

Transliteration–Telugu

Transliteration as per Harvard-Kyoto (HK) Convention
(including Telugu letters – Short e, Short o) -

a A i I u U
R RR IR IRR
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh G
c ch j jh J (jn – as in jnAna)
T Th D Dh N
t th d dh n
p ph b bh m
y r l L v
z S s h

vara rAga-ceJcukAmbhOji

In the kRti ‘vara rAga layajnulu tAmanucu’ – rAga ceJcu kAmbhOji zrI tyAgarAja deprecates those who pride themselves to be maestro of saMgIta.

P vara rAga layajnulu tAmanucu
vadarEr(a)yya

A svara jAti mUrchana bhEdamul
svAntam(a)ndu teliyaka(y)uNDina (vara)

C dEh(O)dbhavambagu nAdamul
divyamau praNav(A)kAram(a)nE
dAhamb(e)rugani mAnavul
tyAgarAja nuta(y)EcEru rAma (vara)

Gist

O Lord rAma praised by this tyAgarAja!
People go about prattling that they are masters of rAga and laya.
Even though people might not have experienced, within themselves, the differences in undulations of sapta svara and their derivatives, they go about prattling that they are masters of sacred rAga and laya.
All the nAda emanating from the body are the energy (or thirst) of the divine OMkAra; those who do not know this are indeed deceiving that they are masters of sacred rAga and laya.

Word-by-word Meaning

P O Lord (ayya)! People go about prattling (vadarEru) (vadarErayya) that (anucu) they (tAmu) (tAmanucu) are masters of sacred (vara) rAga and laya (layajnulu).

A Even though people might not have (uNDina) experienced (teliyaka) (literally know) (teliyakayuNDina), the differences (bhEdamul) in undulations (mUrchana) of sapta svara and their derivatives (svara jAti), within (andu) themselves (svAntamu) (svAntamandu),

O zrI rAma! they go about prattling that they are masters of rAga and laya.

C O Lord rAma praised (nuta) by this tyAgarAja!
all the nAda (nAdamul) emanating (udbhavambagu) from the body (dEha) (dEhOdbhavambagu) are the energy (or thirst) (dAhambu) (literally heat) of (anE) the divine (divyamau) OMkAra (praNavAkAramu) (praNavAkAramanE);
those (mAnavul) who do not know (erugani) (dAhamberugani) this are indeed deceiving (EcEru) (nutayEcEru) that they are masters of rAga and laya.

Notes -

General - The subject matter of this kRti is 'Music'. As I am not proficient in music, I may not be able to explain certain terms or I may even be wrong in assuming certain things. Therefore, readers may please excuse me if there are errors; such errors if pointed out, these could be corrected subsequently.

P - In the book of TKG, the words 'zrI rAma' is found at the end of pallavi. Other books do not have these words. This needs to be checked. Any suggestions ???

A - svarajAti - This terminology normally denotes pallavi, anupallavi and one or more caraNaM. However, to me it seems that zrI tyAgarAja means the sapta svara and their divisions and derivations because the word 'laya' following 'svara'. As zrI tyAgarAja states 'the svara and laya are innate (svAntaM) to all beings'; this is further amplified in the caraNa, 'all nAda (nAdamulu) are of the divine form of OM'. Therefore, svarajAti here may not mean pallavi, anupallavi and caraNa.

A - mUrchana - this is how it is given in all the books other than that of TKG, wherein it is given as 'mUrchana'. This needs to be checked. Any suggestions ???

A - mUrchana - The dictionary meaning is 'modulation', 'melody', 'the regulated rise or fall of sounds through the grAma of the musical scales'. According to 'karnAtaka saMgIta zastra' by zrI AS Panchapakesa Iyer - there are three types of grAma (svara clusters) - Sadjasvara, madhyamasvara, gAndhArasvara - the last being used only for chanting sAma vEda.

"The scales that emerge when each successive note of the scale is made the tonic note and a new set of notes defined from that point. The word is deriving from the root moorcha, meaning unconsciousness. The change of the Shadja in emphasising a note gives the mind an opportunity to take another pathway, which changes the feel of the first Raga that was being performed. This new pathway ends in a new Raga, with redefined relationships among the notes. When Ragas are derived from Moorchanas, the technique is called Moorchana Paddhati." Source - <http://www.carnatica.net/onlinedictionary/dicm.htm>

A - teliyakayuNDina - this is how it is given in the books of TKG and TSV/AKG. However, in the book of CR, this is given as 'teliyakayuNDi'. This needs to be checked. Any suggestions ???

C - nAda - The normal rendering of the word as 'sound' is not very apt.

"The etymological meaning of 'nada' is 'flow of consciousness' rather than 'sound' as being crudely rendered into English. Nada, thus is not taken as a mere 'material' sound object, but regarded as the emanation of one's own consciousness. Source -

<http://www.voices.no/mainissues/mi40005000186.html>

C - dEhOdbhavambagu nAdamul - 'nAda emanating from the body' - In lalitA sahasranAmaM, mother is called 'parA', 'pazyanti', 'madhyamA', 'vaikhari rUpA'.

"parA - The transcendent Word - above the other lower stages of speech known as pazyanti (speech in the inaudible stage), madhyamA (speech in the

middle stage of its expression) and vaikhari (uttered audible speech)".
(Translation by Swami Tapasyananda)

For a discourse of Kanchi Paramacharya Chandrasekharendra Saraswati on 'parA', 'pazyanti', 'madhyamA', 'vaikhari – please visit website – <http://www.geocities.com/profvk/gohitvip/DPDS26-30.html> (Page 30)

According to the above discourse, 'madhyamA' stage is also called 'anAhata nAda'. kabIr sings 'anahat ki zabd bhajE nirantar' (anAhata zabdha is sounding ceaselessly).

OM or praNava comes in 'vaikhari' stage and is known as 'ahata nAda'; sapta svara are derivations or undulations of the ahata nAda – OM – please see kRti 'mOkSamu galadA' – quoted below.

According to musicologists, the sapta svara are taken from nature – SadjaM, RSabhaM, gAndhAraM, madhyamaM, paJcamA, daivataM, niSAdaM from the calls uttered by peacock, bull, goat, kraunca, cuckoo, horse and elephant respectively. Source - 'karnAtaka saMglta zastra' by zrI AS Panchapakesa Iyer.

C – dAhambu – The saMskRta word 'dAha' means 'fire', 'heat' etc. However, in telugu, the word specifically denotes thirst (for water etc). In the kRti 'mOkSamu galadA', zrI tyAgarAja states –

prANAnala saMyOgamu valla
praNava nAdamu sapta svaramulai paraga

“Due to fusion of vital force with fire (energy), the sound of OM has elaborated into sapta svara.”

If we go by the statement in the kRti 'mOkSamu galadA', dAhambu will mean 'fire' or 'heat'. However, if we take the meaning of telugu word 'thirst', it will mean that the sounds (sapta svara) emanating from the body are indeed the thirst – a natural phenomenon - of OMkAra.

In the above quoted discourse, Paramacharya states about 'artha prapaJcam' (universe of matter) and 'zabdha prapaJcam' (universe of sound) – corresponding to modern science's 'matter' and 'energy'. Accordingly, the word 'dAha' has been translated as 'energy' and not as 'fire' or 'heat'.

General – For a detailed write-up on 'nAda', please visit – <http://www.bhagavadgitausa.com.cnchost.com/SOUND.htm>

Devanagari

प. वर राग लयञ्जुलु ता(म)नुचु वदरे(र)य्य
अ. स्वर जाति मूर्छन भेदमुल्
स्वान्त(म)न्दु तेलियक(यु)ण्डिन (वर)
च. दे(हो)द्भवम्बगु नादमुल्
दिव्यमौ प्रण(वा)कार(म)ने
दाह(म्बे)रुगनि मानवुल्
त्यागराज नुत(ये)चेरु राम (वर)

English with Special Characters

pa. vara rāga layajñulu tā(ma)nucu vadarē(ra)yya

- a. svāra jāti mūr̥chana bhēdamul
svānta(ma)ndu teliyaka(yu)ṇḍina (vara)
- ca. dē(hō)dbhavambagu nādamul
divyamau praṇa(vā)kāra(ma)nē
dāha(mbe)rugani mānavul
tyāgarāja nuta(yē)cēru rāma (vara)

Telugu

- ప. వర రాగ లయజ్ఞులు తా(మ)నుచు వదరే(ర)య్య
అ. స్వర జాతి మూర్చన భేదముల్
స్వాస్త(మ)స్త తెలియక(యు)ణ్ణిన (వర)
చ. దే(హో)ద్భవమ్బుగు నాదముల్
దివ్యమౌ ప్రణ(వా)కార(మ)నే
దాహ(మె)రుగని మానవుల్
త్యాగరాజ నుత(యే)చేరు రామ (వర)

Tamil

- ప. వర రాక³ లయక్³నులు తా(మ)నుశ వత్³రే(ర)య్య
అ. స్వర జాతి మూర్²చన పే⁴త్³ముల్
స్వాస్త(మ)స్త తెలియక(యు)ణ్ణిన (వర)
చ. దే(హో)ద్భవమ్బుగు నాదముల్
దివ్యమౌ ప్రణ(వా)కార(మ)నే
దాహ(మె)రుగని మానవుల్
త్యాగరాజ నుత(యే)చేరు రామ (వర)

உயர் இராக இலயை விற்பன்னர் தாமெனப் பிதற்றுவரய்யா!

பத வரிசை, அலைகளின் வேறுபாடுகளை
தன்னுள்ளத்தில் உணராவிடினும்

உயர் இராக இலயை விற்பன்னர் தாமெனப் பிதற்றுவரய்யா!

உடலில் தோன்றும் நாதங்கள்
திவ்வியமான பிரணவ வடிவெனும்
தாகமாகும் - (இதை) அறியாத மானவர்கள்
ஏமாற்றுவர், தியாகராசனால் போற்றப் பெற்ற இராமா!
உயர் இராக இலயை விற்பன்னர் தாமென!

இலயை - தாளகதி
பத வரிசை - ஸ்வர ஜாதி
அலைகள் - மூர்ச்சன

Kannada

ಪ. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯೆ

ಅ. ಸ್ವರ ಜಾತಿ ಮೂರ್ಛನ ಭೇದಮುಲ್

ಸ್ವಾಂತ(ಮ)ನ್ದು ತೆಲಿಯಕ(ಯು)ಣ್ಣಿನ (ವರ)

ಚ. ದೇ(ಹೋ)ಧ್ವವಮ್ಬುಗು ನಾದಮುಲ್

ದಿವ್ಯಮೌ ಪ್ರಣ(ವಾ)ಕಾರ(ಮ)ನೇ

ದಾಹ(ಮೈ)ರುಗಿನಿ ಮಾನವುಲ್

ತ್ಯಾಗರಾಜ ಸುತ(ಯೇ)ಚೇರು ರಾಮ (ವರ)

Malayalam

೧. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯೆ

೨. ಸ್ವರ ಜಾತಿ ಮೂರ್ಛನ ಭೇದಮುಲ್

ಸ್ವಾಂತ(ಮ)ನ್ದು ತೆಲಿಯಕ(ಯು)ಣ್ಣಿನ (ವರ)

೩. ದೇ(ಹೋ)ಧ್ವವಮ್ಬುಗು ನಾದಮುಲ್

ದಿವ್ಯಮೌ ಪ್ರಣ(ವಾ)ಕಾರ(ಮ)ನೇ

ದಾಹ(ಮೈ)ರುಗಿನಿ ಮಾನವುಲ್

ತ್ಯಾಗರಾಜ ಸುತ(ಯೇ)ಚೇರು ರಾಮ (ವರ)

Assamese

೧. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯೆ

೨. ಸ್ವರ ಜಾತಿ ಮೂರ್ಛನ ಭೇದಮುಲ್

ಸ್ವಾಂತ(ಮ)ನ್ದು ತೆಲಿಯಕ(ಯು)ಣ್ಣಿನ (ವರ)

೩. ದೇ(ಹೋ)ಧ್ವವಮ್ಬುಗು ನಾದಮುಲ್

ದಿವ್ಯಮೌ ಪ್ರಣ(ವಾ)ಕಾರ(ಮ)ನೇ

ದಾಹ(ಮೈ)ರುಗಿನಿ ಮಾನವುಲ್

ತ್ಯಾಗರಾಜ ಸುತ(ಯೇ)ಚೇರು ರಾಮ (ವರ)

Bengali

೧. ವರ ರಾಗ ಲಯಜ್ಞುಲು ತಾ(ಮ)ನುಚು ವದರೇ(ರ)ಯ್ಯೆ

೨. ಸ್ವರ ಜಾತಿ ಮೂರ್ಛನ ಭೇದಮುಲ್

ਸ਼ਾਂਤ(ਮ)ਨ੍ਹੂ ਤੇਲਿਯਕ(ਯੁ)ਭਿਨ (ਬਰ)

ਚ. ਦੇ(ਹੋ)ਭੁਬਸ਼ੁ ਨਾਦਮੂਲ੍

ਦਿਬ੍ਯਮੋ ਪ੍ਰਥ(ਵਾ)ਕਾਰ(ਮ)ਨੇ

ਦਾਹ(ਸ਼ੇ)ਰੁਗਨਿ ਮਾਨਬੂਲ੍

ਅੰਗਰਾਜ ਨੂਤ(ਯੋ)ਚੇਰੁ ਰਾਮ (ਬਰ)

Gujarati

ਪ. ਵਰ ਰਾਗ ਲੇਖਯੁਲੁ ਤਾ(ਮ)ਨੁਯੁ ਵਢੇ(ਰ)ਯੁ

ਅ. ਸਵਰ ਆਤਿ ਮੂਰਠਨ ਭੇਢਮੂਲ੍

ਸਵਾਨ੍ਤ(ਮ)ਨ੍ਠੁ ਤੱਲਿਯਫ(ਯੁ)ਫਿਠਨ (ਵਰ)

ਬ. ਏ(ਠੋ)ਏਮਵਮਯੁ ਗਾਢਮੂਲ੍

ਫਿਯਮੀ ਪ੍ਰਾਠ(ਵਾ)ਫਾਰ(ਮ)ਨੇ

ਫਾਠ(ਮਯ)ਰੁਗਨਿ ਮਾਨਬੂਲ੍

ਯਾਗਰਾਯ ਨੂਤ(ਯੋ)ਚੇਰੁ ਰਾਮ (ਵਰ)

Oriya

ੳ. ਖਰ ਰਾਗ ਲਯਯੁਲੁ ਤਾ(ਮ)ਨੂਰੁ ਖਢਰੇ(ਰ)ਯੁ

ਅ. ਬ੍ਰਯਰ ਯਾਤਿ ਮੂਰਠਨ ਭੇਢਮੂਲ੍

ਬ੍ਰਯਯੁ(ਮ)ਨੂ ਚੇਲਿਯਕ(ਯੁ)ਫਿਠਨ (ਖਰ)

ੳ. ਵੇ(ਫੋ)ਭੁਯੁਗੁ ਨਾਦਮੂਲ੍

ਵਿਯੁਗੋ ਪ੍ਰਥ(ਵਾ)ਕਾਰ(ਮ)ਨੇ

ਵਾਯੁ(ਮੋ)ਰੁਗਨਿ ਮਾਨਬੂਲ੍

ਭਯਾਗਰਾਜ ਨੂਤ(ਯੋ)ਚੇਰੁ ਰਾਮ (ਖਰ)

Punjabi

ਪ. ਵਰ ਰਾਗ ਲਯਗਿਯੁਲੁ ਤਾ(ਮ)ਨੁਚੁ ਵਢੇ(ਰ)ਯੁ

ਅ. ਸੂਰ ਜਾਤਿ ਮੂਰਠਨ ਭੇਢਮੂਲ੍

ਸ੍ਵਾਨ੍ਤ(ਮ)ਨੁ ਤੇਲਿਯਕ(ਯੁ)ਫਿਠਨ (ਵਰ)

ਚ. ਵੇ(ਰੋ)ਢਯੁਯੁਗੁ ਨਾਦਮੂਲ੍

ਦਿਵਜਮੋ ਪ੍ਰਣ(ਵਾ)ਕਾਰ(ਮ)ਨੇ

ਦਾਹ(ਮਬੇ)ਰੁਗਨਿ ਮਾਨਵੁਲ

ਤਜਾਰਾਜ ਨੁਤ(ਯੇ)ਚੇਰੁ ਰਾਮ (ਵਰ)