



MADURAI KAMARAJ UNIVERSITY

Palkalai Nagar, Madurai – 625 021. Tamilnadu, INDIA.



ONLINE PUBLIC VIVA-VOCE EXAMINATION

In accordance with the regulations for the award of Ph.D Degree of Madurai Kamaraj University, the Online Public Viva-voce Examination is scheduled to be held for the following candidate on 22nd JANUARY 2021 at 02.00 p.m. at Sri Sathguru Sangeetha Vidyalayam College of Music and Research Centre, Tallakulam, Madurai-625002

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A copy of the thesis is available for consultation in the Department of Performing Arts Madurai Kamaraj University and Sri Sathguru Sangeetha Vidyalayam. All those who are interested in the Subject are welcome to participate in the Online Public Viva-voce.

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**THE COMPOSITIONS OF MUTHUSVĀMY ĀKŚITAR
ON THE DEITIES OF
TIRUVĀRUR THYĀGARĀJASVĀMY TEMPLE**

Synopsis

*Submitted to the Madurai Kamaraj University
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Researcher

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Introduction

“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.” Music is a vibrant that is inherent in every living species. When it hits you, you feel no pain. After silence, that which comes nearest to expressing the inexpressible is music that is the shorthand of emotion. Rather than entertainment, Music is considered as a significant role in our life, which is originated through sounds of Nature. Science has been able to establish that musical rhythms stimulate different areas of the brain. It strengthens learning and memory by regulation of hormones related to stress. It affects the heartbeat, blood pressure and pulse and modulates the speed of our brain waves. This is applicable on all living beings, and also among the floras which is through the veins.

Music is creativity in the purest form, so it can also be concluded that the music is key to creativity. It helps you in improving your mind vigorously by making it more artistic and ingenious. No matter, what the great invention is, it requires art, creativity and imagination that is fulfilled by Music. There is also a proven fact that music has the potential to improve your listening as well as your understanding ability. When you hear a song, you try to understand its lyrics and try to make out what the singer wants to convey through his song. Understanding ability is enhanced, when a person listens to instrumental music and he uses his brain to understand the message, conveyed by the musician, without the use of words.

Music is a cultural heritage of our country. Ever since different cultures started to form, there has always been a place for rhythmic sounds that can communicate our feelings. In every age and civilization this particular form of expression has existed, and in so many varied styles. The root of music in ancient India is found in the Vedic literature of Hinduism. The earliest Indian thought combined three arts, syllabic recital (vadya), Melos (gita) and dance(nrtta).

Music is perhaps the most universal of the performing arts and is found in every society and culture, most often as an integral part of other performing art forms including rituals, festive events or oral tradition. It can be found in the most diverse contexts: sacred or profane, classical or popular, closely connected to work or

entertainment. It can recount a community's history, sing the praises of the deity present in temples by composers and play a key role in economic as well as tourism.

Music in South India rose from its temples over 2000 years ago. Its evolution is linked to the hymns and compositions of many saints and composers. Temples serve as physical spaces from where the aesthetic quality of this music emanated. Every temple is a creation for music. Temples have inspired musicians and continue to inspire them even today. The cultural, social and political transactions through the ages have affected temple life, but what comes to mind are the musical forms, complex and subtle, that wafted into the temples with the breeze through every entrance, gate, porch and pillared corridor to join every carved movement in the sculptures. In addition to this, there are many musical instruments safeguarded in the temples.

In the history of our nation, there are certain periods when there was cultural efflorescence or to use a word which has now come into vogue, explosion, when art and literature stroke new forms and rose to new heights. There was such a period in the history of South India, the seventeenth and eighteenth centuries were remarkable periods in the history of culture and spirituality in India, especially in the South, where the bhakti movement flourished. The kings who ruled in many parts of South India were themselves religious minded and cultured. They encouraged artistes and gave due respect to saints and spiritual savants. This was considered as the golden era for classical Carnatic music. Many eminent musicians and composers flourished during this period.

The musical trinity consists of Muthusvāmy Dīkṣitar, Thyāgarāja, and Śyāmā ṣāstri. Among them, Muthusvāmy Dīkṣitar compositions, of which around 500 are commonly known, are noted for their elaborate and poetic descriptions of Hindu gods and temples and for capturing the essence of the rāga forms through the vainika style that emphasizes gamakas. However, unlike the Telugu compositions of the others, his compositions are predominantly in Sanskrit. He also composed some of his Kritis in Manipravālam.

Research Problem

The topic of the research has been selected as “**The compositions of Muthusvāmy Dīkṣitar on the deities of Ṭiruvārur Ṭhyāgarājasvāmy temple**” because Ṭiruvārur Ṭhyāgarājasvāmy temple is an Asian icon and is Asia’s biggest temple. Historically, Ṭiruvārur has been a centre of eminent people in religion, arts and science. The town was a traditional centre of music and dance – the inscriptions from Rāja rāja Cola associate a large body of dancers associated with the temple. Ṭiruvārur is home to Trinity of Carnatic music, namely Thyāgarāja, Muthusvāmy Dīkṣitar, and śyāmā śāstri. Muthusvāmy Dīkṣitar has sung eulogies of the temple deities of the Ṭhyāgarājasvāmy temple, which numbers a large compared to others.

Statement of Research Problem

Times are changing by; we are in a new era in terms of light and western music, whereas the temples aid as the greatest cause in tracing of the excellent points of deities of sovereign rule, and temples as a root of upholding traditional performing arts. Early composers have contributed a lot more information regarding various aspects through their compositions. Here, the research deals with the compositions composed by a particular composer on the deities of a specific temple.

Hypothesis of the Study

It is hypothesised that Muthusvāmy Dīkṣitar has composed a large number of Kritis, but this current study, researcher deals with the temple that always made the composer to visit, and sung in praise of the deities presiding here. The present study aims to test the various perceptions of the compositions he composed.

Objectives of the Study

The present study is an effort to the study of the compositions composed by Muthusvāmy Dīkṣitar, on presiding deities of Ṭiruvārur Ṭhyāgarājasvāmy Temple. This study aims at giving an appropriate picture, about every view point about the compositions of Muthusvāmy Dīkṣitar that he composed on the God and Goddess of Ṭiruvārur Ṭhyāgarājasvāmy temple.

The aim of the current study is also to trace the holistic aspects and the philosophical approach of Muthusvāmy Dīkṣitar in his contribution towards the deities of Tiruvārur Thyāgarājasvāmy temple.

Scope of the Study

The scope of the present study aims at presenting the incredible exertion of Muthusvāmy Dīkṣitar on his compositions, which is contributed to the deities of the Thyāgarājasvāmy temple of Tiruvārur. As such, the present study revolves its scope to the composer Muthusvāmy Dīkṣitar who prevails from the Tiruvārur town and composed a large on Thyāgarājasvāmy temple deities compared to other temple deities. Attempts have been made by the researcher to bring out the full coverage between the composer and the temple.

Importance of the study

After review of the available source, related to the selected topic for the research, important questions have raised that, though this temple serves as an Asian icon and being mentioned by eminent saints, how far it is crucial in Carnatic music and how it was essential to the composer Muthusvāmy Dīkṣitar. The present study is significant to answer the above question and make innovative ideas to the upcoming researchers. The study would help generate ideas and better understanding to acquire better knowledge.

Research Methodology

Research is undertaken with the most professional method by the researcher. More than skill, it is a way of intellectual, critical investigation of the various aspects of the research undertaken. The present research study is the descriptive type in the methodology which focuses on the multiple aspects of the research carried out by the researcher.

Data required

The Data mandatory for research was primary and secondary data for the study.

The data required for the study is the compositions and the facts besides that, in various categories. The researcher needed nationally and internationally from multiple sources.

Data sources

The researcher used two sources of data collection. Such as:

- a. Primary source**
- b. Secondary source**

a. Primary source:-

The data required by the researcher has collected using primary resource. The researcher visited the temple and acquired details. In view of the tremendous contribution of Muthusvāmy Dīkṣitar on the deities of Ṭiruvārur Ṭhyāgarājasvāmy temple, the researcher felt the need for enumerating sources and fieldwork for an appropriate developmental analysis

b. Secondary source:-

Following data have been required from secondary source by the researcher through Magazines, Journals, Stalapurānā, and other Purānās also. To fulfil the objectives, during the present study, the researcher collected all the mandatory data regarding the composer, temple, deities, compositions, and other related facets.

Data Analysis

With a view to fulfillment of study objectives the data have been analysed in all aspects by the researcher regarding Muthusvāmy Dīkṣitar and the deities of Ṭiruvārur Ṭhyāgarājasvāmy temple, he composed, which is a classification research.

Limitations of the study

The results of the study have bound to be affected due to lack of confident sources and hidden sources.

Chapters of the study report

The report of the study has been divided into six chapters. The details are explained as below:

Chapter I: The life history and Contribution of Muthusvāmy Dīkṣitar

The first chapter provides a complete detail of Muthusvāmy Dīkṣitar life history and his contributions. The composer's ancestry, birth and boyhood have been given in brief along with his journey of life and music as a soul.

Chapter II: A Bird's Eye view on Tiruvārur Thyāgarājasvāmy Temple

The proceeding chapter gives a clear view of the temple of Tiruvārur Thyāgarājasvāmy. The temple is an icon of the Tamil Nadu land, the vicinity Thyāgarājasvāmy temple at Tiru ārur (Tiruvārur) has the most complex sacrosanct connections between the devotee and divinity. The detail of Architecture, art archive, shrines, temple legends, festivals, instruments and holy practices given.

The chapter deals with story of how Thyāgarāja came to Tiruvārur, historical references, temple deities, holy shrines, worship, sacred traditions, architectural and speciality of the temple, determined with an archive of art history.

Chapter III: Textual content of the Kritis in Multi-Dimensional perspectives

The third chapter deals with the Dīkṣitar expertise on description of the deities, reference of stories and Purānās hidden. Since he was a great Sanskrit scholar, a brief note on vibhakti specification is also given. In addition to this, Kritis mentioning Musical instruments, Dance and Festivals of Tiruvārur Thyāgarājasvāmy temple has been given in detail. Allusion of Tiruvārur, Kamalālayam, Stalavrukṣa, flowers on the concluding part of the chapter.

Chapter IV: A Holistic Glimpse on Muthusvāmy Dīkṣitar Kritis of Thyāgarājasvāmy Temple

Since Muthusvāmy Dīkṣitar was a Devi Upāsaka and was well versed in all aspects of Śrī Vidyā Upāsana, this chapter reveals the Holistic outlooks. The

structure of Śrī Cakra explained with the diagram along with the nine enclosures that corresponds to the Kamalāmbā Navāvarṇa on Goddess Kamalāmbā, of Ṭiruvārur Ṭyāgarājasvāmy temple.

Chapter V: A Study on Philosophical facets stated by Muthusvāmy Dīkṣitar

Chapter V exhibits a study on how Muthusvāmy Dīkṣitar had been mentioning philosophical aspects in his Kritis of Ṭiruvārur Ṭyāgarājasvāmy temple and yearning for Videha Mukti. The concept of Brāhman and Māya as the consort on a philosophical standpoint has dealt. Five sheaths, three bodies, three states of the Soul viewed in brief. A noteworthy mention on Cosmogony, Means to Liberation, Tattvamsi, and Devī as a Supreme Brāhman categorised along with Tantric philosophy and Yogic attainments.

Chapter VI: Artistry of Muthusvāmy Dīkṣitar in Vantage point of Musical

The final chapter deals with the splendor genius of Muthusvāmy Dīkṣitar compositions of Ṭiruvārur Ṭyāgarājasvāmy temple, in terms of Lakṣana of Rāgās and Tālās handled. Brief study on various Mudras dealt with by Dīkṣitar and literary via prosody beauties is also listed.

Findings and Conclusion

The findings of the study are summed up as follows:

South India is the land of temples. It is in these temples, our culture and art flourished. Carnatic music as we see it in its present form did not exist in the 16th and 17th centuries. It was only after the compositions of the Musical Trinity, Muthusvāmy Dīkṣitar, Ṭyāgarāja and Śyāmā ṣāstri in the 18th and 19th centuries that pious music was combined with an endeavor to produce systematized professional music. Muthusvāmy Dīkṣitar is the one composer who visited many sthalas and in the course of his pilgrimage, composed on all the deities he saw.

Muthusvāmy Dīkṣitar and Ṭiruvārur bear a close association for many reasons. Ṭiruvārur was his place of birth. This was also the place that Dīkṣitar stayed

the longest in his sojourn of the shrines of South India. He was devoted to Kamalāmbā and Ṭhyāgarāja, the deities of the Ṭiruvārur temple and this was the place that saw the most prolific of Ḍīkśitar compositions. His life was really one continuous pilgrimage, he moved from temple to other temple, singing in praise of the presiding deities.

Ḍīkśitar was a great scholar of great eminence. Blessed with a massive intellect, he composed mainly in Sanskrit and rare in manipravāla. This present study would provide insight into character, life and Music of Ṣuthusvāmy Ḍīkśitar. It would unravel many of his poetic expressions and his literary genius.

The above study gives the study of the compositions of the Ṣuthusvāmy Ḍīkśitar composed on the deities of Ṭiruvārur Ṭyāgarājasvāmy temple, which is incorporated with the details of the temple, the sheer beauty of presiding deities, historical references, holy shrines, worship, holy practices, architectural and speciality of the sacred temple, determined with an archive of art history.

The descriptions of the deities were unique in Ḍīkśitar Kritis which provides the extravagance look. His compositions are both praising and describing their form. A rare find of the story of King Mucukunda, a valorous King and Indra has been exposed. Tradition impute to the Colā king Mucukunda, the credit of having secured from Indra the seven Lingās, including the one who which was originally worshipped by Lord Viśnu mentioned in early chapter. Before the description of major deities such as God Ṭhyāgarāja, Goddess Kamalāmbā etc., an outlook into the description and mention of, King Mucukunda and Indra who were the real heroes played active role for the root of this temple, has been revealed.

The Purānic references and stories hidden in the Kritis of Ṣuthusvāmy Ḍīkśitar is a noteworthy quality of his compositions. His sāhitya was an indispensable framework of his music. Apart from that, there are also certain situations which made him to compose compositions. When he composed the songs, he not only included the Sthala purānā, temple architecture and deity praise, but also purānic characters related to the God or Goddess. Some legends and purānic stories have not grown popular amidst the common people. A detail study of Ḍīkśitar Kritis can give enough information in that field.

Muthusvāmy Dīkṣitar was initiated into ŚrīVidyā Mahā Shodasakshari Diksha. He refers to the Guru tradition, its twelve gurus and three schools of worship, Kādi, Hādi and Sādi: 'Kāmādi dwadashabhirupa_sthita kādi hādi sādi mantrā rūpinya'. This is revealed on his compositions. The Kamalāmbā Navāvarṇa is a treasure house not merely to the classical musicians but also to the ŚrīVidyā Upāsaka and the researchers in further.

Muthusvāmy Dīkṣitar comes through as a very astute scholar devotee, a sādḥaka and was a devout pilgrim. The enshrined deities sunk deep into his mind, from the depth of his soul inspired him into spontaneous outpourings of mystic experiences couched in mellifluous lyrics reflecting the lofty traditions of music, philosophy, and religion he was inheritor of. He was unconcerned and unattached to possessions, to places or to emotions. He was voluntarily poor and accepted his poverty with equanimity. He did not seek favor or patronage from anyone. You never find despondency, helplessness or begging for divine grace or intervention. His works exude serene contemplation and soulful joy. Though Dikshitar's compositions were on manifestation of Godhead, his approach is not confined to that particular form alone. He conveys many philosophical aspects and the reality concepts of life through his contributions.

Muthusvāmy Dīkṣitar with great foresight has deftly incorporated the rāga name in almost all his Kritis thus leaving no room for doubt. The treatment of rāga is unique and extraordinary. To him rāga is the devatā and in each Kṛiti, he has meditated on the divine form of the rāga portraying all possible sancārās common and uncommon, in a splendid style. He followed the Venkatamakhi Sampradāya.

This study of research can be considered as an outcome of further fifty plus topics, on which future Research scholars can switch and exhibit them. Such as;

- An Outlook of Dīkṣitar compositions in Global.
- A study on Music handled by Muthusvāmy Dīkṣitar and Rāvanā.
- Sri Cakra study mentioned in Indian Compositions.

(either on national or composer level)

- Role of Indrā in Carnātic Music Compositions.
- Temple Mysteries and Stories hidden in Carnātic music Compositions.
- Compositions of Muthusvāmy Dīkṣitar on Tīruvārur District.
- Compositions of Muthusvāmy Dīkṣitar on Tanjāvur, Tīruvārur and Tiruvayyāru.
- Compositions of Muthusvāmy Dīkṣitar on TamilNadu.
- Compositions of Muthusvāmy Dīkṣitar on Southern region of India.
- Compositions of Muthusvāmy Dīkṣitar on Murugan temples.
- Compositions of Muthusvāmy Dīkṣitar on Saivite temples.
- Compositions of Muthusvāmy Dīkṣitar on Svayambhulingams.
- Compositions of Muthusvāmy Dīkṣitar on Goddess of temples in Southern region.
- Compositions of Muthusvāmy Dīkṣitar on Tirucirāppalli District.
- Compositions of Muthusvāmy Dīkṣitar on Cauvery Delta region.
- Contribution of Muthusvāmy Dīkṣitar on Sapta Viṭaṅka Stalās.
- A viewpoint on description of God and Goddess by Muthusvāmy Dīkṣitar.
- Inscriptions of Tīruvārur Thyāgarājasvāmy Temple and musical evidence.
- Opinion on Purānās and stories on compositions of Muthusvāmy Dīkṣitar.
- Musical instruments and Dance mentioned in Dīkṣitar Kritis.
- Festivals and other important facets of town mentioned in Dīkṣitar Kritis.
- Science of Cakrās and Muthusvāmy Dīkṣitar.
- Advaita replications on Muthusvāmy Dīkṣitar Compositions.
- Dance forms of God Siva in Sapta Vidanga stalās.

- Other Contemporaries compositions on Țiruvārur Țhyāgarājasvāmy Temple.
- A detailed study of sages and saints mentioned in Muthusvāmy Ȣīkśitar Kritis.
- A comprehensive study on true incidents and miracles of Muthusvāmy Ȣīkśitar.
- A researcher's look on handling of shudda Madhyama rāgās by Muthusvāmy Ȣīkśitar.
- A researcher's aspect on handling of shudda Madhyama rāgās by Muthusvāmy Ȣīkśitar.

Above all, a researcher can handle the topics on Global level, National level on deity. Cakra study of human and cakra of rāga can be correlated. Or by taking a deity, a researcher can find comparative study among the composers (two or more), which will lead to many topics with an elaborate possibility.

Conclusion

The present study of the, Compositions of Muthusvāmy Ȣīkśitar on the deities of Țiruvārur Țhyāgarājasvāmy temple, gives ample information suggesting to the research work effectively. Ȣīkśitar pilgrimage and journey in the world of music had a great impact on the lives of many, I realized his importance given to music and the deities he travelled through.

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