

## BHAJANS ON JYOTIRLINGAS COMPOSED BY PARAMA PŪJYA SRI GANAPATHI SACHCHIDĀNANDA SVĀMIJI

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### Introduction

Sri Ganapathy Sachchidananda Svāmiji, was born on May 26, 1942, in the Indian year Chitrabhanu, in Medekatu, a village. His parents were Sri Narasimha Sastry and Smt. Jayalakshmi Māta. Svāmiji's inclination towards music was observed in his young age. In 1966, Svāmiji established an International Spiritual, Cultural and Social Welfare organisation known as “Avadhoota Datta Peetham” in Mysore. Many programs are conducted in the Datta peetham with the view to provide enrichment of human life. Mahāśivarātri is celebrated in a grand manner in Avadhoota Datta Peetham, Mysore. Śrī Ganapati Sachchidananda Svāmiji, has composed Bhajans on Lord Ganeśa, Subramanya, Śiva, Dēvi, Datta, Viṣṇu, Hanumān, Kṛiṣṇa, Ayyappa, Navagraha, etc.

His compositions are in various languages, and easily understood by everyone. There are Bhajans composed in rare rāgas like Viṭapi, Navamālika, Nartaki, Śubhāli etc. Svāmiji's musical compositions contain spiritual messages to everyone in the world.

Ganapathi Sachchidānanda Svāmiji has composed Bhajans on Jyōtirliṅga. The 12 Bhajans commences as “Jyōtirliṅgākāra dvādaśarūpā paramaśivā” and are set to rāgā-s saramati, Hamsanādam, Hīndolaṃ, Kānaḍa, Dharmavati, Māyāmālavagaula, Sarasvati, Mōhana, Udhaya Ravicandrika, Hamsadvani, Kīravāni and Madhyamāvati.

The twelve jyotirlinga are Somnath in Gujarat, Mallikarjuna in Andhra Pradesh, Mahakālēsvar in Madhya Pradesh, Omkārēśvar in Madhya Pradesh, Kēdarnath in Himalayas, Bhimaśankar in Maharashtra, Viśvanāth at Uttar Pradesh, Triambakēśvar in Maharashtra, Vaidyanath in Jharkhand, Nageswar in Gujarat, Ramēśvar in Tamil Nadu and Grishneshwar in Maharashtra.

The ślōkā on jyōtirliṅga is as follows:

Saurāṣṭre Sōmanāthamca Śrīśailē Mallikārjunam |  
 Ujjayinyam Mahākālam Omkāramamalēśvaram | |  
 Paralyām Vaidyanāthamca Ḍākinyām Bhīma Śankaram |  
 Setu Bandhētu Rāmēśam, Nāgēśam Dārūkāvanē | |  
 Vāranasyam tu Viśvēśam Tryambakam Gautamītatē |  
 Himalayētu Kēdāram, Ghriśmēśam ca śivālayē | |  
 Etāni jyōtirliṅgāni, Sāyam Prātaḥ Paṭēnnaraḥ |  
 Sapta Janma Kritam pāpam, Smaranēna Vinaśyati | |

Keys on notation followed in this article are provided below:

Svara	Symbol	Abbreviated as
Ṣaḍja	S	Sa
Śuddharṣabha	r	ri
Catuśrutiṣabha	R	Ri
Sādhāraṇagāndhāra	g	ga
Antaragāndhāra	G	Ga
Śuddhamadhyama	m	ma
Pratīmadhyama	M	Ma
Pañcama	P	Pa
Śuddhadhaivata	d	da
Catuśrutidhaivata	D	Da
Kaiśikiniśāda	n	ni
Kākaliniśāda	N	Ni

A few of the jyōtirliṅga Bhajans are provided here. The first Bhajan taken for analysis is a Bhajan on Ōmkārēśvara jyōtirliṅga. Lyrics of the Bhajan is as follows:

Pallavi

Jyōtirliṅgākāra dvādaśarūpā paramaśivā  
 Gñānākārā kālākārā nirvikārā śivā śivā

Caraṇam -1

Mahōmkāra yantrē tathā bhūmiliṅgē  
 Bahiścāpi vindyā calēndrasya cittē  
 Dvidhābhinnarēvā nadhdvīpamadhyē  
 Dvidhāvvyakta tējō mahāliṅgarūpā

## Caraṇam -2

Sakāmamca cittaṃ nigāmandvakāmaṃ  
prakartuṃ samartōsi nirdvaṃdva bhāvā  
tvamōmkāra līṅga stvamēvāmalēśō  
dyuti prōjvalad saccidānanda dēvā

Notation of the Bhajan is provided below:

*Rāga:* Kanaḍa

*Tāla:* Ādi

Ārōhaṇam S R P g m D n S

Āvarōhaṇam Ṡ n P m g m R S

Pallavi

1)

g, gm	R, S,	SṇD,	, , ,	nSRR	R, R,	SRRP	g, g,
<i>joyit</i>	<i>lingā</i>	<i>kārā</i>		<i>dvādaśa</i>	<i>nūpā</i>	<i>paramasī</i>	<i>vā</i>
g, gm	R, S,	S, SR	SṇD,	S, R,	R, R,	SRRP	g, g,
<i>gnānā</i>	<i>kārā</i>	<i>kālā</i>	<i>kārā</i>	<i>nirvi</i>	<i>kārā</i>	<i>śivā</i>	<i>śivā</i>

## Caraṇam-1 (in Kaṇḍa pattern)

1)

Sg, gg	g, g, ,	Sg, gm	R, S, ,	Rg, gm	R, S, S	SS, Sṇ	R, S, ,
<i>mahōmkāra</i>	<i>yantrē</i>	<i>tathābhūmi</i>	<i>līṅgē</i>	<i>bahimāpi</i>	<i>vinḍyā</i>	<i>calēndrasya</i>	<i>citē</i>
RR, RR	Ṡ, Ṡ, ,	Ṡg, gm	RS, , ,	PR, SS	P, P, ,	Sg, gm	R, S, ,
<i>dvidhābhinna</i>	<i>rēvā</i>	<i>nadhīdvīpa</i>	<i>madhyē</i>	<i>dvidhāvyakta</i>	<i>tējō</i>	<i>mahālīṅga</i>	<i>nūpā</i>

## Caraṇam-2 (in Kaṇḍa pattern)

1)

Sg, gg	g, g, ,	Sg, gm	R, S, ,	Rg, gm	R, S, S	SS, Sṇ	R, S, ,
<i>sakāmamca</i>	<i>cittaṃ</i>	<i>nigāmandva</i>	<i>kāmaṃ</i>	<i>prakartuṃ</i>	<i>samartōsi</i>	<i>nirdvaṃdva</i>	<i>bhāvā</i>
RR, RR	Ṡ, Ṡ, ,	Ṡg, gm	RS, , ,	PR, SS	P, P, ,	Sg, gm	R, S, ,
<i>tvamōmkāra</i>	<i>līṅga</i>	<i>stvamēvā</i>	<i>malēśō</i>	<i>dyutiprōjva</i>	<i>ladsacci</i>	<i>dānanda</i>	<i>dēvā</i>

(Jyōtirīṅgā)

The second Bhajan taken for analysis is Bhajan on Nāgēśvara jyōtirīṅga. Lyrics of the Bhajan is as follows:

Pallavi

Jyōtirīṅgākāra dvādaśarūpā paramaśivā  
Gñānākārā kālākārā nirvikārā śivā śivā

Caraṇaṃ -1

Tārūkākhyā daṃpati dahanadīptē  
Suprīyākhyā sajjana trānadīptē

Caraṇaṃ -2

Pāhinādi kāprabuddha yōgadīptē  
Nāganātha saccidānandadīptē

Notation of the Bhajan is provided below:

*Rāga:* Mōhana

*Tāla:* Ādi

Ārōhaṇaṃ

Ṣ

R

G

P

D

Ṣ

Āvarōhaṇaṃ

Ṣ

D

P

G

R

Ṣ

Ṣ

1)

G, GP <i>jyotir</i>	R, S, <i>lingā</i>	SRG, <i>kārā</i>	, , ,	D, DD <i>dvādaśa</i>	D, D, <i>rūpā</i>	DPGP <i>paramaśī</i>	R, , , <i>vā</i>
G, GP <i>gñānā</i>	R, S, <i>kārā</i>	S, R, <i>kālā</i>	G, G, <i>kārā</i>	D, D, <i>nirvī</i>	D, D, <i>kārā</i>	PD, Ṣ <i>śivā</i>	P, , , <i>śivā</i>

Caraṇaṃ -1 (in Tīśra pattern)

1)

G, G <i>tāru</i>	G, G <i>kākhyā</i>	G, G <i>daṃpa</i>	G, G <i>tī</i>	GRR <i>dahana</i>	G, P <i>dīp</i>	R, , <i>īē</i>	R, , <i>īē</i>
D, D <i>supī</i>	D, D <i>yākhyā</i>	D, D <i>sāja</i>	D, , <i>na</i>	D, P <i>tāna</i>	G, P <i>dīp</i>	R, , <i>īē</i>	, , , <i>īē</i>

## Caraṇaṃ -2(in Tisra pattern)

1)

G, G <i>pāhi</i>	G, G <i>nādi</i>	G, G <i>kāpra</i>	G, G <i>buddha</i>	GR R <i>yōga</i>	G, P <i>dīp</i>	R, , <i>īē</i>	R, ,
D, D <i>nāga</i>	D, D <i>nātha</i>	D, D <i>sacci</i>	D, , <i>dā</i>	D, P <i>nanda</i>	G, P <i>dīp</i>	R, , <i>īē</i>	, , ,

(Jyōtirlingā)

The third Bhajan taken for analysis is a Bhajan on Tryambakeśvara jyōtirlingā. Lyrics of the Bhajan is as follows:

Pallavi

Jyōtirlingākāra dvādaśarūpā paramaśivā  
Gñānakārā kālākārā nirvikārā śivā śivā

Caraṇaṃ -1

Sahyā bhūtarādhi vāsa tryambakēśa pāhimāṃ  
Brahmakēśavā pramēya tryambakēśapāhimāṃ

Caraṇaṃ -2

Gautamī pradāyi karuṇa tryambakēśa pāhimāṃ  
Saccidānanda dīpti līnga tryambakēśapāhimāṃ

*Rāga:* Hamsadvani

*Tāla:* Ādi

Ārōhaṇaṃ S R G P N Ṣ

Āvarōhaṇaṃ Ṣ N P G R S

Notation of the Bhajan is provided below:

Pallavi

1)

G, GP <i>jyotir</i>	R, S, <i>lingā</i>	SRG, <i>kārā</i>	, , , ,	Ṣ, ṢṢ <i>dvādaśa</i>	Ṣ, Ṣ, <i>nūpā</i>	ṢNṢR <i>paramaśī</i>	Ṣ, , , <i>vā</i>
G, GP <i>gnānā</i>	R, S, <i>kārā</i>	SRG, <i>kālā</i>	, , , ,	Ṣ, ṢṢ <i>nirvī</i>	Ṣ, Ṣ, <i>kārā</i>	ṢNṢR <i>śivā</i>	Ṣ, , , <i>śivā</i>

### Caraṇaṃ -1 (in Tīśra pattern)

1)

G, G <i>śahyā</i>	G, G <i>blūta</i>	G, G <i>rādhi</i>	G, G <i>vāsa</i>	R GP <i>tryamba</i>	G, R <i>kēśa</i>	S, R <i>pāhi</i>	G, , <i>mām</i>
G, P <i>brahma</i>	N, N <i>kēśa</i>	N, N <i>vāpra</i>	N, N <i>mēya</i>	Ś, Ś <i>tryaṃba</i>	Ś, Ś <i>kēśa</i>	N, R <i>pāhi</i>	Ś, , <i>mām</i>

### Caraṇaṃ -2 (in Tīśra pattern)

2)

G, G <i>gauta</i>	G, G <i>mīpra</i>	G, G <i>dāyi</i>	G, G <i>karuṇa</i>	R GP <i>tryamba</i>	G, R <i>kēśa</i>	S, R <i>pāhi</i>	G, , <i>mām</i>
G, P <i>saccidā</i>	N, N <i>nanda</i>	N, N <i>dīpti</i>	N, N <i>līṅga</i>	Ś, Ś <i>tryaṃba</i>	Ś, Ś <i>kēśa</i>	N, R <i>pāhi</i>	Ś, , <i>mām</i>

### Conclusion

Thus it is observed that the Bhajans are on various rāgās incorporating the details of Jyōtirlinga. This shows that the Bhajans have been composed with utmost intimacy and love towards Lords Śiva. The caraṇā is set on patterns of three (Tīśra) and patterns of five (Khaṇḍa) which helps to visualize the dance performed by Lord Śiva.

### References

Sachchidānanda Bhajanai Yōgam by Rāgā Rāgini Trust, Datta Nagar Mysore  
Audio Recordings of Shiva Jyoti, Bhajans on 12 Jyotirlingas composed and rendered  
by Paramapūjya Sri Ganapati Sachchidananda svāmiji