

## CHAPTER.4. METHODS

### 4.1 SYNTACTICAL APPROACH

Searching for terms related to devotion like *Bhakti*, *Bhagavān*, *Bhāgavata*, *Prema* and *Kīrtana* in *Dīkṣitar's* literature and finding what *Dīkṣitar* says about these in songs is a method adopted here. The names of various gods like *Sarasvati*, *Kṛṣṇa*, *Viṣṇu*, *Śiva* and *Lakṣmī*, including *Brahmā*, are also searched for. *Dīkṣitar* is the only person to compose on *Brahmā*. Terms related to Yoga like *Yama*, *Niyama*, *Āsana*, *Prāṇāyāma*, *Pratyahāra*, *Dhāraṇā*, *Dhyāna* and *Samādhi* and the terms related to Tantra like *Kuṇḍalinī*, *Nāḍopāsana*, *Suṣumnā* and *Vidyā* are searched for in *Dīkṣitar's* compositions.

### 4.2 SEMANTICAL APPROACH

There are several principles of Bhakti in Bhakti *Śāstras*, eg. nine types of Bhakti, five *Bhāvas*. Understanding the meaning of *Dīkṣitar's Kṛti*, this work explores how these components of Bhakti can be found in *Dīkṣitar's* compositions. More than that the link between Bhakti and various principles of Yoga and Tantra like *Āsana*, *Prāṇāyāma*, *Kuṇḍalinī* and *Nāḍopāsana* are explored.

### 4.3 SOURCE

Two works on which this thesis is based: “Compositions of *Muttusvāmi Dīkṣitar* in National and International scripts: *Devanāgarī* and Roman with meaning and SRGM notations in English”, Compiled and Edited by T.K.Govinda Rao (first edition-1997), Gnamandir Publications, Indiranagar, Chennai-600020, India (Govindarao, 1997).

“*Saṅgīta Sampradāya Pradarśini*” of *Brahmaśrī Subbarāma Dīkṣitulu* (English Translation) by Pappu Venugopala Rao, The Music Academy, Madras (Brahmasri, 2011).