

ŚRĪ VAṬUKANĀTHA: A UNIQUE DĪKṢITAR KṚTI EXHIBITING THE CONCEPT OF KṢETRAPĀLA

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Abstract

Śrī Vaṭukanātha is a unique composition by Muttuswāmi Dikṣitar in the rāga Dēvakriya. This composition is set in the Tāla Miśra Cāpu. This kṛti is on Śrī Vaṭuka Bhairava or Baṭuka Bhairava, one among the fierce form of Lord Śiva. Sanskrit is the medium of language used in this composition.

Understanding and analysing the Sangīta and Sāhitya of this distinctive composition is the main goal of this paper. Concept of Vaṭuka Bhairava and Kṣetrapāla, various art traditions related with this theme will also be understood through this work.

Keywords: Vaṭukanātha, Dēvakriya, Muttuswāmi Dikṣitar, Baṭuka Bhairava, Tiruvaiyyāru, Baṭu, Kṣetrapāla

INTRODUCTION

Muttuswāmi Dikṣitar is one among the Trinities of Carnatic Music. His deep knowledge in Sanskrit language is applied to its core in his compositions. The sāhitya of his compositions are exceptionally unique in its structure sketching almost all the details of the Kṣetra, deity, tirthakuḷam,¹ tree, local customs. He also shows the corresponding Bija mantra of the deity, tantra methods, mantra sāstra and mythological lore as concealed in the sāhitya without disturbing the beauty of the sāhitya. Each composition is dynamic in nature giving immense knowledge about different aspects of the corresponding deity in the composition. He had composed varied thematic group compositions such as Abhayāmāba Vibhakti Kṛti-s, Navagraha Kṛti-s, Nilotpālamba Kṛti-s, Pañcabhūtalīnga Kṛti-s, Tyāgarāja Vibhakti Kṛti-s, Śrividya Lalitopākhyana Kṛti-s, Navāvaraṇa Kṛti-s along with Kṣetra Kṛti-s praising different deities. He has composed almost 86 compositions in praise of Lord Śiva. Among them, very few are in praise of Kāla Bhairava. Śrī Vaṭukanātha is the only composition of Dikṣitar in praise of Vaṭuka Bhairava or Baṭuka Bhairava- one among the Bhairava-s.

Understanding the concept of Vaṭuka Bhairava or Baṭuka Bhairava (fig.1)

Lord Bhairava is an important deity among the Yogīs, Sidhās and Tantrics to acquire certain sidhī-s. Bhairava is a combination of three śabda-s BHA- RA- VA. Bha stands for Bharaṇa - act of sustaining the universe [Sthiti], Ra for Ravaṇa -the act of withdrawing the universe [Samhāra] and Va for Vamana- manifestation of the Universe [Sṛṣṭi]. He is considered as the guard of Universe to control eight cardinal directions. Vijnāna Bhairava Tantra, Śiva Purāṇa, Rudrayāmāl Tantra, Kūrma Purāṇa are few literary references in which the concept of Bhairava is mentioned. There are several interpretations regarding Bhairava – he is considered as Śiva himself; he is the son of Śiva, is a form of Viṣṇu, some other versions says that he is an independent deity. Most accepted form is that he is related with Śiva. Early and medieval period iconographies depict the images of Bhairava with fearsome form. There are different forms of Bhairava Mūrthy as Kāla Bhairava, Bhūta Bhairava, Baṭuka or Vaṭuka Bhairava, Lāth Bhairava, Ekapāda Bhairava. Tantric cult describes about Aṣṭabhairava-s in which each Bhairava-s have eight sub-ordinate Bhairava-s making into 64 Bhairava-s in total. Vaṭuka Bhairava is one among them.

Vaṭuka Bhairava (fig.2) plays an important role in Śaiva or Śākta tradition. Vaṭu or Baṭu means brahmācāri, śrēṣṭha. He is considered as the protector of the Dēvi's Śakti Praṇava Mantra - “Hrīm” and the Āgama Tantra Sāstra. He is in Vāmana Rūpa². Without invoking him and offering puja to him, Śrī Vidya upāsana cannot be completed. He can be seen in the form of Kṣetrapāla, Nirmālyadhāri of the main deity in many South India temples. Vaṭuka Bhairava is also known as

¹ Tirthakuḷam- the Sacred Pond

² Vāmana rūpa- small or dwarf in nature.

Bhatuka Bhairava in north Indian regions. It is believed that he sits in the *Mūlādhāra Cakra* opposite to Lord Ganapathy. In *Lingapurāṇa* and *Mahānirvāṇa tantra*, we can see references of Vaṭuka Bhairava in details. There are different kinds of Vaṭuka Bhairava-s mentioned in *tāntric* literature. They are Tripurāntaka Vaṭuka, Ēkapāda Vaṭuka, Bhīma Vaṭuka and so on.

According to Rūpamadana Sāṅkhyā Tīrtha, Vaṭuka Bhairava has eight arms with *Khatvanga*, *Pāśa śūla*, *Kapāla*, *Damaru*, serpent, along with that, he holds a piece of flesh, and one hand is showing *Abhayamudra*. Dog is the *Vāhana* of Vaṭuka Bhairava. Bhaṭṭācārya of *Kālī Kāṇḍa* mentions that Vaṭuka Bhairava was born to kill the demon named Āpad. According to the text *Bhairava Sādhana*, Vaṭuka Bhairava can be worshipped in *Sātvic*, *Rājasic* and *Tāmasic* forms.

Concept of Kṣetrapāla

Kṣetrapāla is the protector of temple and its corresponding land or farm. He is consecrated in the temple to guard the deity from certain impure elements. These guards can be *sātvic*, *rājasic* or *tāmasic* depending on the main deity of the temple. Most probably it will be a form of Śiva. There are different references about Kṣetrapāla in different *pūrāṇa*-s and sacred treatises. In *Arthaśāstra*, Kṣetrapāla is considered as superintendent of cultivated lands. They are referred as gaurdians in *Manthanabhairavtantra*. In Sanskrit dictionary, Kṣetrapāla means, a man employed to guard a field, a deity protecting fields, an epithet of Śiva. (fig.3). In this composition, Vaṭuka Bhairava is considered as the Kṣetrapāla of the main deity.

Analysis of the composition

Sāhitya Analysis

The entire composition is in *Sambōdhana Prathama Vibhakti*. The commencing words of each part are with *dirkhākṣarās*. *Śrī*, *jīva*, *deva*, *bhūvalaya*, *Kālakāla*, *phāla*, *jwālā*, *nīlakaṇṭha*. *Mudrā*-s³ like *rāgamudra*⁴, *vāggēyakāra mudra*⁵, and the description of the deity are clearly visible in this composition.

Mudra-s	Name	Area in Sāhitya
Rāga Mudra	Devakriya	In the Anupallavi- “Dēvadeva kriyāśakti”
Vāggēyakāra Mudra	Guruguha	In the caraṇa- “Guruguhalōla lilajāla”
Deity	Vaṭukanātha,	In Pallavi – “Śrī Vaṭukanātha”
	Kālabhairava	In Caraṇa- “Kālakālabhairava”
	Kṣetrapāla	In Caraṇa- “Phālanayana Kṣetrapāla”

Along with this *mudra*-s, *bijākṣara*⁶ of the deity is clandestinely embedded in the *sāhitya*. Only *tantra* practitioners can understand and reveal this *bijākṣara*.

Pallavi commences by calling the deity by composer as Vaṭukanātha who is an *aṁśa* of lord Śiva. He who is compassionate to all beings and holds *ḍamaru*- a dazzling drum in his hands. “*Śrī Vaṭukanātha Śhivasamjāta jēvadayākara ḍamaru bhāswara*”.

Anupallavi starts by addressing Vaṭukanātha as “*Deva deva*”-the lord of all celestial beings, and one who have the *Kriyāśakti* - the capability to act within him. Dikṣitar explains Vaṭukanātha as protector of this world and living beings even *Vēta* and *Bhūta* and he who is kind to his devotees. This is the first *madhyamakāla sāhitya*⁷ of the composition. The *Anuprāsam* is an added beauty in this line - *sahita*, *viḥita* and *rakṣaṇa*, *vicakṣaṇa*.

“*Devadeva Kriyāśaktisahita Bhaktaviḥita - Bhūvalayarakṣaṇa vicakṣaṇa Bhūtavētāḷādirakṣhaṇa*”

In *Caraṇa*, Dikṣitar calls Vaṭukanātha as “*Kālakālabhairava*” and one who holds *Brahmakapāla* and *Śūla*, who has a third eye on the forehead. He is the Kṣetrapāla and guard of those who possess good qualities and virtues. “*Kālakālabhairava Brahmakapālaśūladhara phālanayana Kṣetrapāla sadgunaśilabhayankara*”

In the second *Madhyamakāla sāhitya*, Dikṣitar commences by addressing *dēva* as “*Jwālamukha*”- the face that shines like flame or lustrous face, “*Hālāhala*”- the poison of the poisons, “*Mūlāsana*”- one who sits in the *Mūlādhāra Cakra* along with lord Gaṇeśa, in opposite direction, “*Kōlāhala*” – the *aṭṭahāsa* or laughing with loud noise, which is yet another identity of Vaṭuka Bhairava. Dikṣitar mentions the deity as the son of Nīlakaṇṭha [Lord Śiva] - “*Nīlakaṇṭha*”

³ Mudra-s are certain identities or details regarding fact, object or person.

⁴ Rāga is the melodic structure in Carnatic music.

⁵ Vāggēyakāra is one who composes both the melodic part as well as the literature part of the composition.

⁶ Bijākṣara is the main sound, which is used for meditating and invoking deity.

⁷ Madhyamakāla sāhitya – This is decorative anga used in *kṛti*-s where the syllables of corresponding swara will be closely aligned.

Subāla”, an enchanter of *Guruguha* [Lord Muruga] and one who playfully crafts *Māya*– “*Līlājāla*”, “*pālaya*” - protect me. In these lines the application of *Anuprasam* is visible as “*Jwāla, hāla mūla, kola, nīla, bāla, lōla.*”

“*Jwālāmukha hālahala mūlasana kōlahala*
nīlakanṭhasubāla guruguhālōla lēlājāla pālaya”

Rāga analysis

Dikṣitar has composed this composition in the *rāga Dēvakriya*. The scale of *Dēvakriya* is equivalent to present day *rāga Śudha Sāveri*. According to *Sangīta Sampradāya Pradarśini*, *Śudha Sāveri* is a *janya rāga*⁸ of *Kanakāmbari*[*Kanakāngi*] with *sudha swara-s*⁹. *Gāndhāra* and *niṣāda* are *varjya swarā-s*¹⁰. The *Swarasthānā-s* are *ṣadjam, śudha riṣabham, śudha madhyamam, pañcamam, śudha dhaivata*. The *Ārōhaṇa* and *Avarōhaṇa* of this *rāga* is

s r m p d ś
ś D d p m r s.

This is an *upānga raga*¹¹ with *audava krama*. A *rakti rāga* suitable for singing in evenings. “*Ekāmresha Nāyike*” is a famous composition in this *raga* composed by Dikṣitar.

Dēvakriya has different a scale according to *Sangīta Sampradāya Pradarśini*. It is the *janya rāga* of *Harikēdāragaula* [Harikamboji]. The *Swarasthānā-s* of the *rāga* is *ṣadjam, chatursruthi riṣabham, Sudha Madhyama, pañcamam, chatursruthi daivatham*. The *Ārohaṇa* and *Avarōhaṇa* of the *rāga* is

s r m p d ś
ś d p m r s

This is an *upānga rāga* with *audava krama*¹². *Gāndhāra* and *niṣāda* are *varjya*. Suitable for singing in second *yāma*. “*Dēvakriyā cauḍavi syāt ganivarjyātha sagrahā*”- This is the *ślōka* given in *Sangīta Sampradāya Pradarśini*.

The *Pallavi* of the composition starts with *madhyasthāyi dhaivata*. First *sangati*¹³ is built in between *pañcamam, madhyasthāyi dhaivata*, and *tārasthāyi ṣadja*. *Madhyasthāyi madhyama* is touched only once. *Dhaivata* is the *Grahaswara*¹⁴ as well as *Nyāsa swara*¹⁵ in *Pallavi*.

|| d , ; ; p ; || d , d p m , p , d , ś , ; ||
Śrī Va ṭu ka nā tha

Second *sangati* touches till *tārasthāyi riṣabha* commencing from *madhyasthāyi dhaivata*. The word “*nātha*” is rendered as *p , d , s , ṛ ś* , which touches the highest note as *tārasthāyi riṣabha*. *Śiva samjāta* include *janṭa prayoga-s*¹⁶ as “*p,dppmr,s*”

|| d , ; ; m p d , p p , , || d , d p m , p , d , ś , ṛ ś ||
Śrī Va ṭu ka nā tha
|| d , d , p , ; p m p , ; || p m d p p m r , s , r m p , ||
Śhi va sam jā ta

In third *sangati*, both *ārōhanam* and *avarōhaṇam*¹⁷ is traced back in the word “*Śrī*” as

“*d ś d p m r s r m p d , p*”. The *sangati* in the word “*ḍamaru*” is “*d , d ṛ ś d , d*,” in second speed gives the effect of playing the instrument.

|| d ś d p m r , r m p d , p , ; || d , d p m p , d , ś , ṛ ś ||
Śrī Va ṭu ka nā tha
|| d , d , p , ; p m p , ; || p m d p p m r , s , s , ; ||
Śhi va sam jā ta

⁸ Janya raga - the raga evolved from a parent raga.

⁹ Sudha swarā - one variety of swara.

¹⁰ Varjya swarā-s - swarā-s which are not there in the melodic structure of a rāga

¹¹ Upānga rāga - the rāga which does not have any foreign notes.

¹² Audava krama - five swarā-s.

¹³ Sangati - the variation in melody of the composition

¹⁴ Graha swaran - the commencing note

¹⁵ Nyāsa swara - the repeated and important swara through which various permutation and combinations are made in the composition.

¹⁶ Janta prayogas - swarā-s with double swara-s

¹⁷ Ārohaṇam and avarōhaṇam - the ascending and descending order

|| s,;; s r d, s,; || r m r m p m p,; d,; ||
Jī va da yā ka ra
|| d, d, ṛ ś d, d, d, p, (m) p,; ||; m, d p p m r, s, r m p d ||
ḍa ma ru bhā swa ra

Jīva dayākara commences with *madhyasthāyi śadja* and touches till *mēlsthāyi śadja*. Overall, the entire *Pallavi* and its *sangati*-s are sung in the middle octave very rarely touching the *tārasthāyi riṣabha* and *mandra sthāyi dhaivata*. And the *Pallavi* moves in *avarōhaṇa krama*.

In *Anupallavi*, *graha swara* is *madhyasthāyi śadja* and the *nyāsa swara* is *madhyasthāyi Pañcama*. The entire *anupallavi* is weaved around *madhyasthāyi pañcama*, *madhyasthāyi daivatham*, the highest note is *melsthāyi madhyama* and lower note is the *mandra sthāyi dhaivata*.

|| ;;; ; ; s r || d, s, r, m, p, p, d ś || p, d, p, ; ; ; ||
Dē va dē va kri ya
|| ;;; m d p m r s s r || d, s, r, m, p, p, d ś || p, d, p, ; ; ; ||
De va dē va kri
|| p, d, p, ; p, p, d ś, || d, d, p, p, ; p, d p m, ||
ya śa kti sa hi ta bha
|| p, d, ; d, ṛ, s, ; ||
kta vi hi ta

Madhyamakāla sāhityam-1

|| ṛ, ṛ, m, ṛ, ś, ś, ; || (d) ṛ, ś, d, d, p, m, m, ||
Bhū va la ya ra kṣa na vi ca kṣa ṇa
|| p, d, ś, d, ; p, ; || p m d p p m r, s, r m p d ||
Bhū ta vē tā lā di ra kṣa ṇa

Caraṇa starts with the *graha swara madhyasthāyi dhaivata* with *dirgha*. The first *āvarta*¹⁸ in the *caraṇa* is surrounded by *dhaivata* with *dirgha*-s.

The *sancārā*-s from *Kālakālabhairava* till *Brahmakapāla śuladhara* are in between *madhyasthāyi śadja* and *madhyasthāyi dhaivata*. The *sancārā*-s touches till *tārasthāyi śadja* commencing from *madhyasthāyi śadja* in the *sāhitya phālanayana* to *śilabhayankara*. The lowest note in *caraṇa* is *mandrasthāyi dhaivata* in the *sāhitya “phālanayana”*. There is no *sancārā*-s beyond *mandrasthāyi dhaivata*.

|| d, ; ; ; ; || d, ; d, ś, d, p, ||
Kā la kā la bhai
|| p, m, p, p, ; d, ; || (ś) d, p, p, p, ; ; p, ||
ra va bra hma ka
|| m p d, p, p, ; m, , p d p, || d ś d p m r, r, s, r, s, s, ||
pā la sū la dha ra
|| s, ; ; s r d, ; s, || r, , m, , p, ; d, ; ||
phā la na ya na kṣē tra
|| d p m, m, p, ; ; || p, d p m, p, ; d, ; ||
Pā la sa d gu ṇa
|| ś d ś, s, ; ; s, || ṛ ś d, ; ṛ, ś, ; ||
śī la bha yan ka ra

Madhyamakāla sāhitya commences with *madhyasthāyi dhaivata* and moves around *madhyasthāyi dhaivata* and *tārasthāyi pañcamam*. In the word “*mūlāsana*”, the *swara* touches till *tārasthāyi pañcamam*. This is the only place where *tārasthāyi pañcamam* is visible. The Concluding phrase is touching from *madhyasthāyi pañcamam* to *śadja* to connect with *Pallavi*. *Madhyamakāla sāhitya* in *Anupallavi* and second part of the *Madhyamakāla sāhitya* in *Caraṇa* follows the same *swarā*-s.

¹⁸ One āvarta - one complete tāḷa

Madhyamakāla sāhityam-2

|| p, d p m, m, p, ; d, d, || ś, ; ś, ś, ||
Jwā lā mu kha hā lā ha la
|| ṛ, ; ṛ, ṛ, ś, ś, || ṛ ś d, d, ṛ, ; ś, ś, ||
mū lā sa na kō lā ha la
|| ṛ, ; ṛ, ṛ, ; ś, ś, d || d, ṛ, ś, (s) d, d, d, p, ||
nī la kaṇ ṭha su bā la gu ru gu ha
|| p, d, ś, d, ; p, ; || p m d p p m r, s, r, m, ||
lō la lī lā jā la pā la ya

The prominence of *dhaivata swara* is portrayed in the entire composition. This is a unique aspect in this *kṛti*. *Dhaivata* is used as *dirgha swara* and with slight *gamaka*¹⁹ in few areas. Different variations of *dhaivata swara* is clearly visible in this composition.

- d, d p m,
- p, d, ś,
- d, p m p d
- p m d p p m
- d ś d p m r,
- r m p d,
- s r ḍ s,
- d, ṛ ś d, d,
- d, p, p,
- m, d, p p m
- ḍ, s, r,
- m d p m r s
- p, d, p,
- p, d ś, , d d p,
- ṛ, s, d, d, p,
- m, p d p, d ś d p m r,
- ś d d, ṛ, s, d ś d p m r,

The *janṭa* as well as *vakra* patterns are visible in this composition.

Few among them are:

- d d p m
- p m d p p m
- r s s r
- ṛ ś d d
- d, ṛ ś d d as *janṭa swara-s*
- p, d ś d, p,
- d, ṛ ś d, p,
- r, p m r,
- d ś d p m r,
- s r ḍ s, are few *vakra prayōga-s*.

Tāla analysis

In Sangīta Sampradāya Pradarśini, this composition is set in the *tāla*, *Miśra jāti Ēka* whereas now it is being rendered in *Miśra cāpu*.

In *Pallavi*, the intermittent words are in *atīta graha*.²⁰

1st *āvartam* – *śrī* – *sama graha*

¹⁹ Gamaka-s - the oscillations in between the swarā-s. it is one of the unique features of Carnatic music.

²⁰ Atīta Graha- the commencing of the composition before the tala starts

2nd āvartam – vaṭuka – atīta graha
 3rd āvartam – śiva – sama graha
 4th āvartam – samjātam -atīta graha
 5th āvartam – jīva – sama graha
 6th āvartam – dayākara – atīta graha
 7th āvartam - ḍamaru- sama graham
 8th āvartam – bhāswara- atīta graham

|| d ṣ d p m r , r m p d , p , ; || d , d p m p , d , ṡ , ṛ ṡ ||
 Śrī Va tu ka nā tha
 || d , d , p , ; p m p , ; || p m d p p m r , s , s , ; ||
 Śhi va sam jā ta
 || s , ; ; s r ḍ , s , ; || r m r m p m p , ; d , ; ||
 Jī va da yā ka ra
 || d , d , ṛ ṡ d , d , d , p , (m~) p , ; || ; m , d p p m r , s , r m p d ||
 da ma ru bhā swa ra

Anupallavi commences with *atīta* graham.

|| ;;;; ;r || d, s, r, m, p, p, d š || p, d, p, ; ; ; ||
Dē va dē va kri ya

Decorative *anga*-s used in this composition

Decorative *anga*-s are various aspects which enhance the overall beauty of the composition. It can in *sangita* as well as *sāhitya* part. In this *kṛti*, the composer has structured two *madhyamakāla sāhitya*-s. *Madhyakāla sāhitya* is an *anga* which we can see usually in *anupallavi* or towards the end of the *caraṇa*. In this *anga*, each *matra* of the *tāla* is assigned with a *sāhitya* syllable and this creates a feel of *drutakālam*²¹. Sometimes it will be sung in double the speed of the ongoing composition. The *Madhyamakāla sāhitya* is a common identity in *Dikṣitar kṛti*-s. In this composition, we can see *madhyamakāla sāhitya* in *anupallavi* as well as in *caraṇa*. In *anupallavi*, “*Bhūvalayarakṣaṇa*” is the *madhyamakāla* and in *caraṇa*, “*jwālamukha hālahala*” is the *Madhyamakāla sāhitya*. The syllables of both parts are aligned closely without any *dirgha*-s.

The importance of Sanskrit language

Dikṣitar has composed most of his compositions in Sanskrit and express the sacred concepts such as *Stotra* literature and *Mantra – Tantra*. As mentioned above, Dikṣitar compositions include various *mudra-s* and *sūcana-s*. He has showcased various details in each composition, without pondering the beauty of the *sāhitya*. Thus, each composition has a wide scope for research. The intricacy in detailing each concept is an incredible feature of Muttuswami Dikshitar's compositions. This traces his knowledge in Sanskrit language. It also shows the depth of interrelation between Sanskrit and Carnatic music. Sanskrit language plays a crucial role in applying the details and *sūcana-s* in *sāhitya* without disturbing its structure and melody of the composition.

Art traditions related with Ksetrapāla and Vatuka Bhairava in India

There are various classical as well as traditional folk artforms related with Bhairava-s and Kṣetrapāla-s. Few among them are *Baṭu nritya* of Orissa, the *Daiva kōla-s* of Tuḷunādu and *Kṣetrapāla Teyyams* of Kerala. *Baṭu nritya* is pure classical art form coming under Odissi dance of Orissa. *Daiva kolā-s* and *Teyyam-s* are old folk traditions of Mangalore and Kerala respectively. The invoke of the deity and protection of the villagers or temple people is the common procedure of both systems. Whereas Battu dance is a classical artform which is a part and parcel of Eastern Indian culture.

Batu Nritya:(Fig.4, Fig.5)

Baṭu Nritya is a pure dance form in Odissi honouring Baṭuka Bhairava. Earlier times, *tāntrism* was very abundantly practiced in Orissa. Worshipping Baṭuka Bhairava is still prevalent in Orissa. Several rituals related with Vaṭuka Bhairava are still being followed there. As a result, they have inculcated this form in Odissi. *Baṭu Nritya* is one among the difficult form in Odissi. It begins with a series of different postures portraying various sculptures in the temples of Orissa. These actions include playing *Viṇa*, drum, flute, or cymbals. The entire form does not have any song. Only *Jati* patterns or rhythmic syllables are used for dancing this form. This is the second section of the Odissi. It is performed after the

²¹ Increased tempo

commencement of *Mangalācaraṇa*. In this form, the basic techniques of *Odissi* dance are demonstrated. In this dance form, duality of feminine and masculine parts is performed with two different *taḷa* varieties as *Tribhanga* and *Cauk*.

The *Daivā-s* in *Būtakōla* Festival (Fig.6, Fig.7)

Bhūtāradhana is a non-vedic ritual happens in coastal areas of Karnataka which is basically called as *Tuḷunādu*. These *Kōlā-s* are the gaurdians who protect each family, village or a particular geographical area. These are an old traditional ritual which happens in different areas of the *Tuḷunādu* yearly once or twice. These rituals often happen in nighttime. These *Dravidian* rituals include not only the divine concept like *Śivagaṇa-s*, *Viṣṇu gaṇa-s*, *Dēvi*, *Kṣetrapāla*, but also spirits of animals such as buffalo, white boar, rats, tigers and *Nāga-s*. They also include heroes and heroines, historic characters of *Tuḷunadu* in this art form. Each have different stories and rituals. *Panjurūḷi*, *Gulika*, *Pūsabhūta*, *Pili*, *Nandigone*, *Maisandhya*, *Cāmundi*, *Korababbu*, *Koragajja* and the list goes on. The people of this area believed that by conducting *Bhūtāradhane* results in the overall good health, avoiding or finding solution for family disputes, critical judgements. The communities such as *Pambada*, *Parawa*, *Nalike* are associated with these rituals. 16 scientific rituals are there for tradition. *Pāḍ-danā-s* are the ballads explaining about the story of the deity. The attire and the “*mukhavarṇikye*” [face-make-up] changes according to the character of the *daiva*. *Gaggara*- the anklet is unique feature that can be seen in all *Būtakōla-s*.

Kṣetrapāla Teyyam (Fig8, Fig.9)

Teyyam is a folk traditional artform seen in the northern part of Kerala. There are different types of *Teyyams* related with various gods, goddesses, heroes and heroines. It is an important part of folk cult of northern Kerala. *Teyyam* follows centuries old tradition with sacred rituals and customs. *Kṣetrapāla* *Teyyam* is one among them. In this art form, *Kṣetrapāla* is considered as the guardian of the temple. The deity is considered as the son of *Kālarātri* and *Śiva*. This is a *teyyam* which is reverentially worshipped by *Nāyanmār-s* of Kannur. They call this guardian as “*Toṇḍaccan*”. These *Teyyam* is performed in the various *Dēvi* as well as *Kṣetrapāla* temples of Kannur and Kasargodu.

LITERATURE REVIEW

Śrī *Vaṭukanatha* is a rare theme presented by *Muthuswāmi Dikṣitar*. It is a lesser-known composition to the Carnatic music world. There are ancient texts and *purāṇa-s* related with *Tantra śāstra* such as *Vijnāna Bhairava Tantra*, *Śiva Purāṇa*, *Rudrayāmal Tantra*, *Kūrma Purāṇa*, various articles and writings regarding the *Bhairava-s*, *Ashtabhairava-s* and *Vaṭuka bhairava*. We cannot see any topic related with the theme of *Vaṭuka Bhairava* in the Carnatic music. In this composition, *Dikṣitar* shows the *Vaṭuka Bhairava* who appears as *Kālabhairava* in its attire and who is the *Kṣetrapāla* of the presiding main deity. This is unique in nature. The notation of the composition is available in “*T K Govinda Rao – compositions of muddusvāmi Dikṣitar*” and “*Sangīta Sampradāya Pradarśini of Subbarāma Dikṣitar*”.

OBJECTIVES

- Understanding and analysing a unique composition of *Muthuswāmi Dikṣitar* which showcases a rare theme.
- The application of the decorative *anga* “*madhyamakāla sāhitya*” in this composition.
- Importance of Sanskrit and its application in this *kṛti*.
- Understanding the concept of *Baṭuka Bhairava* or *Vaṭuka natha*.
- A look into the certain folk traditions related with the corresponding themes

METHODOLOGY

Historical, descriptive, analytical and hermeneutic research are used for understanding this composition. The analysis of *sangīta* and *sāhitya* part the composition is understood in detail. Understanding of the concept which *Dikṣitar* has established in this composition and the related folk traditions are presented in this work.

Mechanics of writing

Non-english words and musical terms are given in italics and their meanings are given in footnotes. The notation of the composition and figures of corresponding themes are given towards the end of the paper.

Discussion

Through this work, the distinctiveness of a *Dikṣitar* composition in *rāga Dēvakriya* was analysed. A deep understanding of various aspects in *sāhitya* and *sangīta* part of the composition is attained through this work. The importance of the Sanskrit in the composition, the application of decorative *anga*- “*madhyamakāla sāhitya*” in the composition, the duality in the details of *rāga* and *taḷa* which appears in *Sangīta Sampradāya Pradarśini* of *Subbarāma Dikṣitar* and present times usage application are few points of discussion. The unique theme presented by the composer

and understanding his approach to the theme of the composition is yet another topic of discussion. Applying the theme in various other artforms are also discussed through this paper.

Conclusion

Through this paper a typical composition of Dikṣitar with varied theme is analysed. This analysis from various angles, like the *sāhitya* analysis, *rāga* analysis and *tāla* analysis has helped to understand the composition in a deeper way. Approach to *swara Dhaivata* in the *rāga* Devakriya from various other swara-s and the importance of this *swara* alone as such in this *rāga* is described throughout the composition. The detailing about Vaṭuka Bhairava in the composition and showing the various identities that relates the deity shows the expertise of Dikṣitar in the Sanskrit language and *Mantra-Tantra-Śāstra*-s.

Understanding of classical as well as folk traditions related with Bhairava and Kṣetrapāla is yet another focus of this paper. Understanding about the role of Bhairava worship in *Odissi* dance of Orissa, *Teyyams* in Kerala and the rituals related with *Daivā*-s of Tuḷunādu is an interesting topic which can be further taken up for future studies.

Dikṣitar compositions are compared to *nālikēra pāka*. The outer shell is strong, and the inner is soft. This composition is a replica of the same. Once the essence of the composition is being known, the ultimate bliss is experienced by the *rasikā*-s.

FUTURE AREA OF RESEARCH

- The history of *Rāga Śudha Sāveri* and *Rāga Dēvakriya*.
- The prominence of a particular *swara* of each *rāga* in Dikṣitar *kr̥ti*-s and the reason behind its importance.
- The analysis of this *kr̥ti* with the original *tāla* structure as mentioned in *Sangīta Sampradāya Pradarśini* and the current practice of the *kr̥ti* with a different *tāla*.
- Detailed study of other art forms mentioned in this article like *Baṭu Nritya*, *Teyyam* and *Daiva kola* and traditions related with these art forms.

CONFLICT OF INTEREST

In this composition, main conflicts occur in three points.

1. Dikṣitar has shown various *mudra*-s in this composition. The *Kṣētra mudra* is not visibly identified or not revealed by the composer as in his other Kṣetra *kr̥ti*-s. This generates curiosity among the connoisseurs to find out the *kṣētra* or temple related to this composition. Various references shows that it is related to a temple in Tiruvaiyyāru, Tanjavur, Tamil nadu. By approaching eminent personalities practicing *Tantra Śāstra* and people related with the corresponding temple, it is clearly visible that this deity can be a Kṣetrapāla with the attire of Kālabhairava sitting near to the consort of Pañcanādeśwarar, Śrī Dharmasamvardhini. In this sanctum sanctorium, Bhairava *pratiṣṭha* in iśāna²² direction and the Gaṇapati is seated opposite to this in Nirṛta²³ direction. In *Mūlādhāra cakra*, the positioning of Vaṭuka Bhairava is in opposite facing direction of Gaṇapati. Similar aspect is described by Dikṣitar as well in second *madhyamakāla sāhitya*. “*Mūlāsana kōlāhala*”. So, through these inferences, it can be clearly understood that this composition is related with Pañcanādeśwarar Temple.
2. In this composition, the *raga* mentioned by Subbarama Dikṣitar of Sangita sampradaya Pradarśini is *Dēvakriya*. The structure of this *rāga* is similar to present days *Śudha Sāveri*. But the popular version of the *rāga Śudha Sāveri* has another melodic structure in Dikṣitar school and the name of the *rāga* is *Karnāṭaka Śudha Sāveri*.
3. From the resource text *Sangīta sampradāya pradarśini* it is evident that this *kr̥ti* has been composed by Muttuswami Dikṣitar in the *tāla Mīśra jāti Ēka*. But the current practice of singing this composition is in *Mīśra Cāpu*.

Notation

Rāga: Dēvakriya, Tāla: Mīśra cāpu

Ārohaṇam: s r m p d ś

Avarōhaṇam: ś d p m r s

Pallavi:

d , ; ; ; ; p ;	d , d p m , p , d , ś , ;
Śrī	Va ṭu ka nā tha
d , ; ; m p d , p p , ,	d , d p m , p , d , ś , ṛ ś
Śrī	Va ṭu ka nā tha
d , d , p , ; p m p , ;	p m d p p m r , s , r m p ,
Śhi va	sam jā ta

²² North-east

²³ South-east

|| d ś d p m r , r m p d , p , ; || d , d p m p , d , ś , ř ś ||
Śrī Va ṭu ka nā tha
|| d , d , p , ; p m p , ; || p m d p p m r , s , s , ; ||
Śhi va sam jā ta
|| s , ; ; s r ḍ , s , ; || r m r m p m p , ; d , ; ||
Jī va da yā ka ra
|| d , d , ř ś d , d , d , p , (m ~) p , ; || ; m , d p p m r , s , r m p d ||
ḍa ma ru bhā swa ra
Anupallavi:
|| ; ; ; ; ; s r || ḍ , s , r , m , p , p , d ś || p , d , p , ; ; ; ||
Dē va dē va kri ya
|| ; ; ; m d p m r s s r || ḍ , s , r , m , p , p , d ś || p , d , p , ; ; ; ||
De va dē va kri
|| p , d , p , ; p , p , d ś , , || d , d , p , p , ; p , d p m , ||
ya śa kti sa hi ta bha
|| p , d , ; d , ř , s , ; ||
kta vi hi ta
Madhyamakāla sāhitya:
|| ř , ř , m , ř , ś , ś , ; || (d j) ř , ś , d , d , p , m , m , ||
Bhū va la ya ra kṣa na vi ca kṣa ṇa
|| p , d , ś , d , ; p , ; || p m d p p m r ; s r m p d ||
Bhū ta vē tā lā di ra kṣa ṇa
Caraṇa:
|| d , ; ; ; ; || d , ; d , ś , d , p , ||
Kā la kā la bhai
|| p , m , p , p , ; d , ; || (ś j) d , p , p , p , ; ; p , ||
ra va bra hma ka
|| m p d , p , p , ; m , , p d p , , || d ś d p m r , r , s , r , s , s , ||
pā la sū la dha ra
|| s , ; ; s r ḍ , ; s , || r , , m , , p , ; d , ; ||
phā la na ya na kṣē tra
|| d p m , m , p , ; ; || p , d p m , p , ; d , ; ||
Pā la sa d gu ṇa
|| ś d ś , s , ; ; s , || ř ś d , ; ř , ś , ; ||
śī la bha yan ka ra
Madhyamakāla sāhityam
|| p , d p m , m , p , ; d , d , || ś , ; ; ś , ; ś , ś , ||
Jwā la mu kha hā lā ha la
|| ř , ; ; p m ř , ś , ś , || ř ś d , d , ř , ; ś , ś , ||
mū lā sa na kō lā ha la
|| ř , ; m , ř , ; ś , , ś d || d , ř , ś , (s j) d , d , d , p , ||
nī la kaṇ ṭha su bā la gu ru gu ha
|| p , d , ś , d , ; p , ; || p m d p p m r , s , r , m , ||
lō la lī lā jā la pā la ya

Figures



Fig.1- Lord Bhairava.



Fig.2- Lord Vātuka Bhairava



Fig.3 Kṣetrapāla



Fig.4, Fig.5 - Batu Nritya



Fig.6, Fig.7 -Daiva kōlā-s



Fig.8, Fig.9 (Kṣetrapāla Teyyam)

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Smt Mini, Odissi Dancer.
Shri Suresh Gurukul, Poojari of Panchanadeeswarar Temple.
Shri Abhilash Panicker, Person Related with Teyyam