



Jujāvanti - A Sankīrṇa Rāga from the Muddusvāmi Dīkṣitar Tradition

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Abstract: The categorization system of rāgas known as Śuddha-Chāyalaga-Sankīrṇa gained prominence in the post-Natyaśāstra era. Initially introduced in Aumāpatam by Umāpati, many subsequent treatise authors credited him for this classification system. While it laid the foundation for the modern Melakarta classification, scholars like Sambamurthy expanded its application to rāgas such as Mānji, Āhiri, Dvijāvanti or Jujāvanti, etc., incorporating aesthetic elements from other rāgas. This paper aims to illuminate the rāga Jujāvanti, believed to have been imported from Hindustani Music into Karnatak Music.

Keywords- Sankīrṇa, Rāga, Dvijāvanti, Jujāvanti

I. INTRODUCTION

While the melakarta scheme functions as a permutation exercise, expanding the range of accessible rāgas, it's crucial not to diminish the importance of the aesthetics and melodic ideas derived from timeless rāgas. Although janya or derived rāgas may share notes with their parent rāga, each janya maintains a connection to a more renowned rāga, influencing its aesthetics. This principle has stood the test of time across different classifications of rāgas, enduring through their fluctuations over time.

Taking into account the afore-mentioned factors, the study has been meticulously planned by choosing a representative sample of janya rāga from the contemporary melakarta system. While Misra or Sankīrṇa rāgas continue to thrive in the Hindustani music system, the concept, though prevalent in Karnatak music in the past, has yielded ground to the melakarta system, which gained prominence in later times.

II. METHODOLOGY

The rāgas are initially identified by examining early treatises for their characteristics. The qualitative study involves analyzing notations obtained from manuscripts, other primary and secondary sources, as well as studying audio recordings to understand the phrases associated with each rāga. During this investigation, inconsistencies arising between oral and textual traditions regarding the rendition or melodic form of the rāga have been discussed.

III. ANALYSIS

The rāga Dvijāvanti has also been known in the name of Jujāvanti, a Karnatak music adaptation of the rāga Jayajayavanti of Hindustani Music. Muddusvāmi Dīkṣitar, in particular, composed two monumental kritis in this rāga, serving as crown jewels and a point of reference for later composers regarding the rāga's melodic phrases. Dīkṣitar mentions it as Jujāvanti and also tactfully embeds the rāga mudra in the verses of the kriti Akhilandēshwari Rakshamām as- “ *Jambāri Sambhāvithe Janārdhana nuthe Jujāvanti Rāga nuthe* ”

Though this composition has been populously rendered as Muddusvāmi Dīkṣitar kriti, it has not been mentioned in Saṅgīta Sampradāya Pradarśiṇi, which is considered as an authority on Muddusvāmi Dīkṣitar compositions. Hence few scholars opine that it may be a spurious addition to the kritis of Muddusvāmi Dīkṣitar, arising more so from the different treatment of rāga in both the kritis. Hence for this study, the composition *Cheta Sri Bālakrishnam* alone is considered for analysis for which the notation along with the rāga sanchari is provided in Saṅgīta Sampradāya Pradarśiṇi.

IV. HISTORY OF THE RĀGA

The Rāgamāla by Puṇḍarika Viṭṭalā contains an early mention of this rāga. In it, he introduces the Jijāvanta rāga, labeling it as a putra rāga, or the son of Śuddhanāṭa. This rāga is derived from the same mela Śrīrāga, but with the svaras ri and dha ascending one step higher, each possessing five śrutis. The Sadja note serves the roles of graha, aṃśa, and nyāsa, emitting the śṛṅgāra rasa and is most fitting for evening renditions

In Hridayaparakasha, Hridaya Narayana characterizes the rāga Jijāvanti as sampūrṇa, although the svara passage notably excludes ga. The rāga is said to initiate on riṣabha, with pa as aṃśa, and the nyāsa role played by ṣaḍja. It falls under the second mela category. The svara sequence is 'ri ma pa sa sa ni dha pa ma ri sa' 'ni dha pa' 'ni sa'.

In the context of HP, the śuddha mēla aligns with the 22nd in Venkatamakhi's 72 mēla scheme. This mēla marks the starting point for the author's rāga descriptions, with subsequent ones referred to as the second, third, and so forth. The second mēla corresponds to the 28th in the 72 mēla scheme.

In his other work, Hridaya Kauthuka, the author references Jaijayanti within the Karṇāṭa saṃsthānam, aligning with the second mēla in Hridaya Prakasha. However, there is no detailed description provided for this rāga.

In his work "Rāga Lakṣaṇam," Muḍdu Venkatamakhin designates Jujāvanti as sampūrṇa, highlighting ṣaḍja as the graha note. This rāga is positioned within the 28th mēla and is categorized as a dēśīya rāga, denoting its origin from the northern region. According to Saṅgraha Āudāmani, it is alternatively known as Dvijāvanti and is derived from the mēla Harikāmbhōjī. Described as having ṣaḍja as nyāsa, aṃśa, and graha, Dvijāvanti exhibits completeness in both ascent and descent, as captured in the musical sequence 'sa ri. ma. ga ma pa. dha. ni. sa ni. dha pa ma ga. ri sa.' The lakshana gita of this rāga is as follows

(20) द्विजावन्ती । त्रिपुट ।

सा,	सरिममगमप,	मपधपमपध,	पपमगरिगस,
आ	रे रे जयजय	सा के त	पुरवा स
रिगरिगिगमग,	सरि रिमानिध,	निसरिसनिसा,	सरी मगमम,
सा धु जननुत	सकलदे व	व न्दितुरे	चतुःश्रुतिगिप
पाममगमप,	धापमापध,	पपमगरिगस,	रिगाममगारि,
म अन्तर	गां धा र	चतुःश्रुतिधै	वत स्वरकै
सरिगसानिध,	निसरिसनिमस,	ससरिमममग,	मपधपमपप,
शिकिनिपा द	इ त र शु द्र	आ रो हसे	पू णव क्र
धनिसनीधप,	मागमपधध,	पपमपधधप,	धनिससानिध,
अवरो ह	से पू ण	समविपमवक्र	स ग्रह न्या
पामपधपध,	पपमगरिगस,	रिमगमापम,	पधापमपध,
सां श	त्रिपुटयु क्त	हरिकाम्भो	जिमेळजनित

लक्ष्मणगीतानि

१५५

पपमगरिगस,	रिगामगारि,	सरिममपध,	नीसनीधप,
द्विजाव न्ति	रा ग	म दया रय	श्री रा म
पमगरिग ॥			
नमो नमो ॥ १५५ ॥			

Img IV.1- Saṅgraha Āudāmani of Govinda- Pg- 154-155

The Saṅgīta Sāra Saṅgrahā provides a unique portrayal of Jujāvanti, altering the ascent by excluding M and the descent by omitting N, associating it with the Harikamboji Mela. In the Maha Bharata Āudāmani, a rāga named Dvicaravanti, originating from the Harikāmbōdi mēlam, is discussed. It is characterized by a full ascent and lacks N in the descent.

In the Rāga Laks'ṇa, a rāga named Dvijāvati is highlighted within the Harikāmbhōjī mēla. It features sadja as nyāsa, aṁśa, and graha, presenting a complete ascent and a deviously intricate descent. The melodic progression is described as 'Sa ri ga ma pa dha ni sa Sa ni dha ni dha pa ma pa ga ri sa'. The Āndhra version deviates slightly, with the sequence 'Sa ri ma ga ma pa dha ni sa Sa ni dha pa ma ga ri ga sa'. Interestingly, the Rāga Laks'ṇa portrayal emphasizes the devious nature of the descent. Notably, the Āndhra (text) version aligns more closely with the description found in the Saṅgraha Āudāmani.

The classification of this rāga in the Saṅgita Sampradaya Pradarshini is as a bhāṣāṅga. The provided svāra contour or murchana is: 'Ri. ga ma pa dha sa. ni dha ni sa. Ni dha pa ma ma ga ri sa ri ma ga ri sa'. The vital svaras identified are Ri and ma. The author highlights characteristic phrases like 'ri ri ri,' showcasing the unique features of the rāga. Specific sequences, such as 'ri ma ga. ri. ga ri,' featuring the sādharāṇa gāndhāra, are emphasized, with the recommendation that this particular phrase should be recurrent to effectively express the rāga.

After thoroughly examining the historical context of the rāga, it becomes evident that Subbarāma Dīkṣitar holds the distinction of being the first to document an elaborate account of the rāga, complete with its distinctive phrases, in Saṅgīta Sampradāya Pradarśiṇi. Before this, a historical mention of the rāga can be traced back to the Anubandha of the Caturdandi Prakashika, authored by Muḍḍu Venkatamakhin around 1750 AD. In Muḍḍu Venkatamakhin's sloka dedicated to the rāga, there is a strong emphasis on grasping its essence through practical experience, lakshya, and empirical exploration. Both texts refer to the rāga as Jujāvanti.

Subbarāma Dīkṣitar concludes the Sachari with an intriguing observation, noting that Jujāvanti not only casts its own shadow but also gleams with additional shades borrowed from Erukalakāmbhōji, darbār, sahanā, and bhairavi. The kriti's phrases exemplify these influences:

- The use of "PDSP" in the rendition of 'purushOttamAvatAram' and the "NDDPMGGRS" phrase in "mrugamada thilakam" imparts a Yadukulakhambhoji-like essence to the rāga.
- The usage of the "RRGMP,M," phrase in rendering "Nalina Patra Nayanam" in the charanam hints at traces of Sahānā. Occasionally, the note G takes on shades reminiscent of the gandhara in Bhairavi, as observed in the phrase G,R.

Subbarāma Dīkṣitar's enigmatic footnote delves into a nuanced aspect of the aesthetics and ghamakas the rāga draws from. Many musicians and enthusiasts often misconstrue this point, drawing parallels between Jujāvanti and the contemporary Sahānā. In reality, modern Sahānā predominantly features antara gandhara. In contrast, according to Subbarāma Dīkṣitar, Sahānā belongs to the 22nd Mela with a prevalence of sadharana gandhara and infrequent occurrences of antara gandhara. Consequently, the older Sahānā and Cheta Sri Balakrishnam's documented Jujāvanti in the Saṅgīta Sampradāya Pradarśiṇi share significant melodic commonalities, utilizing identical notes, including both types of gandhara. The phrases GMRS and RGMP, defining Sahānā, are also embraced by Jujāvanti. Both rāgas are sampūrna, encompassing all seven notes in both ārohana and avarohana.

The rāga's melodic patterns, as discerned through an examination of both the kriti's notation and Subbarāma Dīkṣitar's provided sanchāri, can thus be summarised as below.

Traces of Sahana found in the following phrases	R R R R R R g m P M M G G R g r S r g m P m G m g RGMGR
Traces of Erukalakamboji or Yadukula Kamboji found in the following phrases	MGMPD, MPDSPMG, RMGR, SRN.D.NS
other prominent phrases	ppf̣f̣ f̣ṃg̣ṃ ṛṛg̣ṛṣ́

V. THE KRITI - AKHILANDESHWARI RAKSHAMAM

V. Rāghavan (1975:76-84) has presented an Index to the songs of Śrī Muttusvāmi Dīkṣitar.' The index comprises two sections. The initial segment encompasses the kīrtana-s provided in notation in SSP. Meanwhile, the second part enumerates a nearly identical number of different kīrtanas not present in SSP. Instead, these can be located in subsequent publications, notably in "Śrī Dīkṣita Kīrtanamālā" by A. Sundaram Ayyar (DKM). The division of the index into two parts suggests a potential skepticism regarding the authenticity of some kīrtana-s listed in DKM as truly belonging to Dīkṣitar.

Attributed to Muddusvāmi Dīkṣitar, this composition emerged in the twentieth century alongside several others. Set in the rāga Jujāvanti and following the adi tala, it is purportedly crafted by Dīkṣitar, focusing on Goddess Akhilandeswari at Tiruvanaikaval, who is the consort of Lord Jambukesvara. Notably, this kriti incorporates the rāga mudra Jujāvanti in the lines of Madyamakala Sahitya, unlike the authentic composition Cheta Sri Balakrishnam, which lacks the rāga mudra. The intriguing observation here is that it adopts shades of other rāgas to define the characteristics of the rāga Jujāvanti, due to which the composer could have refrained from giving the rāga mudra.

Several compositions of Muddusvāmi Dīkṣitar have come into practice through three major traditions- Ambi Dīkṣitar, Tiruppampuram and Subbarama Dīkṣitar. The authenticity of Akhilandeswari Rakshamam and its attribution to Dīkṣitar cannot be completely ruled out just owing to its exclusion in the Sampradaya Pradarshini. The composition certainly holds a pride of place amongst several lofty kriti compositions. In addition to the above mentioned kritis, there are few other compositions in this rāga, all of which reflect the rāga treatment approach seen in Akhilandeswari Rakshamam. Some of them are –

- Engu nan selven ayya- Periyasami Thooran
- Thillana- Lalgudi Jayaraman
- A composition of Gopalakrishna Bharati notated by Dr.S,Ramanathan

Apart from the above, there are mentions of two other compositions, one by Giriraja Kavi by Dr.Sita in Tanjore as a seat of music and other by Tiruvottiyur Tyagayya's Pallavi Svarakalpavalli which lists a lakshya gitam in rāga Jujāvanti, (post 1850 AD). A composition of Margadarsi Sesha Iyengar, a pre-trinity composer is also seen assigned this rāga.

VI. CONCLUSION

There are some instances of pre-trinity compositions being attributed to this rāga but since their notation is not available to us, it is apt to assume that such attributions could be a post- Trinity development. This being said the composition *Cheta Sri Balakrishnam* is the best epitome to the adaptation of a Desya rāga suited to the tastes of the Karnatak connoisseurs by drawing from the aesthetics of rāgas in semblance to the original rāga. Although we don't have a branch of rāgas called as Misra rāgas, Karnatak music certainly has within its gamut a few rāgas which establish its identity through aesthetics of other well established rāgas, earlier known as Sankīrṇa Rāgas .This rāga from the lofty tradition of Sri Muddusvāmi Dīkṣitar stands testament to the aforementioned fact.

VII.REFERENCES

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