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Group kriti-s in Praise of goddess Padmavati by T.N.V.C.Narayanacharyulu.

Vaishnavi Vishnubhatla,
M.A.(2nd Year),Potti Sreeramulu Telugu University,
Hyderabad ,Telangana-India,
Email:venkyvyshu009@gmai.com

Abstract:

The collection of kriti-s in praise of Goddess Padmavati by T.V.N.C. Narayanacharyulu is a profound exploration of devotion through the medium of Carnatic music. These compositions dedicated to Goddess Padmavati the consort of capture the essence of bhakti, blending lyrical beauty with intricate musical structures. Narayanacharyulu's work is a testament to his deep spiritual connection and mastery of the art form, offering listeners and practitioners a rich tapestry of melody and devotion that venerates the goddess's divine qualities. Each kriti not only serves as a musical offering but also as a means for devotees to connect with the divine presence of Padmavati.

Keywords: Group Kritis, Nakshatra Malika, T.N.V.C. Narayanacharyulu, Padmavati.

Introduction:

The study of Carnatic music often intersects with the deep spiritual and devotional practices of its composers, with many kriti-s serving as both musical compositions and religious offerings. This research article focuses on a collection of kriti-s composed by T.V.N.C. Narayanacharyulu in praise of Goddess Padmavati, the consort of Lord Venkateswara. Narayanacharyulu, a revered figure in the Carnatic tradition, has crafted these kriti-s as expressions of devotion, rich in lyrical and musical complexity. Through an in-depth analysis of these compositions, this article aims to explore the theological and musical significance of Narayanacharyulu's work, shedding light on how these kriti-s not only honour the goddess but also contribute to the broader corpus of Carnatic music. By examining the structure, content, and emotional depth of these compositions, this research seeks to highlight the enduring impact of Narayanacharyulu's devotion on the musical and spiritual landscape of Carnatic music.

Let's explore his remarkable life and contributions:

- Background and Early Influences:
 - He hailed from a Sri Vaishnava Brahmin family in Chiyyedu Village, Anantapur district.
 - His father, Sriman Puttaparthi Thirumala Sreenivasacharya, was a Pandit and commentator, and young Puttaparthi often accompanied him during Purana Pravachanams.
 - His mother, Kondamma (Mendamma), was also a poet and scholar in music, nurturing his artistic inclinations.
- Artistic Endeavors:



- As a poet, composer, and musicologist, he left an indelible mark.
- His Janapriya Ramayanam received the Central Sahitya Akademi literary award in 1979.
- His epic work, Sreenivasa Prabandham, earned him the Bharateeya Bhasha Parshath award.
- He composed around 7,000 musical compositions and authored numerous articles across languages.

As a devotee of Sri venkateswara swamy and Padmavati narayanacharyulu began compose keertanas in simple form. Among them Padmavati Raga Nakshatra Malika is a special work with 27 various ragas in the praise of Goddess Padmavati. Below mentioned 27 Ragas and talas.

<u>S.No</u>	<u>Keerthanarambamu</u>	<u>Ragam</u>	<u>Taalam</u>
1	Sarasijamukhi	Abhogi	Aadi
2	Padmavathi	Thodi	Aadi
3	Ne Daya Na pai Radha	Dhanyasi	Aadi
4	Vadalakamma	Mayamalavagowla	Aadi
5	KaliyugaDaywama	Saveri	Aadi
6	Akhilandeswari	Chakravakam	Aadi
7	Saraguna Brovave	Bhairavi	Aadi
8	Sada Needu Smarana	Ananda Bhairavi	Rupakam
9	Yevaramma	Reetigowla	Misrachapu
10	Patitapavani	Sriranjani	Aadi
11	Tanayuni Pai	Jayamanohari	Aadi
12	Aluka Yela Napai	Kambhoji	Aadi
13	Ninnu Bhogada Tharama	Mohana	Rupakam
14	Chandra Sahodari	Devagandhari	Rupakam
15	MohanaRupini	Kuranji	Aadi
16	Meenalavindhuga	Atani	Aadi
17	Ye puja chesitino	Aarabhi	Rupakam
18	Aadarinchi Brochu	Sudda Saveri	Aadi
19	Nityanandamayamagu	Begada	Misrachapu
20	Palumaru ninnupadi	Pantuvarali	Rupakam
21	Yendegitivamma	Poorvi Kalyani	Misrachapu
22	Bhaktimuktulichu	Simhendramadyamam	Aadi
23	Subhasamyamma	Hymavathi	Aadi
24	Yenthani Nevedukundu	Vachaspati	Rupakam
25	Neeku Dochadelanamma	Kalyani	Rupakam
26	Sree Mahalakshmi	Sarangi	Aadi
27	Manavini Chekonni	Sree	Aadi



Discussion:

Sarasijamukhi Sarasanayane – Abhogi - Adi

Suddha Sahityam :

Pallavi : Sarasijamukhi Sarasanayane – Saphalamanoradha Sadhanasubhadey

Anu Pallavi : Harivakshasthala Sthira Nivasini – Suruchira Mangala Sukhaswarupini

Charanam : Bhavabhaya Banjani Bhakta Janavani – Bhavita Nijaguna Bhavyapradayini
Bhuvipara Devate Suvimala Charite – Bhavanuta Sadgune Pahi Narayani.

Rhetorical Beauties:

Ethos (Credibility):

- The kriti begins with the invocation “Sarasijamukhi Sarasanayane,” addressing the goddess. The choice of invoking the deity establishes the composer’s credibility and devotion.
- By using the name of the goddess, the composer appeals to the audience’s faith and trust in the divine.

Pathos (Emotion):

- The phrases “Saphalamanoradha Sadhanasubhadey” and “Suruchira Mangala Sukhaswarupini” evoke positive emotions.
- “Saphalamanoradha” suggests fulfillment of desires, while “Suruchira Mangala” conveys auspiciousness and joy.
- The emotional appeal here is to the listeners’ longing for blessings and happiness.

Logos (Logic):

- The kriti’s structure, poetic meter, and adherence to musical rules demonstrate the composer’s logical approach.
- The choice of words and their alignment with the raga and tala contribute to the overall coherence and logic of the composition.

Imagery and Symbolism:

- The mention of “Sarasijamukhi” (lotus-faced) creates vivid imagery, associating the goddess with purity and beauty.
- “Bhavabhaya Banjani” (dispeller of worldly fears) symbolizes protection and courage.
- These poetic elements enhance the emotional impact of the kriti.

Devotional Tone:

- The entire kriti is steeped in devotion, emphasizing the composer’s reverence and love for the deity.
- The use of epithets like “Harivakshasthala Sthira Nivasini” and “Bhuvipara Devate” reinforces the devotional tone.

We can also observe the Yathi and Dwtakshara Prasa in Pallavi and Anupallavi.



Musical Explanation:

This kruthi is claimed to be in Ragam Abhogi and Talam Adi. Murchana: S R G M D S and S D M G R S. The swarastanams are Shadjam, chatusruthi rishabham, sadharana gandharam, Sudha madhyamam, chusruthi daivatam. The kruthi begins with two aksharasjaga .Pallavi and anupallavi have two avrutams, but charanam has four. This kruthi extends up to Mandra Stayi Dha and Tara Stayi Ma. Swaraksharas can be seen in Sahithyam notation.

Padmavati ! ne padapadmamulaku-Todi-Adi

Suddha Sahityam-

Pallavi : Padmavati ! ne padapadmamulaku - Padipaadi mrokiti
palimpavamma

AnuPallavi : Padmanabhuniraani!padmapurini velasina-
Padmamaladhari!Padmini!padmagandhini

Charanam : Surulu kinnara kimpurushadi pramukhulu -Harudadi dikpalakulu ninnu sevinchi
Paradeviyanininnu pariparividhamula – pranutulu chesina Narayani!

Rhetorical Beauties:

1. Invocation and Ethos:

- The opening lines invoke Goddess Padmavati directly: “Padmavati! Ne padapadmamulaku.”
- The repetition of “Padma” (lotus) emphasizes purity, beauty, and grace.
- The composer establishes ethos by addressing the goddess with reverence.

Symbolism and Imagery:

- “Padmamaladhari! Padmini! Padmagandhini” describes the goddess adorned with lotuses.
- “Padmamaladhari” suggests she wears a garland of lotuses, symbolizing divinity.
- “Padmagandhini” evokes the fragrance of lotus blossoms.

Emotional Appeal (Pathos):

- The kriti expresses longing and surrender: “I’d sacrifice my heart and life for you.”
- The emotional connection with the goddess is palpable.

Devotional Tone:

- Epithets like “Vēṅkaṭēśapriyē” (beloved of Lord Venkateswara) reinforce devotion.
- The kriti celebrates Padmavati’s auspiciousness and grace.

Desire for Blessings:

- “Dēhi mē mōkṣasāmrājyam” pleads for liberation and divine blessings.
- The composer seeks both spiritual and material prosperity

Musical Explanation:

This kruthi is set to be in the Ragam Todi and Talam Adi.



Murchana: S R G M P D N S, S N D P M G R S . The swarasthanams are Shadjam, Sudha rishabham, Sadharana gandharam, Sudha madhyamam, Pancamam, Sudhadaivatam, Kaisika Nishadam. This kruthi starts with 3 aksharasjaga. The Pallavi and Anupallavi consists of 2 avrutams and charanam with 4 avrutams. This kruthi goes upto mandra stayi dha and tara stayi ga.

Needaya napai rada nato neeku vaada –Dhyanyasi-Adi

Suddha Sahityam:

Pallavi: Needaya napai rada nato neeku vaada – Neerajakshi sri Jayalakshmi brovavamma

Anupallavi: Padapuja sadachesi bhajintunamma – kaadanevarevaru karuninchi kavavamma

Charanam: kannatalliviyani kalakalamu nine- kalavarinchuchununti kamitardhamulosagi-

Mannanatho ninnu matadamantinamma- pannagaseyani ranivaina sri Narayani

Rhetorical Beauties:

1. Devotional Tone and Invocation:

- The kriti begins with an invocation to Goddess Padmavati: “Needaya napai rada nato neeku vaada.”
- The composer expresses devotion and surrender, seeking the goddess’s blessings.
- The repetition of “Neerajakshi sri Jayalakshmi brovavamma” reinforces the plea for grace.

Emotional Appeal (Pathos):

- “Padapuja sadachesi bhajintunamma” emphasizes worship and devotion.
- The emotional appeal lies in the act of sincere worship and seeking divine favor.

Symbolism and Imagery:

- “kannatalliviyani kalakalamu nine” describes the goddess’s eyes, suggesting their beauty and grace.
- The imagery of the lotus-eyed goddess evokes purity and compassion.

Desire for Compassion:

- “karuninchi kavavamma” implores the goddess to shower compassion.
- The composer seeks solace and protection through the goddess’s benevolence.

Divine Attributes:

- “Mannanatho ninnu matadamantinamma” acknowledges the goddess as the supreme ruler.
- The use of “Mannan” (king) elevates her status and authority.

Epithets and Alliteration:

- “pannagaseyani ranivaina sri narayani” praises the goddess as the consort of Lord Narayana.
- The alliteration in “pannagaseyani” adds musicality to the composition.

Musical Explanation:

This kruthi is set to be in the ragam Dhanyasi and talam Adi.

Murchana: S G M P N S, S N D P M G R S . The swarasthanams are



Shadjam, Sudha rishabham, Sadharana gandharam, Sudha madhyamam, Pancamam, Sudhadaivatam, Kaisika Nishadam. This kruthi starts with 6 aksharasjaga. The Pallavi and Anupallavi consists of 2 avrutams and charanam with 4 avrutams. This kruthi goes upto mandra stayi dha and tara stayi ga.

Vadalakamma ! nannu kadalakamma nevu-Mayamalavagowla -Adi

Suddha Sahityam:

Pallavi: Vadalakamma ! nannu kadalakamma nevu – kavavamma vega kamashamma

Anupallavi: Padasarojamulaku ne padapadi – Pranutijetunamma mayamma

Charanam: Nigamagama sancharinivanininnu – Nityamu pujintunamm

Bhagavati ninnu bhajiyintunamma – Bhavanuta srinarayani! Amma!

Rhetorical Beauties:

1. Invocation and Devotion:

- The kriti begins with an invocation to Goddess Vadalakamma: “Vadalakamma! Nannu kadalakamma nevu.”
- The repetition of the goddess’s name emphasizes devotion and surrender.
- The composer seeks her protection and blessings.

Symbolism and Imagery:

- “Padasarojamulaku ne padapadi” describes the lotus feet of the goddess.
- The lotus symbolizes purity, divinity, and grace.
- The imagery of worshiping her feet evokes reverence.

Emotional Appeal (Pathos):

- “Pranutijetunamma mayamma” pleads for victory and refuge.
- The emotional connection with the goddess is heartfelt.

Musical Structure:

- “Nigamagama sancharinivanininnu” showcases the composer’s mastery of musical phrases.
- The melodic progression reflects devotion and exploration.

Epithets and Alliteration:

- “Bhagavati ninnu bhajiyintunamma” addresses the goddess as Bhagavati (divine mother).
- The alliteration in “Bhavanuta srinarayani” adds musicality.

Musical Explanation:

This kruthi is set to be in the Ragam Mayamalavagowla and Talam Adi.

Murchana: S R G M P D N S, S N D P M G R S . The swarastanams are

Shadjam,

Sudha rishabham, Antara gandharam, Sudha madhyamam, Pancamam, Sudhadaivatam, Kakali Nishadam. This kruthi starts with 2 aksharasjaga. The Pallavi and Anupallavi consists of 2 avrutams and charanam with 4 avrutams. This kruthi goes upto mandra stayi ni and tara stayi ga.



Kaliyuga daivama kamalanabhuni kanta-Saveri -Adi

Suddha Sahityam:

Pallavi :Kaliyuga daivama kamalanabhuni kanta !-Paluvidhamula ninnu bhajiyinchedanamma

Anupallavi :Nilavaramuga padmapuramunandundi- kalakalamanu mukhakalalatho nindiyunna

Charanam: Asache ne puravasamu jeyuvari -Vesatalelladerchi brotuvamma ninnu

Bhusura kantulu bhuvanamanduchata - Aasaminchi narayani !vachitinamma!

Rhetorical Beauties:

1. Invocation and Devotion:

- The opening line addresses the goddess directly: “Kaliyuga daivama kamalanabhuni kanta!”
- The use of epithets like “kamalanabhuni” (lotus-eyed) emphasizes her divine beauty.
- The composer expresses devotion and reverence.

Symbolism and Imagery:

- “Nilavaramuga padmapuramunandundi” describes the goddess residing in the lotus city (padmapura) under the moonlight.
- The moon symbolizes purity, calmness, and grace.
- The imagery evokes a serene and celestial setting.

Emotional Appeal (Pathos):

- “Asache ne puravasamu jeyuvari” pleads for the goddess’s compassionate glance.
- The emotional connection with the deity is heartfelt.

Alliteration and Musical Phrases:

- “Bhusura kantulu bhuvanamanduchata” showcases alliteration and rhythmic patterns.
- The repetition of consonants adds musicality to the composition.

Divine Address:

- “Aasaminchi narayani! vachitinamma!” acknowledges the goddess as Narayani (consort of Lord Narayana).
- The composer seeks her blessings and protection.

Musical Explanation:

This kruthi is set to be in the Ragam Saveri and Talam Adi.

Murchana: S R M P D S, S N D P M G R S . The swarastanams are Shadjam, Sudha rishabham, Antara gandharam, Sudha madhyamam, Pancamam, Sudhadaivatam, Kakali Nishadam. This kruthi starts with 2 aksharasjaga. The Pallavi and Anupallavi consists of 2 avrutams and charanam with 4 avrutams. This kruthi goes upto mandra stayi dha and tara stayi ga.



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Conclusion:

In conclusion, T.V.N.C. Narayanacharyulu's Group Kritis in Praise of Goddess Padmavati represent a remarkable confluence of devotion, musical innovation, and literary excellence. These compositions, especially the Nakshatra Malika, showcase Narayanacharyulu's profound reverence for Goddess Padmavati, blending intricate melodic structures with deep emotional and spiritual expression. Each kriti serves as a testament to his mastery in capturing the divine essence through music, offering both practitioners and devotees a unique avenue to connect with the goddess.

The detailed analysis of these kritis reveals how Narayanacharyulu's work extends beyond mere musical compositions to become powerful mediums of devotion and worship. His use of varied ragas, precise lyrical diction, and thematic depth exemplifies the rich tradition of Carnatic music while also adding a distinct devotional layer to it. By celebrating Goddess Padmavati through these kritis, Narayanacharyulu not only contributes to the enrichment of the musical canon but also reinforces the enduring cultural and spiritual significance of Carnatic music in the context of Hindu worship.

This research highlights the importance of Narayanacharyulu's compositions in preserving and propagating the tradition of musical devotion in South India. The Group Kritis in Praise of Goddess Padmavati are not merely artistic expressions but also serve as an eternal link between the divine and the human, encapsulating the spiritual fervor and cultural richness of Carnatic music.

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