PA

Nyasa swaras : MA, DA

Gamaka swaras : MA, DHA NI

Chaya swaras : MA, DA, NI

Vadi swaras : SA, PA

Jeeva swaras : SA, MA, DA, NI

Visesha sancharas : MA GA SA, SA NI PA, PA DA MA GA, MA GA PA DA SA.

THE LIST OF TOTAL NUMBER OF COMPOSITIONS OF TYAGARAGA IN KAMBHOJI RAGA :

Sl. No.	Composition (Kriti)	Tala
1.	O RANGA SAI	Adi
2.	YEVARI MATA	Adi
3.	YELARA SRI KRISHNA	Roopaka
4.	MAHITA PRAVRUDDHA	Chapu
5.	SRI RAGHU VARA	Adi
6.	MARI MARI NINNE	Adi
7.	MARGAMU TELUPAVE	JHAMPA
8.	MAAJANAKI	Adi

SAHITYAM OF MAAJANAKI:**Pallavi :** Maajanaki chettabattaga maharaja vaitivi**Anupallavi :** Rajaraja vara rajivaksha vinu

Ravanariyani rajillu kirti

Charanam : Kanakegi agna meeraka

Maayakaramu nichu siki chentane yundi

Danavuniventane chain asaka

Tarumulane yundi

Vani matalaku kopaginchi kanta

Vadhiyimpakane yundi

Srinayaka yasamu neeke galga

Seyaleda tyaga raja pari pala.

ANALYTICAL STUDY OF THE KRITI:

This kriti is composed in madhyama sthayi tempo. Beautiful phrases of the raga coined with bhakti bhava elevate the aesthetic beauty of the compositions.

SVARA AND SAHITYA KAMBHOJI PHRASES IN THIS KRITI:

1. ga ma pa da pa
CHE TTA BA TTA GA
2. PA DA SA NI PA DA
RA JA RA - - - JA
3. NI DA PA DA MA GA
VA NI MA TA LA KU

DATU SWARA PRAYOGAS IN THIS KRITI MAAJANAKI :

RI PA MA GA SA, RI, MA, GA, SA, DA, GA, RI, SA are special of this ragam. The prayoga "GA MA PA MA GA" in tristhayi adds beauty to this raga.

SWARAKSHARAS USED IN THIS COMPOSITION :

The composition Maajanaki starts with the swaram (notation) “MA”, and also sahityam starts with “MA’. This is an example of swaraksharas in carnatic music. The swaram and sahityam both swaras are same in nature this is called “Suddha swaraksharas in kriti alankarikas in carnatic music. Tyagaraja used this swaraksharas in starting of maajanaki kriti.

MEANING OF THE KRITI MAAJANAKI :

PALLAVI : Rama attained greatness (maharaju vaitivi) because you married our mother Janaki. Tyagaraja sahitya bhavana in this pallavi sahityam before married, Rama - he is Dasaradha`s son only, when Rama married to Janaki (chetta battaga means literally take hand in marriage) he has become a maharaja.

ANUPALLAVI : Most excellent of emperors, listen you attained great fame as vanquisher of Ravana because you married our mother janaki. Tyagaraja says that in anupallavi because of Janaki Rama got keerti.

CHARANAM : Proceeding along with you to the forest donning shadow from without disobeying your command remaining with fire - god(in her true form) havinggone along with Ravana. The demon remaining at lanka under the Asoka tree consort , did she not indeed bring great fame to you by not reducing him to ashes by her eyes getting enraged words nourisher of this. Tyagaraga says in this charana sahityam Rama attained greatness because you married our mother Janaki.

For great bhakta Sri Tyagaraja, abduction of Sita,by violating her physically, would look preposterous.Tyagaraja follows the line of Adhyatma Ramayana. According to Adhyatma Ramayana, Sri Rama instructs Sita to hide her real form in the fire and don “shadow” form, to stay thus for one year till Ravana is killed and then be restored. In this charanam Tyagaraja referred Adhyatama Ramayanam also.

CONCLUSION: The analysis shown that Tyagaraja was a great composer in carnatic music. He always gives importance of bhakti, sangeetam, sahityam - these three elements are in his compositions. The sole of the raga Kambhoji - this can be seen in all his kritis.The beauty of the raga and sahityam are beautifully weaved in all kritis especially in Maajanaki kriti.

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