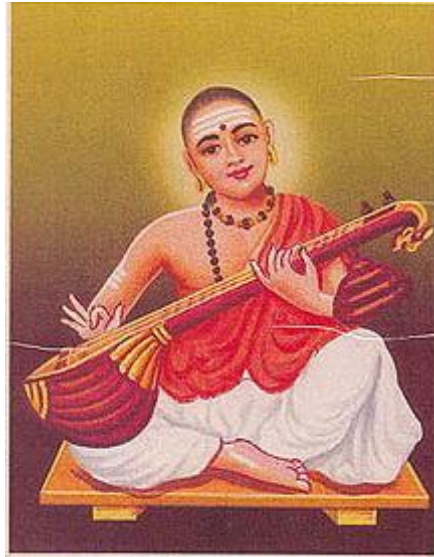




The Specialities in the Krithis of Sri.Muthuswamy Dikshitar – Part 1

Dikshitar compositions may be described as the products of a mood of contemplation and meditation (dhyana) and reflect the solemnity of the vast inner silence, Behind the marvel of architectural design in sound, there is, in the depth of the songs of Dikshitar, a sense of sublimation, **an experience of self-realisation**. Every krithi of his may be likened to a Temple, in which the raga installed in the sanctum sanctorum (garbha griha) is situated in the innermost part and is to be reached through the various prakaras.



The same idea underlies the conception of his navavarana krithis also. The soul or atman residing in the deepest region of the heart, is the abode of Isvara and the Jiva has to discover its existence through the worship of different Avarana devatas by observing yogic austerities which is not an easy task. To accomplish such a not so easy task, quite interestingly, Dikshitar has adopted the scheme of talas that best describes and suits the brilliance of sahitya and structure of composition. The Talas used in composing the Navavarana krithis are Misra Chappu, Adi, Rupakam, Khanda Ata, Misra Jhampa and Tisra Triputa. The yoga or communion of the Jiva with the Iswara principle is beautifully symbolised in his navavarana krithis in praise of Goddess Kamalamba of Tiruvarur.

The compositions of Dikshitar, by and large, are vilamba kala krithis. This obviously gave him the scope to portray the raga bhava. He has also intelligently added in almost every song a passage in madhyamakala. On close analysis, it can be seen that each madhyamakala passage is a group of tanam phrases, perhaps Dikshitar being a Vainika has brought this form of music in almost all his krithis. In the faster passages the tala remains constant but the sahitya is speeded up by doubling the aksharas in a single avarta of the tala.



It is a note worthy feature that it is **only Muthuswamy Dikshithar who has composed krithis in 2 kalai Rupakam (Rupaka talam in Keezh kalam /slow tempo). The illustrious and majestic krithi Sree Subramanyaya Namasthe in Kamboji Raga is the finest example.**

Muthuswami Dikshitar's medium of expression is the majestic, Vedic language - Sanskrit. Its dignity and grandeur is totally mirrored in his flawless compositions. He establishes a perfect unison of the rhyme of sahitya with the rhythm of tala. Whether it is a simple krithi set to Rupaka-tala, or Khanda Eka Tala, or a long drawn one in Jhampa or Ata Tala, the phrases simple or compound in the sahitya run parallel to the tala-patterns. Muthuswami Diksitar, as we learn from the Sangita-Sampradaya-Pradarsini of Subbarama Diksitar, had composed only in the Suiadi Sapta Talas and their varieties.

True, the emotive appeal in his compositions is subdued and undemonstrative because of the general sophistication but deep down there is a soulful repose suggestive of transcendental joy and peace. At times, the emotive side surfaces more tangibly in phrases like "Heena Maanava ashrayam tyajami" – (I will not have anything to do with inferior people) in Hiranmayeem Lakshmeem (Lalitha). This krithi is taken up for analysis in this article in Part2.

Dikshithar's signature /mudra **Guruguha** is the name of Lord Subramanya. "Guhan" is the dweller of caves. **The Guru dwelling in the cave of the heart as the very essence of the Atman eliminating the darkness of ignorance/ ajnana is Guruguha.**

As per Guru Gita the meaning of Gu is Darkness and Ru is one that dispels it. In Sanskrit the word Ru denotes light. GURU is the supreme energy who touches the mind of the illiterate and literally transforms the disciple into a scholar by removing the darkness of ignorance. Dikshithar constantly remembers his GURU (Lord Subramnya) with the mudra "GURUGUHA".

Sri. Muthuswamy Dikshitar shook off his mortal coils on the most auspicious day of Naraka Chathurdasi / Deepavali day , amidst the singing of the krithi on sacred Devi "Meenakshi me mudam dehi" in raga [Gamakakriya \(Poorvikalyani\)](#) while rendering the line "meenalochni paashamochani" even before completing 60 years. In this krithi the raga mudra occurs in the charanam of Meenakshi Memudam Dehi- "Veenaagaana dasa Gamakakriye". The attribute, in this passage is to Devi Meenakshi, not to the raga. **You are the one who created the 10 gamakas in music (dasa gamakakriye)..You are as sweet as the honey..Oh! The one who resides in Madurai..Give me the Moksha-the ultimate moksha', sang the great Muthuswamy Dikshitar in this immortal composition and rightly chose the very same composition to merge with the Paramaathman !!**

Continued ...Part 2



The Specialities in the Krithis of Sri.Muthuswamy Dikshitar Contd.. – Part 2

As an example, the Krithi – “Hiranmayeem” in Raga Lalitha set to Rupaka Tala is analysed.

Hiranmayeem Lakshmeem

Ragam: Lalitha

Talam: Rupakam

<u>Pallavi:</u>	<u>Avartas</u>
Hiranmayeem Lakshmeem Sadaa Bhajaami	3
Heena Maanava Ashrayam Tyajami	3
<u>Anupallavi:</u>	
Chira thara Sampath pradaam Ksheeraambudhi Thanayaam	4
<u>Madhyamakala</u>	
Hari vakshasthalaalayaam Harineem Charana Kisalayaam	2
Kara kamala drutha kuvalayaam Marakatha manimaya valayaam	2
<u>Charanam:</u>	
Swetha Dweepa Vaasineem Sree Kamalaambikaam Paraam	4
Bhootha Bhavya Vilaasineem Bhoosura Poojithaam Varaam	4
Maatharam abja maalineem Maanikya aabharana Dharaam	4
Geetha Vaadya Vinoodhineem Girijaamthaam Indiraam	4
<u>Madhyamakala</u>	
Seetha kirana nibha vadanaam sritha chinthaamani sadanaam	2
Peetha vasanaam guru guha maadhula kanthaam lalithaam	2



Generally, there is a notion that *rupaka tala* in a line should be 2, 4 or 8 *avartas*. But *vaggeyakaras* have made exception. *Dikshitar* often uses 6 *avartas* for *rupaka* in a line. This can be seen in the *Pallavi* of this composition. In this particular composition in *Madhyama kala anga*, he has used 4 *avartas* of *Rupaka Tala*.

Notation – Hiranmayeem Lakshmeem

Pallavi

D M ; G R ;		S ; sn D ; S		S ; R G ; M	
Hi ran ma yeem		Laksh meem		sa daa Bha jaa .. mi	
d n s n d m – gm g r S		sn D D dm D gr		rs S S ; ; ;	
Hee - na - Maa - - na		va - shra yam - Thyaja		-- mi - - - - -	

Madhyamakalam

S s - g r s - n d d n S		r s r g M - d m d n S	
See tha ki ra na ni bha va da naam		sri tha chin - thaa ma ni sa da naam	
, S s - g r S s n n d		d m m d dm gm g r S	
Peetha va sa naam gu ru guha		maa- dhula kan- thaam lalithaam	

Here, we see the sonorous rhyming words – *vadanaam*, *sadanaam*, *vasanaam*, *kaanthaam*, *lalithaam* in *madhyama kala anga*..

Dikshitar's creations can be termed as *vibhakti-mala*--- a garland of case-endings. The beautiful epithets, the vivid descriptions with minute details of clear prosody and disciplined rhythm follow one another in a garland strung in a meticulous manner. For example, in the *Pallavi* he praises Goddess *Lakshmi* as I always the praise *Lakshmi* of golden hue (“*hiranmayeem*”) and renounce (“*tyajaami*”) the company (“*aasrayam*”) of the rich and mean (“*heena*”) people (“*maanava*”). All these words are close to truth and devotion.



Apart from the praasa, anupraasa in complete avartas, we see the rhyming patterns of the sahitya in the half avartas and the following quarter avartas. This beauty flows in a natural manner in all his krithis. Dikshitar's compositions, we learn the proportional manner in the handling of Vilambita and Madhyama kalas. The madhyamakaala sahityas rendered at the end of Anupallavi and charana and sometimes in the Pallavi itself, open our eyes towards this aspect.

In this composition we can see the Adyaakshara Prasa, Dwitheeyaakshara Prasa, Antya Prasa, Anuprasa etc.

Adyaakshara Prasa – (The rhyme in the first letter)

Hiranmayeem Lakshmeem Sadaa Bhajaami

Heena Maanava Ashrayam Tyajami

Dwitheeyaakshara Prasa - (The rhyme in the second letter)

Hi**ra**nmayeem Lakshmeem Sadaa Bhajaami - **Pallavi**

Chi**ra** thara Sampath pradaam Ksheeraambudhi Thanayaam - **Anupallavi**

Antyaprasa - (The rhyme in the last letter)

Bhaja**mi** / Tyaja**mi** - Thana**yaam**/Kisala**yaam** – vala**yaam**/Pa**raam** -Vara**am** /Dhara**am**
Indi**raam**/lalitha**am** / sadana**am**

All the above words also illustrate the concept of **Anuprasa /rhyming words**.

In this krithi Dikshitar has beautifully brought out the Raga Mudra “Lalitha” in the last line. Vaggeya mudra can be seen in the Madhyama kala passage after the Charanam. Beautifully he describes Goddess Lakshmi as the one with golden colour with the word “Hiranmayeem”

The versatility of music and rhythm combinations, the acute sense of musical grammar extraordinary foresight, musical identity, mastery over laya, brilliance in sahitya, provision of high scope for many sangathis to give the performer a large horizon of manodharma, are a few of the multifarious musical contributions of Dikshitar/Trinity. **The sands of time will bear the foot prints of these compositions, culminating in an eternal flame of divine, pristine melody to act as a beacon light to the generations yet unborn.**