

MUSICAL COMPOSITIONS ON TIRUKKAḌAVŪR VĪRAṬṬĀNA STHALA

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Abstract: Lord Śiva is the Supreme Being of the Śaivite tradition of Hinduism. Among the Hindu trinity, He is known as The Destroyer, with Brahma being the creator and Vishnu being the preserver. Lord Śiva is believed to create, protect and transform the universe by suppressing the arrogance of many demons and saving the devotees through His divine plays (līla-s).

Keywords: Vīraṭṭānam, Tirukkaḍavūr, Śiva, saints

INTRODUCTION

Among the numerous temples for Lord Śiva in Tamil Nadu, there are eight shrines that form a distinct group on account of being associated with eight valorous deeds of this deity. These eight temples are called the Aṣṭaveerata or Aṣṭa Vīraṭṭā -s where Lord Śiva where took on the form in destruction mood to destroy 8 Asura-s - Brahma, Andhakāsura, Tripurāntaka, Dakṣa, Jalandhara, Gajasura, Manmatha and Yama. It is noteworthy that this group of temples are all found in Tamil Nadu.

This article is an overview of the musical and literary compositions composed on one of the Aṣṭa Vīraṭṭā temples - the Amṛtaghaṭēśvara - Abirami temple of Tirukkaḍavūr village popularly known as Tirukkaḍavūr temple, located in Mayiladuturai district of Tamil nadu. Some of the musical compositions are on the other deities apart from the main deities.

THE TEMPLE - LOCATION AND STRUCTURE

Tirukkaḍavūr the eighth house among Aṣṭa Veeraṣṭana houses, is a village on the east coast of Tamil Nadu. The history of the village is associated with the mythological figures or legends - Mārkaṇḍēya and Abirami Bhaṭṭar. Since it is believed that Lord Śiva subdued Yama in Tirukkaḍavūr, the Lord is called Mrityuñjaya ("Conqueror of Death" in Samskr̥ta or "Victorious over Death") also known as Kālasamhāramūrti. Lord Śiva here is manifested as Kālantaka and his wife Parvati as Abhirāmi

The village is centered on the temple whose main deity is Lord Amṛtaghaṭēśvara (Lord Śiva) and Goddess Abirami (Goddess Parvati). The present masonry structure was built during the Chola dynasty in the 9th century, while later expansions are attributed to Tañjāvūr Nāyaks. The temple is spread over an area of eleven acres and is under the management of Dharmapuri Ādīnam. Tirukkaḍavūr derives its name from the pot, called Ghaṭam in Tamiz and is associated with the story of the churning of ocean (Samudra Manthana).

Structure of the temple has an entrance with Pañcamurti-s and Rājagopuram in the temple with seven tiers facing west. It has five prahāra-s and the inner gopuram has five levels. Before the entrance there are Nandi Mandapam, flagpole, altar etc. The shrines of other deities like

Guhāmbikai with Murugan on her right lap, Kaḷḷavāraṇa Pillaiyar, a separate shrine for Lord Muruga, Caṇḍikēśvara, Durga, Dakṣiṇāmūrti and other shrines such as Mūla Sthānam and Utsava idols in the front hall and Kālasaṁhāramūrti in the Mahamandapam facing south. The Goddess's Abhirāmi's shrine has two prahara-s facing east. There is a shrine for Mahāviṣṇu as Amṛtanārāyaṇa and his consort Mahālakṣmi as Amṛtavalli.

TĪRTHA-S

There are two Tīrtha-s in this place namely Amṛtatīrtha and Ganga Tīrtha. Kallavarana Pillayar hid the nectar in the pool for the gods and blessed it with Amṛtatīrtha, and Mārkaṇḍēya offered the Tīrtha which is worshipped around the Ganges for the Lord in the Tamil month of Paṅguni Aśviṇi star day as Gangatīrtha.

HISTORICAL SIGNIFICANCE AND THE LEGEND OF THE TEMPLE

It is the third of Lord Gaṇēśa-'s six abodes (Ārupaḍai sthālā-s). This is the place where Lord Brahma received wisdom.

It is believed that Lord Mahāviṣṇu, Indra, and the other Dēva-s needed an outstanding place to consume the Amṛta that had been churned during the Samudra Manthan and, therefore, brought the Amṛta (nectar/elixir) pot here. Before consuming it, they forgot to worship Gaṇēśa, who has to be worshipped before any great undertaking. Gaṇēśa, hurt and offended at the unintentional slight by them, stole the pot of Amṛta and hid it at Tirukkadaiyur. Gaṇēśa created a Śiva Liṅga dedicated to his father and mother, and poured some of the Amṛta over it. Hence, the Śiva Liṅga at this temple is known as 'Amṛta Ghaṭa īśvara,' translated from Saṁskṛta literally means "Lord who leads to immortality" ('Immortality' (Amṛta) 'Step' (Ghaṭa) 'Lord' īśvara. It is also believed that Abhirāmi was incarnated here by the power of Vishnu.

The legend of Mārkaṇḍēya is associated with this shrine where the Lord is the destroyer of Yama who later also revives and blesses him. As per the popular legend, near the temple of Tirukkadaiyur, there lived a sage named Mṛkaṇḍu and his wife Marudmati. They were both devotees of Lord Śiva and worshipped him day and night for many years, asking to be graced with a child. After many years of penance, Śiva appeared before them. He told them that he heard their prayers and would give them a choice: they could either have a gifted son who would live only up to sixteen years, or a son of low intelligence who would live a longer life. They chose the former, and had Mārkaṇḍēya, an exemplary son, destined to die at the age of sixteen.

As Mārkaṇḍēya grew, so did his devotion to Śiva. As advised by his father, Mārkaṇḍēya worshipped the Śiva Liṅga at Tirukkadaiyur, even bringing water from the Ganges to the temple via an underground passage. On the day he was destined to die, Yama, the deity of death, appeared with his noose in his hand to tie around the soul of Mārkaṇḍēya and take it away with him. Mārkaṇḍēya sought refuge in the temple and embraced the Śiva Liṅga. Śiva appeared and warned Yama not to touch Mārkaṇḍēya, as he was under his protection. Yama refused to listen and threw the noose, binding around both Mārkaṇḍēya and the Liṅga together. Angered by Yama's extraordinary arrogance, Śiva kicked and held him under his foot, thereby making him inactive.

Mārkaṇḍēya was blessed by Śiva to remain sixteen years old eternally. Meanwhile, with Yama being rendered inactive, there were no deaths on earth, but people were still being born. Burdened by the weight of so many people and unable to sustain their hunger, the earth-goddess, Bhūmi Devi, appealed to Śiva for help. Śiva, feeling compassionate for the earth-goddess, released Yama, allowing deaths to occur again. However, in order to remind Yama never to try again to kill anyone who is worshiping Śiva, the icon of Śiva in this temple is depicted with his forefinger raised in warning about it.

The Shankhābhiśēkam (ritual bathing with a conch) is of great importance here, as it is said that Mārkaṇḍēya performed this.

MUSICAL COMPOSITIONS ON TIRUKKAḌAVŪR TEMPLE

- This temple is considered as one among the 276 sthala-s popularly known as Pāḍal perra sthalam-s as they glorified in early medieval Tēvāra hymns and songs on Lord Śiva by the Tēvāra Mūvar - Appar, Saṁbandar and Sundarar in Tamiz.
- The Nāyanmar-s or śaivite saints Tirumūlar, Cēramān Perumāl Nāyanar, Nakkīra Dēva Nāyanar, Paraṇa Dēva Nāyanar, Vallalār, Karaikāl Ammaiyār, Parañjōtiyar had sung hymns on Lord Śiva of this temple.
- This temple also finds its mention in Sēkkizar's Periyapurāṇam
- Kambar in his work Kambaramayanam
- Villiputurar
- Lord Murugan of this temple is being praised by saint Aruṇagirināthar in his work Tiruppugaz.
- This temple is also praised in the work Abirāmi Andādi composed by the saint Abirāmi Bhaṭṭar.
- This temple is also praised in the work Tirukkaḍavur purāṇam composed by Bālakṛṣṇa Dīkṣita.
- Kṛti-s - 'śaṅkaram abhirāmī manōharam, śaśi dharam amṛta ghatēśvaram bhajēham' in Rāga Manōhari and 'Abhirāmim akhila bhuvana rakshakīm' in Rāga Bhushavati are two kṛti-s which mention the goddess Abhirāmi, the Lord Amṛta ghatēśvara and Mārkaṇḍēya composed by Muttusvāmi Dīkṣita.
- Abhirāmi Pañcaratnam composed by the composer Nilakanta Śivan.

MUSICAL COMPOSITIONS

TĒVĀRAM - PATIGAM-S AND SONGS

PATIGAM-S OR HYMNS

1) Tirugnasambandar has given two precepts in the hymn called "Saḍaiuḍaiyānum in Gāndhāra Pañcamam"

Satayudai Yanumnei Yadal Nunjari Govana
Udaiyudai Yanumai Aarnthavon kannumai Kelvanung
Kadaiyudai Nannedu maadamong kunkadavoor thanul
Vidaiyudai Yennalum VeerAṣṭa naththara nallane

Vendhaven Neenirani VeerAṣṭanathuurai Vendanai
Antanardham Kadavur ullai anikazhiyan
Chandham ellam adisathavalla maraignanam
Banthana chenthamil paadiadak kedum paavame

THE LITERAL BEAUTY

From the first line to the fourth line in the first song, the words 'sadayudai', 'udaiudai', 'kadaiudai', 'vidaiyudai', the second letter 'dai' is the same throughout the song which is called Adi Ethugai

In the second song from the first line to the fourth line the words 'Vendaven', 'Anthanan', 'Chandamellam'. 'banthana' the second letter 'nth' is the same throughout the song which is called Adi Ethugai.

In the first song the first syllables of the first and fourth lines are 'Udaiudai'. And 'Umaikelvanum' in which the first syllable is Uu which is called as Oruu Monai because of the combination of letters.

THE ANI NAYAM

In the description of the song "Sadayudai" in Thirujnansambandar's third thirumirai, "The one with braided hair, the one who bathes himself with five things such as ghee obtained from a cow, the one with the drooping robes, the husband of Umadevi who has a serene and bright eyes, and the one who sits in Thirukkadavur with the weed in his mouth, and the brother who resides in Thirukkadavur, is he not a hero". Through this song, the characterization is used because it is composed of words that explain the action of Lord Shiva as it really is this is called 'thanmai navirchi Ani'.

This hymn is set to the Gandhara Panchamam pann in tamiz music, which is equivalent to the rāga Kedaragaulai.

UNIQUENESS OF THIS HYMN - MEDICINAL USE

Chanting of this hymn helps to cure anxiety caused by fear, palpitation related problems, blood pressure (BP) etc. It is also sung to overcome the fear of Yaman.

HYMNS OF APPAR

1. Pollatha kaya பொள்ளத்த காய (4.31),
2. Marutuyar Thiravan மருட்டுயர் தீரவன் (4.107),
3. Malaikolaanai மலைக்கொ ளானை (5.37);

HYMNS OF SUNDARAR

Podiyar Mrniyane (பொடியார் மேனியனே) (7.28);

SONGS OF APPAR

- Aliyinar (அலியினார்) (4.54.5),
- Vilaruli varupuruvath (வில்லருளி வருபுருவத்) (6.14.4),
- Kaviriyin (காவிரியின்) (6.71.2);

SONGS OF SUNDARAR

கச்சையூர் (7.31.4);

SONGS OF THE NAYANMAR-S OR SAIVITE SAINTS

- Tirumūlar – Mulath thuvaarathu (மூலத் துவாரத்து) (10.2ம் தந்திரம் - 02. பதிவலியில் வீரட்டம் எட்டு, 7 வது பாடல்;
- Cēramān Perumāl Nāyanar - Thiramali (திறமலி) (11.8.24) திருவாரூர் மும்மணிக் கோவை;
- Nakkīra Dēva Nāyanar - Penikka langal (பேணிக்கா லங்கள்) (11.17.6 வது வரி பாடல்) போற்றித் திருக்கலிவெண்பா;
- Paraṇa Dēva Nāyanar- Thiramennung (திறமென்னுஞ் சிந்தை) (11.24.71) சிவபெருமான் திருவந்தாதி;

- **Vaḷḷalar in Tiruvarutpa**

*“Nankadaiyur Parpalavum nandri maravaa Theththu
Then kadaiyur aanantha therave”*

- **Karaikāl Ammaiār**

Karaikal Ammaiyaar refers to Aruladalai who slapped Kāla as
"Kootrum Kainthaan"

- **Parañjōtiyar**

“Saylin neranaiya kannaar thiram vittu sivanuku anbai

Palu nul thayir neiyodu palapala aatti endrum

Malinai thavira nindra maark kandarkaga andru

Kālaai uthaippar polum kadavur verAṣṭanare” (4.31.9)

He points out that. Also, the form of Śiva who has been licked by an elephant and the form of Śiva who has kicked his leg are described successively.

“Puthaippada kariththol PorthaPunniyamurthi

Thaalal uthaidak kidantha Kootram”

- **Perum Patra Puliyur** - He has also said the two incidents of “*Bhakunrak Kariurithon Koottram Keta Udaithon*” in the same series.

SEKKIZAR’S PERIYAPURANAM

- Vaintha neer valathal (வாய்ந்த நீர் வளத்தால் (12.11.1,2 & 34) குங்குலியக் கலய நாயனார் புராணம்),
- Sengumutha malar vavith (செங்குமுத மலர் வாவித் (12.21.247) திருநாவுக்கரசு சுவாமிகள் புராணம்),
- Innavaru (இன்ன வாறு (12.28.533 & 926) திருஞானசம்பந்தர் நாயனார் புராணம்),
- Anganarai panithu ethi (அங்கண் ணரைப் பணிந்து ஏத்தி (12.29.145) ஏயர்கோன் கலிக்காம நாயனார் புராணம்),
- Marai yalar thirukadvur vanthu (மறையாளர் திருக்கடவூர் வந்து (12.49.1) காரிநாயனார் புராணம்).

KAMBAR IN KAMBARAMAYANAM

Kālaai Kaintha Ichchivadi vinai "Kāla power bitten Kanichiyaan" (4.7.12), Kāla kicks the chest with his feet.

“Kāla marbidai sivan kalalpada(6.26.12)

Ethirvaru Kālaai oru kaalura

Marumathu uthaithathalena” (6.26.12)

And among the many heroic forms of Lord Śiva, Tripurari, Veerabhatrar, Kajari, Kalari, etc., five forms have been covered in "Ramakatha".

Villiputurar has mentioned these lines but his work’s name is not known.

“Kuttrinai uthaiththa pathamum

Munthi muthal kuttruuthaitha irunthaal”

Villiar talks about the virtue of kicking Kāla for Mārkaṇḍēyan in the series

SAINT ARUNAGIRINATHA'S TIRUPPUGAZ

Song 785 - Ettin vidhippadi (thirukkadvUr)

Ettin vidhippadiyE kodu mA pura

veettil adaith thisaivE kasai mUNadhil

Etri adiththidavE kadal Odamadhu ena vEgi

Abirāmi Andādi of saint Abirami Bhaṭṭar-

TIRUKKAḌAVŪR PURĀṆAM OF BĀLAKRṢṆA DĪKṢITA

KRTI-S OF MUTTUSVAMI DĪKṢITA

‘Śaṅkaram abhirāmī manōharam, śaśi dharam amṛta ghatēsvaram bhajēham’ in Rāga Manōhari

KRTI - 2 ABHIRĀMIM AKHILA BHUVANA RAKṢAKĪM’ IN RĀGA BHUSHAVATI

Abhirāmi Pañcaratnam (Five gems on Abhirami) composed by the composer Nīlakaṅṭha Śivan

Raga - Simmendra Madhyamam

Annaye Saranam, annayin vadivil,
Akilathe yennai aala vandhaai,
Kanniye saranam, kandanin thaye
Kazhaladi inaye saranam amma,
Unnaye thozhuthen, oozhvinai,
Theerkka umaye Thaye saranam amma
Varuvay arulvay vadivambikaye,
Annaye Abhirami umayavale.

Translation

I surrender to you mother, you came in the form of mother,
And came in this world to rule over me,
I surrender to you maid, Oh mother of Skanda,
I surrender to the pair of your feet,
I salute only you to remove my fate
Oh mother I surrender to you,
Oh pretty mother, please come and shower your grace,
Oh Mother Abhirami who is Goddess Uma.

Ragam Mohanam

Punnagayudane pudhu malar iyntHUDan,
Kannalum yendhi ninraay Saranam, tirusoolam yendhi thee vinai theerkkum,
Tripura Sundari thaye Saranam,
Bandham aruppay , bhaktharai kaapai,
Parvathi ambikaye thaye Saranam,

Varuvay arulvay vadivambikaye,
Annaye Abhirami umayavale.

Ragam :Kapi

Arputham purivay, anbarukku arulvay,
Karpagavalli Karani Saranam,
Paramanai mananthay, varam athu arulvay,
Pasupathi Nayagi Pavay Saranam,
Makishanai vadhaithay , makizhchiyai tharuvay,
Manikka valli maniye Saranam,
Varuvay arulvay vadivambikaye,
Annaye Abhirami umayavale.

Ragam:Kalyani

Thunbam aruppay, thuyarinai theerpay,
Thureeyamum kadantha chudare Saranam,
Kanniyarkku arulvay, kavalaikal theerpay,
Kali yuga devi Kalyani Saranam,
Ezhayai kappay, yedhen thunaye,
Yengum niraintha yen guni saranam,
Varuvay arulvay vadivambikaye,
Annaye Abhirami umayavale

Ragam :Churutti

Yenniyathu arulvay, yenthanai kaapai,
Yezhil oru vani anthadi saranam,
Sakthiyai tharuvay, sangadam theerpay,
Sathiya chelvi Sambhavi Saranam,
Inbathai tharuvay, innalai theerpay,
Imayathu arasiye, vimaliye saranam,
Varuvay arulvay vadivambikaye,
Annaye Abhirami umayavale.

Ragam:Varali

Kamalambika Gauri Manohari,
Kathyayani, Kamakshi Thaye,
Vimalambika, Akhilandeswari,
Meenakshi amma , Thaye Kalyani ,
Chamundeswari Sangeetha vani,
Raja rajeswari Sangeetha vani,
Raja rajeswari , samaya Nayagi ,
Kasi visalakshi, Karpagavalli , Abhirami neeye Arul purivaye.

CONCLUSION

The historical significance and legend related to the temple, the feature of how this place/composition benefits a devotee medicinally remains unique. There are nearly seventeen

composers who have mentioned references associated with this temple that is being discussed in this article exhaustively. These references here show the rich diversity of literature with nearly 15 of them in the Tamiz literature and two of them in Saṁskṛt.

This is a humble attempt by the scholar to put forward the musical references associated with this temple as an overview. Further study is in progress to delve into the technical musical aspects.

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