

CHAPTER.2. LITERATURE SEARCH

2.1 ANCIENT LITERATURE

Vedic Samhitās are extolling various deities. In these *stutis* (praises) pure devotion is expressed in many places.

यो देवनां नामधा एक एव *Yodevanām nāmadhā eka eva*

‘The one Supreme who bears the names of Gods’ (*R̥gveda* 10.82.3)

If all these deities are taken to be one as the *R̥gveda* says, then this devotion is to the highest God. Veda also talks about the different forms of Bhakti.

गाव इव ग्रामं युयुधिरिवाश्वान्वाश्रेव वत्सं सुमना दुहाना

पतिरिव जायामभि नो न्येतु धर्ता दिवः सविता विश्ववारः

Gāva iva grāmaṁ yuyudhirivāśvānvāśreva vatsaṁ sumanā duhānā

Patiriva jāyāmabhi no nyetu dhartā divaḥ savitā viśvavāraḥ (*R̥gveda* -10.149.4)

‘May the Bearer of Heaven, all generating God, come to us like cow comes to the calf and the lover comes to the beloved’ (Kashyap, 1998).

These kinds of expressions in the *Vedas* are abundant to show Bhakti. Following the *Vedas*, *Upaniṣads* also describe Bhakti in many places. At the end of *Īśāvāsya* an aspirant while dying prays to the Divine;

समूह तेजो यत्ते रूपं कल्याणतमं तत्ते पश्यामियोऽसावसौ पुरुषः सोऽहमस्मि

Samūha tejo yatte rūpaṁ kalyāṇatamaṁ tatte paśyāmi

Yo’sāvasau puruṣaḥ so’hamasmi (*Īsopaniṣad*-16)

“Oh Lord, please reveal your form, I am seeing the most auspicious form of you and recognize myself to be that”. Thus *Upaniṣad* describes the form of the Divine and reveals that Bhakti’s objective is the ultimate merge. It also talks about the aspirant’s remembrance of Divine’s compassion, Divine’s grace.

ॐ क्रतो स्मर कृतं स्मर *Om krato smara kṛtaṁ smara* (*Īsopaṇiṣad-17*) (Swami, 1949).

This also talks about praying the Divine for remembering the aspirant’s devotion.

This is how the Divine and the devotee are linked in many passages in *Upaniṣads*.

Next to *Vedas* and *Upaniṣads*, in *Rāmāyaṇa*, pure devotion is seen almost in every character in its depth. *Bharata* is the embodiment of the pure devotion of *Rāma*. *Bharata* has all *Rati Lakṣaṇas* mentioned in Bhakti *Śāstras*. *Lakṣmaṇa*’s devotion is highly commendable, who gave up everything, following *Rāma* to the forest. *Hanumān*’s devotion featured with his natural service to which even the very *Rāma* himself feels indebted is described in the *Rāmāyaṇa*. *Sītā*’s devotion to *Rāma* is also very great. *Sītā* is steadfast, her trust in *Rāma* and her love and affection of *Rāma* is described in detail in *Rāmāyaṇa*. This is the theme of *Rāmāyaṇa*.

Mahābhārata is also well known for Bhakti Yoga. The great masterpieces of Bhakti Yoga like *Bhagvadgīta*, *Viṣṇusahasranāma* and *Mokṣadharmaparva* come in *Mahābhārata* only. *Draupadī*’s devotion to Lord *Kṛṣṇa*, her trust and her faith made her get protected in the court of *Duryodhana*. *Kuntī*’s devotion, *Yudhiṣṭira*’s devotion, *Arjuna*’s friendship to *Kṛṣṇa*, all these are very great examples in *Mahābhārata* for the devotion to Lord *Kṛṣṇa*. *Mahābhārata* talks in detail regarding *Viṣṇu*’s devotion in *Vaiṣṇavadharmaparva* and *Mokṣadharmaparva*. The fundamental principles of Vaishnavism are found in *Mahābhārata* and the seed of Shaivism is also found in *Mahābhārata* at the beginning of *Ānūsāsanikaparva*.

It is needless to say, almost all *Purāṇas* deal with Bhakti in detail especially *Bhāgavatam* and *Viṣṇu Purāṇa*. *Bhāgavatam* is a *Bhakti Śāstra* which narrates the stories of different *Bhaktas*

like *Dhruva*, *Prahlāda*, *Pr̥thu*, *Ambarīṣa*, *Nārada* and so on finally culminating in the *līlās* of lord *Kṛṣṇa* which are to develop the devotion in the devotees. Music in India sprouted from Bhakti. The ancient *Sangīta Sāstras* or musical scriptures like *Nārada's Sangīta Makaranda*, *Dattila's Daṭṭillam*, *Yajñavalkya's Jaṭṭirāgas*, *Matāṅga's Bṛhaddeśi*, *Sārāṅgadeva's Sangīta Ratnākara* and *Veṅkatamakhī's Caturdaṇḍi Prakāṣa* had been the great contributions in the field of musicology.

Saints of India composed songs on gods and goddesses. The Boreal saints of India who composed outstanding songs on Bhakti are Namdeo, Eknath, Tukaram, Kabir, Surdas, Mirabai, Tulsidas and Rabindranath Tagore.

Jayadeva (12th century) was the court-poet of *Rāja Lakṣmaṇasena* whose contribution is the '*Gīta Govinda*' is regarded as a book of the prabandha type of songs (praises of the emotive sports of *Rādhā* and *Kṛṣṇa*). The Prabandha contains couplets grouped into eights called *Aṣṭapadīs*. *Jayadeva's* composition has also been incorporated in the 'Guru Granth Sahib' (Swami, 1963).

The *Haridāsa* (servants of Hari) devotional movement originated in Karnataka during the 13th and 14th century CE period before the reign of the Vijayanagara Empire whose significant contribution towards Kannada literature and who dedicated a bulk of devotional literature in the form of verses, hymns and musical compositions. The literature that originated from this devotional movement is called *Dāsa Sāhitya* and these compositions were called '*Devaranāmās*' (names of Gods).

The Meridional saints such as *Śrī Purandaradāsa* and *Śrī Kanakadāsa* also composed several *Devaranāmās*. *Śrī Purandaradāsa*, one of the foremost of *Haridāsa* is known as the Father of Carnatic Music. Other important saints who contributed to devotional singing are *Ālavārs* who sang *Sankīrtanas* in the praise of *Viṣṇu*-deities in various pilgrimages like seven Hills,

Śrī Annamācārya who considered his compositions as floral offerings to ‘*Bhagvān Govinda*’ (Devarushi, 2013)

The 18th century witnessed the birth of great composers in the world of Carnatic Music from 1763 - 1775 AD who was recognized as the Musical Trinity (*Trimurti*) – *Śrī Śyāma Śāstri* (1762 - 1827), *Śrī Tyāgarāja* (1767-1847) and *Śrī Muttusvāmi Dīkṣitar* (1776-1835).

Śrī Muttusvāmi Dīkṣitar is the youngest among the legendary Trinities in the world of Carnatic classical music. It is indeed a rare phenomenon- A versatile intellect who is the master of *Nāṭakalaṅkāras*, *Śāstra*, *Mantra*, *Yoga*, *Astrology*, *Vyākaraṇa* (grammar) and *Sāhitya* (literary criticism) and a scholar of a high standard, poet, *Vaiṇika-Gāyaka* i.e., adept in playing *Vīṇā* and mastery in singing, *Tantra*, *Vedānta*, *Mimāmsa*, *Āyurveda*, *Iconography* and knowledge of Temple literature, such features can rarely be found in one person in one life.

This harmonious confluence of unique features gets reflected in his compositions. As his devotion or *Bhakti* was possessed by the *Jñāna* or knowledge, his *Kṛtis* took the impersonal Art form with *Śānta Rasa* and *Sthāyī Bhāva*.

Cidambaranātha Yogin was a spiritual master, a great *Siddha*, a *Vedāntin* and *Guru* of *Rāmasvāmi Dīkṣitar* (*Dīkṣitar*'s father), spotted the requisite potential in *Dīkṣitar* and took him as his disciple. The *Yogin* took *Dīkṣitar* on a pilgrimage to *Kāśī* for six years and under his guidance taught him a life of self-discipline, a sense of equanimity, *Vairāgya* (detachment) which developed a yearning and clairvoyant wisdom for exploring various matters concerning the spiritual realm.

At *Kāśī*, *Cidambaranātha Yogin* gave *Dīkṣitar*, *Dīkṣā* (initiation) in ‘*Śrī Vidya Śodaśākṣarī Mantra*’ (a Tantric form of worship) helped him to attain *Mantra Siddhi* (accomplishment of the task through *Mantra*). Having reached *Mantra Siddhi*, *Dīkṣitar* was blessed by Goddess

Gaṅgā in the form of a unique *Vīṇā* with *Yāli Mukhī* upwards and the name of *Śrī Rāma* inscribed on it in *Devanāgarī* script. *Dīkṣitar* was introduced to Hindustani classical music during his stay at *Kāśī*. *Yogin* and *Dīkṣitar* had a unique relationship which helped him grow *Dīkṣitar* in the path of Dharma, Bhakti and *Jñāna* which created a sense of renunciation towards worldly pleasures and helped build a strong foundation for his music career.

At *Tiruttāni*, Lord *Subramanya* came in a disguise of an old man and put sugar candy in his mouth. *Dīkṣitar* took lord *Kumārasvāmī* as his natural teacher and started composing songs on Gods and Goddesses. He showed respect to his Guru by using ‘Guha’ as his *Mudrā* and since he was a *Devī upāsaka* he also used ‘*Chidanandanātha*’ as his symbol in most of his songs.

At *Kāñcī*, *Dīkṣitar* learned *Vedas* and *Upaniṣads* from *Śrī Upaniṣad Brahmendra* a staunch devotee of Lord *Rāma*, a great saint, who welcomed *Dīkṣitar* to tune the ‘*Rāma Aṣṭapadīs*’ composed by him. Due to his influence, *Dīkṣitar* wrote *Rāma Vibhaktis* (8 songs) on the life of *Rāma* (Venkatarama, 1968). Fusion of Principles of Advaita *Vedānta* or non-dualism and esoteric disciplines of Tantra gets reflected in his compositions (Chakraborty, 2003).

Due to the unique feature in his compositions that set him apart from other composers i.e, the intense usage of *Saṅskṛta* as a medium of expression, *Dīkṣitar* incorporated the essence of *Vedas* and *Upaniṣads*, from epics like *Rāmāyaṇa*, ancient scriptures like *Lalitāsahasranāma*, *Viṣṇusahasranāma* and other texts as his prime value in his compositions which resulted in philosophy and spirituality as an inseparable component of Indian classical music. His contribution to Carnatic Music extended in reviving dying *Rāgas* like *Nārāyanagovḷa*, *Samantha*, *Āndhaḷi*, *Salaganātha* by writing various songs in these *Rāgas* (Sridhar, 2019).

2.2 MODERN LITERATURE REVIEW

Rajalakshmi presents how *Dīkṣitar's Noṭṭusvaras* could help enhance overall development, intellectual growth, cognitive abilities, communication skills and social-emotional learning in pre-school children. Listening to music (Hindustani or Carnatic) has always been a peaceful and healing experience. The experiment clearly showed significant improvement in overall development in the experimental group.

Highlighting the need for the introduction of Indian classical music with strategies like activity-based teaching and non-reactive learning which can change the perspective of the children towards challenging life situations. A significant change was seen among children having a delay in motor development and speech delay. Children with disruptive behaviors also showed positive changes. These songs are helpful for children who are learning Carnatic Music which has the soul of *Saṅskṛta* but is dressed in English clothing (Rajalakshmi, 2015).

Joyanta Sarkar presents how playing, performing, and even listening to appropriate *Rāga's* can work as a medicine. A *Rāga* is a disciplined and planned concatenation of designated *Svaras* (notes) that provide an appropriate '*Bhāva*' or emotion in a preferred amalgamation. It resembles the Yoga system through the method of tuneful and mellow rich sounds. *Rāga* therapy works in conjunction with music therapists.

The music therapist works on client-based needs where he evaluates the total emotional and physical health of the patient through musical responses to plan and design music sessions. *Rāga Cikitsā* was an ancient manuscript, which dealt with the therapeutic effects of the *Rāga*. Musicologists have combined various elements of music like melody, notes, rhythm to create an aesthetic mood that helps to ward off negative emotions like jealousy, pain and resentment and replace them with positive thoughts like love, compassion, peacefulness, enthusiasm, happiness and confidence.

Dīkṣitar's Navagraha kṛti is believed to cure stomach aches. *Rāga* therapy bestows intellectual, socio-counselling and pedagogical advancement to face life challenges. It provides practical guidelines to use music to accommodate children with disabilities also high blood pressure patients, pregnant women, diabetic patients, etc (Sarkar, 2015).

Shivashankari presents *Dīkṣitar's* 11 *kṛtis* on the Goddess *Sarasvatī* which describes her image and iconography of the deity-like her beauty, attributes and her relationship with other deities and geographical details of the architecture of the temple. Goddess *Sarasvatī* is a *Vīṇā* significant deity and portrays Art and Learning since she holds the *Veda* in one hand and *Vīṇā* in the other while her white color symbolizes purity of mind or *Sattva Guṇa* which helps to preserve knowledge.

She is depicted as *Vāgdevī*, *Kalāvātī*, *Śārada*, etc. Knowledge or *Jñāna* clears the *Avidyā*(ignorance) and actualizes the truth. *Nādotpāsana* frees oneself from worldly desires. The Philosophical content and the musical aspects of the compositions have provided a clear view of the beauty and complexity of the *Sāhitya* which the author cleverly brought out (Shivashankari, 2015).

Meenal Kulkarni emphasizes *Dīkṣitar's Navavaraṇa Kṛtis* which are a group of songs called *Kamalāmba Navavaraṇam*. The compositions are in *Saṅskṛta*, most compositions are praises to Goddess *Kamalāmba* and about *Śrī Cakra* and its spiritual significance, geometric structure, the enclosures in the *Cakra*, the *Mantras* embedded in them and also explain the *Śrī Yantra* and various aspects of its enclosures.

Dīkṣitar composed these group of songs called *Kamalāmba Navavaraṇa* following the *Pūja* (rituals) to invoke the deity so that she confers full benefits on her devotee. These compositions are of great significance to a student of *Śrī Vidya* (Kulkarni, 2018).

Chandrika has done an analytical study of the musical compositions in praise of lord *Gaṇapati*. This work describes the significance of *Gaṇapati* and his various forms depending on origin, rituals followed and iconography of the deity. The famous composition ‘*Vātāpi Gaṇapatim Bhaje*’ is the prayer to the *Gaṇeśa* brought from *Vātāpi*. The famous temple at Varanasi ‘*Daśa Vināyaka*’ is described.

Temples in Karnataka like Gokarnam, Idagunji and Kurudumale also have various *Gaṇapati* shrines. The famous Hampi and Tirthalli are also mentioned. Temples of other states like Orissa, Andhra Pradesh, Kerala and Kashmir also *Gaṇapati* temples are described

(Chandrika, 2007).

Lekshmy in her thesis “Devi cult” gives details of female goddesses in *Dīkṣitar’s* compositions with special reference to Tantric worship. *Śrī Vidyā* and the tools like *Śrī Yantra* are detailed. *Tañjāvur*, a place in Tamil Nadu is identified with the sanctum sanctorum radiating spiritual and cultural inspiration reflects in his compositions. Contributions of rulers like Cholas, Nayaks to the arts and architecture are enunciated through his works. Rituals of temples like instrumental music and cosmic Dance called ‘*Ajapanatanam*’ of lord *Śiva* at *Tiruvārūr* temple have been discussed by the author

(Lekshmy, 2002).

Srivatsa VV in his book named ‘*Bhāva-Rāga-Tāla Modinī*’, does a detailed scientific analysis regarding the choice of *Rāgas* in *Dīkṣitar’s* compositions. Even there he dealt with the connections of various *Rāgas* adopted by *Dīkṣitar* with various emotions (Srivatsa, 1995).

Several authors have written biographies on *Dīkṣitar’s* life, works and Significance of his place of birth in the following books:

Sumathi Krishnan in her book “*Muttusvāmi Dīkṣitar and Tiruvārūr*” presents the significance of the *Kṣetram* ‘*Tiruvārūr*’ in *Dīkṣitar’s* life and a brief biographical sketch of *Dīkṣitar*, his

various *Kṛtis* and *Tālas*, the architectural beauty of temples and the beauty of the various deities in them. *Tiruvārūr*, *Dīkṣitar's* birthplace in those days, a great seat of learning in *Saṅskṛta* and *Vedānta*, inspired him to write many *Kṛtis*.

The historical description of the *Kṣetra*, festivals, rituals, the musical instruments used (*Pañcamukha Vādyam*), the poets, composers, *Sthala Vṛkṣa* and *Navagraha* are described. Thought of Guru was significant in every step of his life which created a sense of equanimity, *Vairāgya* and self-discipline in his work and daily life. *Dīkṣitar* was a *Devi upāsaka* and a staunch Advaitin. He was the only composer who wrote songs mostly on all deities even on Lord *Brahmā* (Krishnan, 2006).

Raghavan wrote a biographical work on *Muttusvāmi Dīkṣitar* where he presents contributions of *Dīkṣitar* and other members of the *Dīkṣitar's* family and *Dīkṣitar's* *Śiṣya* parampara (tradition of disciples). The text on the great *Navagraha Kṛtis* with *svaralipi* (notation) is researched.

The playing of *Nāgasvaram* at festivals of temples, playing of particular *Rāgas* and compositions of *Dīkṣitar* at specific places in the temple at specific times for service and processions was regularised from this period under the guidance of *Dīkṣitar* himself. Every *Kṛti* reflects his unique attributes. It is a commendable work with the essence of *Bhakti* and *Jñāna*. *Dīkṣitar* was a *Yogin* with an attitude of *Bhakta*, reflected in his compositions as they were in form of *Stotra* tradition, depicted his proficiency in *Saṅskṛta* grammar

(Raghavan, 1975).

Ravi and Sridhar in their biographical work “The Eternal Pilgrim” present the various works of *Dīkṣitar* in detail with a brief introduction to his life and *Kṣetra*. Every *Kṛti* is explained with details like *Ārohaṇa*, *Avarohaṇa*, decorative tools used, various *Gamakas* used, the meaning of each word and the text. *Dīkṣitar* was trained to scientifically handle *Rāgas* which

helped to write compositions as per situations ex. *Rāga Amṛtavaraṣiṇī* was composed on the spur of the moment when he witnessed drought at a place near to *Tiruttaṇi*. He created *Navagraha Kṛtis* as he detected some foul play of *Bṛhaspati* (graha). Concerning his respect to his natural Guru, *Dīkṣitar* composed 8 Guru-Guha *Vibhakti Kṛtis* (Sridhar, 2019).

Venkatarama Aiyar in his biographical work “*Muttusvāmi Dīkṣitar*” presents the complete details of life and world of *Dīkṣitar* with the explanation of compositions. *Kṣetras* like *Kāśī*, *Tiruttaṇi*, *Kāñci*, *Tiruvārūr*, *Taṅjāvur*, *Madhurai* and *Ettayapuram* were the sacred spots visited by *Dīkṣitar* to have *Darśana* of various shrines of deities. The story of the dream and the great boon by the Devi *Bālāmbikā* is a matter of traditional occurrence in the family of *Dīkṣitar*.

Dīkṣitar was both a *Gāyaka* (vocalist) and a *Vaiṇika* (adept in playing *Vīṇā*). This combination makes a new style and charm of its own. A more solid benefit derived from the association of the *Dīkṣitar* family with Western music is the adoption of the Violin as a regular concert instrument. It was known as *Dhanur-Vīṇā*. *Bālusvāmi*, brother of *Muttusvāmi* gained mastery over the instrument and was able to accompany *Dīkṣitar* in a *Vīṇā* concert. This effect helped in revolutionizing the pattern of concerts in South India

(Venkatarama, 1968).

Srivatsa in his compilation of Monographs and Articles “A *Shashtiabdapoorti* Bouquet” presents the origin of music both vocal and instrumental (evolution, nature and scope). He witnessed great works of Pattamal and the legendary Trinities of Carnatic Music the *Śrī Tyāgarāja*, *Śrī Śyāma Śastri*, *Śrī Muttusvāmi Dīkṣitar*.

Aesthetics, Language used in the compositions, concept of Bhakti used in Carnatic Music are clearly explained by using various illustrations from compositions of the composers.

Common, salient and unique features of the works of the Trinity are discussed. *Śakta* References in Carnatic Music from *Dīkṣitar's Navavarāṇa Kṛtis* are given (Srivatsa, 2001).

Gangadhar in his “Theory and Practice of Hindu Music and the *Vīṇā* Tutor” presents the basics for learning Carnatic Music like *Rāgas*, *Tālas* and theory of music, past and present history of *Vīṇā*, its design and structure, types and place of manufacture and the philosophical and metaphysical phenomena of *Vīṇā* and its significance behind the various parts of *Vīṇā*. Legendary composers like *Muttusvāmi Dīkṣitar* who is known as ‘*Vāṇika-gāyaka*’ imbibed various decorative tools like *sangatis* and *Gamakas* in his works to enhance the beauty (Gangadhar, 2013).

2.3 INNOVATION

Some of the researchers generally focus on *Dīkṣitar's* music aspect and others focus on his Bhakti aspect. This paper 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.