

## “ENADU MANAM”- COMPOSITION OF PAPANASAM SIVAN IN THE RAGA HARIKAMBHOJI

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### Abstract

Papanasam Sivan is a well known Carnatic composer of 20<sup>th</sup> Century. South Indian music is rich with ragas and various musical compositions. The carnatic music compositions are there in all the south Indian languages- Tamil, Telugu, Malayalam and Kannada. But music has no language barrier. If we think about Carnatic music, immediately Tyagaraja, one of the Trinities comes into our mind. The Trinities are Tyagaraja, Muthuswamy Dikshitar and Syama Sastri. There are many other composers in Carnatic music, Tyagaraja holds the top position among them. The compositions of Papanasam Sivan has a predominant role in the Tamil language like Tyagaraja's compositions. That is the reason Papanasam Sivan is compared with Tyagaraja and named as Tamil Tyagayya. The following are the main points picturized in this article:

Harikamboji raga – Raga lakshana

The list of total number of compositions of Papanasam Sivan in Harikamboji

The beauty in the song “Enadu Manam” in Harikamboji set to Adi tala- analytical study

**Key words:** Harikamboji, Raga, kriti, Papanasam Sivan, Dhatu, Matu,

## INTRODUCTION

The evolution of Raga happened gradually and it's the most outstanding feature of Indian music. South Indian music has innumerable compositions in the 72 parent ragas termed as Melakarta raga, Karta raga, Janaka ragas. Also there are several Janya ragas (ragas derived from melakartha) for all the 72 melakarta ragas<sup>1</sup>. Harikamboji is the 28<sup>th</sup> Melakarta Raga. Many composers have used this Raga for their compositions. Papanasam Sivan has composed eight numbers of compositions in this raga.

Papanasam Sivan<sup>2</sup> has composed nearly 700 kriti out of which most of them are in Tamil and some are in Sanskrit. Also he has done many compositions for films based on ragas and musicians are rendering these compositions in their concerts.

## MATERIALS USED

The researcher has collected the material from the book Keerthanamala volume 4, written by Rukmini Ramani. Also she has given this as reference for the notations of the Kriti Enadu manam<sup>3</sup>.

## METHODOLOGY

The researcher has used descriptive method for analysing the kriti Enadu manam.

## STUDY AREA

Carnatic music is still live, because of its charm, beauty, embellishments, Vishesha prayogas, nuances in the sancharas and what not. Each raga has its own crown. Harikamboji raga kriti ‘Enadu manam’ is taken as a sample to express the bhava both in the raga as well as the

sahitya ( lyrics) which bringforth the complete saaramsha( essence) of Harikambhoji. Hence the study area is focused only on one selected kriti to show the beauty of Enadu manam of Papanasam Sivan in the raga Harikambhoji set in Adi tala.

## ANALYTICAL STUDY

The Kriti ‘ Enadu manam’ composed by Papanasam Sivan in the Raga Harikamboji set in adi tala is analyzed in two parts.

- The first part is based on Raga
- The second part is based on Sahitya ( lyrics)

The scholar herewith analysed the first one:

### Analysis based on raga

The analysis is based on the following patterns

#### 1. RAGALAKSHANA OF HARIKAMBHOJI

Among the 72 melakartha ragas, Harikamboji<sup>4</sup> is the 28<sup>th</sup> one. The Melakartha ragas were compiled by Govindacharya in the 18<sup>th</sup> century in his work Sangrahachoodamani.

Arohana- s r<sub>2</sub> g<sub>2</sub> m<sub>1</sub> p d<sub>2</sub> n<sub>1</sub> s

Avarohana- s n<sub>1</sub> d<sub>2</sub> p m<sub>1</sub> g<sub>2</sub> r<sub>2</sub> s.

The notes are used in this raga are Shadja , Chathusruthi Rishabha, Antara Gandhara, Suddha Madyama, Panchama, Chathusruti Dhaivata and Kaisiki Nishada.

The mnemonic name of the raga is “Bhana- Bhu” i.e., 5<sup>th</sup> Chakra 4<sup>th</sup> mela. The mnemonic representation of svaras are “sa ri gu ma pa di ni”. The speciality of this scale is that its every svara has a Samvadi pair. They are “**s-p, r-p, g-d and m-n**”. It is a non vivadi mela.

The specialities of the svaras of Harikambhoji are given below:

Graha svaras	P , D
Amsa svaras	D
Nyasa svaras	R, M, P, N
Kampita svaras	M, N
Ragachchayasvaras	R, M, P, N

All the notes are Jeeva svaras to bring out the svarupa of the raga beautifully.

Next the researcher has given the list of the compositions of Papanasam Sivan in the raga Harikambhoji.

## HARIKAMBHOJI RAGA KRITIS OF PAPANASAM SIVAN

S.No	Stating word of the Kriti	Tala
1	Undenru urudi	Rupakam
2	Kamalappada	Adi
3	Padamalar	Tripata
4	Kamalambika ramana	Adi
5	Enadu manam	Adi
6	Sankara dayakara	Khanta chapu
7	Paamalai	Adi
8	Kailasa pathiye	Adi

Among these eight kritis, the researcher selected only one Kriti- “Enadu manam” for analysis as sample to express the beauty of Harikambhoji.

### 2. ANALYTICAL STUDY OF THE KRITI

a. The kriti taken for analysis- Enadu manam set in adi tala

Published in Keerthanamalai of Rukmini Ramani

b. The requirements to analyse a Kriti

- The Sahitya of the Kriti is usually sung. The main element is the svara patterns of the raga
- The Kriti has to be set in a particular Tala.
- Kriti Enandu manam is Harikamboji Raga set in Adi Tala in one Kala.

The above mentioned explanation says that to sing a kriti, Svara ,sahitya and the tala are the most important requirements.

The Swara patterns are weaved beautifully based on the talent of the composer to sing the Sahitya and it is the backbone of the Raga. The beauty of the Raga is exposed by such brilliantly weaved Swara patterns. So a particular composition is analyzed based on the Sahitya, tala and the Swara patterns.

### SRUTHI MATHA

Sruthi is considered as the Jeevanadi of any song. The Swarasthanas of any Raga is built on a proper scale or Sruthi. In the Kriti Enandu Manam the Swarasthanas of Harikamboji is the basis Hence the requirements come:

The notations of the Kriti Enadu manam is needed to analyze the song. The ancestors have made the raga lakshanas already to support the notations for analyzing the raga svarupa and are called as Trayodasa Lakshanas (13 Lakshanas ) (Tra- 3 Dasa- 10)

The notations for this are taken from Keerthanamalai written by Rukmini Ramani. The Kriti praises Lord Muruga.

## TRAYODASA LAKSHANAS

These are the 13 characteristics of the ragas. These are mentioned in the Lakshanagrandhas of many Lakshanakaras. Sarngadeva in 13<sup>th</sup> century has described all the 13 lakshanas of ragas in his book Sangita Ratnakara. They are as follows.

Graha, Amsa, Tara, Manthra, Nyasa, Apanyasa, Alpatva, Bahutva, Shadava, Audava, Sanyasa, Vinyasa and Antaramarga.

The researcher has showcased some the trayodasa Lakshanas seen in the kriti “Enadu manam” are given below:

Trayodasa Lakshanas	Pallavi	Anupallavi	Charanam
Graha	p	S	M
Amsa	G, M, P		
Tara	R	M	M
Nyasa	M		
Apanyasa	M	D	D
Alpatva	S		
Bahutva	R, G M, P, D, N		

The kriti is composed mostly in Madhyastayi Tempo. Beautiful phrases of the raga coined with Bhakthi Bhava elevate the aesthetic beauty of the composition.

## SVARA PHRASES IN THE KRITI

1. Janta svaras- s n d d , n - p m m g , - m g g r - g m p p d
2. Datu svaras- p d n d , p - d p d n s - s r s n d n
3. Tara stayi svaras - g m g r s - p m m g r g r
4. Arohana phrases - m p d n s , - s r g m , p , d
5. Avarohana phrases - d p m g r , s , - n d p m g r s

## ANALYSIS BASED ON SAHITYA

### THE USE OF SWARAKSHARA

The Swarakshara<sup>5</sup> is the first letter of the word and it should match with the svaras when it's sung. There are four varieties of swaraksharas. They are Suddha, Suchita, Suddhasuchita and Misra. The Suddha and Suchita varieties are used in the kriti Enadu manam.

Examples for Suddha Svarakshara

1. g m p ,

**Ka** va lai

2. .P d n s / n , ; d , ;

*Iran ga da*

Examples for Suchitha Svarakshara

1. S r g ,

**Su** - ndu

2. g r sn d,

U - na- **du**

### USE OF PRASA ( RHYMING WORDS)

Prasas<sup>6</sup> are used to decorate the Sahitya. These are similar words and letters present in the lyrics of the song. There are four varieties of Prasas- Adi Prasa, Dvitiyakshara Prasa, Antya Prasa and Anu Prasa. Papanasam Sivan has used different Prasas in most of his compositions.

Examples are given below:

1. Adi prasa- Unadu

Urugi

2. Antya prasa- “ Sheiven” ,

“Vizhuven,

“Tozhuven” ,

“Enrazhuven”

### MEANING OF THE KRITI

The Kirti Enandu manam has a very intense meaning. The composer is very emotional and seeking help from God. He realizes that surrendering to God is the only way to overcome the sadness. He says it's difficult to seek help if the mind is full of worries. Also he thinks about why isn't the God showing mercy on him.

**Pallavi:** In the Pallavi the composer is expressing his sadness. He is asking where would he go or whom should he go to for help. Because his mind is fully surrounded by the dark cloud of sorrow.

**Anupallavi:** In this he says he would fall on Amma's feet and cry like a baby asking for help.

**Charanam:** In Charanam he says God has created the whole world. Why isn't he showing any compassion. He is asking if God also got surrendered to the evilness of Kaliyuga. He is asking if there is any point in worshipping God for mercy.

## CONCLUSION

The analysis shows that Papanasam Sivan was a great composer during the post trinity period. He was one of the few composers who was fortunate to see his compositions becoming popular during his lifetime. He always followed the traditional path in a very creative way giving a modern touch.

The compositions of Papanasam Sivan in Harikamboji Raga are still a part of all the main concerts. Most of the musicians use these kritis in their concert.

The soul of the Raga Harikamboji can be seen in all his Kritis. The beauty of the raga are beautifully weaved in all his kritis.

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