



## RESEARCH ARTICLE

RAJAMOHANA KURAVANJI

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### Abstract

This article would contain a pack of simple introductions about Giriraja Kavi, the kingdom where he was working, his litteral efficiency, other contributions, and a detailed analysis of the work "RAJAMOHANA KURAVANJI".

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### Introduction:-

Giriraja Kavi was born in Kakarla village, Cumbum taluk in present-day Prakasam district, Andhra Pradesh. He was named after the presiding deity of the main temple of that town. During the reigns of Sahaji Maharaja and Sarabhoji Maharaja Giriraja Kavi seemed to have been the most illustrious and ornamental to the Tanjore Court. He has composed many works other than Rajamohana Kuravanji which are named like, Leelavathi Kalyanam, Vaada Jayamu, Rajakanya Prarinayamu, etc.

Giriraja has produced many of the important cultural figures of South India. Among the greatest of those was one of the Musical Trinities of Tamil Nadu Sri Thyagaraja whose mother was a daughter of Giriraja Kavi. Girirajakavi played a major role in influencing the formative years of his celebrated grandson Thyagaraja. He was instrumental in securing a place at court for his grandson, a position that Thyagaraja soon abjured.

Among the vast collection of Telugu musical compositions preserved in the Tanjore Saraswathi Mahal Library, it could be found several padams and musical plays dedicated to Sahaji and Sarabhoji in the form of Telugu Manuscript. And those with the mudra of "Girirajanutha" were collected and translated to English with the help of Sri Komanduri Seshadri who is a Carnatic Vocal & Violin Maestro. He has received the 'Kalaratna' (Hansa) award. He is also a historian who has unearthed 108 composers of the post-Thyagaraja period. He is the Principal of S.V. Music College, Tirupathi.

Rajamohana Kuravanji was written by Darba Giri Raju, a court poet of the Maharaja of Maharashtra who settled in Thanjavur between the years 1684-1712. Koravanji kattu written by Yidugu Kanthirava Narasa Raju of Mysore between 1704-1713 AD belongs to the first generation of Telugu Koravanji.

### Rajamohana Kuravanji

Kuravanji means a woman of the Kurava who has the talent of fortune-telling about the heroine's beloved companionship. Rajamohana Kuravanji also speaks about the story of the heroine Rajakanya who fell in love with Shaharaja the leader of the Bosala dynasty which had lots of treasures. The beauty of the Rajakanya is described by the poet in the following Padam.....

PallavambulabolubhamapadamuluBilledlumeetelubiruthupendembuGajjelunandelughallughallanangaMujjagambulavaaru monasichoodanganu

### Penupaina thana metipirudanduchaala

GanakasoothranikaayaghantikalkerayaBadmaragaputheegeparangadharinchi Padma  
baandhavureethipaludishalvelungaVannemeerangadanavaaalugannulanuDinnagaagaatukadeerchinennudutaDelivondama  
ddakasthoorithilagambudiddiChelulirugadalanusevalaseya

### BaruvadiSahendrupaimarulaina Vara raja kanyakavacheneevela

#### Meaning:

The princess thinks of the whole world as Maharaja is moving her jeweled bracelets in her hands, her feet are like pale shoots, her toenails, stairs, a tight girdle, and toes are moving. Her gold cestus on her cheeks adorned as if shining on all sides, beauty was so great. The musk tilak is fixed so that it looks good on the forehead.

One day, when Sahamaharaja Devendra was wandering the streets as a vagrant, the princess became aware of his beauty and luxury and became more and more passionate about him. Day by day she became very fond of him and she could not dress up well, eat well, and even found out to sleep in the night. This situation has been described by the author in the Dharuvu.....

Kanya VedaleHoyalu Meera SaharajendrupaiMohithuralainaRajakanya

AaharaNidralu Leka VirahambunaJaliPonduchu Pandu Vennelaku Dana Gunde  
JhalluJhallumanangaNinduYugamugaNokkaNimishamunuNennuchunuSarasaSachendramayamugaJamamellaDalanchuc  
huKaramulaNinchuka Mani KankanamuluJaaranga

#### Meaning:

The Rajakanya (Princess) with the playful exaggeration goes on with a passion for Saharajendra.

She thinks always about the Prince forgetting to have food and sleep. She could not bear the difficulty of separation and felt one minute as one epoch with a heavy heart to the full moon.

The princess got obsessed with the attitude of Shaharaja Devendra for not meeting her. The author described that the Cupid gets annoyed by the heroine's act meanwhile the moon blames the Cupid. Rajakanya requests the moon for the whereabouts of Shahindru. And watching this attitude of the heroine a tornado gets annoying her.

Further, the princess asked the parrots who live in the garden, cuckoos, and fireflies for getting the messages about Shahendrabut in vain. Then the princess sent a servant to call Erukalasani (a fortune teller) for knowing about the day when she is going to meet her beloved.

In the part of the fortune teller the poet explains the beauty of the land of the Hero and its greatness as follows:

YerukalasaaniIvaachenumanchiMerugainasommulumenanechaganuPonkigaanukaasegattimaniKankanamulu thana  
karamulabettiSankupoosalmedagattichaalPonkamugarathnaalabuttichapatti  
BurukaniveepunanaanimanchiPolupumeerinamanthra kolachebooniVara  
shaharajendrupainimeegulaMarulainakanyakunerukajepaganu

#### Musical forms:

**Daruvu** is a very special kind of composition and is best suited for musical dramas and dance dramas. The lyrics of daruvu describe mythological incidents and historical instances of a love scene of the qualities of patrol. It usually has a Pallavi, Anupallavi and 3-5 charanas. Well-composed this, and suitable swaras give the right culmination. It can be classified mainly according to the type of lyrics it has and the scene it projects.

Pravesha Daru – Character introduction Swagata Daru – Personality of a character Varnana Daru – Theme explanation  
Samvada Daru – Conversation

Kotatta Daru – Kolattam

Uttara & Pratiuttara Daru – Comedi characters Tillana Daru – Tillana

Jakki Daru – High-Speed lyrics Ora di Daru – Madhyamakala lyrics

**Padams** is a slow tempo poem and grave in import and it is usually treated as allegorical. The yearning of the nayika (heroine) is interpreted as the soul's longing for the nayaka (hero)

Girirajakavi has composed 36 Daruvus, 9 Padams, and poems according to the flow of the story and the situations. Generally, Daru has been composed in the part explaining the beauty of the princess, beauty of nature, attitude of the heroine, etc. whereas the Padam form of lyric explains the mental status of the heroine and conversation about the heroine's feelings.

#### **Ragas handled in Rajamohana Kuravanji:**

The author has mentioned Ragas' name for some of the Dharus and Padams and not for all compositions including poem forms and which are

Ahiri- is especially suited for narration and hence used by the author mostly for the narration of the heroine's beauty, nature's beauty, etc.

Purvi- raga gives the feeling of a deeply serious, quiet, and somewhat mystical character., Dwijavanti has the nature of expressing brims with bhakti and karuna rasa. Mukhari- as we all know has mixed feelings of emotions (i.e.) happiness and sorrow.

Bhairavi – This has a magical flavor that can evoke a vast spectrum of emotions from romance to lamentation, from patriotism to devotion, etc.

Ragupati – is a morning raga that gives a fresh feeling to activate our veins. Neelambari raga is soothing like a lullaby that cradles one's senses. and Kuranji- gives a celebrated mood and the hidden magic of this raga is it is used to convey bhakti.

**Talas:** Adi tala and Chapu tala are used in this work.

#### **Conclusion:-**

Kuravanji is work that paves a path to unearth or relocate the older world tradition and culture of South India and Kuravanjis are very closely associated with the geographical history of our land. It carries the socio-cultural changes for the next generations. And this work explains the love story of a Rajakanya for her partner in a kingdom as its name describes “ RAJA MOHANA KURAVANJI”. Hopefully, the analysis of Rajamohana Kuravanji has brought valuable compositions of musical forms like Dharuvu, Padams, etc. Girirajakavi.

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