

rAmacandrENa samrakSitOham

Ragam: mAnji {20th Melakartha (Nata Bhairavi) Janyam}

ARO: S R2 G2 M1 P D2 N2 S ||

AVA: S N2 D1 P M1 G2 R2 S ||

Talam: rUpaka

Composer: Muthuswamy Dikshitar

Version: T M Krishna

Lyrics Courtesy: Lakshman Ragde

Pallavi:

rAmacandrENa samrakSitOham sItA

Anupallavi:

ramA bhAratI gaurI ramaNa svarUpENa

Charanam:

kAmakOTi sundarENa kamanIya kandarENa kOmaLa ghanashyAmEna kOdaNDarAmENa
mAmaka hrdaya sthitEna mAruti gItAmrtEna mAnjI ramaNi maNDita mad guruguha mAnitEna

Meaning: (Approximate – please report errors):

P: I am protected (“samrakSitOham”) by Shriramachandra, and Sita

A: He is the supreme lord who takes the form (“svarUpENa”) of Brahma, Vishnu and Shiva Lords of (“ramaNa”) Bharathi, Rama and Gauri.

C: (I am protected by) The one who is equal to ten crore cupids (“kAma-kOTi”) in beauty (“sundarENa”), the one who has a lovely (“kamanIya”) neck (“kandarENa”). The one who has the delicate (“kOmaLa”) hue of a cloud (“ghanashyAmEna”). The one who wields the bow of Kodanda (“kOdaNDarAmENa”). The one that resides (“sthitEna”) in my (“mAmaka”) heart (“hrdaya”). The one who is the object of Hanuman’s (“mAruti”) ambrosial music (“gIta-amrtEna”). the one who is respected (“mAnitEna”) by my (“mad”) Guru Guha (“guruguha”) who is adorned (“maNDita”) with anklets with many gems (“mAnjI ramaNi” – also a reference to the mAnjI raga of the composition).

Pallavi:

rAmacandrENa samrakSitOham sItA

P: I am protected (“samrakSitOham”) by Shriramachandra, and Sita

R ; R – R ; ; || gmP M- P ; dp || G ; pm- gr S N || S ; ; ; ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham -- --

R ; R – R ; ; || gmP M- P ; dp || G ; pm- gr S N || S ; ; rg m- g r s ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham - sI - - tA -

R ; R – R ; ; || gmP M- P dn dp || G ; pm- dp mGr || Rgs ; rg m- g r s ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham - sI - - tA -

R ; R – R ; ; || gmP M- P nn dp || G ; pm- dp mGr || Rgs ; rg m- g r s ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham - sI - - tA -

R ; R – R ; ; || gmP M- P ; dp || G ; pm- gr S ,n || S ; ; ; ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham -- --

Anupallavi:

ramA bhAraTl gaurI ramaNa svarUpENa

A: He is the supreme lord who takes the form (“svarUpENa”) of Brahma, Vishnu and Shiva Lords of (“ramaNa”) Bharathi, Rama and Gauri.

SS ;S ;Sll S,n ND DP ll ;; ;; ;; ll ;; ;; ;; ll
ramA - bhA - ra tI - - gau- rI - - - - - - - - - - - - - - - -

S,s ;S ;Sll S,n ND DP ll sns-s ;S ;Sll S,n ND DP ll
ra-mA - bhA - ra tI - - gau- rI - - ra-mA - bhA - ra tI - - gau- rI - -

PP ,d-ns R-S ll S,n ND DP ll PP D-ns R-S ll S,n ND DP ll
ra-mA - bhA - ra tI - - gau- rI - - ra-mA - bhA - ra tI - - gau- rI - -

SN ns P Pd- pm ll P- mg pm G g r r s ll
rama Na - sva- rU- - pE- - - Na Sri - -

R; R-R ;; ll gmP M- P nn dp ll G; pm- dp mGr ll Rgs ;; ;; ll
rA ma can - - drE-- Na sam - - - ra- kSi- tO - - ham - - - -

SS ;S ;Sll S,n ND DP ll PP ,d-ns R-S ll S,n ND DP ll
ramA - bhA - ra tI - - gau- rI - - ra-mA - bhA - ra tI - - gau- rI - -

SN ns P Pd- pm ll P- mg pm G g r r s ll
rama Na - sva- rU- - pE- - - Na Sri - -

R; R-R ;; ll gmP M- P nn dp ll G; pm- dp mGr ll Rgs ;rg m-g r s ll
rA ma can - - drE-- Na sam - - - ra- kSi- tO - - ham - sI - - - tA -

R; R-R ;; ll gmP M- P ;dp ll G; pm- gr S,n ll S; ;; ;; ll
rA ma can - - drE-- Na sam - - - ra- kSi- tO - - ham - - - -

Charanam:

kAmakOTi sundarENa kamanIya kandarENa kOmaLa ghanashyAmEna kOdaNDarAmENa
mAmaka hrdaya sthithEna mAruti gItAmrtEna mAnjI ramaNi maNDita mad guruguha mAnitEna

(I am protected by) The one who is equal to ten crore cupids (“kAma-kOTi”) in beauty (“sundarENa”),

G; M-P ;M ll G; pm-G RS ll ;; ;; ;; ll ;; ;; ;; ll
kA ma kO -Ti sun da- rE -Na - - - - - - - - - - -

... the one who has a lovely (“kamanIya”) neck (“kandarENa”).

G; M-P ;M ll G; pm-G RS ll ,nS R; ;G ll M,g PM ;M ll
kA ma kO -Ti sun da- rE -Na kama nI - - ya kan- darE -Na

G; M-P ;pm ll gmpd pm-G RS ll r nS R; ;G ll M,g P,m ;M ll
kA ma kO -Ti sun da- rE -Na ka-ma nI - - ya kan- da -rE -Na

G; M-P ;pm ll gmpd pm-G RS ll r nS R; ;G ll M,g P pm ;M ll
kA ma kO -Ti sun da- rE -Na ka-ma nI - - ya kan- da rE -Na

(note: there is a gamaka slide from P to M in latter part of the sangati)

G ; M – P ; pm || G pm mg rm g – g S || , n S R ; ; G || M ,g P pm ; M ||
kA ma kO -Ti sun da- rE - Na- kama nI - - ya kan- darE - Na

G ; M – P ; pm || G pm G rm g – g S || r n S R ; ; G || M ,g P pm ; M ||
kA ma kO -Ti sun da- rE - Na- kama nI - - ya kan- darE - Na

The one who has the delicate (“kOmaLa”) hue of a cloud (“ghanashyAmEna”).

P ; DN SR || S , n ND DP || ; ; ; ; || ; ; ; ; ||
kO maLa ghana shyA- mE- na - - - - - - - - - -

... The one who wields the bow of Kodanda (“kOdaNDarAmENa”).

P ; DN SR || S , n ND DP || P ; DN SR || S , n ND PM ||
kO maLa ghana shyA- mE- na - kO maLa ghana shyA- mE- - na

SN S – P DP || mg ; pm- G RS ||
kO - - da - Nda rA - - - mE - Na

P ; DN SR || S , n ND PM || SN S – P DP || mg ; pm- G RS ||
kO maLa ghana shyA- mE- - na kO - - da - Nda rA - - - mE - Na

The one that resides (“sthitEna”) in my (“mAmaka”) heart (“hrdaya”).

The one who is the object of Hanuman's (“mAruti”) ambrosial music (“gIta-amrtEna”).

S s s r g M g R s || ; ; ; ; ||
mAmaka hrdaya sthitEna - - - - -

S s s r g M g R s || S s s ND g R s ||
mAmaka hrdaya sthitEna mAruti gI tA mrtEna

S s s r g pm g R s || S s s ND g R s ||
mAmaka hrdaya sthitEna mAruti gI tA mrtEna

The one who is respected (“mAnitEna”) by my (“mad”) Guru Guha (“guruguha”) who is adorned (“maNDita”) with anklets with many gems (“mAnjI ramaNi”) – also a reference to the mAnjI raga of the composition).

S n s , r s r s n dp || M – p n dp – mg m – g r s ||
mA-njI - ramaNi maN-Dita mad guru guha mA- ni tE- na

R ; R – R ; ; || gmP M- P ; dp || G ; pm- gr S , n || S ; ; ; ; ||
rA ma can - - drE-- Na sam - - - ra- kSi- tO - - ham - - -

S s s r g pm g R s || S s s ND g R s ||
mAmaka hrdaya sthitEna mAruti gI tA mrtEna

S n s , r s r s n dp || M – p n dp – mg m – g r s ||
mA-njI - ramaNi maN-Dita mad guru guha mA- ni tE- na

R ; R – R ; ; || gmP M- P nn dp || G ; pm- dp mGr || Rgs ; rg m-g r s ||
rA ma can - - drE-- Na sam - - - ra- kSi- tO - - ham - sI - - tA -

R ; R – R ; ; || gmP M- P ; dp || G ; pm- gr S ,n || S ; ; ; ; ||
rA ma can -- drE-- Na sam --- ra- kSi- tO - - ham - - - -

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Raga Notes: (collated from the web)

Sources:

<http://indiamusicinfo.com/melakartha/janya/manji.htm>

A rare type of janya raga having the arohana and avarohana of a mela. Its parent raga is the 20th mela Natabhairavi. The notes taken are Shadja, Chatusruti RI, Sadharana Ga, Sudha Ma, Sudha Dha, Chatusruti Dha and Kaishiki Ni. An ekasvara bhashanga raga wherein the foreign notes is incorporated in the scale itself. Even though the structure it resembles Bhairavi. It differs due to the shake of sirgha kampita gamaka given to sadharana Ga. The bhashanga svara Chatusruti Dha, Bhairavi Janta svara, which is a main different between the two. A and Ni are the jiva svaras. A raga that evokes bahkthi and karun rasa. Purandaradasa has composed in a raga named Manjusha Bhairavi which closely resembles Maanji.

<http://www.carnatica.net/queryinquiry.htm>

What's the difference between Manji and Bhairavi? (B Sankari)

Manji seems to have been a very prominent raga earlier, with the difference between Manji and Bhairavi being more obvious. The popular contention is that Manji originated from the folk tribes. However, there are certain scholars who believe that Manji was just a folk version of Bhairavi. It is rather difficult to come to a conclusion based on these beliefs.

Nevertheless, Manji today has two clear versions, as can be seen in the compositions Brovavamma of Syama Sastri and Varugalamo of Gopalakrishna Bharati. The former is akin to Bhairavi, although scholars believe that the scale is a straight S R2 G2 M1 P D2 N2 S - S N2 D1 P M1 G2 R2 S, where the Arohana takes the scale of Kharaharapriya and the Avarohana takes the scale of Natabhairavi. Whereas the scale of Bhairavi begins with a vakra prayoga (zig-zag pattern) S G R G, and retains the rest of the scale as it is. In Brovavamma one also sees that the Dhaivata in the descent is a little more elongated than Bhairavi. The rest of the gamakas (ornamentations) are not very distinctive though.

Varugalamo, on the other hand, is a more dramatic, emotional and folkish interpretation of Manji, probably because it happens to be a part of the opera, Nandanar Chartitram. One cannot really fathom whether these versions have come as a result of interpretation by musicians or whether they were in fact composed like that. The controversy continues.

Certain scholars like Prof. S Ramanathan, Calcutta Krishnamurthy and S R Janakiraman also highlight the scope for singing Bhairavi in different speeds. This is not found in Manji, which is predominantly used for slow tempo (chowka kala)