

Sl.No	CONTENTS	Pg.no.
0.1	INTRODUCTION	1
1.1	WHAT IS BHAKTI?	1
1.2	WHAT IS YOGA?	1
0.2	LITERATURE SEARCH	2
2.1	ANCIENT LITERATURE	2
2.2	MODERN LITERATURE REVIEW	7
2.3	INNOVATION	12
0.3	AIMS AND OBJECTIVES	13
3.1	AIMS OF THE STUDY	13
3.2	OBJECTIVES OF THE STUDY	13
3.3	HYPOTHESIS	13
3.4	NULL HYPOTHESIS	13
0.4	METHODS	14
4.1	SYNTACTICAL APPROACH	14
4.2	SYMANTICAL APPROACH	14
4.3	SOURCE	14
0.5	ANALYSIS	15
5.1	CONCEPT OF BHAKTI IN DĪKṢITAR	15
5.1.1	Bhakti in Compositions of Dīkṣitar	15
5.1.2	Nine Types of Bhakti	16
5.1.2.1	Kīrtana	16
5.1.2.1.1	Bhajan	16
5.1.2.1.2	Association of music with Gods and Goddesses	19
5.1.2.1.3	Various aspects of music	20
5.1.2.1.4	Vīṇā and other musical instruments	21
5.1.2.1.5	Gamakas	23
5.1.2.1.6	Tones and Emotions	25

5.1.2.2	Smaraṇa	36
5.1.2.2.1	Cintana (contemplation)	36
5.1.2.2.2	Smaraṇa	37
5.1.2.2.3	Bhāvana	38
5.1.2.2.4	Upāsana (Meditation with deep internalization)	39
5.1.2.2.5	Bhajana (Experience)	40
5.1.2.3	Pādasevana	40
5.1.2.4	Arcana	41
5.1.2.4.1	National Integration Through Bhakti	42
5.1.2.4.2	Dīkṣitar's Pilgrimage from North to the South of India	43
5.1.2.4.2.1	Unique features of the temples visited by Dīkṣitar in Tamil Nadu	58
5.1.2.4.2.2	Pañca bhūta liṅga kṣetra kṛtis	61
5.1.2.4.3	Tantra	62
5.1.2.4.4	Jyotiṣa	65
5.1.2.5	Vandana	67
5.1.2.5.1	Nama (Bowling)	67
5.1.2.5.2	Vandana	68
5.1.2.6	Dāsya	70
5.1.2.6.1	Servitude	70
5.1.2.6.2	Vātsalya	71
5.1.2.6.3	Devotion to Guru	71
5.1.2.7	Ātmanivedana	72
5.1.2.8	Great faith	73
5.1.2.9	Compassion	75
5.2	Śāstra and Saṅskṛta	78
5.2.1	Śāstra	78
5.2.2	Saṅskṛta	79
5.2.2.1	Figures of Speech	81

5.2.2.2	Rasas	87
5.2.2.3	Dhvanis	89
5.3	DĪKṢITAR’S YOGA-BASED BHAKTI	91
5.3.1	What is not There in Dīkṣitar’s Compositions	91
5.3.2	Dīkṣitar’s Kathenotheism	91
5.3.3	Dīkṣitar’s Śānta-Bhāva	92
5.3.4	Dīkṣitar’s Yoga	95
5.3.4.1	Dīkṣitar’s Bhakti Yoga	95
5.3.4.2	Dīkṣitar’s Rāja Yoga	96
5.3.4.3	Dīkṣitar’s Karma Yoga	101
5.3.4.4	Dīkṣitar’s Jñāna Yoga	101
5.3.5	Dīkṣitar’s Bhakti	102
5.3.6	Upāsana (Meditation with Deep Internalization)	103
0.6	APPRAISAL	105
6.1	SUMMARY OF THE FINDINGS	105
6.2	CONCLUSIONS	105
6.3	IMPLICATION AND APPLICATION OF THE STUDY	105
6.4	STRENGTH OF THE STUDY	105
6.5	LIMITATIONS OF THE STUDY	106
6.6	SUGGESTIONS FOR THE FUTURE	106
0.7	REFERENCES	107
0.8	APPENDICES	111
8.1	INFORMED CONSENT FORM	111
8.2	INSTITUTIONAL ETHICAL COMMITTEE APPROVAL	114
8.3	LIST OF PUBLICATIONS FROM THIS DOCTORAL THESIS	116
8.4	DATA ASIDE FROM THE SAMPLES GIVEN IN THE THESIS	121

LIST OF TABLES

TABLE NO.	TITLE	PAGE NO
1	Various songs, Rāgas and the names of the singers sung with the type of Emotions to be filled.	26
2	Feedbacks of the Non-Musicians and Musicians	27
3	Pilgrimage spots of India in Dīkṣitar's compositions	46
4	Sacred spots and temples Dīkṣitar praised in his songs	51
5	Pilgrimage spots of Tamil Nadu in Dīkṣitar's compositions	54

LIST OF FIGURES

FIGURE NO	TITLE	PAGE NO.
1	Pilgrimage spots of India in Dīkṣitar's compositions	49
2	Pilgrimage spots of Tamil Nadu in Dīkṣitar's compositions	57