

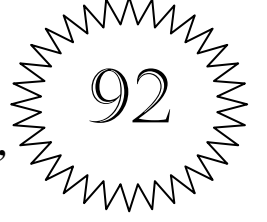
RAGAMALIKA IN BHAKTI LITERATURE

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Abstract

Bhakti literature played a vital role in popularizing Bhakti. It represents a significant break from the earlier devotional literature that was focused on rites and rituals and was mostly written in Sanskrit. Apart from contributing to the growth of regional languages, Bhakti literature popularized spirituality also. It disregarded caste and gender, and carried their message of love and personal devotion to God in various parts of India. The philosophy of Vedas and Upanishad's was very difficult to understand in the right perspective for people in general. People were looking for a simple form of worship and religious activities. Bhakti literature was a basic form of devotion that provided salvation from the material life. The bhakti literature saw religion as a loving tie based on love between the worshipped and the worshipper, rather than a cold formal worship. The bhakti literature promoted diversity of religious ideas in religion, played a crucial role in the emergence of modern poetry in India, contributed in growth of dance and music, used for devotional singing and devotional dances, like Kirtanas and Sattariya. The Bhakti movement is considered to be a cultural revolution in the history of medieval India. It had a significant impact on the literary works that were developed during that period. The Bhakti literature reflects a new form of devotion to God i.e., a personal bond between the devotee and the deity.

Key words

Bhakti literature, Navavidha bhakti, Nayanmar, Alvars, Pann, Raga, ragamalika

Introduction

The development of Bhakti started in South India between the 7th and the 12th centuries. The teachings of 11 Alvar's and 63 Nayanmar's Tamil hymns were collected and compiled in the 10th century.

Alvars, who were the devotees of Lord Vishnu, spread Vaishnavism through their devotional poetry known as the DivyaPrabandha.

Nayanmars who were the devotees of Lord Shiva. Their collective devotional poetry is known as the *Thirumurai*. **Nannaya** translated *Mahabharata* into Telugu in the 11th century AD. The popularity of Telugu grew due to the kirtans of the saint **Annamacharya**, **Vallabhacharya's** writings *BhagvataTika* and *Subodhami*. The Virashaiva sect gained popularity under **Basavesvara** in the 12th century AD and

his contemporaries, AllamaPrabhu and Akkamahadevi, produced a new kind of literary creation – the *Vachanas*.

In northern India, the spiritual yearning was made namely by **Kabir, Guru Nanak, Mirabai, Surdas, Tulsi Das, Chaitanya** and others, the great exponents in Bhakti movement. **Ramananda** popularised Bhakti in the 12th century AD. **Tulsidas** wrote in *Avadhi*, which marked a departure from the Sanskrit tradition thereby making spiritual literature easily accessible to the common man. *The Gita Govinda* by **Jayadeva** is regarded as the Bhakti period's most Sanskrit poetic composition. Bengali poets **Chaitanya** and **Chandidasa** created Vaishnava literature. **Shankaradeva** and **Madhavadeva** promoted Vaishnavism in Assam and the collection of their devotional songs are called *Kirtana-ghosa*. **Bhatta deva** enriched the Assamese prose by translating the *Bhagavadgita* into Assamese. **Narasimha Mehta, Bhalana**, and **Akho** contributed for the growth of Gujarati literature and Vaishnava Bhakti. Bhakti literature contributed in the growth of Marathi through **Namdev** and **Tukaram's** writings. *The Dnyaneshwarior Bhavartha Deepika* and *Amrutanubhava* by **Saint Dnyaneshwar** are sacred scriptures in Marathi. Here we are going to see what is bhakti and some ragamalikas in bhakti literature.

What is bhakti?

Bhakti- is a movement emphasizing the mutual intense emotional attachment and love of a devotee toward a personal God and of the God for the devotee. In Shvetashvatara Upanishad, the term bhakti means participation, devotion and love for any endeavor, while in the Bhagavad Gita, it connotes one of the possible paths of spirituality and towards moksha, as in bhakti marga. The main features of bhakti are: i) A loving relationship between a devotee and God. ii) Bhakti stressed devotion and individual worship of a God or Goddess rather than performance of sacrifices. Iii) Disregarding of any discrimination based on gender, caste or creed. Bhakti ideas have inspired many popular texts and saint-poets in India. The Bhagavata Purana, is a Krishna-related text associated with the Bhakti movement in Hinduism. The last of three epilogue verses of the Shvetashvatara Upanishad, uses the word Bhakti as follows,

यस्यदेवेपराभक्तिःयथादेवेतथागुरौ।तस्यैतेकथिताह्वर्याःप्रकाशन्तेमहात्मनः॥ २३॥[45]

He who has highest Bhakti of Deva (God), just like his Deva, so for his Guru (teacher), To him who is high-minded, these teachings will be illuminating. — Shvetashvatara Upanishad 6.23. This verse is one of the earliest usage of the word Bhakti in ancient Indian literature, and has been translated as "the love of God". "

The different types of bhakti are referred as Navavidhabhakti. They are (1) śravaṇa (listening to ancient texts), (2) kīrtana (praying), (3) smaraṇa (remembering teachings in ancient texts), (4) pāda-sevana (service to the feet), (5) archana (worshiping), (6) namaskar or vandana (bowing to the divine), (7) dāsyā

(service to the divine), (8) sākhyatva (friendship with the divine), and (9) ātma-nivedana (self-surrender to the divine). In Valmiki Ramayana we can see the characters who were following this Navavidhabakthi. Sravana- Hanuman, Kirthanam-Valmiki, Smaranam- Seetha, Padaseva- Bharathan, Archanam-Sabari, Vandanam-Vibeeshanan, Dasyam-Lakshmanan, Sakyam-Sugrivan, Atmanivedhanam- Jatayu

The BhajanSampradaya popularized by Sri Bodhendra swamigal, Sridhara Venkatesha Ayyaval, Sadguru Swamigal and others gave birth to series of soulful songs of devotion and melody that could be sung by all in a group with ease and delight. This new form of unstructured innovative songs came out in the form of Bhajans, Divyanama Kirtanas, Utsava sampradaya kirtanas and Namavalis. The Groups also enacted dance dramas adorned with splendid poetry and tuneful songs of various forms. All these were regarded as a mellow and sweet worship form of the Lord, Madhura-Bhakthi.

RAGAMALIKAS

The growth of the ragamalikas started with the Pann, then to Ragas and Ragamalikas

PANN

We can see the reference of Pann in the ancient pre-sangam and sangam literature starting from Tolkappiyam. Some of the Panns and equivalent Carnatic ragas were

1.Panchamam- ahiri,2.Pazham pachuram-sankarabharanam,3.Kurinchi-malahari, 4.Inthala- nathanamakriya,5.Thakkesi-kambhoji,6. Kausikam-bhairavi,7.Nattappadai-gambhiranattai,8.Gandhara panchamam-kedaragowla. Introduction of pann and raga added beauty to the literature when they are sung like a song instead of saying prayers.Later on composers wanted to add little more beauty-the concept of ragamalika(garland of ragas) was introduced. The concept of ragamalika believed to be introduced by King Sahaji of Thanjavur and RamaswamiDikshidar.King Sahaji has composed Thyagesha Mangalam in praise of TiruvarurThyagesha in 5 ragas,another composition in saptasagarasuladiprabandhaliladaru.We can see artists singing Jayadevaashtapathi in ragamalika. First ashtapathi (dasavatharaasthapathi) sung by Smt M S Subbalakshmi in ragamalika is a famous one.Smt MLV has sung Sncharatadharasuthaashtapathi in ragamalika.The great musicians has composed ragamalikafor the writings of **Tulsidas, Narayanatheertha. Tulsidas**wrote *Hanuman chalisa* which was made popular by Smt.M S Subbulakshmi singing in ragamalika.

Purandaradasar-Sangeethapithamahahas composed several songs on different topics. Here I am going to mention about ragamalika “*Kelosacharitha*”.In this he explains about dridabhakti(utmost devotion)will help in attaining moksha.

In **Narayanatheerthar’s***Krishnaleelatharangini*, he composed*jayajayagokulabala in kuranjiragam* and aditalam. **Sri ThiruvottiyurTyagayyar** has changed this song to ragamalika with

chittaswaras.**OothukkaduVenkatakavi**also has composed several songs on Krishna which shows his bhakti towards lord Krishna. One of his beautiful song in ragamalika which says about childhood days of Krishna.

Here I am going to explain only 4 ragamalikas from the ocean of ragamalika composition in bhakti literature.

1.KULASEKHARAZHVAR'S SAMPOORNA RAMAYANAM in ragatalamalika

KALYANI ADI

AnganedumathinpudaisoozhayothiyennumAninagarathulaganaithumvilakkumsotti

Venkathironkulathirkkorvilakkaithondri Vinmuzhuthumuyakonndaveeranthannai

SenganedukarumukilairamanthannaiThillainagarthiruchitrakoodamthannil

EngalthanimuthalvanaiemperumanthannaiEndrukolokannkulirakanumnale

ATANA KHANDACHAPU

Vanthedhirninrathadagai than uraithukeeriVarkkuruthipozhitaravenkanaiyonrevi

ManthiramkolmaraimunivanvelvikathuVallarakkaruyirundamaindankaanmeen

SenthalirvaaimalarngaisersezhumthansollaiThillainagarthiruchitrakoodanthannul

AnthanargalorumoovayiravaryetthaAnimaniaasanathirunthaamman thane

DHANYASI MISRACHAPU

SevvarinaarkarunedunganseethaikkagiSinavidayonsilaiirutthumazhuvaalenti

VevvarinarsilivaangivenrikonduVelvendharpakaithadinhaveeranthannai

DhevaranjanedumpurisaiuyarntapaangarThillainagarthiruchitrakoodanthanul

YevvarivenjilaitadagairamanthannaiInainjuvarinaiyadiyeirainjine ne

YADUKULAKAMBHOJI ADI 2KALAI

ThottalarpoonjurikuzhalkaikesisollaalThengaramthuranthuthuraiangaithannai

Pathiyudaiguhankadathavanam poi pukkuBharathanukkupadukamumarasumeendhu

ChitrakoodathuirunthaanthannaiindruThillainagarthiruchitrakoodanthannul

YethanayumkankulirakaanapetraYirunilathaarkkuimaivarnerovvarthame

2. NARAYANA THEERTHAR - TARANGAM

raagam: bhairavi,atana,kambhoji,Kalyani,suruttitaaLam: roopakam

1.jayajayagOkulabAlajayasakalAgamamUladhyAyAmAmgOpAladInampAlayapAla

dEvamayAcaritamitamdInadayAparAdhamsrIvasudhAdhipakrpayAkEvalamihadhUmahi

2.IkSEtAvakagEhaIshajagatinirihEvIkSashIkSitamOhavEdAntAgamEgEha (jaya)

3 .jagadaNDakOTitanOjagadaturAntarasutanOagaNitasamjAtamanOaparimitashrutadhEnO(jaya)

4 vitaramayIshvarakaruNAMvikhaTamOhAvaraNamsatatammEbhavasharaNamshrutidharaNam
5 itividhinAparigItamshrutivacasAharicaritamyatinarAyaNakathitamypadukulabhUSaNamuditam
oothukkaduvenkatakavi'svandukETpArillaiyO en manamAnadai
rAgAs: hindoLam,atana,bilahrataaLam: Adi
vandukETpArillaiyO en manamAnadaiorushiruvanvanduvAriveNNaiyenavizhungurAnidai

A.P

nandagOpantanakkushellap-piLLaiAnAlnaDandaduennamOnaLLiravukoLLai
indaazhagilvErupeNgaLuDanshaLLiennamOpO en manamtAnpOgudukoLLaikoLLi
C1:vandupirakkumunnEmAmankAttirundAnmanamArap-peTravanOdattutandirundAn
vandaiDattilannaikaTTip-pOTTirundAnadaiivaDDiyummudalumAipazhivAngavandAn
C 2:kAnak-kuzhal onrukannak-kOlAyAccukannamvaittaiDamkAdugaLAyAccu
Ana kAvalaindumADarangamAccuandandO en manamellAmkoLLaikoLLaiyAgap-pOccu

Purandaradasar(Ragas:behag,kapi,sinhubhairavi,brindavanasaranga,surutti)

KeLosachcharitha, keLosachcharitha

C1:DhrudabhakthiindaliHariyanenedarePaduvamokshavesaakshi
DhrudabhakthiilladeHariyanenedarePaduvaranakavesaakshi
C2: Anna daanavamaadidavarigeUnnuvaootavesaakshi
Anna daanavamaadadavarigeAnnakalevudesaaakshi
C3: PankthivanchanemaadadavarigePuthralaabhavesaakshi
PankthivanchanemaadidavarigeJanmarogavesaakshi
C4: KanyaadaanavamaadidavarigeHenninabhogavesaakshi
KanyaadaanavamaadadavarigeHenninakaatavesaakshi
C5: AadidamaathigeHariyesaakshiTodidabhavigejalavesaakshi
AadadamaathigemanavesaakshiSaakshigePurandaraVittalanesaakishi

CONCLUSION

Culture is the reflection of values of nation, beliefs, and individual's outlook of life and more of living. The most important contribution of the Bhakti movement to Indian culture is in composing songs, poetry and in revitalizing music. The twining of bhakti and bhajan shows that the path of bhakti from beginning was taught through songs. The Bhakti Movement redefined social values too. Right from the

Alvars and the Nayanmars, the Bhakti saints taught through their lives importance of devotion. They taught that whoever has intense devotion can have immediate experience of God. From the vedic times, down to the modern day, songs about Gods have been central to the music of India. We do not just tell stories about Gods, but sing them, for music is divinity manifest! We can't forget the bhakti of Saint Thyagaraja, BhadrachalaRamadas, Annamacharya, Syamasastri, Dikshidar. They also have composed many songs. We can see songs for Navavidha bhakti in Tyagaraja compositions. He also has composed Divyanamas and utsavasampradayakrithis to sing in bhajan tradition. Though India is a land of diversity, we can see Bhakti uniformly spread in all parts of India by our saints and poets.

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