

## ABSTRACT

### BACKGROUND

Some of the researchers generally focus on *Dīkṣitar's* music aspect and others focus on his Bhakti aspect. This thesis is to explore how *Dīkṣitar's* Bhakti becomes unique and takes a new shape when it evolves from Yoga and how this Yoga-based Bhakti is helpful to mankind.

### AIMS & OBJECTIVES

- To find the concept of Bhakti in *Dīkṣitar's* compositions.
- To decipher Yoga-based Bhakti in *Dīkṣitar's* compositions.
- To find several aspects of Bhakti eg, *Navavidhā Bhakti* (nine kinds of devotion) in *Dīkṣitar's* compositions.
- To find the link of different emotions of *Dīkṣitar* with *Rāgas* adopted by him.
- To present how *Dīkṣitar* links concepts other than Bhakti with it.
- To connect the principles of Yoga and Bhakti found in *Dīkṣitar's* compositions.

### METHODS

Syntactical approach: searching for terms related to Bhakti in *Dīkṣitar's* literature.

Symantical approach: exploring the principles of Bhakti and Yoga in *Dīkṣitar's* compositions.

### DESIGN

This is a descriptive research analysing the literature of *Dīkṣitar* in the context of Bhakti and Yoga.

### ASSESSMENT

This work explores the components of Bhakti described in Bhakti *Śāstras*, like nine types of Bhakti and five *Bhāvas*, in *Dīkṣitar's* compositions. Their subdivisions are also dealt. (E.g. *Smarāṇa* is the component of Bhakti. *Cintana*, *Bhāvana* and *Upāsana* are *Smarāṇa's* subdivisions).

Music and literature are two aspects of *Dīkṣitar's* Bhakti. Researching the music aspect, a survey of connoisseurs has been made and the emotional stimuli that get kindled while listening to several compositions have been studied. Various reasons for the raise of several emotional variants listening to different songs are discussed. It has been concluded that different *Rāgas* have different potencies of emotions. One raga may have one or more potencies. Among potencies, a connoisseur extracts a particular potency based on his character. Thus recognition of an emotion of a *Rāga* is partially objective and partially subjective. Connoisseurs of rare personality traits may recognize the emotions that are hardly found by others. All *Rāgas* selected in this research may have peace as a fundamental potency.

Researching the literature aspect, *Alaṅkāra* (figures of speech), *Rasa* (aesthetic sense) and *Dhvani* (tone) of the passages found in *Dīkṣitar's* compositions are analyzed in detail. More than that the link between Bhakti and various principles of Yoga and Tantra like *Āsana*, *Prāṇāyāma*, *Kuṇḍalinī* and *Nāḍopāsana* found in *Dīkṣitar's* compositions are explored.

## **CONCLUSION**

*Dīkṣitar's* Bhakti is Kathenotheistic and therefore certainly non-fanatic. His Bhakti's objective is peace. His Bhakti emerges from the internal peace and it merges in it. This is his Yoga- based Bhakti. This kind of Bhakti is very relevant to society to lead a harmonious life.