



SAINT TYAGARAJA'S COMPOSITION RENDERED IN "DOLOTSAVAM" OF BHAJANA SAMPRADAYA

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ABSTRACT :

Bhakti is an important means of realizing the supreme. Reciting the hymns of Almighty - Kirtana. Repetition of the name of the Lord is Nama Sankirtan. Rama Bhakthi and Rama Nama were there in the very blood of Tyagaraja. Telugu kirtana form the bulk of the sacred forms in South India. The earliest Telugu kirtanas are by the Tallapakam composers who lived in the 15th Century. Tallapakam Chinnayya is regarded as the moola Purusha of the modern Bhajana Paddhati. The Bhajana movement gained a new momentum with the Advaitic Sanyasin who adorned the 59th Kanchi Kamakoti Peetam Sri Bodhendral of the 18th Century and his contemporary Sridhara Ayyaval and later Bhajana Paddhati by formulated as a systematic sampradaya by Marudanallur Sadguru Swamigal. The main source for this Bhajana Paddhati is got from Pudukkottai Gopalakrishna Bhagavathar Sampradaya Bhajana where in the third stage that is Dolotsavam Paddhati is fully taken from saint Thyagaraja's composition. He has penned beautifully fulfilling the rituals of the Bhajana Paddhati through his compositions.

KEY WORDS :

Bhajana sampradaya, Paddhati, Namasankirtan, thodayamangalam, Divya namasankirtanam, Dolotsavam, Sayanotsvam, Nidhra, Seva, NithyaAnushtanam, Utsava sampradaya.

INTRODUCTION :

Music is one of the God given gifts to humanity, the language of pure sound, one of the lalithakala, the finest of the fine arts. In ancient period, the music began to flourish in North and South. The Alwar and Nayanmars propagated the cult of Bhakti in the medieval period. The modern period budded with the great Tyagaraja, Muthuswamy Dikshitar and Syamasastri who were popularly known as the Musical Trinity of the south and handed down their heavenly wealth of music.

Saint Tyagaraja was born in 1767 to a Telugu Brahmin Rama Brahman and to Sitamma in a place called Tiruvarur in Tanjore District. During his lifetime, Tyagaraja composed thousands of songs - as a devotee of god singing his praises and dedicating his to Him. The main bulk of Thyagaraja krithi are in praise of Lord Rama



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In Tyagaraja's time, Bhajana sampradaya i.e. traditional program of songs sung by Bhaktas were popular. In Thiruvaiyaru Tyagaraja's own house was the venue of regular bhajana concerts. Tyagaraja has composed music for complete sections of the bhajana paddhati both in Telugu and Sanskrit His Utsava Sampradaya songs and his Divya Nama songs are popularly sung in Bhajana rituals.

Sampradaya Bhajana Paddhati consists of three main stages - Thodayamangalam, Divyanama Sankirtanam and the last and final part is Dolotsavam where Tyagaraja has contributed significantly.

Heccharika gaarara he rama chandra

- yadukula Kamboji - Jampa

The divine offering in the form of the milk sweets and cooked rice and tambula.

Aaragimbave paalaaragimpave - Todi Raga -rupaka tala Tambula

Samarpanam

Vidamuseyave nannu vidanadagave

- Karaharapriya - Adi

As if Rama accepted such offerings from Seetha Devi - Jaganmaatha.

Tyagaraja further narrates the Aarthi seva - inviting Lord Rama for Nalangu - Padyam, oonjal play followed by flower ball play (Poopandhu Velaiyattu) and praying the Almighty to proceed to the syanamandapa (Uppanika) decorated with garland of flowers and praying Him to rest for the night along with Sitadevi (Sarvalankara booshitha) who is waiting eagerly at the Syana Mandap to receive Him and join Him for syana enjoying the Andharanka Seva offered by sevitras who are very close to Sita Devi.

- **Aarthi -**

Sadha yenna hrudhayadalli Behag

ragam in rupaka talam

Kalyanam Seetha kalyana vaibhavame

Kurunji ragam set to chapu talam

- **Nalangu -**

Sri Rama jaya jaya sita manohara in kurinji ragam set to adi talam

Padyam is followed by poopandhu play



Ananda Bhairavi Sri manohara then Poornendhu vadana in ragam Yadukula Kamboji
 Playing with flower balls
 Phoolachendaaladane sri ramudu in sama ragam set to adi talam
 Oonjal sevai
 Godhooli dhoosaritha in ragam Bhairavi lali
 lalayya lali- Kedara gowl
 Lali laliyani - Harikamboji ragam in adi talam

These sevikas then drop the screen (sayana) assuming that Jaganmatha & Lord Rama may be influenced by drushti in seeing them in Syana Graha. Saki then appeals to the sevarthigal (who wishes to have darshan of Lord Rama and Sita). Not to disturb them in their Ekaantha rest in the night and to go back from the mantap. The saki then leaves the syanagraha entrance duly showering Aarthi Seva (both karpura and jyothi seva) praying for undisturbed syana for the paramatma and Devi.

Jhojhojhojho re soomuka in Punthagavarali ragam in adi talam
 Aarthi Seva
 Shobaane sobaname

Karpoor Aarthi -Gananaaduni mrokki - Mohanam.
 Ekaantha Rest -

The Nivedhana syana (Yoganidhra) slokas beauliffully rendered and forms the significance of seetha kalyanam. The valuable materials kept around the syanamandapam and protection for the undisturbed sayana of Devi and Rama by Bhagavata Sevakas on the four directions of the mandap.

Prakaara rakshanam - protecting the four directions of the mandap.

East - Kaveri dheerekamaniya gehe in ragam Johpuri
 South - Indhu bimba nibha in Atana ragam
 West - Sanagaathi yogeendhra in Kambhoji ragam
 North - Kumkuma chandana - Kundalavarali
 Dolothsava Paddhati ends with.

The syanotsva ends with Devi syana after Lord's sleep. This clearly shows how Tyagaraja involved himself so deeply in divine ecstasy through his vivid description.

Yadukula Kamboji is a very old raga in Tamil Pann, it is named as sevvazhipann.

Arohana - s r m p d s
 Avrohana - s n d p m g r s
 Janya of 28th Melakarta, Bhashanga Raga
 In yadukula kamboji s n p d n - Kakali ni is sounded.
 Divakara tanujam - Sri Muthuswamy Dikshitar
 Needaya Rama - Sri Tyagaraja
 In the song Hecchariga gaarara he Ramachandra



P Carefully, carefully come / Ramachandra Ocean
of good qualities / come to us carefully.

A.P. Father of the lone God who has a sugarlane bow,
protector of Indra (carefully come)

C. Your sister is coming to see you, in her hand
is a parrot which sings your glories which delight The
mind, the celestials shower plenty of flowers
So that noble Tyagaraja sees you drenched with beauty (Carefully)

CONCLUSION :

Tyagaraja, like Purandaradasa, gave the high standard of inner devotion and sincere ritual worship. Tyagaraja as the individual who found inspiration and genuine spirituality in solitude, yet they show the responsible. Tyagaraja who appreciated solidarity with the community of bhakthas and who set standard for the people of his time & later times.

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