

śrī svātītirunāl mahārājā's muhanā¹ prāsāntyaprāsa vyavastha

The patterns of the muhanā, the end-alliteration-repetition and alliteration by śrī svātītirunāl, the monarch.

Translated By : Prof.R.Thirunarayanan,Ph.D.(Sanskrit), Srirangam.

Among the literary creations available with music as their subject matter, the figures of speech (the embellishments) based on the sound employed are spoken of as three-fold namely muhanā, prāsāntya (end-alliteration) and prāsa (alliteration). The definitions of all these three might be supported by the pattern explained further hereby. Thus in the rules and regulations of these figures of speech based on sound said earlier namely muhanā, prāsa etc., some of their definitions though are available in the languages like Telugu and Tamil are different in some places by the style of Sanskrit with its grammatical base. Hence based on the the works of śrīśeṣarāmānuja, the poet, only his injunctions are considered herein.

Thus if a syllable (a letter or particularly a consonant) seen in the beginning of any musical composition or a word or its right replacement by another syllable can be employed at the start of the second repetition(āvr̥tti) also as per the forthcoming pattern, it is called and recognized as 'muhanā'. When and if a vowel starting from 'a' numbering sixteen known as 'ac' [by the aphorisms (śiva sūtram or māheśvara sūtrāṇi) by itself alone or combining the with a consonant is to be employed, (we now) explain (here) the pattern requiring the (intended) meaning. At first as per muhanā, 'A', 'ai', 'o' and 'ha' are to replace 'a'. Since it is common to find that 'A' substitutes 'a' by the abundance of proofs and by its acceptability by all and since there is no demand for examples, (we) give here individual illustrations for all the remaining three (mentioned above). It works as follows:

'paramakṛpārasampūrṇanetra ! śrīvaikuṅṭhavalīkaḷatra!' is a usage in a song(kīrtana). (Here pa and vai - akāra and aikāra).

'caraṇanihataśakaṭāsura! nirupamaśaurya!' is a usage in a certain place. (Here akāra in 'ca' and ikāra in 'ni').

'atulitalāvaṇyanidāna! manohara mālya sugandha!' is a usage in yet another certain place. (Here akāra in 'a' and ukāra in 'su').

¹*muhanā cannot be translated and the word prāsa will be used as means alliteration.

By the category of muhanā, 'i' has to be replaced by 'ī' or 'e' or 'r'. Even there, in the context of substituting 'ī' in the place of 'i', as there is no demand for examples, the other two categories (namely prāsāntya and prāsa) are illustrated here.

'dehi tava padakamalabhaktimanapāyinīm dīna-vatsala!' is the usage in a certain context. (Here ekāra in 'de' and ikāra in 'dī')

'dinakarakuladīpa! dhṛtadivyaśaracāpa!' is an yet another usage. (Here is ikāra in 'di' and ṛkāra in 'dhṛ') 'u' should be replaced by 'ū' or 'o' 'ē' and this is the example:

'kumudāripratāpamohana! gopabālarūpa' (Here ukāra in 'ku' and okāra in 'go')

In the science of grammar, at the time of learning the letters (basics/from the beginning) like 'l', 'r', as there is no usage at all in poetry etc., the context of giving examples it is irrelevant here. It was said earlier that 'a' 'ā' should be replaced by 'ha' 'h' and illustrated. Indeed the special status of combining with the vowel is that the letter (consonant) should join with the same vowel or as per the pattern said previously; it can associate only with the same kind of syllable (varga/group). Thus 'hakāra' can be used. In order to prove the same, there is many an illustration too.

Then in the usage of muhanā, in all the five groups of consonants spoken of as 'hal' (consonant), the fifth letter in every group is to be avoided and the rest four letters in each group should be employed mutually in 'muhanā'. If (at all) the fifth letter is used in the beginning, muhanā puts a condition that neither the same fifth letter nor any other letter from the same group (its own) should be used. 'śa', 'ṣa' and 'sa', though do not belong to the five groups, can be replaced by the first four letters in 'ca' group as per muhanā. Such illustration being shown, it is easy to decide that the rest can follow suit, (we) give here one of its examples. This is thus:

'sārasadaḷanetra!! jagannuta! jaladharanibhagātra !' is a usage. (here sā and ja)

Regarding 'ba' and 'va', all the four letters in the 'pa' group except the fifth letter should be used in muhanā. Its example is: **'vāhinīśamadaividāraka! niraya-tāraka! pālitasurakumāraka!'** is a usage. (here is 'vā' and 'pā'). 'ra'² must be replaced by 'la' as per muhanā. Its example is thus: **'ramaṇīyasuguṇālavālam sumadhyamabhāgalasamānam'** is a particular usage.

As 'a' is replaced by 'ha', as per muhanā, 'ya' can also be a substitute according to an opinion. (We) will see the example further. In the usage of muhanā with regard to a conjunct-consonant, a letter (syllable/consonant) whether heard at the end or at the start can fit in without any distinction (difference). The

²ra is termed as 'repha' and not as 'rakāra'

dual example is thus:

'śrīraṅga śāyinaṃ sakala shubhadāyinaṃ cintayehaṃ' is one.

The other one is **'kṣatajamūrchitadaśagrīvaṃ'** As per muhanā, it was said earlier that 'ya' can replace 'a' and its example is this:

'anupama plavaga parivāra ! hṛdaya saukhyada! hanūmadvacana-sāra !'

Thus by the procedure of muhanā, as the replacement of 'a' cannot occur by 'kha', the association of 'ya' with 'kha' makes it. Moreover when a single word alone at the ends of caraṇas is to be explained everywhere, then as per the type of letter used, according to muhanā, the first letter in the particular word transforms into that type of letter and is to be employed in the previous repetition(āvarta). Its illustration is 'jaya suguṇāśaya'. In this song 'narasihma' is the word to be explained everywhere at the ends of caraṇa'. Hence as the first letter used in that word transforms as per muhanā into 'na' or 'ṇa' in all the caraṇas. As this pair of examples is already shown, it is possible to say that the rest also follows suit, (we) say thus how it is so: **'dī naśaraṇya! śrī narasihma!'** is at one place.

'anagacaritra! śrī narasihma!' is another usage. The illustration of the muhanā's replacement of 'na' by 'd na' is: **nīradanīlaśarīra! pāhi dhara ṇī-sutā-sahāya!**

If in the ends(caraṇas), the pair of muhanā alliterations are to be employed, this is explained thus: In muhanā's second repetition of the word used, the procedural usage like the alliteration again, next muhanā and again the alliteration in a particular end (caraṇa) is only full of alliterations and hence from the start to the end this kind of procedure is right and so the using of muhanā only is not right.

Then let us begin to say how the rule of alliteration is:

When the second letter used in the first word is also employed in the second repetition (āvarta) in the same way, its nomenclature is alliteration (prāsa). There is no condition at all on the vowel without the condition of on a consonant. Since there is no difference between 'la' and 'ḷa', 'la' is to be alliterated by 'i' and when the conjunct-consonant is used in alliteration, the same consonant should not be changed from the beginning to the end. The letter used in either the pallavi (the beginning) or the end (caraṇa) viz. vimalakamala etc., may be without the alliteration of the beginning with a long vowel. But the alliteration is limited to a pair of letters or even if it exceeds, it should be used as per requirement and its illustration is this:

**'tanuja-caraṇa! pa-
vanajamukhapari
jana! jagadahita
danujamadahara!
manujatanudhara!
vanajadalanayana!'**
is a particular usage.

Now let us say the rules of end-alliterations (antyaprāsaniyamāḥ) and they are thus: In a particular end (caraṇa), even all the end-alliterations should be used equally. (Though) it was said earlier that there is no hard and fast rule on a vowel without the rule on the consonant, it is not the case with the end-alliteration. The requirement is both the rules on the vowel and the consonant should be followed. To show its proof, if the end-alliteration is by the word 'netraṁ', the usage of 'gātraṁ' or 'sūtraṁ' etc., is proper. This should not be avoided and instead the changed usages of the vowel like 'śatraṁ' or 'atiraṁ' or of the consonant like 'raktaṁ', 'śaktaṁ' etc., are not to be done.

Moreover it is just proper that in a particular song, from the start to the end, there should be a single type of usage of end-alliteration. Its example is: In the song, '**śrīraghuvara! suguṇālaya! 'puruharac-intyanāmadheya!'** is the end-alliteration but in the song in all the ends (caraṇa), it is seen that 'ya' as the letter of the end-alliteration. But the end-alliteration even limited to two syllables can be employed. There should be no change of either the vowel or the consonant even there. Its example is thus:

'kalaye tāvakīnacaraṇakisalaye' is a particular usage.

Indeed when there arises a doubt whether this is an end-alliteration (antya-prāsa) or just alliteration (prāsa), as there is no rule on the vowel without the rule on the consonant in alliteration(prāsa) and as there are both the rules observed clearly, this should be construed as only an end-alliteration.

An end-alliteration can be employed with three syllables and more to as per requirement and a double end- alliteration can also be employed in the ends (caraṇa) and its example is thus:

'vanaja-dala-nayana avita-muni-savana' is a particular usage.

The anupallavi's beginning might be a repetition of the syllable at the start of the pallavi and in the end (caraṇa) the repetition begins as per requirement. Even in a single end (caraṇa), the change in alliteration is seen in the meanings of the former and the latter ends(caraṇa). Even then, to achieve this, it cannot be

taken seriously as important because many such usages are not observed in practice. Its example is thus: Beginning the alliteration over the meaning of the caraṇa with:

'karuṇākṛta śaraṇāgatabharaṇa',

'anaparādhi janavirodhi kharadūṣaṇa virādhaguru dharādharāḷi-kuliśa!'

is thus employed. In a single repetition (āvarta) two end-alliterations can also be used. Its example is : **'candra-kulāvataṁśa! damitakaṁsa! parama-haṁsārcita!'** is a particular usage.

Further there is an arrangement called 'inner statement' (antaruktiḥ). Let us say its rules how they are: In the 'inner statement', there are no rules of alliteration etc., so far said. The 'inner statement' is when a certain word is used, in the beginning of the second repetition(āvarta), should we not indeed use a muhana or the alliteration(prāsa) according to the arrangements said earlier? Hence in order to complete the tāḷa, a separate usage of the word in the middle of both, is called the 'inner statement'. This 'inner statement' as per requirement can be used in pallavi only, anupallavi only or caraṇas only. If the 'inner statement' is employed in one of the caraṇas or everywhere (all the caraṇas), such arrangement must be supported in all the other caraṇas too. The 'inner statement', as it is said previously, should be employed in between the two words namely the one used at the start and the other employed in muhanā type. Its example is: In the song 'hanūmantaṁ cintayeham', the repetition is seen in the anupallavi with the word 'pavana'. When following the word 'hanū', if 'pavana' is used (note the long vowel), there is a glaring and a complete violation of the rule of alliteration said earlier. Therefore the letter 'pā' is to be understood as the 'inner statement'. Again when following 'hanū', the word 'vana' might be an equal alliteration. Thus the 'inner statement' should be employed as per the opportunity in tāḷa may be limited to one, two or three syllables.

Thus the arrangements of muhanā, the alliteration and the end-alliteration are explained by the prose composition of śrī svāti rāma varmā mahārājā kulaśekhara vanci.