

JAMBUPATE—A DIVINE OFFERING TO LORD JAMBUKESHWARA

Dr. Susha Chandran. P

HOD & Associate Professor, Dept of Music, Govt. College, Chittur, Palakkad, Kerala



ABSTRACT

The Musical Trinity of Carnatic Music – Thyagaraja, Muthuswami Dikshitar & Shyama Shastri were prominent Vaggeyakara's¹ of Thiruvarur who contributed immensely to South Indian music. Muthuswami Dikshitar was the youngest of the three composers. He has composed compositions on almost all deities of the Hindu pantheon. His compositions are veritable gems owing to their different musical patterns, musical and literary beauties and the rich information with regards to the Sthala purana and other mythological references. Dikshitar has composed many Group Kritis and his Pancha linga Sthala kritis are a set of five kritis on the Pancha Bootha lingas of Lord Shiva. All the five kritis are brilliant and precious gems that reveal the musical genius of Muthuswami Dikshitar. This is a modest attempt to analyse and understand the musical richness of the Kritis on Lord Jambukeswara, commencing with "Jambupathe" in the raga Yamuna Kalyani set to Rupaka tala (2 Kala). This Kritis also abounds in musical and literary beauties which are unique characteristics of Dikshitar compositions.

Key Words: Lord Shiva, Muthuswami Dikshitar, Pancha Bhoota, Thiruvanaikoil, Kritis, Jambukeswara

Introduction

The Hindu Pantheon has many Gods and Goddesses. Lord Shiva, is one among the Trinity, the three Principal Gods namely Lord Brahma, Lord Vishnu and Lord Shiva. As per the Puranas, Brahma, Vishnu and Maheswara are forever engaged in the cosmic functions of Creation, Preservation, and Destruction. Lord Shiva is considered the "Samhaara Murthi" or one who is in charge of Annihilation and 'Samhaara' means the destruction of the objects leading to regeneration to a state prior to the creations. Lord Shiva thus helps Lord Brahma and Lord Vishnu in the creation and the sustenance of the Universe. The Creation, Preservation, and Destruction process is a continuous rhythmic cycle and these three phases of life are represented by the Trinity who are three different Gods of one and the same Parabramam.



Jambupate – A Divine Offering To Lord Jambukeswara

Lord Siva

Lord Shiva means auspiciousness. The Sanskrit word "Shiva" is the confluence of two syllables "Shi" and "Va" meaning the redeemer, and the liberator. All the sacred texts extol Lord Shiva through various names, Rudra, Sambhu, Sankara, Pasupathi, Vaidyanatha, Thrayambaka, Ugra, Mahadeva, Neelakanta, Nataraja, Gangadhara, Tripurandhaka, Jataadhaari, Dakshinamurthi and so on, which are all his attributes. Each of his attributes are symbolic and people worship Lord Shiva in different forms. Goddess Parvati is the consort of Lord Shiva and together they form the Ardhanareeshwara: the half man and half woman form. The uniqueness of Lord Shiva's Svarupa² with the Ganga tucked in his locks, Chandra on his head, the matted hair, serpent entwined on his neck, his throat glistening in blue colour, ash-smeared body, his Thrishula, his Thrikannu or the third eye, Dhamaru in his hand, his Kamandalu, and seated in a meditative pose upon a tiger skin, each symbol has different connotations. The Ganga on his head symbolises the water of divinity, the Chandra on his head symbolises his eternal nature, the matted hair symbolises the renunciation from worldly bonds, serpent on his neck symbolises the control over ego, blue colour in his throat symbolises the suppression of anger, ashes smeared all over his body symbolises that everything is temporary in this world, his Thrishula symbolises the three powers of knowledge, his Thrikannu symbolises seeing with the mind's eye, Dhamaru in his hand symbolises the Cosmic sound

‘Om’, his Kamandalu symbolises the removal of all the evil from the body, and Lord Shiva seated on a tiger skin symbolises his fearless nature.

Lord Shiva is spoken of as the embodiment of Nada and is said to be the essence of all arts. It is said that the Saptaswaras and the different musical instruments emanated from the five faces of Lord Shiva. Lord Shiva is also called Nataraja, the King of all dancers. Lord Shiva has been worshipped from time immemorial and Shiva Aradhana or Saivism, existed even during the Vedic period. In Saivism, followers of Lord Shiva believed that Lord Shiva was the supreme of all Gods. Lord Shiva is usually worshipped in the form of a Linga and the Linga is usually fixed in a circular or quadrangular receptacle on a monolithic pedestal. Hence there are many extraordinary temples dedicated to Lord Shiva all over India. South India also has many big Shiva temples. The Shiva linga which originated by itself was a Swayambhu Linga or a Jyothirlinga. The Jyothirlinga Stothram composed by the great vedantic philosopher Adi Shankara, refers to the Dwadasa³ Jyothirlinga temples situated in various parts of India. Except for the Ramanathaswamy Jyothirlinga temple in Rameswaram, Tamilnadu, and Mallikaarjuna Jyothirlinga temple in Srisailam, Andhrapradesh, all the other Jyothirlinga temples are located in North India. Sri Muthuswamy Dikshitar has composed the beautiful Kriti “Ramanaatham Bhajeham” in Panthavarali raga in praise of Lord Ramanathaswamy of Rameswaram. Muthuswami Dikshitar has composed several Group Kritis and the set of five Kritis on the “Pancha Bhoota linga Sthalas” in praise of Lord Shiva, are magnificent compositions which portray the great prowess of Muthuswami Dikshitar.



Sadaasiva is another form of Lord Shiva and this is said to be the highest manifestation of Lord Shiva who is represented with five faces. The Panchabhoothas Prithvi (Earth), Apu (Water), Vayu (Air), Teyu (Agni) and Akaasa (Sky) are said to have originated from the five faces of Lord Shiva - Sadyojatham, Vamadevam, Easanam, Thatpurusham and Aghoram respectively. Lord Shiva manifests himself as the Panchabootha Lingas in these Panchabootha sthalas. These Panchalinga Sthalas are as follows:



Figure 1 Lord Sadasiva with five faces

| SN | Deity | Panchabootha | Place | Consort's Name |
|----|-------------------------------|----------------|---------------------------|---------------------|
| 1 | Ekambareswarar/ Somaskanda | Prithvi/ Earth | Kancheepuram | Bhairavi |
| 2 | Jambukeshwarar | Apu/Water | Jambukeshwaram | Akhilandeswari |
| 3 | Arunachaleswarar | Agni/Fire | Thiruvannamalai | Apithakuchamba |
| 4 | Sri Kaala hastheeshwarar | Vayu/Air | Kalahasti, Andhra Pradesh | Jnana prasoonambika |
| 5 | Nataraja | Akaasha/Sky | Chidambaram | Sivakamavalli |

Muthuswami Dikshitar has composed many classic Kritis in praise of Lord Shiva. One of his Group Kritis “Panchalinga Sthala Kritis” are based on the Panchabootha Sthalas Murthis. These Panchabootha Sthala temples are all situated in Tamilnadu, except for Kalahastheeshwara temple in Andhra Pradesh. All these temples are great big temples and have mythological connections with legendary stories. These Panchalinga sthala Kritis are as follows:

- “Chinthayamaakanda” in praise of Ekambareswarar - Bhairavi raga - Rupaka
- “Jambupathe” in praise of Jambukeshwarar – Yamunakalyani -Rupaka (2 Kala)

- “Arunachalanatham” in praise of Arunachaleshwarar- Saranga - Rupaka
- “Sri Kaalahastheesha” in praise of Sri Kalahastheeswara - Huseni -Khanda Chappu
- “Ananda natana prakaasham” in praise of Nataraja- Kedaram -Misra Chappu

All these compositions are masterpieces which portray the musical genius of Muthuswami Dikshitar. Amongst these compositions, special mention is made here about the Kriti in praise of Lord Jambukeshwara.

Legends of Thiruvanaikovil

The Jambukeshwara temple is also called as “Thiruvanaikoil”. This temple has a story behind the name “Thiru-aanai-koil”. The word “Anai” in Tamil means elephant which as its name suggests has a legendary story of an elephant worshipping this deity. According to the Aithihya of this temple, an elephant is said to have worshipped the Lord here. It is said that two Bhoothaganas of Lord Shiva named “Pushpadanta” and “Malavya” once had a fight and cursed each other to become an elephant and Spider. The elephant used to worship the Shivalinga with flowers and water and the spider would spin a web giving cover to the Lord. Each day the elephant would bring water in its trunk for Abhisheka and every time the spider’s web would be destroyed. This continued for days and one day the spider got angry and got into the elephant’s trunk to disturb it. The elephant dashed its trunk over a rock and both the elephant and spider died. Lord Shiva was immensely pleased with the devotion of both the elephant and the spider and both were given Moksha. As an elephant did worship the Lord here, this temple came to be called “Thiru-aanai-koil”.

Another legend about this temple is a story connected with Goddess Parvati. Once Goddess Parvati mocked Lord Shiva’s penance and Lord Siva instructed Goddess Parvati to visit the earth and do penance for obtaining Siva Gnana. Goddess Parvati in the form of “Akhilandeswari” chose the Jambu-forest and did penance here. The Goddess created a Shivalinga out of Water and started her worship under the Jambu Vriksha. So the Shiva Lingam here is known as ‘Apu Lingam’ or water Lingam. It is said that Lord Shiva gave darshan to Goddess Akhilandeswari in this place and taught the Sivagnana. Hence this place is also known as Upadesa sthalam.

There is yet another legend that a sage performed tapas in this place which was earlier a forest of Jambu trees. The Lord was pleased with the Sage’s penance and agreed to reside in this place as “Jambukeswara”. The Jambukeswara temple seems to have got its name as the Shiva linga is seated under the Jambu tree. As the Shiva linga here is the manifestation of Appu Linga or Jala Linga, there is a perennial spring through which water flows.

Sahithya of the Kriti

Pallavi

Jambupate mam pahi ni

janandamrta bodham dehi

Anupallavi

Ambujaasanaadi sakala deva namana

Tumburunuta hridaya taapopashamana

Ambudhi ganga kaveri yamuna

Kambu kandy-akhilandeswari ramana

Charanam

Parvathaja praarthitha apa linga vibho
Panchabhuta maya prapancha prabho
Sarvajiva dayakara shambho
Samajatavi nilaya svayambho
Sarva karuna sudhaa sindho
Sharanaagata vatsalaarthha bandho
Anir vachaniya naada bindo
Nithya mauli vidhritha gangendo
Madhyamakala Sahithya
Nirvikalpaka samaadhi nistha shiva kalpa tharo
Nirvishesha chaithanya niranjana guruguha guro

Literary Analysis of the Sahithya

Jambupate is the Panchalinga sthala Kriti of Muthuswami Dikshitar in praise of Lord Jambukeswara of “Thiruvanaikovil”. This classic composition of Muthuswami Dikshitar, also abounds with different prosodic beauties such as Prasa⁴ which are as follows:

Aadhyakshaara Praasa. ie.... The first akshara starts with the same syllable in each sentence in the following phrases throughout the kriti.

Pallavi

‘Jambupate’ and ‘Jaananda’ - starts with the syllable “Ja”

Charanam

‘Parvathaja’, ‘Panchabhutha’, start with the syllable ‘Pa’

‘Sarvajiva’, ‘Samajatavi’, ‘Sarva’, and ‘Sharanaagatha’ start with the syllable ‘Sa’

Dvithiyaakshara Praasa. ie.... the Dvitiya or second Akshara starts with the same Syllable in each sentence in the following phrases in the Anupallavi.

Ambujasanadi, Tumburunuta, Ambudhi, Kambu... the second letter in each word is ‘mbu’

Anthyaakshara Praasa...ie...the last letters are all rhyming letters in the words of the sahithya and occur in the following phrases:

Pallavi - Ni, Dehi – end with the syllable ‘i’.

Anupallavi - namana, pashamana, yamuna, ramana – end with the syllable ‘na’.

Charanam – vibho, prabho, shambho, svayambho, sindho, bandho, bindo, gangendo - end with the syllables ‘bho’, and ‘dho’, and ‘do’.

Madhyamakala Sahithya – tharo, guro - end with the syllable ‘ro’.

REFERENCES TO JAMBUKESWARA TEMPLE WOVEN INTO THE SAHITHYA

- The very first word ‘Jambupathe’ indicates the Lord of Jambukeswara.
- The term ‘Akhilandeswari’ refers to the Goddess of the temple of Jambukeswara.

- The phrase 'Parvathaja prarthitha' gives clues to Goddess Parvati's penance.
- The word 'Aplinga' refers to the Siva Linga at Jambukeswaram which is the Panchabootha manifestation of water.

MUSICAL ANALYSIS OF THE KRITI

Muthuswami Dikshitar's compositions are marvelous and have a mine of information encoded in the sahithya. They reveal his proficiency in Vedanta, Tantric philosophy, Meemaamsa, Sthala maahatmya, etc. This beautiful composition also, one can see references to many philosophical truths. In the Pallavi, Dikshitar requests Lord Jambukeswara to give him the knowledge of 'Anandaamritha Bodham' or the 'Nectar of bliss'. In the Anupallavi, Dikshitar refers to 'Ambudhi' the Ocean, and he attributes Lord Siva as one who provides water in the form of the mighty rivers Ganga, Kaveri and Yamuna. In the Charana sahithya, Lord Siva is spoken of as the Lord of the Universe made of the Pancha Bhoothas (Panchabootha maya Prapancha Prabho), the giver of Auspiciousness (Sambhu, one who has originated by himself, (Syambho) one who is compassionate towards all, (Karunasindho), one who is the embodiment of Nada (Nadabindhu), one who has the Ganga and Chandra on his head, (Gangendo), one who is always in Nirvikalpa Samadhi, one who is like a Kalpaka tree (Kalpakatharo) etc.

Muthuswami Dikshitar has composed this classic Kritis in the raga Yamuna Kalyani which is a Janya raga of the 65th Mela Mecha Kalyani. He has cleverly used the swara prayogas of the Yamuna Kalyani raga according to the sahithya. The Anupallavi phrase 'Ambudhi' is sung in the lower octave Shadja and the phrase 'Ganga' is taken up and sung in the Taara sthaya Shadja. The Kritis 'Jambupathe' is set to the 2 Kala Rupaka tala which is a Vilambita type of tala. This slow 'Vilambita kala' tala was probably used by Muthuswami Dikshitar to bring out the beauty of the Dhrupad style of the Hindusthani music which has influenced Dikshitar's compositions. The Kritis commences in the 'Sama Eduppu'⁵ in all the three sections. Another peculiarity is that it is set in Yamunakalyani which is a raga adopted from the Hindusthani music and it goes well with the melodic structure of music.

Dikshitar has incorporated beautiful Swara aksharas⁶ – both Suddha and Soochitha swara aksharas in all the sections of the Kritis. A few of them are illustrated below:

Soochitha Swarakshara in the Pallavi :-

d , n n d n p p , p m d p m g m , r
dehi.....

Suddha Swarakshara in the Anupallavi :-

g , , m , r ,
gan....ga...

Suddha Swarakshara in the Charanam :-

P , , , p , p , p , ,
Parva.. ta. Ja.

P , , m , m , p , m r ,
Pra ...pa...ncha.....

Soochitha Swarakshara in the Charanam: -

S , , s , n d , d ,
Sinndho.....

Suddha Swarakshara in the Charanam: -

S , , S , s n P , m , g , d ,
Sha ..ra....na...g a ta

A peculiarity found in this kriti is the absence of the Madhyamakala Sahithya⁷ in the Anupallavi of the Kriti. Madhyamakala Sahithya usually occurs in both Anupallavi as well as Charanam in Dikshitar compositions. But in this kriti, the Madhyamakala sahithya is seen only in the Charana.

MUDRAS OCCURRING IN THE KRITI

The commencing phrase of the Kriti 'Jambupathe' refers to the deity, the Lord of Jambukeswara.

The word 'Yamuna' coined in the sahitya occurring in the Anupallavi of this kriti indirectly gives clue to the raga used which is 'Yamuna Kalyani'. This may be considered as a Ragamudra.

The phrases 'Aplinga' & 'Pancha Bhotha' indirectly refers to the "Pancha Bootha Linga temple of Jambukeswara" wherein the linga is known as 'Aplinga' and is the Lingamudra.

The Vaggeyakara Mudra of the composer 'Guruguha' occurs in the phrase in the last line of the Charanam.

CONCLUSION

Muthuswami Dikshitar has contributed immensely to the South Indian music and the varied musical and literary beauties incorporated in his innumerable compositions bear testimony to the extraordinary skills of this great Vaggeyakara. These priceless and precious gems which incorporate the different Gamakas, the influence of Hindusthani music, detailed information of each deity and its Sthala purana in his kritis, etc are all interesting and afford much scope for exploration for all music lovers. This marvellous composition 'Jambupathe' on Lord Siva who is also known as Jambukeswara is a classic example and Muthuswami Dikshitar was truly a torch bearer of a marvellous musical legacy.

Endnotes

1. Vaggeyakara – The term for a Composer who is the lyricist as well as the person who has set to tune the song.
2. Svarupa – The term for one's true self, form, or essence.
3. Dwadasa – The term in Sanskrit representing 12 in number.
4. Prasa - The term in poetry to refer to Rhymes or Alliterations in the phrases.
5. Sama Eduppu – The term for 'Graha' in music – case wherein the song as well as tempo commencing together.
6. Swara akshara – The term for musical beauty which has both the swara as well as Sahithya occurring together in compositions. There are two types of Swaraksharas -Suddha and Sookhitha swara aksharas.
7. Madhyamakala Sahithya – Musical beauty – sahithya which alone is sung in Madhyama Kala which is usually found in Dikshitar Kritis.

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