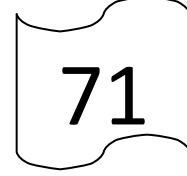


Kaivara Tatatyya – His Uniqueness and Kshetra Kirthanas

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AIM

To understand Yogi Nareyana Swami Garu (referred to hereafter as KaivaraTatayya or as Tatayya, his uniqueness and his kirthanas composed on the various pilgrimage kshethras.

ABSTRACT

A comparison of Tatyya versus the musical Trinity in life, musical development and spiritual development provides useful insights into his uniqueness and the study of the kshethrakirtanas of Tatayya and juxtaposition of samples of these with the Trinity and important composers like Annamacharya and Purandaradasa has also been sought to be analysed.

KEYWORDS

Tatayya, Kaivara, Sadhana, Nareyana

INTRODUCTION

UNIQUENESS OF TĀTAYYA.

As evinced from the available life history of Tatayya, the following can be inferred:

- Richness in literary value is a predominant aspect of these compositions.
- Simplicity and appeal of the spiritual values.
- Regarding his life history, his training in music and saḥithya is not known in detail.
- Contact with other composers , vocalists and contemporaries is also unknown.
- Compositions of Tātayya stand out even after two centuries due to the power of his intense YōgicSādhana, which provided him with unique insights and an outpouring of spirituality combined with Bhakthi.

CONTRIBUTION TO MUSIC - KĪRTANA FORM

Saint Purandaradāsa can be said to the closest example of a composer emulated by Tātayya for the following reasons:

1. Simple yet catchy metrical values in the sāhithya. These are easily set to Ragas and tālās that can be followed by one and all
2. Use of the kīrthana format : kīrthanas have a format of Pallavi followed by many ṇaranams. Usually the melodies (dhatu) of the ṇaranam are unchanged and what changes is only the sāhithya (mātu).
3. The use of the multiple ṇaranams automatically provide a vast scope of conveying literary and philosophical values in many of the kīrtanams.
4. For the reasons mentioned above, it becomes much easier for both Pandita and Pāmara to get a good grip on the song.
5. The songs are also suitable for mass singing just like the Divyanāma songs found in the bhajanasampradāya.

The concept of musical excellence in composition and in actual performance has been beautifully elucidated in the words of the kriti by Saint Tyāgaraja ‘sogasugāmrangatalamu’. ‘nigamaśirordhamugalgina’ – These words in the anupallavi refer to the wisdom expounded (galgina) by the nigamaśirōrdhamu (The Vēdas and Upanishads) ‘nijavākkulatōswaraśudhamutō’ – Here the wisdom is further amplified to mean the truest Words (nijavākkulatō) and which are also given or sung with utmost perfection in śruti (swaraśuddhamuthō)

CONTRIBUTION TO MUSICAL SĀMPRADĀYA



- Congregational singing as well as individual singing of Tātayya's compositions, especially in the regular and periodic music festivals
- Many books have been published by the Temple Management to preserve the sāhithyas and the melodies (Mātu and Dhātu)
- The compositions have also been tuned and sung by great Vidwāns and published over social media so as to spread the message further.

KĪRTANĀS ON DIFFERENT CENTRES OF WORSHIP – KṢĒTRA KĪRTANĀS

In regular and colloquial usage 'Kṣētram' means a holy and sacred place. A place is considered to be sacred based on its history and religious significance. A place becomes 'Divyakṣētra' (Divine place), if it has its significance with reference to a tirtha, kṣētra and the Murthy. In this context, 'ĀlayaSēvnam' (serving the God) has a lot of importance.

On the basis of people's faith and belief temples have been categorized as Śiva Temples, Viṣṇu Temples and Śakti Temples.

Composers, who were devotional poets, visited temples based on their faith and sung in praise of the Gods and the 'utsavās' performed there. Tāllapāka poets, who were Vaiṣṇavaitees (devotees of Lord Viṣṇu), visited Viṣṇu Temples, whereas those who believed in smārtha tradition visited Viṣṇu, Śiva and Śakti Temples and described the deities residing there.

There are various reasons why ŚriYōgiNārēyaṇa visited different places and served God in different temples.

1. The foremost one is that being a bangle seller, he used to keep moving to different places. He also used to set up a stall near the temples to sell bangles, during jātarās and brahmōtsavams.
2. Tatayyaregularly sang in praise of 'God' at such places where people used to gather i.e., near temples.
3. ŚriYōgiNārēyaṇa also visited different places in order to spread his ideals, principles and beliefs and teach some moral values and ethics through their compositions...
4. YōgiNārēyaṇa had an unbiased attitude towards temples. This is the reason why we find the reference of temples of Viṣṇu, Śiva and Śakti in his compositions.

A detailed review of the various kshethrkrithis is found in the PhD thesis of the author entitled "Critical Study of the compositions of Sri Yogi Nareyana Swami Garu". The study covers some krithis composed on the following 14 Kshethras : **Alavagunta, Aḷambagiri, Ennaguru, Kendanahalli, Gavi, Čammandrapura, Tirumala – Tirupati, Dabbakunta, Nagadenhalli (Nāgēndrapura), Magadi, Marakāpuri, Vijayapura and Śrīnivāsapura.**

Some kshethrkrithis are examined below:

Ennaguru

It is located in proximity to Jangama Kota, in the Shidlaghatta Taluk of the Kolar District. Lord Paramaśiva is the presiding deity here. ŚriYōgiNārēyaṇa has praised the Lord as 'HaraharaSadāśiva' and 'PurahāraSadāśiva', in the following kīrtana.

'Enthavēdukondurāharahasadaśiva

... pudamilōennangipuravasīśwar

Nārēyaṇanakhannādarinčarā' – Page 7

There are 15 stanzas in this kīrtana and there are 2 pādās in each stanza. The lines are composed in a style, as if addressing the Lord and also describe the 'līlās' of the God. Using different names to address the Lord (Nāmāvaḷi) is quiet common in the kīrtanās composed on Lord Viṣṇu. ŚriYōgiNārēyaṇa has used such style in his composition on Lord Śiva, which is unique. This kīrtana proceeds in the style of 'Kōlātam' and publishers have Kannada Rāga and



RūpakaTāla for this composition.

Kendanahalli

This is a village situated in the Kolar District, very close to Kaivara. The presiding deity is Lord Hanumān. ŚrīYōgiNārēyaṇa has described him in one of his kīrtanās, comprising of ten stanzas. While some stanzas have one ‘pāda’ the others have 2 ‘pādās’. The kīrtana begins with these lines :

‘Hanumantarāyā... kendanahallehanumantarāyā... – Page 12

It ends with the following lines :

‘Amaranārēyaṇaātmārāmūnikaruṇa

Yēvēḷanīnāmasmaraṇabhavabhayanivaraṇa’ – Page 13

In this composition ŚrīYōgiNārēyaṇa has not only described the supernatural ‘līlās’ of the Lord but also how he acquired the ‘Aṣṭasiddhis’ through ‘yōgasādhana’. The most remarkable aspect is addressing Lord Hanuman as ‘AdvaitaVedānta’. Publishers have suggested BhairaviRāga and ĀdiTāla for this composition.

Kīrtanās on Tirumala and Tirupati

ŚrīYōgiNārēyaṇa has composed more than hundred kīrtanās in Kannada and Telugu. Those compositions are related to Tirumala and Tirupati.

The main reasons behind composing such kīrtanās are :

- (1) Tirumala and Tirupati are in Chittoor District, a neighbouring district of Kolar District. ŚrīYōgiNārēyaṇa has visited these places and has composed kīrtanās in praise of the places. Kannadigās ardently believed in Lord Venkataramaṇa and their strong faith and belief is evident through the following lines :

‘Dēvarandaretimmappa’... ‘sankatayamdāgeVenkataramaṇa’

- (2) Whenever the daily rituals in the Tirumala Temple were not performed as per tradition , ŚrīVīraNarasīmhaRāyalu used to request Śrīpādarāya of Muḷbāgaḷ to help in that regard . He, in turn, sent ŚrīVyasārāya to supervise the same and set everything right . This was the reason behind Tirumala becoming the most popular place of pilgrimage for the residents of Muḷbāgaḷ and Kōlār.

- (3) Besides being an abode of the Lord Viṣṇu (VaiṣṇavaKṣētra), Tirumala was a place where RājaYōgaSādhakās like ŚrīTarigondaVengamāmba lived.

Among the compositions of ŚrīYōgiNārēyaṇa, though there are three or four kīrtanās dedicated to Lord Venkataramaṇa, only in the following kīrtana, there is a mention of the place Tirupati.

‘Cūdagantē – Swāminivēdukontē

DiguvaTirupatilōnavelasina

Gōvindarāmuni - pattabhadruni’ – Page 152

The words ‘Gōvindarāmuni’ and ‘Pattabhadruni’ indicate ŚrīGōvindrājaSwāmi Temple and ŚrīPattābhīrāmaSwāmi Temple respectively. In the remaining 5 stanzas ŚrīYōgiNārēyaṇa has described the Gāligōpuram, the main roads, ŚrīMalayappaSwāmi and the Aśwāvāhanam. Publishers have suggested MukhāriRāga and Ata Tāla for this composition. *‘VenkatāçalaRamaṇa – Sāmjapriyakarūna’ – Pg. 154*

The above mentioned kīrtana does not describe the greatness of Tirupati. But, since there is no specific indication about any particular place, it can be considered to be composed on Lord ŚrīVenkatēswara of Tirumala.

JUXTAPOSITION – TATAYYA’S KEERTHANAS VERSUS OTHER VAGGEYAKARAS

The following table can be used as an indicator to compare various aspects and the



similarities and subtle differences between Tatayya and the other musical greats.

ASPECT	TATAYYA GARU	THYAGARAJA SWAMI	MUTHUSWAMI DIKSHITHAR	PURANDARA DASA	GENERAL REMARKS
Daivaabhedha (Deities praised}	Shiva- Vishnu and Amba	Shiva, Vishnu, Amba, Ganesha, Subrahmanya	Shiva, Vishnu, Amba, Ganesha, Subharmanya, Surya, Navagarahasetc	Shiva, Vishnu, Ganesha	Generally all Deities have been covered by the composers
Kshethras	Mainly in and around Kolar, Chittoor, Tirupati	Tirupati, Kanchipuram, Kovur, Tiruvaiyaru and a few others too	Extensive Kshethra description especially all over South India and a few others like Badri and Kedar	Extensiive descriptions all ove Karnataka as well as Tirupati-Tirumala	The life history of the composers and the various anecdotes and internal sahithya evidences justify the Kshethra classifications
Sahithya and message	Simple language but wide appeal	Simple as well as profound ideas expressed in Telugu and Sanskrit	Mainly Sanskrit used and with a formal tone of appeal.	Simple as well as profound ideas expressed in Telugu and Sanskrit	Tatayya can be described as a composer who appealed to the heart of the rasika directly

Conclusion:

In conclusion, it can be said that even to capture the multiple aspects of KaivaraTatayya's contribution is a tremendous task. But that it is a shining example of the confluence of music, literature and philosophy, is an understatement. It is an exercise in itself to capture this corpus in totality because of the paucity of information about some of the significant aspects of his life, his contact with contemporary composers, singers and thinkers and his training in music etc. The profoundness of his philosophy is couched in simple terms, which he conveys through simple songs, using his musical inclination, as a tool to convey his philosophy and not to flaunt it.

The insight which his KshetraKirtanas give about his life as a bangle seller is unique. The innocuous bangle seller imparting philosophic wisdom transcending time and space through his songs, while selling bangles from the stalls set up in various holy places near temples during Brahmotsavams, is a poignant phenomenon in itself. The quality of his musical compositions reveals his deep Bhakti and worldview as we see him traveling as far as Tirumala -Tirupati to interior Karnataka singing the glory of the presiding deities in these places like Vishnu Aajnaya and establishing the identity of the paramatatva which is one in all these forms.

On the whole, his life and his works are an ocean. The deeper one delves, the more one can find valuable gems.

Bibliography:

I extensively extracted this information from my thesis.

Keerthanas are From Sri Amaranareyana Vedantha Saaraavali, A Book Published Bysree Yogi Nareyana Muthsreekshetra Kaiwra In The Year May 2011

