

(R)

**A VEDANTIC VIEW OF THE MUSICAL COMPOSITION OF
TYAGAYA AND THE DYNAMISM OF THE MIND**

PURUSHOTHAMAN ANANTHAM SHYAMAL

**DEPARTMENT OF INDIAN STUDIES
FACULTY OF ARTS AND SOCIAL SCIENCES
UNIVERSITY OF MALAYA
KUALA LUMPUR
2006**



**A VEDANTIC VIEW OF THE MUSICAL COMPOSITION OF
TYAGAYA AND THE DYNAMISM OF THE MIND**

PURUSHOTHAMAN ANANTHAM SHYAMAL

Dissertation Submitted In Fulfilment Of The Requirements For The Degree
Of Master Of Arts

**DEPARTMENT OF INDIAN STUDIES
FACULTY OF ARTS AND SOCIAL SCIENCES
UNIVERSITY OF MALAYA
KUALA LUMPUR
2006**

ABSTRAK

Disertasi ini yang berbunyi "A Vedantic view of the Musical Compositions of Tyagaya and the Dynamism of the Mind" mengandungi sebanyak enam bab. Bab pertama memberi satu gambaran umum tentang kajian yang dilakukan. Ia juga merangkumi rasional, objektif, kaedah dan analisis kajian-kajian lepas. Latar belakang tentang kitab Veda, Sastra dan Nyanyian klasik yang menjadi sumber inspirasi unsur rohaniah dan moral bagi manusia digariskan. Di samping itu, karya-karya tokoh Tyagaya diperkenalkan.

Bab kedua menerangkan talian antara Tyagaya dengan Dewa Sri Rama. Tokoh Tyagaya merupakan pengubah musik yang terkenal. Lagu-lagunya atau *kriti* mudah, berirama dan bersifat rohaniah. Komposisinya bernilai tinggi and wujud daripada sanubarinya. Dewa Sri Rama adalah Dewa kesayangannya dan lagu-lagu ini digubah untuk menyanyikan keagunganNya. Gubahan ini memperkayakan dunia musik Karnatik yang boleh membawa ketenangan jiwa kepada manusia.

Bab ketiga mengkaji bagaimanakah lagu-lagu Tyagaya boleh membawa kepada pengertian Brahman atau Tuhan. Matlamat rohaniah hidup berakar pada minda. Minda bergantung kepada perbuatan baik atau *karma* yang boleh membawa kepada pengesanan Jiwa. Gubahan Tyagaya bukan sahaja menggambarkan nyanyian suci malah menerangkan istilah *karma*, *bhakti* dan *Jnana*. Beliau menegaskan pencapaian *mukti* atau pembebasan menerusi lagu-lagunya. Perkembangan rohaniah yang memudahkan pemahaman penciptaan, jirim, jasad dan Tuhan juga dibahas. Hubungan pengetahuan kitab Veda dengan sains moden dan kosmik dibicarakan.

Bab keempat menjelaskan kepentingan muzik, sastra, pengetahuan dan doa. Tyagaya bertekad bahawa semuanya bergantung kepada minda. Amalan *karma*, *bhakti* dan *jnana* boleh menyucikan minda. Adalah menjadi penting mengetahui minda dan semulajadi otak dalam hal ini.

Bab kelima memetik beberapa nyanyian Tyagaya untuk membuktikan dinamisme jasad, minda dan jiwa. Falsafah Tyagaya menjadi subjek yang baik untuk memahami soalan yang berkaitan dengan penciptaan, jirim, minda, kehidupan, kematian, jiwa dan Tuhan. Sains berpandu kepada Vedanta.

Bab akhir yang menjadi bab kesimpulan kepada penilaian falsafah Tyagaya, menyenaraikan dapatan-dapatan daripada kajian ini.

ABSTRACT

This dissertation titled, “A Vedantic view of the Musical Compositions of Tyagaya and the Dynamism of the Mind” consists of six chapters.

The first chapter gives an introduction and overview of the study undertaken. It also deals with the rationale, objectives, methodology and review of reference literature. This chapter gives a background of Vedas, Sastras and Sangeetham, which are a source of spiritual and moral inspiration for all people. An introduction is given on the literary works of Saint Tyagaya.

The second chapter deals explains the relationship of Tyagaya with Lord Rama.. He was a genius as a Composer. His *kritis* are simple, melodies and spiritual. His compositions have an enduring value and they sprang from the depths of his heart. He worshipped Lord Rama as his Ista Devada and composed *kirthanas* on Lord Rama. His compositions have made the Carnatic Sangeetham world majestic and brought solace to mankind.

The third chapter inspires with Tyagaya’s sacred *kirthanas* explaining the way to comprehend Brahman. The spiritual goal of life is to manifest the divinity within the mind. The perfection of the mind manifests good karma of the body. The good karmas attain the realization of the Atman. Tyagaya’s compositions constitute a treasure of musicological wisdom and saintly utterances of *Karma*, *Bhakti* and *Jnana*. He professed attainment of *mukti*, liberation from bondage, through *Sangeetha bhakti*. Tyagaya’s music contributes to the mind a higher state of vibration. The development of the

Spiritual Wisdom is to understand the related Jnana of Creation, the matter, the Atman and the Brahman. The spiritual science and the metaphysical are therefore the extension of Quantum science, which is again the extension of

physical science. There is sufficient evidence to show that the Jnana of the Vedas and the Sangeetha Sastras have certain cosmic intelligence, which interlinks to the mind. The cosmic mind conceives dynamism to comprehend the Atman.

The fourth chapter explains the significance of *Sangeetam*, *Sastram*, *jnana* and *bhakti*. Tyagaya analyses the spiritual aspect of *Nada Brahman* and the mechanism of *Sangeetham* in the culturing the mind to the *Satva* level. The faithful practice of *Karma*, *Bhakti* and *Jnana* in a *Nishkamia* manner would manifest purity of mind. Tyagaya has revealed innumerable pathways (Sampradayas), for the aspiring souls to purify the mind. The physical journey of the Mind and the quantum nature of the Brain is the subject of ultimate significance.

The fifth chapter encompasses selections of *kritis* of Tyagaya to prove the dynamism of the body, mind and Atman. The Vedanta of Tyagaya is an excellent intellectual and spiritual subject for the present society and can stimulate a better understanding of the spiritual questions relating to creation, matter, mind, life, death, Atman and Brahman. Quantum Science also looks up to Vedantic principles.

The final chapter is the conclusion of this study after assessing the contribution of Tyagaya's philosophy towards the status of the dynamism of the mind. Findings from Tyagaya's life, his intuitions, his compositions, his music, his message, his devotion, his realization and his liberation are outlined.

ACKNOWLEDGEMENTS

A research is always the result of teamwork. Many good people have contributed their knowledge, directly and indirectly on the various aspects of this text. I would like to acknowledge with humble gratitude, to all the learned contributors. My heartfelt gratitude goes to my spiritual Gurus, my music teachers, my family, my staff and my friends for their spontaneous advice and help.

This research would not have been possible without the support and encouragement of Prof. Dr. N. Kanthasamy during the prolonged gestation of this project. I am grateful to Madame Bagavathy for her spontaneous help in solving many difficult Vedic elucidations. I would like to show gratitude to Madam Kamala Krishnan, Dr. Visalachy and Dr Sivanadan for their keen attention in the progress of this study. My appreciation is due to Vishnu Shyamal, Dr Ganesh, Dr.Gayathri Shyamal, and Mr Velan for their permanent encouragement.

Finally, I would like to thank the University of Malaya and the Department of Indian studies, Faculty of Arts and Social Sciences for graciously permitting me to perform this study.

Dr. Purushothaman Anantham Shyamal
March, 2005

TABLE OF CONTENTS

	Page
ABSTRAK	ii
ABSTRACT	iv
ACKNOWLEDGMENTS	vi
TABLE OF CONTENTS	vii
LIST OF PICTURES	xi
LIST OF DIAGRAMS	xii

CHAPTER 1

INTRODUCTION

1.0. Background	1
1.1. Rationale	15
1.2. Objectives of the Study	16
1.3. Review of Literature	16
1.4. Methodology	20
1.5. Outline of chapters	21
1.6. Conclusion	26

CHAPTER II
SWAMI TYAGAYA'S LIFE, WORK AND SANGEETHAM

2.0. Introduction	27
2.1. Tyagaya's Period and Sangeetha karaas	29
2.2. Birth, Family History and Early Life	31
2.3. Another version of Swami Tyagaya's life	36
2.4. Tyagaya's originality and style	39
2.5. Swami Tyagaya and Karnatic Sangeetham	41
2.6. Tyagaya's Sangeetham and Spiritual elevation	43
2.7. Architect of Sangatiis	49
2.8. Architect of Sahityas	52
2.9. Pancharatnas and the Operas	58
2.10. Sangeethsastra	61
2.11. Musical compositions and notations	70
2.12. Kirthanas and the styles	72
2.13. Tyagaya Aradhana	75
2.14. Conclusion	77

CHAPTER III
**THE SPIRITUAL AFFILIATION AND THE SUPREMACY OF
TYAGOPANISHAD**

3.0. Introduction	82
3.1. Tyagopanishad is an Athma Bodana .	84
3.2. Tyagaya and his concept of Bhakti	94
3.3. Sangeetham and Bhakti Maarga	95
3.4. Tyagaya and the Practical Vedanta	100
3.5. Tyagaya and Yoga Maarga	105

3.6. Nirguna and Saguna Brahman	108
3.7. Tyagaya and the concept of Suurya as the primordial energy	117
3.8. Conclusion	121

CHAPTER IV

JNANA AS THE COMMON BASIS FOR TYAGOPANISHAD, VEDANTA AND SCIENCE

4.0. Introduction	127
4.1. The Vedas and Tyagaya	131
4.2. The Jnana of Tyagopanishad, Nada and Sastra	133
4.3. Jnana of jiva kosha and moksha	134
4.4. Tyagopanishad and the Spiritual pursuit	143
4.5. Tyagaya and the Pranava mantra	147
4.6. Athman and Brahman	150
4.7. Jnana of creation and material propriety	155
4.8. Conclusion	163

CHAPTER V

TYAGOPANISHAD, VEDANTA, SCIENCE AND THE DYNAMISM OF THE MIND

5.0. Introduction	177
5.1. Tyagaya and the Dimension of Jnana	182
5.2. Tyagaya and the dimension of Vedanta	187
5.3. Tyagaya and the dimension of Sangeetham	189
5.4. Athi Shankara and Vedanta	193
5.5. Spiritual Science, Physical Science	201
5.6. Tyagaya and the concept of the Mind –Body complex	209

5.7. Tyagaya and the Mind	213
5.8. Tyagaya and the concept of the Supreme Brahman	219
5.9. Human to Universal Consciousness	224
5.10. Concept of Pure consciousness	227
5.11. Conclusion	230

CHAPTER VI

CONCLUSION

6.0. Introduction	237
6.1. Salient Ideas and Findings	238
6.2. Conclusion	253
Glossary	255
Bibliography	263

LIST OF PICTURES

Picture 1 Purushothama Rama

Picture 2 Swami Tyagaya

Picture 3 Swami Tyagaya

Picture 4 Tyagaya singing to the devotees

Picture 5 Meditation Yoga

Picture 6 Nada Brahmananda Athma Rama

LIST OF DIAGRAMS

Diagram 1 Nada Yoga

Diagram 2 Sadana and the mind

Diagram 3 Music – Emotion - Brain

Diagram 4 Physiology of the Brain and the Dynamism of the mind

PURUSHOTHAMA RAMA



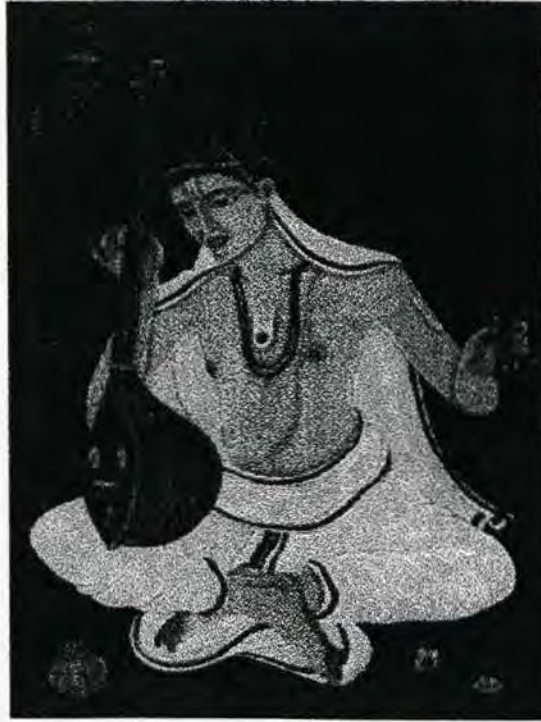
“EVARIKI YAVATAARA METTITIVOO, RAMAYA NII’

vishuddham param sacchidaananda ruupam
gunaa dhaara maadhaara hiinam varenyam
mahaantam vibhaantam guhaantam gunaantam
sukhaantam svayam dhaama raamam prapadye

ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು ಏಳು

ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ

SWAMI TYAGAYA.



Picture 2

Raagasudahaarasa - Raga, Aandoolika.

"Ragasudharasa paanamu cecsi, rajillavee, O Manasa
Yaga, Yoga, Tyaga, Bhooga phalamo sangee.
Sadasiva Jivanmuktulani Nada Oomkaarasvara"

"What more do you want, O Mind! Why are you not happy? When the Lord of the Universe has rested in your heart? What more do you want? O Mind, drink the nectar of naada and rejoice. The jnana will bestow all the Blessings, through yaaga, yoga, tyaaga and bhooga. This will attain mukti and Sadasiva. Tyagaya knows that Naada is Omkara.

ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ ಐಱ

CHAPTER 1

INTRODUCTION

1.0. Background

India is one of the greatest ethnographical countries of the world comprising of different climatic areas and diverse communities and different religious beliefs. She has a rich culture and a profound civilization, which emerged gradually and slowly. India has had successive waves of migrations and invasions. From the early days, she has had diverse and different ethnic groups that have been succeeding one after another and influencing one another and controlling the culture and sovereignty of the vast country. One of the oldest Indian indigenous groups is the '*Adivasis*' who were the earliest primitive people and they lived around 7000 B.C.; they were the aboriginals of India.

Table 1: Chronology of Vedic Age.

Proto-Rig Vedic	Before 6000 BCE.
Early Rig Vedic	6000 – 4000 BCE
Four Vedas	4000 – 2000 BCE
Post Vedic	2000 – 1000 BCE

(Frawley, 1997:202)

The next large ethnic groups could have been the *Dasas* and the *Aryans* about 6000 B.C. (Tilak, 1996:233 & Saraswathi, 2000:17). They influenced and

displaced the 'Aadivasis' and their culture and gained control around the *Indus* and *Saraswathi* river belts (Frawley, 1997:288). An influential and powerful culture developed and took root there before spreading far and wide. The early Aryans called their new homeland '*Himachal Paryantum*' (Eraly, 2000:9). The '*Vishnu Puraana*' calls this land as '*Bharat*'. The Aryans and the Dravidians flourished together in the Indo-Gangetic plain. Some of the Dravidians migrated to the South of India and a civilization developed. An Indo-Aryan Civilization flourished in the Indo-Gangetic Valley and around 6000 B.C. a Vedic society was beginning to flourish. This location was also called as '*Sapta Sindu*'. India came to be known as '*Arya Varta*', the land of the Aryans. The *Harappa* and *Mohenjo-Daro* civilizations flourished around 3000 B.C. period. The ancient Persians called the land east of river Indus as the '*Sindhu*' land, which later transformed to '*Hindu*'. Ancient Sanskrit writers called the Southern part of India as *Jambudvipa* (Eraly, 2000:3). The great river '*Saraswathi*' once watered this region and on the banks of which the Rig Veda was composed (Eraly, 2000:6).

The chronology of the Vedic period is varying. Various scholars have tackled the dating based on different grounds, some on linguistic grounds, some on astronomical grounds, some on geological grounds and some on genealogical grounds of the important dynasties of the Vedic and Purana periods. Max Muller constructed a chronology of 1200 B.C. Jacobi fixes it at 4500 B.C. and Tilak dates it around 6000 B.C. A generally accepted period is 3100 B.C.

Gifford feels that no power will ever determine when the Vedic hymns were composed exactly (Navartnam S. Rajaram, 1997:25).

The religious literature of the Indo-Aryans was the '*Vedas*'. The Aryan period of influence was about 6000 B.C. to 7th A.D. (Tilak, 1996:37). Buddhism and Jainism survived for over 800 years (Kushwant Singh, 2001:20). During the medieval period a transformed Hindu Civilization appeared from 7 A.D. to 13 A.D. The Muslim kings ruled from 13 A.D. to 18 A.D. Later Great Britain colonized and ruled India from the 18th to 20th centuries. Finally India gained independence in 1947 and then a rejuvenated Hinduism took shape within the country. Many Vedantists, like *Swami Vivekananda* and many other Hindu missionaries travelled abroad to explain Vedanta. India contributed her rich culture and philosophy to the world civilization. During this development the Vedic influence remained as the main binding factor for all the Hindus throughout the world (Navartnam S. Rajaram, 1997:22).

Religion is the highest need for human nature. It is the spiritual hunger of man that drives him to seek God whom the Hindus call "Brahman". The concept of Brahman since the beginning of time has remained dynamic, classical, mystical and spiritual. The appropriate name of Hindu religion is *Sanathana-Dharma* or *Vaidika-Dharma*. Hinduism is a *Sastra*, a science conveying *dharma* (Laws of Life). Hinduism teaches the *Dharma Sastra* for the expansion of *Jiva Jnana* (human knowledge) and to experience *Deva Bhakti* (Divine Devotion). The ancient *rishis* have expressed their intuitive

spiritual experiences, (aparoksha anubuthi), in the Upanishads. Therefore Vedas are the revealed foundational scriptures and Hinduism is a revealed religion. It is reported that the revelation of God has been possible to some saintly people like Ramakrishna Paramahansa, Swami Tyagaya, Valmiki, Kalidasa, Athi Sankara, Guru Nanak, Gautama Buddha, Mahavira, Jesus Christ and many others, who have actually experienced the presence of the Creator. Professor Krishnamurthy says, "Brahman remains Absolute forever" (1976:123).

The concept of God since the beginning of time has remained noble and pure. This *Brahman* is God. "*We meditate upon the Light from that Supreme, Self-luminous Being. May it inspire and illumine our intellects*" (Gayathri Mantra, Yajur, Rig Veda).

Music, speech, words, sign and language have all become an important vehicle to convey man's thoughts. Thus, metaphysical Vedic thoughts were conveyed to the society for the comprehension of Brahman. The "*Vedic Thoughts*" were revealed in the form of *Sastras*, codes for the practice of *Karma* (action), *Jnana* (knowledge) and *Bhakti* (devotion).

Hinduism is one of the major religions of the world. There are about 800 million Hindu people, which is 15% of the world population and is the third largest global faith (yahoo, Indian Information, 2002).

Hinduism has evolved from the beginning of time. It allows absolute freedom to the rational mind with regards to the comprehension of Brahman, Atman, Creation and Jiva. Hinduism advocates *Dharma* (Law), *Artha* (wealth), *Kama* (action), and *Moksha* (liberation) of soul. *Moksha* is the ultimate goal of every practising Hindu. Vedas are revealed *sastras* or science, which are conveyed for posterity by word of mouth or written or chanted as *mantras* or kept in memory. Hinduism lays great emphasis on ethical discipline. *Yama*, self-restraint, and *Niyama*, religious observances are the foundations of *Yoga* and *Vedanta*. Hinduism is extremely catholic, liberal, tolerant, universal and democratic. It includes many sects, cults and various schools of thoughts. Different philosophies of Hinduism provide food for reflection on the *Jivathman* and realization of the *Paramathman*. They take their devotees, step-by-step, stage-by-stage, to the pinnacle of spiritual glory, by the gradual conditioning of the mind and action (Sivananda, 1993:141).

Hinduism is rightly called as *Sanathana Dharma* meaning, “Everlasting Universal Philosophy”. Hinduism believes in one God “Brahman”. The teaching emphasizes a great deal on *Dharma*, which is the ‘*Divine Law of the Lord*’. *Dharma* is the principle of righteousness, truth, holiness, regulation and authority. The Vedas are the ultimate authority of *Dharma*. *Manu Dharma* is commonly spoken doctrine. *Samanya* and *Visesha* are two main divisions of *Dharma*. The soul of the *Dharma* is the path to the realization of *Brahman*, which is strictly acquired through personal perseverance. This divine

realization can be achieved by meditation, contemplation, selfless service, devotion, knowledge and duty. The *jnana* of *Dharma* endowed with *Viveka* and *Viragya* would endeavour to elevate and purify the mind complex.

The Vedas are *Srutis*, which are the '*Eternal Spiritual Truths*' revealed to the great ancient *rishis*, who are the *Mantra-Drashta*. Lord Brahma imparted the divine *jnana* to the *rishi*. The ancient *rishis* have expressed their intuitive spiritual experiences (*aparoksha anubuthi*), in the Upanishads. Therefore Vedas are the revealed foundational scriptures. They are the oldest books in the library of man. The Vedas are *Srutis* of Divine Revelation, which have been passed down generation after generation by hearing, teaching and chanting sacredly. Therefore, the main source of Hindu philosophy is from the *Srutis* and the *Smritis*.

The truths contained in all religions are traceable to the Vedas. Vedas are the embodiment of *Divine Jnana* and *Divine Dharma*. Vedas being a *Dharma* Sastra deals with all aspects of human activities. It is extremely difficult to fix the date of the Vedas (Sivananda, 1993:14). The various scholars have assigned dates varying from 2500 B.C. to 1000 B.C. (Harshananda, 2000:6).

Hinduism has survived majestically from internal and other external destructive forces. Veda is a science of sacred and esoteric wisdom. It is a precious collection of '*Eternal Spiritual Dharmas*'. It is the most important

and the oldest literature of the Vedic Hindu culture. By far it is the very foundation of *Sanathana Dharma*'s canonical literature. The word, "*Veda*" primarily means 'knowledge', signifies the 'sacred lore' treasured in the four poetical collections. The Veda is divided into 1180 recensions. The four chief *samhitas* are the *Rig Veda*, *Yajur Veda*, *Sama Veda* and *Atharva Veda*. Each Veda consists of four parts: The *Mantra-Samhitas*, the *Brahmanas*, the *Aranyakas* and the *Upanishads*. They functioned as books of prayers or laudatory verses, as sacrificial formulae, as sacred chants, as treatises, as magical and philosophical speculations. For centuries, the Vedic knowledge has been handed down to the posterity by oral tradition (Suryakantha, 1981:vii).

The Vedas are arranged in *Pada-pathas* and *Krama-pathas*. The subject matter of the Veda is divided into *Karma-Kanda* (ritualistic, *Brahmanas*), *Upasana-Kanda* (meditation, *Aranyakas*) and *Jnana-Kanda* (knowledge, *Upanishads*). The Rig-Veda Samhita is the grandest and the oldest literature with immortal mantras. The gems of the Vedas are the *Upanishads*, which contain the essence of the knowledge of the Vedas. There are about 15 principle Upanishads, 4 Upa-Vedas, 6 Vedangas, 18 Puranas, 18 Upapuranas, 2 Itihasas (*Mahabharatha* and *Ramayana*), 3 Agamas (*Vaishnava*, *Saiva* and *Sakta*), 6 Darsanas, many Sutras and thousands of valuable scriptures. There are two important philosophical schools of thoughts. The early orthodox

philosophies of six Darsanas are *Nyaya*, *Sankhya*, *Yoga*, *Vaiseshika*, *Purva Mimamsa*, and *Uttara Mimamsa*.

The Vedanta's significant philosophic systems are *Advaita* of Sri Sankara, *Visistadvaita* of Sri Ramanuja, *Dvaita* of Sri Madhva, *Dvaitadvaita* of Sri Nimbarka, *Suddhadvaita* of Sri Vallabha and *Achintya Bhedabheda* of Sri Chaitnya. There are many others like Bhaskara, Baladeva and many modern commentators (Sivananda, 1993:30).

The Upanishads are the explanation of the essence of spiritual wisdom of the Veda. (*Upanishads* are mentioned as many as 108, 200, 1180) (Sarvanda, 2002:xv). It is also called as Vedanta. The most important Upanishads are about 15 and they are *Isavasya*, *Katha*, *Kena*, *Prasna*, *Mundaka*, *Mandukya*, *Chandogya*, *Taittiriya*, *Aitareya*, *Brhadaranyaka*, *Jabala*, *Mahanarayana*, *Svetasvatara*, *Vajrasucika* and *Kaustaki* (Harshananda, 1997:6).

Vedanta tends to explain the nature of the brain barrier towards mind, memory, intelligence and soul. Philosophically, Vedanta deals with explanation of Consciousness and Super Consciousness, which are Atman and Brahman respectively. As a science, it is the derivation of laws based on the experiences and knowledge of the seers who have intuitively realized the absolute truth during their severe penance, meditation and while in a yogic or psychic stage. As a spiritual concept Vedanta shows ways for realizing the

Atman and therefore the Brahman. It is a spiritual reflection for the attainment of *moksha*, which are the liberation of soul and the realization of Brahman (Saraswathi, 2000:2).

The Upanishads explain *karma marga* (way to duty), *jnana marga* (way to knowledge), *bhakti marga* (way to devotion) and eventually *moksha marga* (way to liberation of the soul) through *Nishkamia karma* (selfless action). The *Brahma Samhita* praises and extols “*The Brahman*”. The Upanishads explain the ‘*Isvara Parama Krisna, sac-cid-ananda Vighraha Anadhir adhir Govinda, Sarva Karana Karanam*’ (Brahma Samhita 1.5). Brahman is Supreme and He is eternal. He is the primeval energy and the cause of all causes. Brahman is beyond words and imagination (Ranganathananda, 1993:12). “*All existence is the Brahman of the Upanishads. May I never deny Brahman nor Brahman deny me. Let the virtues proclaimed in the Upanishads reside in me, who am devoted to the Atman. Om Peace! Peace! Peace!*” (Keno Upanishad). The Indian philosophy and Tyagopanishad derive the inspiration and strength from the Upanishads.

Ramayana and *Mahabharata* are holy epic poetries that have profoundly influenced the life, the thought and the culture of millions of Hindus over the many years throughout the world. *Ramayana* was written by Sage *Valmiki* and subsequently written by *Kamban*, *Tulasi Das* and others. All aspects of Hindu religion and culture, whether it is literature, drama, music, art or sculpture,

have the influence of Ramayana. The story of Ramayana is also common in South-east Asia. It is said, “*As long as the mountain stands and the rivers flow; so long shall the Ramayana be cherished*” (Valmiki Ramayana). There are many musical compositions on Lord Rama. Tyagaya realizes, “*O Rama, that ocean of boundless bliss is the knowledge of music and music is the abode of all the Vedas. Rama also worships raga, melody, and laya, rhythm, with profound feelings*” (Nadopasanache, 1958:591).

Sound is the manifestation of the Brahman. Brahman is incomprehensible and is the eternal sublime truth. The transcendent sound and its energy begins when creation commences. *Anahata* is the mystic sound and it is called *Ohmkara Dhvani*, which forms the basis of all the six chakras in the body. The *sthula* and *sukshma* sounds are heard according to the *mano-laya* and the concentration of the yogic state. The mind in intense and perfect concentration of the *Anahata* sound leads to the realization of the ‘self’ which is like the vibration of the *Prana*, energy, in the body. Tyagaya’s Samadhi is the classic example of the Vedic revelation of the ‘*Brahma Jnana*’ and the comprehension of the *Anahata* principle. The mind that is absorbed by the *Anahata* sound attains the state of *Turya* which eventually ends in *Samadhi*. This is *laya-yoga*. Sound is a cosmic vibration that gives definite form and there are ten kinds of sound. Sound is *nada*, *bindu* and *kala*. There are four stages of sound such as *para*, *pasyanti*, *madhyama* and *vaikari* (Sivananda, 2000:110).

Music is sound that generally can be classified as melody and harmony. Indian music is melodic in character and form. Music is mentioned in Vedic literature (4500 BC) and the *slokas* (words) were then chanted in a mono pitch. Melody means the flow of one note followed by another with a regular sequence. Music comprises of pitch, rhythm, tempo, tone, instruments and permutations. In Sanskrit language, it is called *Sangeetham* while in Tamil language it is called *pann*. Sangeetha is music, which comprises of *geetam* (song); *tala* (permutation); *natya* (dance) and *vathya* (instrument). Each song has *sruti* (pitch); *raga* (tune); *laya* (method); *bhava* (style), *tala* (beats) etc. The quality and nature of music of a country depends on the nature of the people, language and environment. The Indian music comprises of Hindustani, Carnatic, Folk and Regional music. The Karnataka Sangeetham sung by Swami Tyagaya is basically 'Sastria Sangeetham' (Sambamurthy, 1994:25).

Between the many great musicologists and philosophers, Tyagaya (1767 to 1847) had contributed significantly to Indian Sangeetham with more than 4000 *kirthanas*, but only about 900 *kritis* are found today (Sambamurthy, 2001:229). He had vast knowledge of the Vedas, the Ramayana and Sangeetham. Swami Tyagaya in his *kritis* adores Lord Rama as Brahman, who is omnipotent, omnipresent and omniscient. His compositions are based on the Upanishads and the *Sanathana Dharma* exhibited by Lord Rama in the Ramayana. Tyagaya spent all his life composing and singing the praise of

Lord Rama. Hence, reverent study of this wonderful work has certainly contributed to the educational, musical, intellectual, spiritual and devotional culture of the people. A poet says, '*Rama nama mu janma ratchaga mantram*' (There is salvation by chanting the name of Rama) (Sambamurthy, 2001:248).

Tyagaya developed music as a means to educate the people to attain devotion, dedication, faith and knowledge. He realized God through *Jivan mukti*, which is the liberation of the soul. Tyagaya was born in Tiruvarur in 1767, Tamil Nadu. He lived in *Tiruvaiyar* in a traditional and spiritual environment. He was a musician, poet, composer and teacher. He dominated the musical world and sang spiritual *kirthanas*. He composed thousands of *kritis* but at present there are only about 900 *kirthanas* in print. He showed the path of *Bhakti yoga* in his literature. He sings "*Sangeetha Jnanamu Bakti Vinaa sanmargamu galadee manasa*" (Is there a higher path, O Mind than the path of devotion coupled with music?) (Parthasarathy, 1976:x).

Tyagaya's mission was to sing the praise of Lord Rama. His literary contribution is remarkable. He had many pupils who were dedicated and devoted. Tyagaya's *kirthanas* are the pillars in the Carnatic music world. His poetry brings forth knowledge from the *Upanishads* and the *Ramayana*. He led a simple and detached saintly life. He attained *moksha* on 6th January 1847 when he was 80 years old. (Some authors mention 88 years). His

musical *kirthanas* create devotion, wisdom and intellectualism. He preached the *dharma* of right devotion, of right wisdom, of right actions, of right thoughts, of right liberation, of right speech, of right meditation and of right truth. Tyagaya preached the Upanishads through his *kirthanas* and perhaps his compiled work can be called as Tyagopanishad. Tyagaya showed the way for the intellectual realization of the metaphysical science and the truth of the immortality of the Atman, Soul. He has achieved great spiritual tradition by his historic contribution of introducing *Sangeetha jnana* and *bhakti*, (knowledge of spiritual music as a devotion), as a means to elevate the mind and brain interaction.

Mind has a natural attraction for music. The mind-complex gets absorbed in the *Anahata* sound. It is the intuitive 'AUM' (The Para Vak). Eventually, the mind is absorbed in the Brahman (The Universal Energy). The mind-brain *samyoga* is the greatest of all mysteries. The Atharva-Veda says, "*Why does the wind not cease? Why does the mind not rest? Why do the waters, seeking truth, never ever cease?*" Brain and mind interaction has always remained a mystery among the modern thinkers. Mind is an entity and a reality. Mind stands for thought, consciousness, perception, memories, reasoning, feelings, emotions and the will. In certain circumstances 'mind' represents the 'self'. Its most significant characteristics are the ambiguous feeling of being both the subject and the object. The precise definition of the mind is inherently impossible. Therein lies its extraordinary power of interaction between brain

and the cosmic energy. It seems certain with the deeper understanding of the jnana of Tyagopanishad and the Upanishad, the mind-brain interaction mystery is likely to become spiritually transparent and open new possibilities for human realization of the Man and the Brahman. The freedom to elect between alternative courses of action totally depends on the status of the mind. At the human level, this feeling is undeniable, and it is incontrovertible. Tyagaya believes that *Sangeetha jnana* and *bhakti* liberate the mind. This spiritually elevated mind binds matter, brain and consciousness together to realize 'The Brahman'. Tyagaya and many other sages have realized the Absolute Truth, "*The Brahman*". William Bragg, a physicist, says, "The infinite variety in the properties of solid materials we find in the world is really the expression of the infinite variety of the ways in which the atoms and molecules can be tied together and the strength of those ties."

Tyagaya's musical literature advocates the message of *bhakti* and *jnana* to comprehend God. "*Sangita shastrajnanamu sarupya saukhyadamee manasa*". "O Mind, the gift of music and science ennobled an ocean of Divine Bliss to the full" (Sangita, Tyagaya, 1958:594).

It is a fascinating and highly rewarding experience for the researcher to study Tyagaya's literary work and his intellectual wisdom. It facilitates, as an inspiration, for the development of the human mind.

1.1. Rationale

“The bliss in the thought of Brahman, God, cannot be described in words; it can only be realized by self experience” (Rama bhakti, Tyagaya).

In the realm of natural science, reason is supreme. In the realm of metaphysical science, realization is supreme. This will hold true for future advancement in our understanding of the natural world. As far as evolution goes, mind complex, always occurs in association of the brain complex. The brain operates without violating the laws of nature, *Prakrti*. The mind explores the nature and interacts with brain and body but the mind remains mysterious. This indeterminacy needs investigation from the revelation of the Cosmic Laws. Man’s survival is exposed to many external challenges. Tyagaya proclaimed about the imperative need to know the mind, to shape the mind and liberate the mind by realizing the cosmic energy through jnana and bhakti. This search binds man and man together and man and God (Brahman) together.

No study has been made on Tyagaya’s work over this subject of mind-brain interaction. It seems certain that with a deeper comprehension of Tyagopanishad, the mind-brain interaction mystery is likely to become clearer and open new possibilities for better understanding of the knowledge of the Self (Athman).

1.2. Objectives of the Study

This study underlies the following objectives:

- i To study Tyagaya's life, his intuitions, his compositions, his music, his message, his devotion, his realization and his liberation.
- ii. To study Tyagaya's *bhakti*, devotional, metaphysical and philosophic contribution towards spiritualism and intellectualism.
- iii. To analyze the insights of the Tyagopanishad and the inferences made from the *jnana*, knowledge, of Tyagaya for the comprehension of the mind, matter and soul interaction.
- iv. To determine Tyagopanishad contribution towards the convergence of science and spirituality as holistic thereby promoting human evolution towards knowledge, wisdom and illumination.

1.3. Review of Literature

Abraham Eraly in 'Gem in the Lotus' gives a comprehensive and compelling portrait of ancient India. He identifies and explores the significant milestones in the evolution of *Sanathana Dharma* and Indus Civilization. He writes of the progression from the Vedic Aryan culture to the age of religious and philosophical ferment, culminating to Buddhism, Jainism and explains the impact of the Mogul, Asoka and Mauryan empires in India.

His Holiness Jagadguru Sri Chandrasekharendra Saraswathi is the Sankaracharya who adored the Kanchi Kamakoti Pitha in Tamil Nadu. His

book the 'Veda' is a valuable literature of Vedic sastra, containing codes of life, a philosophy of social and ethical relationship and lesson on human values. He exposes the true rich culture of Vedic Hindu religion.

Sir. Rajagobalachari is popularly known as Rajaji. He was a great thinker, writer and politician. He has summarized his vast knowledge of Indian Dharma and explained the sources of our culture in a language easy to read and suit our present day needs in his book 'Culture'.

Navaratnam S. Rajaram and David Frawley are the authors of the book 'Vedic Aryans and the Origins of Civilization'. The authors offer many theories concerning the civilization of pre-Vedic India, Vedic civilization and the world civilization. This book demonstrates revolutionary improved architectural evidence and includes many references to the works of outstanding Indian sages and scholars.

Swami Tatiswarananda, a learned and respected missionary wrote 'Meditation and Spiritual' which is a compilation of spiritual facts for those practising Hinduism. The seeker of knowledge will find valuable guidance regarding spiritual fulfillment and meditative life. Reading this book perhaps will bring new light and fresh inspiration to a devotee's life.

D.S. Sarma's 'Hinduism through the Ages' brings forth up-to-date narrative of biographical and bibliographical details of the history of Indian culture. It contains a code of life, a philosophy of social and ethical relations and

speculative thought on human problems. Through such good alone mankind will find the noble heritage of the Great Hindu culture.

Sri Ramanujchariari and V.Ragavan of the Madras University explain the varied qualities of Tyagaya's literary work in their book 'Spiritual Heritage of Tyagaya'. The reading will desire much knowledge on the fundamental faith in our culture and create a spiritual depth and unit. The attainment of Love in God is achieved much easily by devotion was the belief of Tyagaya.

The interpretation of E.N.Purushothaman in his work on Tyagaya brings forth a conventional and delightful explanation of Tyagaya's devotional poems on Lord Rama. His compositions expose a deep understanding of Carnatic music and the Sanskrit Upanishads. The author considers Tyagaya as a poetic genius who had made his spiritual message simple for the multitude to understand and to reap the benefit from their devotional practices.

Sri P.Sambamurthy is a great musicologist who has penetrated extensively and researched in the work of great poets of South India. In his books 'Great Composers Book One and Two' he praises the musical literary genius of Tyagaya. Book Two discusses the technical, rhetorical and spiritual qualities of Tyagaya's compositions. A perusal of manuscripts provides information about his life, parentage, disciples, *ragas*, *sahityas* and his *samadhi*.

Ken Wilber edited the arguments of many physicists and leading scientists in this outstanding scientific book "Quantum Questions". Every one of the physicists no longer objects religious views when it is intellectual. Vedanta is

intellectual and spiritual and many of the scientists have acquired Vedic knowledge.

Evelyn Einstein, the grand daughter of Einstein, authored the classic book "Professor Einstein" with a biography and chronology of the great Physicist. His philosophy on creation has a Vedic concept.

Timothy Ferris has edited the book, "The world treasury of Physics, Astronomy, Mathematics." More than sixty works of leading scientists are scrutinized and abridged and discussed when Science, Mathematics and Cosmology meet at the common platform. The reading illuminates the ignorance. Upanishads discuss cosmology.

Dr Paul Deussen was an eminent Indologist and a Vedantist. A great account of the metaphysical subjects is found in this volume "The Outlines of Indian Philosophy". There is a clear discussion on the philosophy of Vedanta and its relationship to modern times. He was a noted professor at the University of Kiri, Russia.

Ralph Waldo Emerson was the great philosopher of the modern Western world. He wrote about the divinity of man and his self-sufficiency. He planted character in the "Self", Atman, of individual uniqueness. His book "Emerson's Essays" treats all about human qualities.

D.S. Kothari has worked in his book titled "Atom and Self". He deals with deep ideas of science and Vedanta. It is the convergence of new physics and

the ancient spiritual insight of India. Kothari was a Physicist, a Vedantist and an intellectual literarian.

In the illuminating book, “A History of Civilization”, the author, Fernand Braudel, one of the century’s greatest historians, surveys the world’s cultures and the rise and fall of empires and the religions. It is a work of scholarship and an educational text.

“India in the Vedic Age” is a history of Aryan Expansion in India. Many leading Indologists, Sanskrit scholars and Historians acclaim this book, as the most original work of the modern time. Purushottam L Bhargava is a great historian of international fame.

“Gita Rahasya” by B.G.Tilak is an outstanding referral book. Tilak was a spiritual and an intellectual giant. He was a monumental figure in the history of India. The big precious book is all about spiritual realization of the Absolute Self combined with an intense devotion to the Almighty.

! 4. Methodology

This work is mainly based on Library Research. However, field research is also involved.

- (a) The researcher collected relevant information on the complete works of Swami Tyagaya and the Upanishads from the original Sanskrit manuscripts, text-books, research papers, journals, internet libraries, CD

discs, tapes, Classical Carnatic poems, Satsang, and listening to talks. Relevant materials found in the libraries of different universities in Malaysia and in South India, in Sri Ramakrishna Mission libraries, in the personal library and through correspondence with universities in Europe and North America were obtained.

(b) On the basis of field research, visits to places related to the study were made. Satsang, interviews with Sanskrit scholars, Telugu philosophers, Carnatic musicians, Vedantists, Scientists and religious teachers were carried out.

(c) The materials thus collected based on the above methods were classified, analyzed and discussed according to the objectives of this study.

1.5. Outline of chapters

This dissertation consists of six chapters.

The first chapter gives an overview of the study undertaken. The study deals with an introduction, an outline of the rationale, objectives, methodology, literature references and the summary of the six chapters. An introduction on *Swami Tyagaya* is mentioned first. Tyagaya was born on 4th of May in the year 1767 at *Tiruvavarur*, a village, near Tanjavur, in Tamil Nadu. Swami Tyagaya's creations cast a dazzling spell by their simplicity in the

compositions and the variety of beauty and charm. He created immaculate melody in the *Sangeetha ragas* through the medium of resplendent musical phrases and anecdotes. His *kritis* were creative blend of melody and harmony. His *sangeetham* produced a harmonious effect, '*Athma Aananda*', which spiritually elevated the subjective and the objective aspect of the 'subtle body'. He kindled in the souls of men and women a spiritual awakening. His *ragas* of sparkling brilliance and subtle beauties transformed Carnatic Sangeetham to a higher revelation than philosophy. The implication is that *bhakti* through *sangeetham* is the best means to attain *Jivan Mukti*. Therefore, Tyagaya was a brilliant *Sahityagara*, a beautiful *Vagiyakara*, a learned *Pundit*, a wonderful *Bhagavathar* and a radiant *Rama Bhaktar*.

In chapter two, the relationship of Tyagaya with his Ishta Deva, Lord Rama is elucidated from Tyagaya's literatures. His knowledge of *Sangeetham* and the *sastras* are studied. He was a genius as a composer. His *kritis* are simple, melodies and spiritual. His compositions have an enduring value and they sprang from the depths of his heart. He is a visionary who has transcended all limitations of race, language and country. He is described as a saint since he has reached the highest peak in the realm of Spiritualism. He worshipped Lord Rama as his Ista Devada and composed many glorious *kirthanas* on Lord Rama. His compositions have made the Carnatic *Sangeetham* world majestic and great. His *Sangeetham* has elevated mankind and brought solace to them.

All the great religions of the world agree in principle on the fact. That “*Realization of Brahman is the Absolute Truth*”. The paths are different though the principle remains the same. The spiritual goal of life is to manifest the divinity within the mind. The perfection of the mind manifests as good *karma* to the body. The good karmas attain the realization of the Atman. The *Jivan Mukti* is one who has understood the Self. Love of God, is the most essential knowledge necessary. Tyagaya realized the knowledge of ‘Brahman’ and he is a *Brahma Jnani*. Tyagaya’s compositions constitute a treasure of musicological wisdom and saintly utterances of *karma*, *bhakti* and *jnana*. He professed the attainment of *mukti*, liberation, from bondage through *Sangeetha bhakti*. The greatest gift of God to humanity is Tyagaya.

The third chapter explains how Tyagaya’s music contributes to the mind a higher state of vibration and a spiritual affiliation. The development of the spiritual wisdom is to understand the related *jnana* of Creation, the Matter, the Atman and the Brahman. The spiritual science or the metaphysical science is therefore the extension of Quantum Science, which is again the extension of physical science. *Sangeetham* is *Nadam*, which produces a cosmic sound energy that transcends through the cosmic mind and amalgamates with the Universal Energy. Tyagaya speaks of the sound energy as “AUM”, the *Pranava mantra* and Lord Rama as *Nada Brahmam*. The cosmic sound is *Nada* and the Universal energy as *Nada Brahmam*. Therefore the Spirit of the Infinite is the essence of Tyagopanishad, Tyagaya’s ‘Sangeetha Bhakti Yoga

Marga'. There is sufficient evidence to show that the *jnana* of the Vedas and the *Sangeetha Sastras* have certain cosmic intelligence, which interlinks to the mind. The cosmic mind conceives a state of dynamism to comprehend the Atman.

In the fourth chapter, the importance of *Sangeetha jnana*, *Sastra jnana* and *Athma jnana* are explained. The importance of mind complex emerges as a paradigm in the interpretation of the *Holistic Vedantic Science*. Tyagaya explains that *sangeetha*, *sastra* and *jnana*, would reveal the importance placed in the culturing of the mind. The mind subsequently performs from the energy produced by the *karma* of the body. Apparently, the mind- complex performs according to the input of the *gunas*. The interacting music and its *gunas* are responsible for the stability of the attractors, repulsors of the body and thereby producing serenity of the mind. Tyagaya says, "*The mind analyses the Oneness of the Supreme as the Saarupyam*" (*Sangeetha sastra*). Tyagaya has revealed innumerable pathways (*Sampradayas*), for the aspiring souls to purify the mind. Tyagaya's *sampradaya* is performed in absolute faith, renunciation, devotion and surrender. The faithful practice of *Karma*, *Bhakti* and *Jnana* in a *Nishkamia* manner would manifest purity of mind. Tyagaya promises that, "*When this kind of faithful endeavour is practised, the harmonious realization of the Brahman is inevitable*" (*Anuragamu*, Tyagaya.). The Vedic sages realized through their yogic, mental power, AYAM ATHMA BRAHMAM". This Athman, the self, is Brahman. (*Maandukya*).

The fifth chapter deals with the physical journey of the mind and the quantum nature of the brain, which is the subject of ultimate significance. When the mind is conditioned to an intense and perfect concentration, it is capable of recognizing the 'Sub-Atomic Nature' of the cosmic sound vibration. This cosmic journey leads to the realization of the 'Self'. The Vedic scholars have been thinking on the premise that "*Consciousness is one*". The physicists have been working that "*matter is one*". At this juncture, the Physicists and the Cosmologists have become conscious of the holistic aspect of the 'Vedic Science'.

The final chapter gives the summary of the findings. The researcher thus considers that the Vedanta of Tyagaya is an excellent intellectual material for the present age. Tyagopanishad can stimulate a better understanding of the spiritual questions relating to creation, matter, mind, life, death, Atman and Brahman. Man's survival is exposed to many external challenges. Tyagaya is determined that through *Bhakti Yoga* and *Nishkamia Karma*, the *Brahman* can be realized. The mind in intense and perfect concentration of the *kritis* comprehends the vibration of the 'Cosmic Energy'. The Prana in the heart leads to the realization of the 'Self'. Tyagopanishad leads the path to purify the mind for a better understanding of the human life. *Bhakti* is the essence for the realization. The *Bhakti* is responsible for the emergence of new cognitive psychology where a new generation will grow up to comprehend and assimilate a different dimensional reality. This holographic thinking and its

explanatory power enrich and enlarge many disciplines of nature. Its wisdom enriches the brain and the mind interprets a holographic Universe.

1.6. Conclusion

No study has been attempted in assessing *Tyagaya's Sangeetham* and the status of the *Mind*. In conclusion it is evident that *Sangeetha Jnana* and *Bhakti Yoga Marga* are the contributing factors to the fulfillment of the understanding of the dynamism of the human mind.

ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ

SWAMI TYAGAYA



Picture 3

Manasu Svadhinmaina - Raga, Sankaraabharana.

"For the great one, who has conquered his manas, where is the need for mantra and tantra? To him who knows that this (physical) body is not the same as his (immortal) Self". Where is the need for penance?

ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ

TYAGAYA SINGING TO THE DEVOTEES



Picture 4

Sangita Jnanamu, raga, Danyasi.

*"Sangita Jnanamu Bhakti Vina
Sanmargamu galade Manasa."*

"The life that is not spent in swimming in the delightful ocean of Sangeetha Jnana' He is a burden to the earth. Music devoid of devotion, will not lead to salvation. Knowledge of the science of music conduces to bliss Divine."

ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ ॐ

CHAPTER II

SWAMI TYAGAYA'S LIFE, WORK AND SANGEETHAM

2.0. Introduction

From the dawn of history, ever since mankind started on his journey along the path of progress and civilization, music has had a very special charm for the human mind. It can very well be called the magic of sound, and it has always been a very important element in the culture of all tribes and races for civilization. The moods and temperaments of music of different tribes and races had been largely moulded by the physical, mental, environmental and climatic conditions of their regions. Therefore, they reflected their way of life and culture in their music, which gratified emotionally and physically. Their music depicted pleasure and pain, love and hatred, heroism and stories of their Gods. The people of the world, though lived in diverse situation, yet beneath the diversity, there was an under-current of unity through music. Tyagaya notes in one of his *kirthana*, "*By the union of air and fire, the Pranava Nada, (life sound), burst into sapta svaras, seven notes*" (*Mokshamu*).

Indian civilization is an ancient one. India has produced sound educational, spiritual and political culture that has travelled far and wide. Time to time, great poets, singers and saints have contributed immensely with passionate devotion to the ideals of *Dharma*, *Jnana*, *Bhakti* and *Karma*. The exponents patiently created the fine arts of music, dance and drama. The fine arts exhibited the ideals of divinity, beauty, melody, harmony and freedom of thought. This exhibition of faithful human practices produced a pure spiritual speculation of devotion to the *Ishta- Devada*, and an aspiration for a Divine union. This supreme union with the '*Brahman*' had a strong impact in the society.

In South India, noteworthy cultural and spiritual revival came about through Carnatic Sangeetham and subsequently musical literatures developed. Three great musicians contributed immensely in the 18th century. They were Swami Tyagaya, Muthusamy Dikshitar and Shama Sastri who were otherwise called as 'The Musical Trinity'. They produced numerous literary works and developed the musical art to a remarkable level. They religiously composed, sang and worshipped *Sangeetham* as *Nada Brahman*. It was a divine vocation to them. Carnatic *Sangeetham* is also understood as *Sastria Sangeetham*. Carnatic *Sangeetham* is popular in South India and it has migrated throughout the world along with its music admirers.

There were also many famous composers in the south like Annamayi, Purandaradasa, Bhadrachala Rama Das, Narayana Tirtha, Kshetrajnan, Sadasiva Brahmdra, Sesha Iyengar, Swathi Thirunal, Appar, Sundarer,

Sammanthar, Manikavasagar, Karaikal Ammaiyar, the Alwars, the Nayanmars and many others, while in the north, Jayadev, Tulsidas, Thukaram, Surdas, Kabirdas, Mira Bai and others contributed to the fraternity. They were all popular composers and singers. They elevated the divine aspiration of the society with their poetic songs. The Great Purandaradasa (1484-1564) is said to have dominated the musical world in the one end of this divine musical period while Saint Tyagaya (1767-1847) dominated the other end of the period. (Sambamurthy, 1994:25).

Shakespeare (1564-1616) had this to say of the quality of music and the people: "Music do I hear. Ha, Ha, keep time! How sour sweet music is when time is broke and no proportion kept. So is it in the music of men's lives." (Richard 11, Act 5 Sc 5).

The Vedas say, "*There is no Asana like Siddhasana, no strength like that of Kumbhaka, no Mudra like Kechari Mudra and no Laya like Nada.*" (Sivasamhita)

2.1. Tyagaya's Period and Sangeetha Kaaras

The period of *Tyagaya* (1767-1847) is the brightest epoch in the history of Carnatic Music. It may be said to be the golden age of Carnatic music. South India witnessed a wealth of musical genius at that time. During that period brilliant *Sahityagaras*, composers, *Vagiyakaras*, musicologists and *Bhagavathars*, musicians contributed and every branch of musical repertoires got enriched. Beautiful compositions belonging to the spheres of art music,

sacred music and dance music were composed. Tamil, Malayalam, Kannada and Telugu dance dramas with splendid poetry in them were written during this period. Art, drama and dance figured prominently in the theatrical performances in temples, festivals and royal courts. The opera gained proficiency and it was popular among the citizens. Dance, drama, opera and music became essential in all festive seasons. Many poets and artists composed profusely. High standards in performance of vocal and instrumental music were anticipated. Vidwans specialized in *ragas* of their choice and were able to give *alapanas* in them for hours and in a few instances for some days. Some specialized in the *ghanam* style, some in the *nayam* style and some in *pallavis*. The advent of the violin is a noteworthy event of this period (Prajnananda, 1973:186).

A comparative study of the musical maps of the different periods of Indian musical history will reveal that the map of the period of Tyagaya is characterized by quality, quantity, intensity, versatility and spirituality. There were outstanding compositions of *Geetams* by Tyagaya in rare forms like the *Sapta Talesvaram* and *Pancha Talesvaram*. Tyagaya's *kritis* with *sangatiis* reflecting the *sahitya bhava* became common (Sambamurthy, 1994:3).

Swami Tyagaya's creations cast a dazzling spell by their simplicity in the compositions and the variety of beauty and charm. He combined his literary talents with musical excellence and practised intense devotion to Sri Ram. His life was woven together with *Sangeetham*, *Ramayana* and *Spiritualism*. His

experiences of his *Divine Athma Ananda Nada* have found expressions in his melodies musical utterances. He created immaculate melody in the *Sangeetha ragas* and he composed *sahityas* of resplendent musical phrases and anecdotes. He kindled in the souls of men and women an awakening through his *kritis* of sparkling brilliance and subtle beauties. His compositions have made *Carnatic Sangeetham*'s most lovable, fascinating and spiritually educative media for the general public. His *kritis* in simple *Telugu* depict the great Veda in an easier manner for the common people to understand and practice. His poetry contained a wealth of musical knowledge and Vedantic ideas. He attained the 'Divine Grace' for his poignant life of devotional and spiritual striving. He propagated profound 'Rama Bhakti' through his attractive musical *kritis* with soul-stirring forms of *ragas*. He was an inspiring reformer. He gave spiritual training to his devotees to comprehend that the universe is 'Rama' and Sri Rama is "*Sarvam Khalvidam Brahma*". Tyagaya was a brilliant *Sahityagara*, a beautiful *Vagiyakara*, a learned *Pundit* and a wonderful *Bhagavathar*. He set up musical standards for all times. Tyagaya has become an *Immortal Saint*, a *Great Human Being* and an *Intellectual Giant*.

2.2. Birth, Family History and Early Life

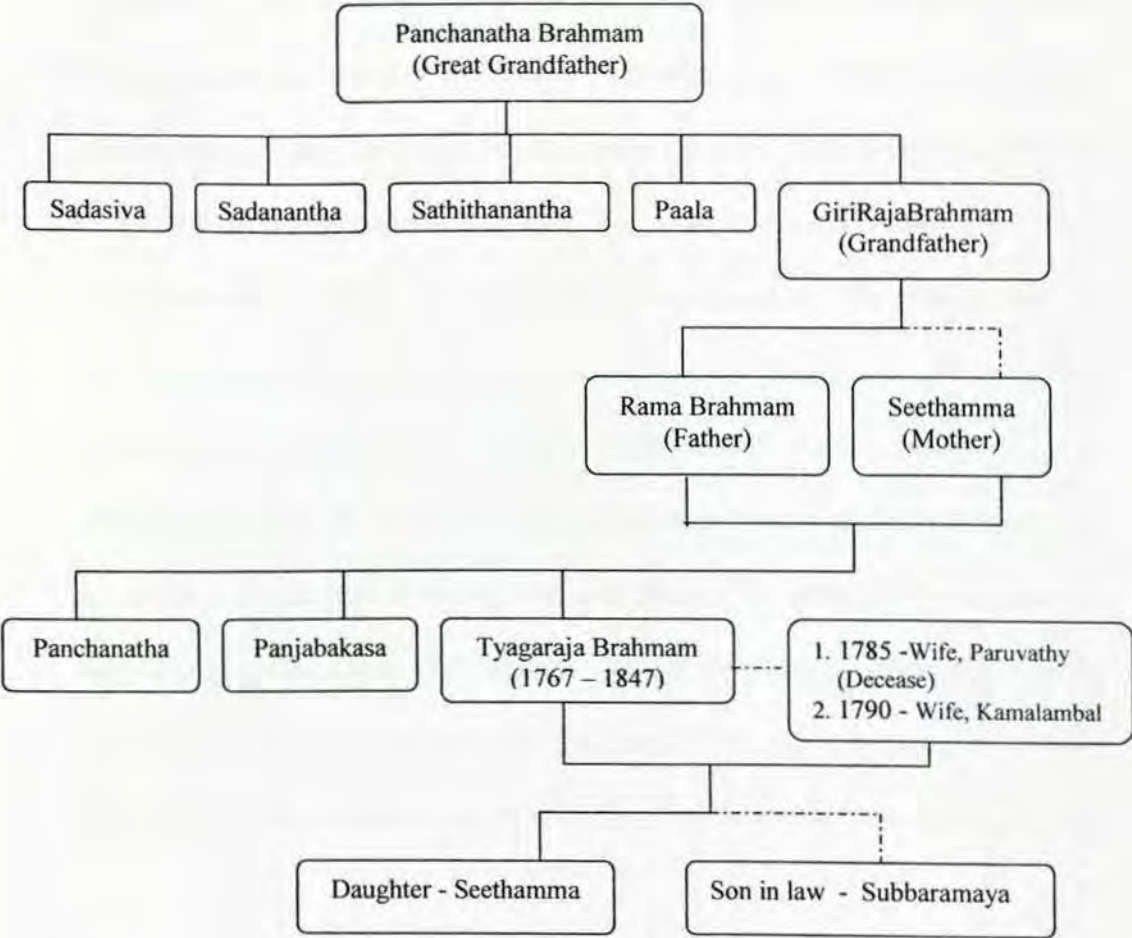
Many historians have attempted to write on the background of Tyagaya. For 60 years since the death of *Saint Tyagaya* in 1847, no musicologists or historians were aware of Swami's life and history correctly. In 1908 Sri Narasima Bagavathar published a book called the "*History and Kirthanas of Swami*".

Years later, one of Swami’s students called *WalajaPetai Vankataraman* wrote, “*The History of Swami*”, in *Oolai* (Papyrus) and also his son *Krishnaswamy Bhagavathar* noted some facts in his notebook about Swami (T.S.Parthasarathy, 1976:X). It is hereby quoted as:

Tyagaya was born on 4th of May in the year 1767 at Tiruvarur, a village, near Tanjavur, in Tamil Nadu. He was born on the 27th day in *Chitra masa, Sukla Paksha* and *Sapthami Thithi, Somavara* (Monday) that was an auspicious day. Swami Tyagaya belongs to the *Kagarla family, Thirulingam Vaitheega* class of *Murriginadu*. His grandfather *Girirajakavi* was a famous poet in Telugu.

(T.S.Parthasarathy, 1976:1X).

Table 2: Family History



Reference to his parentage can be found in the *kriti*, ‘*Sitamma mayamma*’ in *raga Vasantha* and ‘*Girirajasutha*’ in *raga Bangala*).

He was named *Tyagaya* after the presiding deity of a Siva temple at Tiruvarur. Incidentally, the name suited him well and he lived like a benevolent *yogi* and he sacrificed all that he owned happily. His father being a ‘*Harikatha*’ performer and singer influenced and initiated *Tyagaya* into the path of music during his early childhood. He had his initial training in music under the able tutelage of his grandparents and later with *Sonti Venkataramanayya*. Young *Tyagaya* having mastered Sanskrit, Telugu and *Sastria Sangeetham*, started composing at an early age. It is believed that he composed a Sanskrit *kriti*, “*Namo namo raghavaya*” in *Suddha Tod raga*, and *Tavadasoham* in *raga punnagavaralli* at a young age of thirteen years old. Incidentally these were the first *kritis* composed by *Tyagaya*. He adopted *Bhakti Marga* even from childhood and practised devotion and strict discipline. He was a man of austerity, purity and unostentatious habits. He was prepared to shed worldly pleasures and comforts. He strongly believed that *Rama Bhakti* was the supreme devotion. He was of the strong belief that *moksha* can be attained by *tapas* through the path of *Sangeetha* and *Bhakti*. *Tyagaya* had the *darsan* of Sage Narada who initiated him into the path of *Bhakti* and *Sangeetha*. Narada presented two rare treatises namely ‘*Swararnavam*’ and ‘*Naradeeyam*’ to him. References to this incident are evident from the *kritis* like ‘*Swararagasudha*’

in raga 'Sankarabharana' and 'Varanarada' in raga *Vijayasar* (Sambamurthy, 2001:76).

Saint Tyagaya adopted *Sri Rama* as his *Ista Devada* (favourite deity) and composed many *kritis* in praise of *Lord Sri Rama*. On the advice of *Kanchi Brahmendra*, he recited '*Rama naama*' 960 million times and had the *darsan* of Lord Sri Rama. He refers in the following *kritis* the incidents of the appearance of Lord Sri Rama, '*Yela nee dayaradu*' in *Atana*, '*Kanugonu*' in *Nayagi*, '*Bhavanutha*' in *Mohana*, '*Allakalla*' in *Madyamavathi* and '*Kanukontini*' in *Bilahari*. It is said that Lord Rama and Lord Lakshmana appeared before him and Tyagaya in an ecstatic state of mind sang, "*Balakanagamaya*". Tyagaya considered *Lord Sri Rama* as '*The Brahman*'. The Brahman is the God, the Universal energy, which is omnipotent, omnipresence and omniscience. He described Rama as *Maha Vishnu*, the Supreme God. Saint Tyagaya mastered the intricacies of the theory and the practice of Carnatic music from the training obtained from his grandfather and from the treatises given by Narada. He learned about 22 *srutis*, *svaras* with their various permutations and combinations. Saint Tyagaya composed mainly in Telugu and also composed a few *kritis* in Sanskrit. It is believed that he had composed 24000 compositions representing the 24000 *slokas* in Ramayana (Ramanujchariari). His repertoire included *kritis* with *namavalis*, *utsavasampradaya kirthanas*, *divyanama kritis*, *pancharetna kritis*,

geyanatakas etc. The total numbers of *kirthanas*, now available are about 900 (Ramanujchariari, 1958:33).

Tyagaya has composed *kirthanas* with profound significance on Vishnu, Siva, Sakthi, Sri Krishna, Ganesha, Narada, Anchaneya and Lord Muruga. The *kritis* of Saint Tyagaya can be classified as: 1. *Samudaya kritis* (*samuchchayam* or group *kritis*). 2. *Utsava kritis* (ceremonial). 3. *Nimisha kritis* (*kritis* composed on the spot), 4. *Pancharetna kritis* (epic poems) and 5. *Geyanatakas* (operas). Tyagaya's *kritis* are best examples of having *Pallavi*, *Anupallavi* and multiple *Charanas*, verses. Of the three *Charanas*, musicians usually sing the *charana* with the *Vagiyakaras mudra*, symbol, in it. All the *Charanas* have the same *dhatu*. In certain *kritis* the music of the second part of *Charana* will be the same as that of *Anupallavi*. The *Pallavi*, *Anupallavi* and *Charana* are related to one another closely and harmoniously. The characteristic identities of Tyagaya *kritis* are its simplicity of ideas, beauty of the composition, harmony of lyrics, the melody of the *kritis* and the scholarliness of the Vedantic philosophy. Tyagaya successfully developed pertinent ideas in a methodical pattern in his *kritis*. His purpose of composing *kritis* was to stress the greatness and sanctity of *Rama Bhakti*. Further, being an ardent devotee of Lord Sri Rama, he tried to initiate people to adopt *Bhakti Marga* for the attainment of the Grace of Lord Rama. He devoted his entire life for the cause of music and *Rama Bhakti*. His philosophy was more

inclined to '*Visistadvaitism*'. His family practised *Advaitism* (Sreenivasayengar 1996:8).

2.3. Another version of Swami Tyagaya's life

Patti Josiyum was the astrologer who calculated and forecast Swami's life at Tiruvarur. Tanjore Rama Rao, a pupil of Tyagaya noted the date of birth as 4.5.1767. He continues that at Tiruvaiyar the deity of the temple Lord Tyagaraja Perumal appeared in the dream of his father Rama Brahman and advised him to settle in Tiruvaiyar and also blessed him that a divine son will be born. The family settled in a house with a little land at Thirumanjana Street, in Tiruvaiyar, which was donated by the king, Tulji. Swami Tyagaya studied at Raja Sanskrit Institution at Tiruvaiyar. Rama Brahman (father) was a great exponent in singing *Ramayana* and he conducted *bhajans* and story recitations. Swami used to accompany his father on all religious rounds and he naturally developed an admiration towards Lord Rama for his divine qualities. According to one tradition, it is reported that Tyagaya was the grand son of Vina Kalahastayya (Ramanuchari, 1958:20). This inference is different from the earlier author and some family facts are dissimilar and others are contradictory.

Once, a Sanyasi called Rama Krishna Nanthar, met Swami Tyagaya and blessed and taught him "*Lord Rama's Shadakshri Mantra*" (Holy Words). Subsequently, Swami composed and sang his first *kirthana* '*Namo Namu Ragavaya*' in *Desiya Thodi Raga*, while he was praying to Lord Rama. He

learnt music from Sonti Venkatasubhya and Sonti Venkataramanayya (also mentioned as Sonti Venkataraman Das and also quote different gurus). who was then the King's private musician. Swami Tyagaya became a prodigy of *Sangeetham* and was admired and praised by his *Guru* and other *Vidwans* and *Bhagavathars* (musicians). Swami's maternal grandfather Veenai Kaalaasthi Aiyar gave precious sacred books called "*Narathiyam*" which Swami learnt well. A few years later, Swami, once again met the Sanyasi, Rama Krishna Nanthar, who taught him then, "The *Narada Mandra*" and presented a valuable music book "*Svararnavam*" and he advised Swami to pray to the celestial saint, Narada. True to the prayer, Lord Narada appeared before Tyagaya and Tyagaya in a state of ecstasy and impromptu, sang a few *kirthanas* such as – '*Sri Narada*' and '*Vaara Narada*' and thanked *Narada* profusely. Another version states Lord Narada gave Swami "*Swarasnavam*" and '*Narathiyam*' two holy musical books (A.K.Gopalan). Swami Tyagaya devoted himself to Lord Rama as his '*Ista Deva*'. Swami chanted 10 million times the Lord's name '*Rama*' and it is believed that, Lord Rama appeared and blessed him. It is then, Swami in an exhaled state sang "*Ni Thaya Raathue*" (Why do I not get your Grace?) in *raga Atana* to Lord Rama. In another occasion when Swami completed chanting 20 million times *Rama naama*, he was in a state of ecstasy and he sang with inspiration these *kirthanas*, '*Kannukontini*' in *raga Bilahari*, '*Nada suda rasampillur*' in *raga Arabhi*, '*Uppacaaramu chesayvaa*' in *raga Bhairavi* and '*Thorakunna*' in *raga Bilahari*.

Swami's fame spread far and wide. One day, Sonti Venkataramanayya invited Swami to the royal palace to recite Swami's newly composed *kirthanas*. Swami accepted the invitation and sang, '*Janaki Ramana*' in *raga Sudha sumanthini* and '*Thorrakunna Eduvanti Seva*' in *raga Bilahari*. The pundits there were enthralled to hear the mastery of the *sangeerthana* and they heaped praises on him. Swami's Guru Sonti Venkataramanayya was delighted at his pupil's performance and he presented his personal jewels as a gift, which Swami accepted thankfully as a mark of respect and promptly returned it after some years, as a wedding gift to the daughter of Sonti Venkataramanayya. Swami's eldest brother Panchanatha Brahmam was happily married. He was also called as Japeyesa, who ill-treated Tyagaya (Ramanujachari). His second brother Panchabakasan was ill and died young (Names are different by different authors). Swami was depressed and sang '*Anyayammu sayakura*' in *raga Kaapi*. He begged Lord Rama to cure his brother's sickness. Swami in 1785 was 18 years of age and he married Paruvathy and five years later she died. Swami married Kamalambal who was Paruvathy's sister. He also lost his father in 1787 when he was 20 years of age (One Venkataraman who was Tyagaya's student wrote this incident of Tyagaya) (Parthasarathy, 1976:xiii).

Whenever one thinks of Carnatic music, the name of Saint Tyagaya rushes to one's mind immediately because he was an ardent devotee, a yogi and above all, a saint. He is considered as the main pillar of Carnatic Music. He is considered as the incarnation of Valmiki, Vyasa and Narada (K.V.Srnivasa Iyengar).

The researcher regards that Tyagaya's *kritis* comprise a *Trivani* of *Sangeetha*, *Sahitya* and *Ramayana*. Saint Tyagaya led a life of piety and simplicity for nearly 80 years. One day, effectively, Tyagaya had a dream on 27th December 1846 (Dasami), The Lord appeared and promised to liberate his *Athman* after ten days (incorporated in the *kriti* '*Giripainela* in *raga Sahana* and true enough on the 6th January 1847, (*Pushya Bahula Panchami* day). Tyagaya attained *Siddhi* at the *Sanyasa asrama* with an honorary name *Nadabrahamananda* and attained *Brahmibhava* (oneness with Godhead). The same morning he sang his favourite *kriti*, *S'yama Sundeanga* in *raga Danyasi*, and he continued to sing extempore the *kritis*, *Paritabamu kani yadina* in *raga Manohari* and *Paramatmadu veligi*, in *raga Vagadhisvari*. These were the *kritis* he sang last. He was an ardent *Nadopasaka*, a devout *Bhakta* and a *Supreme Sangeetha Acharya*. His *Sangeetham* remains as the soul of Carnatic music even today.

2.4. Tyagaya's originality and style

Tyagaya's compositions are simple, descriptive, educative, receptive, graceful, flowing, rhythmical, poetic, sensitive, beautiful, stylish, charming, intellectual, spiritual and a few are elegiac and prosaic. It requires a genius to write in a simple style. Similarly, *Veda Vyasa* composed the *Bhagavat Gita* in a simple language containing the loftiest intellectual thoughts and the highest spiritual truth of Indian philosophy. Tyagaya adopted a style, which at once appealed to the scholar and the layperson alike. He has followed *Valmiki* in

this respect of simplicity. Tyagaya's style captivates not merely the upper class of people but also the ordinary listener. Any person who has an aptitude to sing will be inclined and attracted to the compositions of Tyagaya. That is the proof of the great composer's attractive and captivating style. The great composer adopted this style, because he wanted to speak to the humanity at large and convey his message of *Rama Bhakti*, love of Rama (God). He developed the propensity to educate the peasants with simple Tamil and Telugu. He went to the people to share his love and devotion for 'Rama'. His *pallavis* characterize suggestive phrase of the *raga* in the *sahitya* or an emphatic simile or a metaphor, which reinforces the nucleus of the subject. There are indeed numerous passages, which exemplify Tyagaya's poetic fantasies, which added a glimmer of fun and imagination. He personified *Sangeetham* and he advocated *Bhakti Yoga* through music.

In his *kritis*, the *raga bhava* floats on the surface of his melodies like cream. In his compositions, there is no need to search for the individuality of a *raga*. The *raga bhava* is lustrously patent at every part of its composition. In his compositions, he speaks the language of music in the purest form. The haunting beauty of his melodies is to no small extent due to their refreshing and flowing style. The balanced presentation of pure tunes and graceful notes are outstanding features of his compositions. Tyagaya realized that the grace of the compositions is best enjoyed only when they are in the midst of plain notes. *Madhyamakala* (medium tempo) was Tyagaya's favourite tempo. In a few heavy *kritis* like " *O Renga sayi*" (*Kaambhooji raga*) he has worked out an

imposing, exclusive, majestic music in a special style that is grand and unique.

From the point of view of *rasa bhava*, Tyagaya's compositions are compared to the *draksha rasa*. The grapes taste sweet the moment they are put in the mouth because it is all sweet juice. Patnam Subramanya Ayyar (1845-1902) drew inspiration from his Guru's compositions and adopted his style. (Sambamurthy, 2001:36). The easy and understandable style of Tyagaya is the chief cause for the wide popularity of his compositions. *Kritis* like 'Entaranitana' (Harikambhoji), 'Evari mata' (Kaambhooji), 'Santamu leka' (Sama) and 'Koluvamaregada' (Todi) 'Kamalaptha kula (Brinthavana saranga) are typical examples of his style.

2.5. Swami Tyagaya and Karnatic Sangeetham

India has produced from time to time great men who have revealed and restated the truths of Indian philosophy. This revealed knowledge has reminded the people of their glorious heritage. Tyagaya belongs to this noble group. He has attempted to teach the Vedic truths in an attractive musical poetry, called *Carnatic Sangeetham*. His musical compositions are admired and popularly sung through out the world. He is a *Sangeetha Siddhanti*, a *Vagiyakara*, a *Sahityakara*, a *Satur Vedi*, a *Rama Bhakta* and a *Swami*. As a pioneer artist, Tyagaya set up musical standards for all times. The flood of musical ideas that emanated from his imagination brought forth a surge of special charm in his compositions. Tyagaya has become one of the world's

immortal saints. His compositions have made Telugu a most lovable, fascinating and attractive language. His compositions have picturized *Lord Rama*, as *Ishwara* and *Paramatma*. His compositions have produced a simpler form of the great Vedic truth for all people to understand and practise *Bhakti*. There is a combination of tradition and individual expression in his songs. Every kind of human experience is expressed in his songs. The thought of Swami Tyagaya gives a large amount of legitimate pride to all *Carnatic Sangeetham* lovers. He was a *Lakshna* and a *Lakshya Purusha*.

Tyagaya combined his literary talents with musical excellence and practised intense devotion to Lord Rama. He represented as the soul of Lord Rama. His life was woven together with *Sangeetham*, *Ramayana* and *Spiritualism*. His experiences of the *Divine Ananda* have found clear expression in his musical utterances. The *Gopichandana Tripundra* and the *akshaya* mark on his forehead reflect the true Bhagavata trait. His charisma tempted devotees to worship him. His poetry contained a wealth of musical knowledge and poetic ideas. He had reached lyrical heights of excellence in his musical compositions. He attained divine grace through music. He lived a simple life and he denounced and renounced all forms of *boga* (materialistic pleasures). He propagated profound *bhakti* through his music. He was a reformer, giving spiritual training to the devotees to realize, '*Sarvam Khalvidam Brahma*'; which means, '*All indeed is Brahman*'. He expounded the importance of the Vedic truth to his listeners. He believed that there is a potent power within all

individuals, which manifests divinity, and that power was Brahman. He certainly was a great *Human Being* and erudite *Vedantist*. He glorified the intellectual interpretations of the Bhagavad Gita and Vishnu Purana. The researcher beholds Swami Tyagaya as a spiritual reformer in the true sense of the word. A great personality, like Swami Tyagaya rarely takes birth. Reflecting and meditating on his *kirthanas* will suffice to transform each listener to a divine soul. Tyagaya says, '*Ram anee sumarmamu, Raama Yanee sharmamu, lasa damara Varula KabbanooTyagaraajasannuta Ramincu Vaareva*' (The sweet mystery of Ram and the supreme joy of Raama even the glorious Devas could not know. 'Who is there so enchanting, except you, O Rama, Noblest of the Raghuu race). (Ramincuva, Tyagaya,).

2.6. Tyagaya's Sangeetham and Spiritual elevation

During the 16th century (Purantaradasa period), *Sangeetha sastra*, musical grammar, went through radical changes. *Sangeetham* was evolved to a simpler, comprehensible media. Music became a source of entertainment and a method for prayers. Tyagaya distinguished *Rama Bhakti* through *Sangeetha Kirthanas*. He visualized and learnt *Rama* in everything. "*Anni nivanucu antharangamuna sinaga vedaki thelusukonti naiya*" (Marugelara, Jayantasri). Tyagaya says, "If we have faith in the Divine, there is no need to worry" (*Ma kelara vicharamu*). In the case of Tyagaya, renunciation is the result of uninterrupted *bhakti* to God (*Anuragat viragah*). Ramanuja says, "*Incessant loving meditation of God is Bhakti*", *Sneka-purvam anu-dhyanam bhaktir*

ityabhidhiyate (Ragavan, 1958:iii). The famous words of Saint Kabir (1398-1518) are, “It is believed that the Gods enjoyed music” (Kabir Das).

Tyagaya express the truths of the *Upanishads* and the *Bhagavat-Gita* in a simple and appealing musical language. His poetry brings Lord Rama before the eyes of the devotee in excellent *Sahityas* and he adequately expresses in *raga bhava* the spiritual content of his mind. Tyagaya stands foremost with his marvellous ‘*Bakti Rasa Sangeetham*’ contribution. His *kritis* are simple, melodies and spiritual. His *kritis* on *Lord Rama* reached all the people. The message is that every ‘*Human Being*’ should realize Brahman. The method of mental elevation is through *Appara Bakti* and then to attain *Para Bakti* and *Ananya Bakti* and so on. He advocated the devotees to transform their devotion, through the path of music. He explicated explicitly that *Sangeetha Margaa* is an easier means to realize the, ‘*Rama Bakti Samrajyam*’ (Raga Sudabangala, Tyagaya). The good people are blessed with the kingdom of Rama’s love and That Love can be realized but not described. ‘*Prakala nilabadi koliccemuccada baagadelpa raadaa*’ Let me feast my eyes to my hearts content of your standing by the side of Rama in deep obeisance and realize my bhakti (PrakalaNilapati, Raga Kharaharapriya) (Sivananda, 2000:132 & Sambamurthy, 2001:118).

Tyagaya was a Superlative Composer, a Maestro, a *Vagiyakara*, *Sahityakara* and a *Bhagavathar*. He is the pillar of Indian classical music. His compositions are known in foreign countries. Since 18th century his compositions are sung and played on instruments far and wide. His name and

fame and mastery of music are known throughout the world. In the monumental work entitled '*Oriental music in European Notation*' published in 1892; Mr. Chinnasami Mudaliar has printed in staff notation many of Tyagaya's *kritis*. This book made foreign scholars understand something of the genius of this great composer. References about Tyagaya were made in the works of Fox Strangways, Popley, Miss Ethel Rosenthal and Mrs. Cousin, which has helped the Occidentals to understand about the the greatness of Tyagaya as a composer (Sambamurthy, 2001:1).

Tyagaya occupies the same place in Indian music as Beethoven in Western music. Tyagaya has reached superlative heights in the realm of pure melody. He plunged into the very springs of *ragas* and unravelled many of its mysteries. He has raised music from the mere concept of being an instrument of entertainment to the concept of being a vehicle for the attainment of the highest flights of Divine imagination. There are many evidences seen in his compositions. He has created the most soulful music from his intellectual path of devotion, knowledge and wisdom. Tyagaya has captured the hearts of people and created in them a passionate desire for Carnatic music. His *sangeetham* has elevated mankind and brought solace to them. He was a genius as a Composer. Tyagaya focused the beauties of *ragas* in his *kritis*. His compositions have an enduring value and they sprang from the depths of his heart. He had the vision of a true composer. He has created beauty through the medium of musical sound. He remains as a treasure of the Carnatic world and his country. He has transcended all limitations of race, language and country.

His compositions are the universal possession of mankind. The magnetic quality of his wonderful songs, and the exuberance of his imagination and the spiritual values have all earned him undying fame and have left behind a phenomenal legacy for mankind (Sambamurthy, 2001:1). The researcher observes that the greatest gift of God to humanity is Tyagaya. His compositions have made the Carnatic world stupendous, majestic and great.

Tyagaya belongs to this noble galaxy of God's chosen man. He was a man of rare piety and learning. He was fully steeped in the sacred and secular literature of India. He lived up to his high ideals. He voluntarily discarded all worldly wealth and honour. He showed how one could lead a life of service, contentment and humility. Tyagaya has left behind an imperishable literary treasure. Imperishable in the sense that even though the original books and manuscripts containing his compositions perish, the compositions themselves have lived in the hearts of all the devotees, the musicians and music lovers (Sambamurthy, 2001:298).

Tyagaya is the greatest and the most prolific composer of our times. In the sphere of *Sangeetha Kavitham* or musical creation, he has reached phenomenal heights. His one thousand and odd compositions that have come down to us are in one thousand and odd distinct *ragas*, tunes. This is an achievement without parallel in the realm of musical creation. His compositions are of surpassing beauty and excellence. They are rich in quality, variety and *Bhakti*. His compositions have the brilliance of best diamonds. They are so many mirrors through which we are able to see the lustrous form

of *ragas*. He had the supreme fortune of being initiated into the mysteries of *sangeetham* by the Nada Brahma Rishi, Narada, whom Tyagaya met as a stranger in the early hours of the day at the bank of river Kaveri while at meditation (Ramanujachari, 1958:12).

The researcher feels that the remarkable features of Tyagaya's compositions are their poetic excellence and spiritual value. When an impossible combination happily comes about they say in Sanskrit that gold has acquired fragrance. "*Gold is great by its own high value; fragrance is something wonderful, but only real flower have it, flower-like ornaments of gold cannot give forth flowers' fragrance, but if they should, then it is a miracle indeed*". (Sanskrit proverb). The researcher thinks that there is an air of universality about Tyagaya's compositions. His innumerable *kritis* of everlasting value and never fading beauty will remain for ever as Tyagopanishad. Tyagaya was a man of prodigious talent and enormous *Rama Bhakti*. He exerted his reformatory zeal and developed melodic music as the language for the glorification of Rama as the *Parabrahman* in his excellent *kriti*, *evearini nirnay inthinra*. Tyagaya's compositions are all beautifully conceived melodies with harmonious *raga bhavas* and hence they exhibit a universal quality. He lived a saintly life and he reached the highest peak in the realm of Spiritualism. He worshipped Lord Rama as his *Ista Devada* and composed almost all his glorious *kirthanas* on Lord Rama. Tyagaya's compositions constitute a treasure of musicological wisdom and saintly utterances of

Karma, Bhakti and Jnana. He professed attainment of *mukti*, liberation from bondage, through *sangeetha bhakti*. His *sahityas* are composed in simple language, so that it is comprehensible to the common man. The *sahityas* carried anecdotes of Ramayana and Vedic *dharmas*. Some of his compositions – 1. *Endukaugilintura (Suddha Denyasii)*, 2. *Manasu nilpa sakti leka (Abhogi)*, 3. *Manasu svadhina maina (Sankarabharana)* etc. are all praiseworthy and noteworthy. His *sahityas* can be studied as a poetic literature and as well as spiritual and moral theology. Some of his utterances deserve to be translated into many languages and made known to the world citizens. His *sahityas* have become very popular because they have a bearing on the everyday problems of life and also show ways to overcome them and embrace divinity. Generally, Tyagaya's *kritis* are charismatic and they have a harmonizing and elevating effect in the mind (Parthasarathy, 1996:xxx).

Tyagaya brought about the renaissance *Aparokshana Buthi*, which is the *summum bonum* of human existence. It is summed up as self-realization, self-awareness and self-experience of the *Athman* and *Brahman*. *Athmachaitanya-samadi* or *aparoksha jnana* is possible only when the mind-complex becomes pure with satvic qualities. In a nutshell the mind is cultured and controlled and the "I", *ahamkara*, ego, is curbed. (Sivananda, 1996:103).

The elevated *manas* gets into the state of *laya* with the *Anahata nada*, which is the mystic sound when in the state of deep meditation. As a result of the *mano-laya*, the vibration of the *Prana* produces the *Anahata Dhvani*, which is

the *Ohmkara*, the primordial sound energy or 'The Brahman', which is of the nature of the effulgence. The mind can be absorbed into the 'effulgence', that is considered as the supreme seat of Vishnu. The mind ceases and is absorbed beyond, which is the Turiya state, soundless state or the *Suddhabrahman*. The 'Sudha Brahman' (Sivananda, 1996:110).

2.7. Architect of Sangatiis

Tyagaya shines out as the pioneer architect of *sangatiis*. The introduction of *sangatiis* as a regular integral part of a *kriti* is the most outstanding feature of his music. *Sangatiis* are variations on a musical theme and he used them for emphasizing the latent meanings in the *Sahitya* or for bringing out the *ragabhava* in bold relief. His *kritis* are studded with gems of *sangatiis*, which are developed word-by-word and step-by-step. These *sangatiis* have contributed in an immense measure to the high excellence and entertainment value of his *kritis*. Prior to Tyagaya's time, there were compositions, but with few *sangatiis*. The sole credit goes to Tyagaya for the advent of *sangatiis* with a design and purpose. He made capital out of this technical beauty where the *sangatiis* shine like cut diamonds. The charm and the lustrous character of his *sangatiis* created recognition and excellence.

Tyagaya's *sangatiis* may be classified as *Ragabhava Sangati* and *Sahityabhava Sangati*. *Raga bhava sangatiis* serve to bring out the varied and colourful aspects of the *Naadatma* forms of *raga*. The *sangatiis* for the *pallavi* of the *kritis*: 'Najivadhara' in *Bilahari raga* and 'Darini telusu konti' in *Suddha*

saveri raga are fine examples of *raaga-bhava sangatiis*. The fine examples of *sahitya bhava sangatiis* are the *sangatiis* adoring the *pallavi* of the *kriti*, ‘*Marubalkakunnnavemira*’ (Sriranjani raga) and the *anupallavi* of the *kriti* ‘*Kalaharana melara Hare*’ (Suddha saveri raga). In the *sahitya bhava sangatiis*, there is the prime idea expressed by the fundamental theme. Other delicate and finer shades in the meaning implied in the *sahitya* are powerfully portrayed by the *sangatiis* grafted on the fundamental theme. The *bhava* can be felt only when the music is actually sung or heard. Tyagaya is the only composer to have attempted *sahitya bhava sangatiis* (Sambamurthy, 1977:31).

The term *kriti* is authoritatively used by Tyagaya in his song in *Sriranjani raga*, ‘*Sogasuga mridanga talamu*’. In a *sishya padya*, paying homage to the great bard of Tiruvaiyar, Walajapet Venkataramana Bhagavathar refers to Tyagaya as the author of different types of *kritis* composed for the elevation of mankind (Sambamurthy, 2001:33).

The researcher believes that many *Mahanubhavallu* (great men) have contributed and rejuvenated the Carnatic music by conscientiously preserving the *Sangeetha Sastra* (traditional musical laws). This renaissance and preservation has saved the extensive art from being lost to us by its sheer prodigiousness. Indian music dates from dim antiquity and it is still on its march. It will not come to an end so long as it retains its creative force and artistic merit. The *Sangeetha sahityam* is conceived as the narration of tale of memorable events that preserves the memory and propagates the knowledge of glorious culture and civilization of man and his society. The art is still

preserved due to the fastidious practice of the *Sangeetha Sastra*. India's great men in the sphere of learning have all been great *bhaktaas*, devotees. To read their biographies is a source of perennial inspiration.

*We are the children of splendour and flame, of shuddering also and tears,
Magnificent out of the dust we come and abject from the spheres"*
(A.J. Browning).

The researcher's observation is that in the present time, music has gradually become concise. The modern condensed form of musical recitation for an evening takes about three hours and a single *kriti* is sung in about fifteen minutes. The original *Sangeetham* recital usually took many hours. Most of Tyagaya's compositions are short, meaningful and sweet. Tyagaya's *kritis* are also significantly comprehensible to the common man. Therefore, that simplicity in language appeals most for his popularity.

Tyagaya showed that dignified and simple prose was better suited to the *sahitya* and *sangati* of musical compositions than pompous, ostentious and grandiose poetry (Parthasarathy, 1996:XXV).

Shakespeare says, "*If music be the food of love, let it play on; Give me excess of it*" (Twelfth Night, a 1, s1). He further adds, "*Music oft hath such a charm to make bad good, and good provoke to harm*" (Measure for measure, a 4,s 1).

2.8. Architect of Sahityas

Tyagaya was a scholarly composer of *sahityas*. There is a logical sequence and a definite scheme underlying the progression of the music and *sahitya* in his compositions. The *pallavi* is like the *sutra* or a theorem and contains a general statement or enunciation. The *anupallavi* is like the *vritti* and is a development on the theme of the *pallavi*. The *charana* is like the *bhashya* and gives the further elucidation and implication. The piece “*Vinayasa koniyunnanura*” in *Pratapavarali raga* can be cited as a typical instance. In the *pallavi*, he says ‘*vinayasa koniyunnanura*’ (I am desirous of listening, Oh Rama). In the *anupallavi*, he further develops the idea by saying ‘*manasaraga vinula vinduga madhura maina palukulu*’ (I am desirous of listening to the sweet words with all my heart). Those sweet words are explained in the ‘*charana Sitarananit*’. The incident referred here, belongs to the Uttara Ramayana. Tyagaya in his inimitable poetic style says, “*Oh Rama! I am desirous of listening to that sweet conversation with the same fervour as Bharata and Anjaneya*”. The composer adds special weight to the piece by his *sangatiis* on the phrase a *maduramaina palukulu* (those sweet words) in the *anupallavi*.

Tyagaya’s *sahitya* are correct models for the *metu* of musical compositions. The mellifluous flow of the language, the easy diction and the sweet sounding words succeeding one after another in a natural manner endower a special charm. The songs abound in lofty thoughts and noble sentiments. Philosophic

utterances like “*The life which is spent in swimming in the ocean of your devotion is the life well spent*” (*Ni bhakti bhagya sudha*) have a deep spiritual heritage. His compositions reflected many philosophic truths enriched from the Upanishads. He presented his ideas in a simple style and in a manner capable of being understood even by the common man. Perhaps it is for this reason that his songs are referred as *Tyaga Brahmopanishad*. There is an answer to every human problem in his songs. The abundance of feeling running through his compositions, the polished nature of the music and the haunting melody has endowed his songs with an additional fascination. *Divyanama kirthanas* composed in Sanskrit language like ‘*Varali Ghana Lola*’ reveal his amazing command of the classical language and his extensive vocabulary (Sambamurthy, 1997:34).

Seventy-five percent of his compositions relate to the story of the *Ramayana*. These *kritis* are of captivating interest. Whereas in the *kritis* relating to the *Ramayana*, he uses the name ‘*Rama*’ in the sense of the hero of the *Ramayana* and in his other opera songs he uses the same name ‘*Rama*’ meaning as ‘*Para Brahman*’. In his famous opera, ‘*Prahalada Bakti Vijyam*’, *Prahalada* addresses his prayers to Rama, “*Para Brahman (God)*”. Tyagaya has composed the noble sentiments of *Prahalada*’s *Bhakti* towards Maha Vishnu. From this opera, some famous *kritis* are popularly sung and some of them are, “*Sri Ganapathini* in raga *Sowrashtra*, *Vasudevayani* in raga *Kalyani*,

Vanthanamu Regunandana in raga *Sahana*, *Rara maintidaka* in raga *Asevari* and *Dayarani* in raga *Mohana*.

In another beautiful opera called “*Nauka Charitaram*”, Tyagaya wonderfully composed *kritis* on *Lord Krishna* of captivating charm. He imagines Krishna rowing his boat across the river Yamuna gracefully in the *kriti*, ‘*Oodamu Jaribai* in raga *Sarang*’. The other popular *kriti* is *Nadathanu manusham* in raga *Sitharanjani*. Tyagaya’s strength of his mind and the firm faith in God made him realize that all manifestations are the symbols of the ‘*One God*’, which prompted him to compose *kritis* on Lord Parvathi, Lord Shiva, Lord Narada, and Lord Ganesha. Tyagaya had a full consciousness of his mission with his life, which is to serve “*The Lord*”. His composition reflected the *Jnana* of the *Gita*, *Brahmasuthra*, *Purushasuktam*, *Narayana Suktam*, the *Vedas*, the *Upanishads* and the *Ramayana* (Ramanujachari, 1958:32).

The researcher adds that in the *kriti*, *Jnanamosaka ratha* in raga *Shutvithamargani*, Tyagaya sums up that the *Universe*, *Matter*, *Man*, *Brain*, *Mind*, *Jiva Athma* and *Paramathma* are all within “*The Brahman*”. The objective of this study responds to the same *Jnana*. This *Jnana* can be comprehended provided the ‘*Mind Complex*’ is developed to a higher spiritual quality.

The researcher found about 900 of Tyagaya’s compositions, which are available today, of which about 700 *kritis* are in his collection and the balance

of about 200 *kritis* perhaps in the libraries and private collections (Tyagaya has supposed of written about four thousand *kritis*). Those *kirthanas* are usually classified under different categories. The book “*Tyagaraja Swamigal Kirtanaikal*” has 681 *kritis*. The book “*Athi Tyagaraja Irudayam*” has 225 *kritis* and the ‘*Compositions of Tyagaraja*’ by T.K. Govina Rao has 688 *kritis*. (There are many kinds of classification of Tyagaya’s compositions and all of them are stereotype in nature). The researcher prefers C. Ramanujachari and Dr V. Ragavan’s classification in, “*The Spiritual Heritage of Tyagaraja*”. They have classified as: a. *Sadhana Sampat*. b. *Bhakti yoga*. c. *Nada Yoga*. The book, “*The Spiritual Heritage of Tyagaraja*” has a total of 696 *kritis*. His *Bhakti Kirthanas* are the most and are about 476 *kirthanas*; the next is *Saadhana sambat*, which is about spiritual life, 113 *kirthanas*, *Nada yoga* which is about divine music, 106 *kritis*,

A. *Sadhana Sampat* means that the *kritis* aid to spiritual life by advocating *Dharma*, *Sathyam*, *Gurubhakti*, *Sama*, *Dama*, *Viragya* and *Satsanga*. These songs and references cover every aspect of art, criticism, elucidation of concepts and puranic quotations. It discusses faith discipline and dedication as a spiritual effort, as *Yoga* and a *Siddhi*, to understand the means and aid to attain Sri Rama Bhakti. This study builds the pathway to *Jnana Yoga*.

B. *Bhakti Yoga* means the sentiment of bhakti in a Yoga form. Devotion takes many *roopas*, forms and *bhavas*, feelings. The important characteristics of Tyagaya’s *Bhakti Rasa* towards his *Ista Devada*, Lord Rama are manifested in

different capacities. 1. The attachment to the Lord's qualities, *Gunas*. 2. The attachment to his form, *Roopa*. 3. *Smarana*, in contemplation 4. *Atmanevidana*, surrendering to him. 5. *Puja*, worshiping him. 6. Attachment as subordinate, *Dasya*. 7. As a friend, *sakya*. 8. As a child, *Vatsalya*. 9. As a beloved, *kantasakti*. 10. *Tanmayasakti*, seeing everything as the Lord 11. *Aviraha* is inability to bear his separation. This study builds the pathway to *Bhakti Yoga*.

Tyagaya also exhibited his bhakti in different forms: 1. *Sravana*, listening to the glory of the Lord. 2. *Elavatara*, the Lord incarnated to make him compose *kirthanas*. 3. *Dyaana*, to meditate. 4. *Padaseva*, to worship the Lord's feet. 5. *Archana* is to worship daily. 6. *Vandana*, paying obeisance. 7. *Kainkarya*, the beauty of service. 8. *Sakhya*, as a friend. 9. *Atmanevidana*, surrender to the Lord. 10. *Vatsalya*, devotion as a child. In *Atmanevidana*, or surrender of one's self to the Lord as the Lord's own, 'Tavasmi', as has been said in the *Saranagati text* in the Ramayana. In fact, Rama is the incarnation par excellence the Supreme exemplar of protection of those that surrender unto the Lord. *Saranagata-rakshaka* and Tyagaya does not fail to make expression of these special features; in the *kriti*, *Saramegani* (Panturavali), he describes Rama as: '*Saranagatas jana-paripalana-birudanka*,' the Lord who has the special title of the protector of those who take refuge under him: Tyagaya speaks of Rama in many places as the protector, friend and saviour of the *Saranagati*. This complete surrender to the Lord is the final teaching of the

Gita too. Tyagaya practised bhakti through music to attain *Jivan Mukti* (Ramanujachari V.Ragavan, 1958:114).

C. *Nada Yoga* means the practice of *sangeetham* as a divine discipline to realize the Supreme, *Nada Brahman*. One of the distinguishing characteristics of Tyagaya as a composer is the large number of songs he has given us on the practice of the noble art, and the many references he has made to it. These songs and references cover every aspect of art, criticism, elucidation of concepts and puranic quotations, and the practice of music. He positively confirms that *Sangeetha Jnana* elevates the mind complex to comprehend the spiritual science. He reminds the devotees explicitly to consider *Sastria Sangeetham* as Yoga and a path for realization of 'The Absolute Brahman' (Ramanujachari, 1958:590-596).

"*Sruti Maatha, Laya Petha*". In Carnatic music tradition it is metaphorically taught that 'Tone' as maternal and 'Rhythm' as paternal (Sambamurthy, 2001:29). In the Vedic tradition *Nada* is the subtlest aspect of *Sabda*. *Nada* is *Siva-Sakti* and *Sakti Tattva* is *Nada*. *Nada* is the first emanation stage in the production of *Mantra* and the next is the *Bindu*. *Nada* and *Bintu* exist in all *Bija Mantras* (Swami Lokeswarananda, 2000:47).

The researcher confesses that practice of *sangeetham*, as Yoga would build the pathway to the transformation of the 'Mind Complex' to a purer level of vibration. The researcher has analysed Tyagaya's compositions and finds the

kritis entreating. He has classified Tyagaya's *kritis*, which exhibit different human subjects and human values. Some of them are as follows:

1. Naama-mahatmya (Name salutation)	2. Ishta-Devata (Personal Divinity)
3. Saadhana Sampat (Aids to spiritual life).	4. Utsava kritis (celebration)
5. Jnana yoga (Knowledge).	6 Vichitra (extraordinary)
7. Nada Yoga (Musical devotion).	8. Samudaya kritis (society)
9. Karma Yoga, (dutiful act)	10. Ghana raga (heavy tune)
11. Bhakti Yoga (devotion).	12. Pancha kritis (five songs).
13. Divyanama (Divine consciousness)	14. Geyanatakas (Operas)
15. Pancha Retna kritis (Five Gems epic poems).	

2.9. Pancharatnas and the Operas

Tyagaya has to his credit many number of group *kritis*. His group *kritis* or *kriti samudayas* are simple and excellent which earned universal appreciation and fame. The group *kritis* of seven sets are very important ones, and the *kshetra kriti* is popular. His group compositions of *pancharatnas* are very significant ones. He has composed six sets of *pancharatnas*. The *pancharatnas*, as the name suggests, are group of five *kritis* composed in praise of a particular deity or theme. He has composed six sets of *pancharatnas* of which one set is the *Ghana raga pancharatna* set in *Natta*, *Gaula*, *Arabhi*, *Varali* and *Sri*. *Pancharatna kritis* are usually sung during the first part of a concert (Govinda Rao, 1998:2).

Kshetra pancharatnas are five *kritis* composed for each of the five temples, which eulogize the deities of the temples in Tiruvottiyur, Kovur, Srirangam, Lalgudi and Tiruvaiyar. These are grouped as *Keshtra pancharatnas*. The selection of number five, for each of these group *kritis* is very significant since he must have realized the significance of number five, its auspiciousness and its association with the sacred culture. This may be the reason why Saint Tyagaya adopted the number five for his group *kritis* and grouped them as *Pancharatnas*. Shankara explains thus: *Pancha Rubaas* are *pancha bhutas*, *Pancha jnana indriyas*, *pancha pranas*, *Pancha karma indriyas*, and *pancha tan matra*. *Tan Matras* are five subtle elements, sound, touch, form, taste and smell. *Pancha Rubaa* signifies creation, sustenance, *jnana*, *karma*, and feelings (Tatva Bodhana, Shankara, 1986:38).

The *Ghana raga Pancharatnas* are most popular and famous. The *Ghana raga pancharatnas* were sung when the saint along with his disciples went for *Unchavritti*. They are characterized by variegated beauty having euphonic and majestic vocabulary. They alone are enough to reveal the scholarship of Tyagaya above all *Vagiyakaras*.

All the five *Pancharatna kritis*, *Enthano mahanu*, *Dudukugalla*, *Kannakannarusida*, *Sadinchane* and *Jagadanandaka* are famous. Even though *Sadinchane* was composed first, *Sadinchane* in Arabhi is set on the model of a *tanavarnam*. This has got an 'anubandha' commencing with the words - *sadbhaktula*. The song is in praise of Lord Krishna while the other four are in praise of Lord Rama. Lord Krishna is described as *Sangeetha Sampradaya*

Guru. It consists of eight *charanas* and succeeded by an *anubandha*. The *charana* has got three or more *sangatiis*. The essence and *bhava* of *Arabhi raga* is portrayed fully in this *pancharatna*. This is quite popular among the five compositions. The *Charana* is repeated after each *charana*, except the last that leads to *Pallavi*. The second song is ‘*Duduku*’ sung in ‘*Gaula*’ *raga*, which has ten *charanas* and happens to be a very popular song. The ‘*Entaro*’ in ‘*Sri*’ *raga* is sung by most of the singers. It is the masterpiece and the *kriti* draws a stunning appeal when sung essentially by a highly melodious and sensual *Nadopasaka*. The maestro’s command over pitch perfection, the caressing sensuality in the timbre of his voice and his conceptional brilliance produce an atmosphere of intoxicating melody. *Kannakannarusida* set in *Varali raga* is less popular but it is a masterwork or a *magnum opus* in the composition of Tyagaya. *Jagadanandakaraka*, sung in ‘*Nattai*’ *raga* is full of vigour and heroism. Each *charana* is fully *Isvarasthavas* or doxologies. The 108 names or synonyms of Lord Sri Rama are incorporated in the form of *sahitya*. One can perform *Ashtottara archana* by adding the prefix ‘AUM’ to each of the line. The diction of *sahitya* and flow of lyrics are in such a way that the Lord can be propitiated with the help of *beejaksharas*. When performed at the beginning, it helps to create a musical atmosphere. This *kriti* alone is in Sanskrit while the other four *kritis* are in Telugu. The *kriti* admits the *Thrishayi sancharas* (Bhagyalekshmy, 1877:2-5).

Tyagaya is a gifted writer of operas, too. He may be called the *Geya Nataka Marga Darsi*. He has three operas to his credit: *Prahlaada Bhakti Vijayam*,

Nowka Charitram and *Sitarama Vijayam* composed as a dance-drama. Tyagaya's fascination for *Prahalada* was a prototype of his own '*Bhakti Life*'. They are splendid compositions and they entitle him to be ranked as the greatest writer of operas. His genius as a play-writer, his dramatic instinct, his literary and poetic skill, his knowledge of sacred lore, his powers at effective characterization, his insight into human nature, his talents for conceiving musical dialogues, his capacity to introduce fictitious characters, his imagination to heighten the interest in the play and his gifts at melody-making are fully revealed in these three works and the rest of his compositions. He had the mind's eye and the mind's ear to perceive how the whole opera will look like, when performed on the stage. The soliloquies put in the mouth of *Prahlaada* looked very real and they capture the hearts of the devotees. His operas personified ideal *lakshya granthas* and high-flown poetry in the topic of *sahitya*, *raga* and *rasa* (Sambamurthy, 2001:59).

2.10. Sangeethasastra

Tyagaya's complete knowledge of the *sangeetharagasastra* is important for the composition of a *kriti* or a *varuna* or a *geetam*. Tyagaya was a *sangeetha siddhanti* well equipped with the divine musical knowledge. As an *Uttamottama Vagiyakara*, master musician, Tyagaya composed his *pallavis* with a characteristic and suggestive phrase of the *raga*. In his *sahityas*, he created emphatic phrases, and inserted compact ideas and illustrations and also reinforced them with spiritual emotions and sweet *ragas*. He reinserted his

beloved Lord Rama in the further parts of his song. Many of his songs begin with striking *Pallavi-words*. Many of the musically celebrated masterpieces are examples of this merit of *Sahitya*.

The researcher is fascinated by the infinite excellence of the description of the *Saguna Brahman* as the *Nirgun aBrahman* through *Nadabhakti*. Here is one such example in the *kriti*, “*naadasudharasam*” in *aarabhi raga*. Tyagaya illustrates, “*O bewitching Lord, shining like a beacon light on the mountain of Nada of the seven Swaras born of the Pranava which is the source of all Vedanta! O adept to the Nectar like music born of Sama Veda! O celebrated Lord who transcends Time*”(Nadasudarasa, Tyagaya) (Purushottam, 1991:177).

Swami Tyagaya’s individual genius enabled him to create virtually a new style of music out of his traditional grooming, a style which draws its stunning appeal essentially from a highly melodious and sensual weaving together of clusters of notes. The maestro’s command over pitch perfection, the caressing sensuality in the timbre of his voice and his conceptional brilliance combine in a style to produce an atmosphere of intoxicating melody. Tyagaya says in the *kriti*, ‘*Nadopasana*’ that those who are devoted to *sangeetham* with its three integral parts of *bhava*, *raga* and *tala* are regarded as *Nadopasaka*. The *srutis*, *smrtis*, *puranas*, etc. are all set to music in the metrical compositions. There are rhythm, metre, and melody especially in the Sama Veda.

The combined influence of *sruti*, *swara*, *laya*, *rasa*, *raga*, *tala*, *palavi*, *charanam*, *thoni* and *svara* gives rise to *Sastria Sangeetham*. The *Sapta Suras* are *shutjam*, *risharbam*, *kantharam mathyamum*, *punjamum*, *thaivatham* and *nishathum*, which form the fundamental note of the individual pitch, which are placed in various pitches to produce melody. The total format of the style reveals the traditional grounding. Tyagaya's rich *sahitya* enriched his compositions greatly. The soul of the music is unique confederation of *sruti*, *laya*, *raga*, *tala*, *thoni* and others. To all his achievements, Tyagaya acknowledges the spiritual guidance of Lord Rama. The researcher points out that melody, harmony and polyphony are Western musical patterns while *Sangeetham* relies on melody more than harmony.

Pundit Tyagaya had a vast traditional repertoire of *ragas* and *sahityas*. In his musical works, the maestro has presented many selections of rare *ragas* and has sung many common groups of *ragas* in the Carnatic tradition, for the easy hearing of the commoners. The edifice of the *raga* system is embodied in the natural propensity of notes for a scale or mode to emerge as correct phrase in the process of creating music. The *raga* concept is a melodic abstraction from the song form itself. The effectiveness of individual *ragas* can be traced not only to the colour of the notes but also to the relationship amongst the birth of the mother notes and equally to the semantic power of the phrase, which contour the *raga*. Some phrases are essential to the character; others are secondary, tertiary and so on differing in the significance of their role in contributing to a *raga's* identity. A phrase, which is insignificant in a

particular role, can however be highly powerful as a variation tool. The dynamics of a *raga* strikes a balance between establishing identity and creating colour for the performance. Some *ragas* historically have such a dramatic and commanding impact on listeners and musicians. The *raga* creators have been inspired into creating new *ragas* as reflections of those great *ragas*. This process has been on of capturing the essential signatures of the original *raga* and creating a new *raga* by building a new set of essential phrases around these signatures, even shifting to a moderately different scale in isolate cases. A group of such new creations get clubbed together in the tradition under a common suffix. Interestingly, it is difficult today to trace the origin and character of the original *Kaanada* or *Malhari*, a typical feature of the oral tradition where history weeds out the perfunctory information in favour of the aesthetics. Often the most popular *raga* in the group is assumed popularly to be the ‘original’ or ‘basic’ or ‘mother’ *raga*. They perpetuate and remain as popular *ragas*. In the Hindustani and Karnatic systems, some such powerful groups of *ragas* dominate classical music, *Kanadas*, *Malhars*, *Sarangs*, *Bilawals*, *Todis*, *Hindolum*, *Madyamavathi*, *Mohanam*, *Danyasi*, *Saveri* and others being the major groups respectively (Pandit Jasraj, ST851012, Tape).

The researcher explains the mathematical evolution of *ragas*. The 72-*melakartha ragas* have 36-*sudha mathyama* and another 36-*prathi mathyama*, which multiply to many *Janya ragas*. There are 3 kinds of *Janya ragas*, which are of 7 *samburna*, 6 *shadavam* and 5 *owdavam*. This makes a total of 483

combined *ragas*. The some total of all *ragas* $72 \times 483 = 34,766$ *Janya ragas*. These *ragas* are further classified to 3 *divisions*, such as *Ubanga*, *Pashaanga* and *Vagra ragas*. The uncharacteristic mixing of *Vagra ragas* to the 34,776 *Janya ragas* would produce millions of *ragas* (Researcher).

The researcher adds that a listener will be able to appreciate the enormity of the semantic significance of the *palavi*, *anupalavi* and *charana*, when they are concretized in actual sound and are experienced within the syntax of the *raga-rupa*. Each *raga* exhibits certain characteristics as a group and they tend to have a robust energy in them and a characteristic elasticity in the phrases, which makes the employment of *gamaks* and related note-accentuations almost imperative in movement (a feature which relates the *ragas* to the *Dhrupad* in structural ethos) and a darkness emanating from the impact of wrong notes. Over the generations, individual *charanas* have developed their individual interpretations of the main *raga*, in some cases even differing in the canonical rules. Some *ragas* are the abstracts of other popular *ragas* in practice. The total repertoire of *ragas* within the group multiplies as a result of the perpetuity. Tyagaya has created several new *ragas* (Prajananda, 2002:49).

Tyagaya's composition is the main pillar for the survival of the Karnatic Sangeetham. Tyagopanishad proclaims that the *saptasvaras*, sound of Music has mysterious effect in creation. The space in the vast universe vibrates with a profound energy. Upanishad calls this as 'AUM', the *Pranavamantra*. Thus, music grew up in the midst of our Gods and Saints. Puranas tell many stories

to illustrate the important role played by music and sound. The spirituality of sound is exemplified as *Sapta Brahmam* and *Nada Brahmam*.

Tyagopanishad is the grand composition of Tyagaya in which he says, “*Our music was cherished and nourished by Divinities with devotion.*” *Brahmaananda sudhambudhi narma Vidulaku mrokkaday sangeetha koovidulaku mrokkada* (*Svara raga sudha*). Tyagaya has focused his concentration on his *Ishta Devada*, Lord Rama, who is the incarnation of *Vishnu*. The poet-cum-musical genius by his superlative imagination meditated and painted a divine picture of Sri Rama in his musical composition. He described Rama elaborately in words with a picture of surprising beauty, dignity and grandeur. There is no parallel to his genius in the musical literature of the world. He is beyond definition. He dedicates Lord Rama as the unison of the all-bestowing *saptasvaras*, ‘*The Nada Brahmam*’. The didactic and informative Naarada, the holiest of the holy, had so often delved into depths of *Sangeetha* and *Vedanta* had blessed Swami Tyagaya as the *Nadasvaroopa*. Some of the noted Devas who mastered music are *Kamala*, *Gauri*, *Vaagiisvari*, *Vidhi*, *Garudadhvaja*, *Shiva*, *Naarada*, *Amaraasha*, *Bharata*, *Kaashyapa*, *Candiisha*, *Aanjanaaya*, *Guha*, *Gajamukha*, *Mrkanduja*, *Kumbhaja*, *Tumbura*, *Soomaasvara*, *Saarangadavar* and *Nandi*. They are *vidulu* and *koovidulu* in music. They knew the intrigues of music and the intrinsic secrets of the sastras. Athi Shankara, Ramakrishna Paramahamsa, Meera, Andal, Annamaya, Purandaradasa, Ramadas, Sur Das, Sri Chaitanya

and many others attained an emotional spiritual change and attained *Jivan Mukti*. Tyagaya imagined Rama as the *NadaBrahmam* and led his life of *Yajna* and thus attained *Nirvana*.

Tyagaya is as immersed in *nada* as the bee is lost in the lotus, sucking its nectar. He is an adept in playing the Veenai. Tyagaya sung with *bhakti* and *rakti*, many majestic *kirtanas* in incredible *ragas* for his Rama. Only a divine soul stirred up by a divine passion can create such a captivating combination of *rakti* and *bhakti*. His mannerism is equally bewitching. Many times have the devotees paused and reflected and shed tears of emotion on his *sangeetha* and *sahityam*. He was aware that the human mind could be coached to attain a particular frequency to realize the *Consciousness*.

Tyagaya's *sahitya* combined with his *svara*, *raga*, *laya*, *tala*, *bhava*, *dvani* and *sarira* is a masterpiece of pure melody. The *kriti* with *Shringara rasa* and with incredible *sahitya* gets converted to *Bhakti rasa*. (If the devotee appreciates its verbal symmetry and understand its spiritual sense, then he is in a sheer rapture). The mental impression is refreshing and exhilarating, diffusing the soft fragrance of the sandalwood paste. This impression creates a profound serenity in the mind and arouses a contemplative spiritual mood. The spirit of a *raga* at its best can be heard when a good recital of the like of "*Kaliloo raajasa taamasa gunamulu galavaari celimi*" (Manasa etulortune). It is the agony of a mind that has become despondent over the transgressions of the

rajasic and *tamasic* tendencies and he implores the mind to pay some heed to his admonitions and worship Sri Rama.

Nada Yoga is also called *Laya Yoga*. The yogi hears *Anahata nada* and he enters into *samadhi* and attains the *jnana* of the *Athman*. The *Manas* is absorbed in the *Laya* of the *kriti*, which results in a *Sat-Samkalpa* (Sivananda, 2000:102).

A fine example of the perfect harmony between *saahitya bhava* and *raga bhava* is from the Tyagaya's popular *kriti* "nagumoomu" in 'aberi' *raga* and one of the captivating lines is, "*Jagamaalaa Paramaatma avaritoo morali Dudu*". The very essence of his quest is, "*To whom else can I appeal? O Supreme Lord of this universe?* This fervent and final appeal is actually, not to Brahma, Vishnu or Shiva, but to one who is above all of them, the Paramathma. The sentiments seem to be swelling up from the very depths of the soul, and from the very bowels of the earth. Tyagaya points out that Rama can be seen among the meek, the humble and the suffering. He can be seen among the ascetics and among his devotees. He is omnipresent and therefore He exists in the heart of all creation. The idea is, "*I heard about you, I believed in you, I surrendered to you, I invite you, O Rama.*" Tyagaya exclaims, "*Only a song in praise of Rama can be called a song! Who is that brave soul who can venture to produce such harmony as can fascinate Rama, as Rama himself is the embodiment of Nada Brahman.*" Tyagaya fostered and adored Rama. To Tyagaya, Rama is the nectar of eternal bliss and He is sweet

sound. Lord Rama is said to be entrancing in his form and He adorns hundred garlands of precious jems carved out of charming gold. Another *kirthana*, “*manasaa etuloortunaa*” in *raga* ‘*malayamarutham*’, is a fine example of the perfect harmony between *sahitya bhava* and *raga bhava*. Tyagaya appeals to the mind to worship wisely over Sri Rama who is the ornament of the solar race. The method to attain salvation is through humility and music. He discourages *rajasic* and *tamasic* tendencies. Tyagaya’s *rakti* reaches its superlative height of Divine Bliss.

The researcher points out an excellent metaphoric comparison of *Rama* and *Sangeetham*. Tyagaya implicates Rama, as the splendorous *raga* is his *Koodanda*. The *saptasvaraas* are the seven bells that embellish this famous bow. The triple strains of music are its triple-plaited string. Ceaseless speed is his arrow thus exhibiting his divine passion. The core of all *Veedaas*, *Puraanaas*, *Aagamaas* and *Shaastraas*, has descended to this earth in the form of *Raama*. The Divine Heritage is the lifeline of Tyagaya’s *kritis*. It is believed that the Gods bequeathed the divine art to him. *Tyagabrahmam* is the incarnation of *Naada Brahmam*. Rama is *the Naada Brahmam*. Rama is the manifestation of *Brahman*. Rama is the *Ishwaraswarupa* and an objective phenomenon, which is the focus for worship by the devotees. Tyagaya meditated on Lord Rama realizing that Rama is “*The Brahman*”, which is beyond imagination, *Ananthasayanam*, *nithianandam*, *sadasivam* and *parasakthi*. Tyagaya considered this universe as, ‘*Rama Bhakti Samrajyam*’.

He wrote in his *kirthanas* that the easier way to attain Lord Rama is by leading a life of *Bhakti*. In a pragmatic situation *Bhakti* is visualized in various forms. From a pragmatic point of view, the devotees practise their *Deiva Bhakti* in different *bhavas*. The philosophy of Tyagaya is monotheism that is, *Sarvam Brahmasmi*.

2.11. Musical compositions and notations

Tyagaya was an inspired composer. Most of his compositions were the products of inspiration and some say revelations (Sambamurthy, 1994:27). It will be interesting to know how his disciples readily recorded his compositions in notation. They wrote upon mango planks with steatite pencils. Each student concentrated on one aspect of his composition. One disciple concentrated on the *pallavi* and recorded the same in notation to memorize it. The second disciples directed his attention to the *anupallavi* and memorized it. The third wrote the *charana* in notation and memorized it in solitude. If the *charana*, heard by him was a *nonmudra charana*, he stayed to write down the subsequent *charanas*. The fourth *sisya*, who was a scholar in Telugu and Sanskrit wrote down the pure *sahitya*, with a sense of understanding. Each group of disciples performed independently lest its music should obliterate the impression of the *pallavi*. When another song is being composed, another set of four disciples got ready for the purpose. The next day, the disciples sat together, consolidated their notes, learnt and memorized the full pieces and

sang them before the master. The great composer, it is said, used to go into raptures of joy over the pieces (Sambamurthy, 1994:27).

The following account of the great composer Tyagaya is based on the version given by the late Tiruvottiyur S. A Ramaswamy Iyer who got it from Walajpet Krishnaswamy Bhagavatar, Maiyalpuram Krishna Bhagavathar and Sundara Bhagavathar who were all direct disciples of Tyagaya (Parthasarathy, 1996:xii).

Professor Sambamurthy has had the privilege of getting valuable informations, manuscripts and materials from the line of disciples of Tyagaya's direct *sishtyas*, who were Vina Kuppayer, Manambuchuvadi Venketasubayyer, Umaiyaalpuram Krishna Bhagavather, Walajapet Krishnasamy Bhagavather, Tillasthanam Rama Ayyengar and many others (Sambamurthy, 2001:VI).

Sri Ramanujachari gathered his information from Umalyapuram Brothers, Sundara Bhagavathar and Krishna Bhagavathar who were the direct disciples of Tyagaya. Sri V.Krishna Rao and T.V.Subbha Rao did the English rendering of the *kritis* for Sri Ramanujachari.

In the *Tyagarajar Centenary Conference of the Madras Music Academy*, December 1946, representatives from different schools and traditions met to work a common united course to translate and print all the available materials of Tyagaya's *sangeetham*. An analytical study of Tyagaya's composition and lectures were published serially in the *Vedanta Kesari*, 1948, Madras.

Subsequently Sri Ramanujachari collected a good deal of additional materials in Telugu and Sanscrit from the publication (Ramanujachariyar, 1958:ix).

It was a thrilling experience for the disciples to listen to the new creations of their master each time. If some of the disciples stayed with their master for a number of years and if some of them were his life-long disciples, it is due to the fact that the attraction to learn his newly composed pieces were too strong for them to resist.

The disciples saw in their master, a messenger from God who had come to this world to contribute to human happiness by his musical compositions of unparalleled beauty. His radiant personality beaming with spiritual greatness left an indelible impression in their minds. It was indeed a rare privilege for any one, to have sat at the feet of the Apostle of Absolute music and learn his compositions (Sambamurthy, 2001:27).

2.12. Kirthanas and the styles

Tyagaya defines in his *Sriranjani* piece, opening with an exclamation on the wonderful effect of the accompaniment of the finely played *mridanga* and the excellence of the rhythms as an accompaniment for *sangeetham* gives delight and adores the true spirit of the *Upanishads* which gives the correctness of the notes, rhythm, devotion, elegance and the nine *rasas*. Tyagaya illustrates in his *kriti*, “*Sogasuga mridanga talamu, Jatagurchi ninu, Sockajeyu dhirudevado, Nigamasirorthamu galgina nijavakkulato Svarasuddhamuto, yati-visrama-sadbhakti, Virati-draksharasa-navarasa-yuta, kritiche* (*Sogasuga mridanga*

talamu)” Tyagaya’s *kritis* expound the true words of the exalted Upanishads, which are marked by correct placements of svaras and rhythmic turns and pauses, which reflect true devotion and *vairagya*. The nine *rasas* from the *kritis* are figuratively compared to the sedative grape juice (Ramanujachari V.Ragavan, 1958:590-596).

Tyagaya has not merely defined here the requirements of a *kriti* but has really described the highlights of his own compositions in which the *kriti-form* attains its perfection. In Sanskrit literature two main styles of composition are often distinguished, *Narikela paka* and *Draksha paka*. How keenly Tyagaya enjoyed the rhythms of a finely played *mridanga*, as referred to in above-quoted piece, can also be seen from one of the later *charanas* of his long song on music in *Sankarabharana*, *Svara-raga-sudha-rasa*, where he says; “What is the pleasure in banging a *mridanga*, without knowing the rhythms and their varied patterns?” *Maddela-talagatulu telikaye mardinchuta sukhama?* This explains *Narikela paka*, where the essence of the beauty is deep inside and is to be slowly enjoyed while in *Draksha paka*; the essence of the beauty is immediate like sucking sweet grapes.

In the next ‘*Gitartamu*’ *kriti*, ‘*Gitarthamu sangitanandamu, nitavuna judara O manasa. Sitapati charanbjamu nidukonna, Vaatamajuniki бага delusura*’, Tyagaya chose Rama for his *Ista Devada* and he had an additional advantage in *Hanuman*. He had a guide and a Guru not only in *Rama-bhakti*, but also in *Sangita Sastra*. It is well known in Sanskrit musical literature, that *Anjaneya*, the devotee and musical votary, resorted to Rama who represented the essence

of *Gita* and the essence of *Sangeetha Jnana*. Tyagaya proclaims this in his well-known piece in *Surati* (Ramanujachari V.Ragavan, 1958:36-41).

The great Tyagaya recited 96 crores (960 million) times the '*Ram Nam*', an achievement without any parallel. This information is repeatedly mentioned by many authors. His disciples were intensely fond of him and loved his rare quality that was found only in person of his eminence. Tyagaya will long be remembered as the genius who perfected the type of composition known as the *kriti*. The *kriti* is the most important and the most highly evolved of the musical forms. The credit of bringing this form to perfection goes to Tyagaya. His *kritis* are veritable *raga* crystals and the *raga svarupa* is patent on the face of every one of them. In his *kritis*, we find him speaking the language of music in its purest form. He mastered the art of composing different *kritis* in the same *raga* and created new ragas for his rare *kritis*. This incredible knowledge testifies his extraordinary creative talents (Sambamurthy, 2001:28).

The researcher with his 40 years of his direct and indirect musical experience finds listening to Tyagaya's *kriti* as ennobling, spiritualistic and enjoyable. It is in *Sangeerthanam* that *Sreyas* and *Preyas* meet. Generally they are antagonistic to each other. Therefore *sangeetham* ennoble the *Athman* and reveals the self and also pleases the senses and the mind is tamed. Many compositions are wonderful to listen and therefore these songs are repeatedly sung and heard. Some compositions are strange to listen for the first time but when repeatedly heard they sound fascinating. His compositions are oozing

with Vedantic teachings. Tyagaya's music is a means to learn about the divine nature of man. This knowledge acquired, aids in the practise of the consolidation of the mind faculty. The mind vibrating with music from Tyagopanishad creates an intense devotion towards "*The Brahman*." This intense understanding of "*The Atman and The Brahman*" carves the foundation for the cosmic union, which is called *moksha*, liberation. The principle is to practise in daily life *Karma Yoga*, purity of action, *Jnana Yoga*, purity of knowledge and *Bhakti Yoga*, purity of devotion. These principles remain as the foundation for this research on, "*Tyagopanishad and the Brain-Mind-Soul interaction*".

2.13. Tyagaya Aradhana

The *Tyagaya Aradhana* is conducted annually in Tiruvaiyar and it attracts thousands of people from different regions of India and abroad. Bangalore Nagaratnammal, a brilliant singer of the *Tyagaya Sisyaparampara*, started the musical festival in 1925. She built the shrine for Saint Tyagaya at his *Samadhi*. The *Aradhana* has been a time-honoured tradition in which musicians of high repute participate. An important component of the proceedings is the re-enactment of *unchavritti*, the daily rounds that Tyagaya as a Bhagavathar made, to gather alms. Leading *Vidwans* take part in this event, starting from the Tirumanjana Veedhi residence of Tyagaya and ending at the site of his *Samadhi*. At the *Samadhi*, musicians pay tribute to the memory of the great *Vagiyakara* through choral singing of the *Pancharatna Kritis*, *Chetulara*, a composition in *Bhairavi*, is customarily rendered by

flutists preceding the chorus. It is not known when and by whom these five *kritis* of Tyagaya came to be named as the *Pancharatna kritis*.

According to T.S. Parthasarathy, in the 1908 edition of Tyagaya's *kritis*, one Narasimha Bhagavathar refers to them as the compositions known together as the *Pancharatna*. This reference means to indicate that the grouping and christening of the five *kritis* must have occurred even earlier. A textual reference to the *kritis* as *Pancharatna* can be found in a 1933 book containing seven *Tyagaya kritis* edited by S.A. Ramaswamy Iyer. There are also several explanations as to how and why these *kritis* were selected and grouped. Selected *kritis* of a composer are usually grouped according to some common or linking factors such as theme, deity or *kshetra*. Since none of these criteria can be applied to the set of five *Pancharatna kritis*, it is suggested that the unique name might have been given because of their distinctive merits and the creative excellence binding them. The *aradana* is distinctive characteristics and deems merit and attention: (Sambamurthy, 2001: 87).

The researcher finds unreliable historical data though Tyagaya lived only about 200 years ago. Different inconclusive versions are available. There are also other different details on the incidence of Tyagaya's birth, life, and family. Some details of his life are sadly interpolated and some others are extrapolated. The researcher realizes that the name Tyagaya is also mentioned as Thiyagaraja, Thiyagayer, Tyagarajan, Tyagaraja Aiyer and Tyagaraja. The researcher chooses to use Swami Tyagaya.

2.14. Conclusion

The researcher confirms that Tyagaya is a Vedantic Scientist and he explains the complexities of the 'Atman' and 'Brahman' theory through his poetry. He adopts a dimension to propagate the pragmatic knowledge to rehabilitate the mind to comprehend the Brahman. The brain-mind-Atman-Brahman interaction is akin to the transcending union of different energy as a single universal energy. Modern scientists, astrophysicists and philosophers acknowledge the *Vedantic Jnana*. In other words, scientific knowledge compliments Vedantic knowledge.

Tyagaya discusses many *dharma sastras*, in an attractive and simple method. He presents in such simple language for the devotee to understand and realize the divine nature of Lord Rama. This is the charm of his compositions in addition to his musical brilliance. "*His Upanishads are enrichment for Human wisdom*" (Ramanujachari, 1958:53).

His compositions are the product of genius and devotion. They are the result of spiritual and aesthetic experiences. These many qualities account for the magnetic appeal of his *kritis*. It was given to this musical poet to discover the marvellous beauties of many *ragas* that lay unfathomed till his time. He was versatile in *sastra* and *anubhava*. He was a composer with a spiritual mind. He was a daring genius to define and straighten the individualities of *ragas* that

were in a nebulous condition before him. His *kritis* are full of life and they reach the summit of melodic perfection. Tyagaya's life is full of interesting, inspiring and thrilling incidents. His forbearance towards some of the bad actions of his disciples and his appreciation of good music from whichever source it emanated, and his charitable attitude to those who were jealous of his eminence and his benevolence towards the weak and hungry, all reveal to us the saintly nature of Saint Tyagaya. These incidents help us to draw a correct pen-picture of the psychological framework of the greatest composer of South India. He used dignified language even when provoked. "*He was a man of Divine Nature*" (Sambamurthy, 2001:122).

Tyagaya was a highly erudite person, with advance knowledge of the *Vedas*, the *Puranas* and all other *Sastras*. His compositions bear the stamp of his culture and deep learning (*Jnana*). He had a wealth of musical culture. He was a charismatic and a captivating poet and a genius in the creation of new *ragas*. He was an intellectual giant of the Vedanta, Ramayana and *Sangeetham*. He was a great Telugu, Sanskrit and a Tamil scholar. He had the wisdom of a *Sthitaprajnan*. He was beyond the three *gunas*. He was the highest devotee of Lord Rama (B.G.Tilak, 1996:514 & Gita, 2/55). He was a simple *Nada Yogi*, a devoted *Vedavit* and a humble, *Punya Purusha*. He was a *Jnani* and a very great Rama Bhaktan. It is a pleasure to listen to his beautiful compositions, which infuses *Jnana* and *Bhakti*, and a steady wisdom to comprehend, 'The Brahman'. Swami was engrossed in Rama Bhakti. He considered life as a

yagna and he said, “Life is essentially a divine worship.”

Thus, Swami Tyagaya contributed to the development and growth of *Carnatic Sangeetham*. His musical *kirthanas* create devotion, wisdom and intellectualism. He preached the *Veda dharma*, for right speech, for right meditation, for right truth, for right devotion, for right wisdom, for right actions, for right thoughts, for right liberation and for right *Swadharma*. Tyagaya showed the way for the intellectual realization of the metaphysical science and the truth of the immortality of the ‘*Atman*’. He contributed to the world, a philosophy of *Bhakti* to “God” through *sangeetham*. Tyagaya preached the Upanishads through his *kirthanas* and perhaps his work can be called Tyagopanishad.

Tyagaya, in this marvellous *kriti* sings, “*Is there a higher path, O Mind, than the path of Devotion coupled with Music. Great seers adore the music. The path of Devotion elevated by melody is a higher Spiritual path*” (*Sangita jnaanamu bhakti Vinnaa*).

The researcher believes that Swami Tyagaya is one cultured composer known to all the strata in the society and admired as a ‘*Divine Jivathman*’. People worship him even till this day. Tyagaya is a *Punya Purusha* and the thought of him and singing his *Sangeerthanam* every day will confer the much-needed *Shanti*. The human mind with absolute tranquillity and *Bhakti*, absolute

devotion and *Jnana* leads to the elevated state of *Mukti*. This means that *Jnana* of the *Athman* is the ‘*self realization state*’ and knowledge of the *Lord* is the ‘*Universal realization state*’. Tyagaya expounds Lord Rama as the Brahman and Himself as the *Athman*. This research has made a humble attempt to explain Swami Tyagaya’s Vedantic philosophy and how the knowledge cultures the mind towards spiritual wisdom.

“*Marugeelaraa O raaghava. Marugeela Caraacararuupa Paraapara suurya sudhaakara loocama*”. Why veil yourself, O Rama? Being the form of all animate and inanimate things, shining as the supreme among the supreme, having the very sun and moon as your eyes, why veil yourself, O Rama.

“*Anni niivanucu antarangamuna, tinnagaa Vetaki telisikon Tinayyaa, ninneganni madi nennajaala norula, nannu broovavayya tyaagaraajanuta*”. (*Marukellara*). Searching my own heart with constant toil, I have realized that the whole Consciousness is but you. I cannot even think of any other separate entity other than you. Do take me. O Rama why veil yourself (Tyagaya).

One of the distinguishing characteristics of Tyagaya, as a composer is the large number of songs he has given us with the many references from the *Ramayana*, the *Vedas* and the *Gita*. He has handled *Carnatic Sangeetham* with a noble *lakshya*. These songs and references cover every aspect of art, criticism, elucidation of concepts and puranic quotations. He advises the best way to practise *Sastria Sangeetham* and he encourages devotees to learn music as a *saadhana* to their spiritual effort and above all to treat *sangeetha jnana* as

Yoga and a *Siddhi*. He paves the path for the comprehension and realization of 'Brahman' (Ramanujachari, 1958:596).

The researcher points out that *Sreyas*, which lead to eternal good and *Preyas*, which are immediately pleasant, function together in Tyagopanishad *Sangeetham*. It is in this context the researcher likes to appraise the value of the great composer and apprehend the spiritual gift he has contributed to the world community and portray the noble art he has handled so magnificently. The researcher desires to recognise Swami Tyagaya's work as *Tyagopanishad*. The research of the magnificent *Vedic Dharma* of Tyagopanishad is intellectually inspiring and spiritually stimulating. Tyagaya generally commands a great felicity of expression and grace and a flow in style with much ease and effect. The aim of this study is to enable the mind to annihilate the ignorance and attain the knowledge and the perfection to make the mind realize the '*Brahman*'. The message is to practise '*Sangeetham*' as a divine discipline and distinguish the Supreme, '*NadaBrahman*'. This amazing research binds the mind to distinguish the spiritual energy within and without the body.

A Vedantic View Of The Musical Composition Of Tyagaya And The Dynamism Of The Mind

NADA YOGA

Tyagaya Sangeetham

Sahitayam
Sastras
Raga
Surthi
Laya
Taala
Karma Maarga
Bhakti Marga
Jnana Maarga

Predominant Gunas

Right Discipline
Right Courage
Right Bondage
Right Dhyana
Right Karma
Right Bhakti
Right Jnana
Renunciation



Constituents of Subtle Body

Manas
Buddhi
Citta
Ahankara

Brain- Mind Complex

Sound Vibration
Auditory, Visual,
Tactile, Cortex
Thalamus, Limbic
Perpetual Concept
Emotional Concept
Spiritual Concepts
Subtle Body Concept

Satvic Mind

Mukthi (Realization)
Moksha (Liberation)
Nirvana

Athman- Brahman

Diagram 1

CHAPTER III

THE SPIRITUAL AFFILIATION AND THE SUPREMACY OF TYAGOPANISHAD

3.0. Introduction

The researcher understands that “*Realization of Brahman is the Absolute Truth*”. All the great religions of the world agree in principle on this fact. The paths are different though the principle remains the same. The spiritual goal of life is to manifest the divinity within the mind complex. The perfection of the mind manifests good *karma*. The good karmas accomplish the comprehension of the *Athman*. The *Jivan Mukti* is one who has the intellectual capacity of the ‘*Self*’. Love of God, the most essential ‘*jnana*’, knowledge, is necessary to observe the real ‘*Bhakti Yoga*’.

In the *kriti*, ‘*Karuna elayante*’ in *raga Varali*, Tyagaya says, “Paramatmudu jivatmudu yogatai, Baraguchundu bhakti-paradhinuni.” A true *bhakta* is one

who has realized the identity of the ‘individual soul’ and the ‘Supreme Soul’. Tyagaya, the genius of a composer and a splendid musicologist has created many magnificent kritis of incredible cosmic jnana. His message has the principle of ‘God Realization’ in view. His kirthanas are sung with devotion for divine pursuit and eventually for human perfection. “*Sarva Devo Namaskara, Kasavam Prathi Katchati*” (Sandhyavandanam, Veda). Different forms of worship reach the same and only God, Kasava.

The researcher concludes that all Vedic laws, ethical codes and different forms of worship derive their value from this ultimate purpose of ‘God Realization’. Tyagaya’s work is based on the principals of Upanishads and therefore it can be called Tyagopanishad.

A study is made on Swami Tyagaya’s philosophy of *nada, karma, jnana, bhakti*, and to identify how these essential *maargas* develop the supremacy of the mind? The researcher is of the view that the *manas*, mind, plays a pivotal role in the eventual comprehension of the *Kshetra, Jiva, Athma* and the *Brahman*. The realisation of the *Athma* is *Jivan Mukti* and the eventual liberation of the *Atman* is *moksha*. The culturing of the *Buddhi, Manas* and *Citta* by *Sangeetham* is discussed in this study. A study of Swami Tyagaya’s basic Vedantic knowledge is analysed in depth. Therefore, the objective is to point out that through the practice of Tyagopanishad, the subtle body can be transformed to a higher spiritual level so that the mind is one with the *Nada*.

3.1. Tyagopanishad is an Athma Bodana

Tyagopanishad is an *Athma Bodana*. This *jnana* elevates the spiritual affiliation of the mind complex. Tyagaya, the mystical bard, understood the psychic nature of the metaphysical components of *Atman* and *Brahman*, as a singular Consciousness. His attainment of the *Ohmkara Nada* through the sub-conscious vibration of the energy has made possible through singing of his divine *kritis*. This energy vibration and spiritual concentration has evolved due to the supremacy of his mind. He eventually attained the *Nadabrahmam*, which means that he realized and comprehended, what Brahman was all about? Therefore he was called '*Tyagabramam*'. Tyagaya explained '*Brahman*' as a philosophy in Tyagopanishad. This Vedic prayer quoted below explains the true concept of Brahman. "*The act of offering is Brahman. The oblation that is offered is Brahman. Brahman offers it into the fire, which is Brahman. Brahman verily he attains who sees Brahman in all action*" (Brahmaarpanam, Gita, 4/24).

The researcher selects many *kritis* of Tyagaya and analyses the *sahitya* for the qualitative values. The spiritual affiliation of the *Nadasastra*, the *Mind Complex* and the *Nadabrahmam* are highlighted and reviewed. The lessons learnt are meant to be the guidance for spiritual awareness and the mechanism of the *Body-Mind-Athman complex*. His knowledge of consciousness has imparted cosmic manifestation of Brahman and the understanding the true nature of life. His philosophical concepts have awakened the inner potential

for the self-realization of *Nada* Brahman. Each *kriti* deciphers the practical guidance for every day living using the '*Divine Highway*'. The message teaches the supremacy of mind over matter and the supremacy of *Atman* over mind.

Some relevant sentences are quoted from some of Tyagaya's *kritis*, which are reviewed, and the true concept of Brahman-Mind-Body is explained. The great Athi Shankara authoritatively explained the spiritual ideas of Vedanta (probably in the 7th century). Similarly Tyagaya has elucidated Vedic ideas in his works. These following quotes prove Tyagaya's Vedantic wisdom to that of Shankara's.

1. In almost identical words Tyagaya says, "*A jnaani who adores the Lord without attributes is blessed with the Divine*" in his beautiful *kriti*, *Anuragamuleni manasuna Sujnanamu radu* (Raga Saraswathi).

Sri Shankara says, "*I am the Lord of lords. I am devoid of even a touch of jealousy and hatred. I am He that fulfils the desire object for those who are bent on realizing the goal*" (Shankara,2002:78).

The researcher realizes that Love of God is the most essential quality necessary to acquire real *parajnana* and such a person becomes, the true *Jnaani*. Swami Tyagaya was one of those rare *Mahatmas* who lived as a *Yogi* and attained the real *Jnana*. He is a '*Brahma Jnaani*'.

2. In his devotional *kriti*, *Karuna elayante* and in *raga Varali*, Tyagaya says, “A true *bhakta* is one who has realized the identity of the ‘Individual Soul’ and the ‘Supreme Soul’” (*Paramatmudu jivatmudu yogatai, Baraguchundu bhakti-paradhinuni*).

Sri Shankara explains that the first step to liberation is extreme aversion to all perishable things; then follow calmness, self-control, forbearance and the utter relinquishment of all work enjoined in the scriptures (Shankara,2002:88).

The researcher believes that a true devotee is one who says no lies, will not associate with low *tamasic* people, will not consume alcohol, will not have carnal desires, will not be deceitful or treacherous, will not be fickle minded, will not be unhappy and he will believe that the Lord is the eternal witness.

3. In this spiritual *kriti*, *Jnana mosagarada* in *raga Shadvidhamamargini*, Tyagaya prays, “O Perfect One, enable me to attain knowledge on *Paramatma* and *Jivatman*” (*Paramatmudu jivatmudu jnana-mosaga rada*). Tyagaya requests for Divine Wisdom to enable him to realize *Paramatma* and *Jivathman*. He also prays for purification of his mind to attain the ‘Supreme Bliss’.

Sri Shankara explains, “I am without attributes and action, eternal and pure, free from stain and desire, changeless and formless, and always free. I am Knowledge. I am the Known. I am the Knower. I am all the aids to Knowledge. I am the pure Soul- existence bereft of Knower, Knowledge and Known” (Shankara,2002:58).

4. In this next educational *kriti*, *Sitavara Sangita* in *raga Devagandari*, Tyagaya adores Brahman and says, “*Music is the means to attain the state of Jivan Mukti which is the essence of the Gita and the Upanishads*” (Sitavara sangita jnanamu, Dhata vrayavalera Rama Gitadyakhilopanishatsara, Bhuta jivanmuktudagutaku).

Sri Shankara writes: *I am free from sorrow; attachment, malice and fear; for I am other than the mind. For it is written in the Upanishad, “He is without breath and without mind pure, higher than the high and imperishable* (Shankara,2002:40).

The researcher realizes that with the knowledge of *Gita*, *Upanishads* and *Sangeethajnanamu*, one would be qualified to attain *Jivan mukti*. In fact, this *Jivanmukti* state is the realization of the Consciousness, which is the *Athma* and the liberation of the *Athma* to unite with the Supreme Consciousness, Brahman, is *Moksha*. This realization of the Supreme is the message that Tyagaya mentions consistently in many of his compositions.

5. In this philosophically vital *kriti*, ‘*Tatva Meruga Tarama*’, in *raga Garudadhwani*, Tyagaya asks, “*Is it possible to realize truth? Is it possible to realize that Rama as that great truth “That Thou Art?”* (Caandogya Upanishad.) *Tattvamasi yanu vakyarthamu, Rama, nivanu paratattva meruga tarama?* In this *kirthana*, Tyagaya has expressed the eternal doubt whether any one can apprehend the nature of the Brahman. Tyagaya asks, whether it is

possible, to realize the great truth when this world is so full of *tamasic* and *rajasic gunas* and to attain the *satvic guna* is very difficult.

The researcher understands that Brahman has numerous manifestations such as the Real, Absolute, Reality, Supreme Reality, Self-evident Reality, ultimate Reality, Transcendental Reality, Ultimate Principle, Primeval Being, Supreme Self, Eternal Spirit, Supreme Spirit, Pure Being, Pure Intelligence, Absolute *Brahma* and Absolute Energy. Even the great *Aacharyas* have differed in defining *Brahma*. Vedanta mentions it differently in a different context. Shankara explains that Brahman is beyond the sphere of all prediction and at the end ‘ It is *Sat, Cit, Ananda*’, which means that it is Existence, Consciousness and Bliss.

The scientists christen Brahman as “*Universal Energy*”. Physicists define energy as the ability to do work in the form of continuation of life itself. Every movement of the universe, the body, the cell, the thought process and reactions involves a shift of energy. The energy can transform to different forms of energy. The energy can neither be created nor destroyed, it neither enters nor leaves and it remains constant (First Law of Thermo-dynamics, Arvind, 2000:107). In a similar context in the *Vivekachudamani*, it is mentioned that, “*this life is Brahman and the universe is Brahman. I am that Brahman that realizes everything, gives, takes and remains forever. Brahman is ‘One’, blissfully and eternally* (Turiyananda, 2001:394).

The Upanishads explain, “*Isvara Parama Krishna, Sac-cid-ananda Vighraha Anadhir adhir Govinda, Sarva Karana Karanam*” Brahman is Supreme and He is eternal. He is the primeval Energy and the cause of all causes. Brahman is beyond words and imagination (Brahma Samhita, Caitanya, 5.1)

6. In this delightful *kriti* defining Bhagavat Svarupa, Tyagaya says “*O Rama! One must meditate within his own self and become one with you*” in the *kriti*, ‘Tanalone dhyaninchi tanmayame gavalera’, in *raga Devagandari*.

The researcher understands that in this earthly creation, man is under the influence of *maya*, illusion, therefore the worldly tendencies will dominate and man may not be in a position to realize the higher nature of Divine Bliss unless he diligently follows the *Vedic Dharma*.

To this, Sri Shankara says, “*Faith, devotion and the yoga of meditation are mentioned by the Vedas as the immediate factors of liberation in the case of seekers; whoever abides by these, gets liberation from the bondage of the body, which is the conjuring of ignorance* (Shankara, 2002:53).

7. Tyagaya says in his popular *kriti*, “*Santamu Leka*”, “*daantunikaina Veedaantunikaina....yaagaadi karmamu lanniya jeesina.....aagama sastramu tannivina jeesina.*” A Vedantist attains quietude when he can control his senses and he is well versed in all Vedas and Sastras and has performed *yaagas* and other *karmas* and he is rich in spiritual *saadhanas* and likes *japas* and *tapas*. In spite of all these qualification if the mind has no tranquility then

the soul would attain no salvation. The essential point is to abandon all physical possessions.

Sri Shankara explains, “Then, for the Muni, come hearing, reflection on 'That', and long, constant and unbroken meditation on the Truth. After that the learned one attains the Supreme *Nirvikalpa* state and enjoys the bliss of *Nirvana* even in this life. My refuge is neither my mother, nor my father, nor sons, nor brothers, nor others. My supreme refuge shall be the foot placed by my master on my head” (Shankara, 2002:54).

Sri Shankara says, “O master, O friend of those that bow to thee, thou ocean of mercy, I bow to you; save me, fallen as I am into the sea of birth and death, with a straight-forward glance of your eye which sheds supreme grace like nectar” (Shankara, 2002:33).

8. Tyagaya questions in this wonderful *kriti*, ‘*Brova bharama Regurama, Bhuvanamella nivai*’, in raga Bahudari. Tyagaya asks, “*Regurama! Is it a big burden to protect me*”? “*To realize that 'I am That' is best. To realize that You are the whole universe is the greatest happiness*”.

The researcher feels that the relationship between a *Jivathma* and the *Paramatma* become rather personal once the mind understands that the *Athman* attains the Cosmic Consciousness as a single entity. This stage of development is realized after prolonged *tapas*.

9. In this mystical *kriti*, *Chede Buddi, Sri Vasudeva sarva manuchunu*

chintinchira in raga *Athana*, Tyagaya explains, “O mind! One gets results according to one’s mind so banish evil mentality and constantly meditate on the Eternal Truth that Vasudeva is universal. One, who has this realization that all this creation is Vasudeva, is a true Mahatma”.

The object of knowledge and dedication is to elevate the mind to perform in a spiritual plane. Sri Shankara explains, “*Maya or Avidya can be destroyed by the realization of the pure Brahman, the one without a second, just as the mistaken idea of a snake is removed by the discrimination about the rope. She has three Gunas known as Tamas, Rajas and Satva, named after their respective functions*” (Shankara,2002:38).

10. Tyagaya implies in this musical *kriti*, “*Ragasudarasa*”, “Good Music leads to divinity. Drink the music and delight in the nectar of *ragas*, which results in the benefit of *Yaaga*, *Yoga*, *Tyaaga* and *Bhoga*. Knowledge of *Nada* and *Ohmkara* is *Sadasiva* which is considered as realized soul” (Ramanuchachari, 1958:202- 594).

The researcher empathizes that for worshipping the Creator, both purity of body and purity of mind are essential. This can be attained through the knowledge of Tyagopanishad, *Sastria Sangeetham* and the principles of the Vedas.

Sri Shankara also explains, “*Vishnu dwells in you, in me, in everything; Empty of meaning is your wreath, and the impatience you reveal. Seeing yourself in*

everyone, have done with all diversity. Control the self, restrain the breath, and sift out the transient from the true. Repeat the holy name of God and still the restless mind within. To this the universal rule, apply yourself with heart and soul. Uncertain is the life of man as raindrops on a lotus leaf “
(Nikhilanada, 1967:302).

11. In the *kriti*, ‘*Anuragamu leni*’, Tyagaya insinuates, “*the mind that is bereft of devotion will not be blessed with the Divine Jnana. The satisfaction is the happiness felt in the mind while meditating on the Lord with attributes, Saguna Dyaana. This maxim is well known to enlighten Tyagaya*”
(Ramanuchachari, 1958:119).

The Lord articulates in the Gita: “Four kinds of men adore me, the afflicted, the curious, one desirous of material gain and a man of knowledge, jnaani. Of these, the jnaani who is always fixed on me and is of single-minded devotion is the best. I am dear to him very much and he is dear to me. All these are noble, no doubt, but the jnaani is verily my own self” (Gita,7/17).

12. Tyagaya questions in this realistic *kriti*, “*karunajaladhe*”, in *raga Nathanamakriya*, the method adopted by defaulters who know little of *Nada Bhakti*, and how they cheat themselves in false representations. The duty of realization is the practice of *karma yoga*, *jnana yoga* and *bhakti yoga*.

Sri Shankara elucidates that ignorance is nothing but a superimposition of the non-self. The destruction of ignorance is liberation. Darkness cannot remove

darkness. Wisdom, being incompatible with ignorance, puts it to flight (Shankara, 2002:22).

13. Tyagaya observes in the *kriti*, “*Nika daya raka ne jaayu pamulalla neraveruna Rama*”, in *raga Nilambari*, that will it be possible for those who cannot control their mind attain salvation by *maya*, trickery and falsehood or those who hold disputation on Veda without formal acquaintance or those who do any number of charitable acts merely for the sake of advertisement. All these acts will not serve the true purpose without the grace of Lord Rama.

Sri Shankara comments, “*The illusion of Samsara is due solely to an illusory notion and is not an absolute reality. Action cannot destroy ignorance, for it is not in conflict with ignorance. Knowledge alone destroys ignorance, as light destroys darkness*” (Shankara, 2002:19).

Sri Shankara expounds, “*O Mind of what avail is wealth or horses, elephants or a kingdom? Of what avail are a son, the wife, a friend, the body, and the home? Know all this to be transitory and quickly shun them;*” *Worship Siva, as your Guru instructs you, for the attainment of Self-knowledge*” (Sri Sankracharya, 1967: 284).

14. Tyagaya’s versatility, satire, sense of humour and seriousness are seen especially in the *kriti* in which he criticizes the impostors of those wallowing in worldly things. “*Is there salvation for people who are devoid of devotion and who do not possess a knowledge of music*” (Mokshamu galada).

Meanwhile, Sri Shankara pronounces that, *Sunrise and sunset, daylight and darkness, winter and spring come and go; even the course of time is playful. Life itself soon ebbs away, but man's vain hope, alas, goes onward tirelessly*" (Baja Govidam, Sri Sankara, 2002:43).

The *Jnana Yoga* and *Bhakti Yoga* are symbiotic in nature. A dualist with a real spiritual experience is infinitely better than a monist without spiritual experience. *Jnana* alone is insufficient to attain Brahman. *An intellectual pursuit is different from a spiritual pursuit. Karma Yoga, Jnana Yoga and Bhakti Yoga* are essential wisdom to attain Brahman.

3.2. Tyagaya and his concept of Bhakti

Tyagaya advises his devotees in order to attain Bhakti, *"Recite Ram's name, o mind, but with deep devotion and proper perception. Silence your thoughts for a moment at least and recite Ram's name, realizing the real significance of his redemptive form"* (Telisi raamacintanattoo).

Tyagaya advocated the ascent from lower truth to higher truth and the utilisation of the Vedantic doctrine of the inherent divinity with the Divine. The Tyagopanishad attempts to educate through *sangeetham*, the *Bhakti Maarga* in order to strengthen the inherent instinct of divine qualities in man. The wisdom gives a sense of self-esteem, and help to acquire strength of mind, self-confidence, a positive rational outlook, courage and peace in this earthly journey. The realization of the *Atman* whether by *Pravritti marga* or by

Nivritti marga is mutually acceptable practice to express the potential divinity of human growth. Tyagopanishad is a pragmatic gospel confined mainly to the wisdom of *Vedanta*, *Ramayana* and *Sangeetha*. The Vedantic message is the astuteness of the supreme Brahman. This message is immanent and permanently pervading in the spiritual and the material universe. The *Jnana* explains the paradoxes of Science and Religion.

The Tyagopanishad *jnana* is not opposed to modern science. Tyagopanishad is a metaphysical science and it is a continuation where the reasoning of science ends. Tyagopanishad science is the science of the rationality of the Brahman and *Athman*. The *Sangeetha Bhakti Marga* conditions the mind to a higher spiritual level so that the mind remains as the bridge between the brain and the *Atman*. The mind is considered as the subtle body functioning between the coarse body and the fine body, (*Athman*). This subtle body, (mind) has always remained a paradox.

The objective of this research is the explanation of the transformation of the mind by the vibration of the cosmic sound energy (*naada*), produced through the practise of Tyagopanishad and the *Sangeetham*.

3.3. Sangeetham and Bhakti Maarga

Tyagaya focused music for divine values. The consequence was for the attainment of *bhakti* and for the realization of Brahman. Therefore *bhakti*

through music was taught to the people as a simple and easy means for the realization of Brahman, God. The dominant message was, *mukti*, which is the release from human bondage, and *moksha*, which is the liberation of the *Atman* from the body. Like the *Sanathana Dharma*, Tyagabrahmopanishad paves the way towards an intellectual ascent for the personal realization of 'The Brahman'. Tyagaya after many years of *saadhana* acquired sufficient *jnana* and *bhakti* and finally attained *moksha*, liberation and eventually realized 'The Brahman'. This means that Swami Tyagaya practised the *karma*, *bhakti* and *jnana* as a *yogi* and realized the wisdom of creation, *Athman* and Brahman. The *moksha* is a mental perfection evolved through attitude, aptitude and faith in the practice of the different *yogas*. This spiritual realization unifies the comprehension of *Buddhi*, *Manas*, *Ahankara*, *Citta*, *Athman* and Brahman. In other words, it is the knowledge to know the spiritual meaning of gross body, subtle body and causal body. This highest form of spiritual perfection explains the mystery of mind and matter; soul and body; material and spiritual and *Atman* and Brahman. This mystery is crystal clear to the 'Illumined Soul'. In the present time Ramana Maha Rishi, Ramakrishna Paramahansa, Swami Tyagaya and many others have understood the Brahman or the *Super Consciousness*. These are the 'Illumined Athmans'. The scientists connote this as the nature of the *Quantum Brain* or the *Organic Consciousness*.

Therefore the research focuses on the "*Philosophy of Swami Tyagaya*", and

most significantly “*The Bhakti Marga*” he preached to comprehend the consciousness-mind-brain coordination. The message is that Bhakti can illuminate the mind to realize the Consciousness.

Sri Shankara expounds, “*Reasoning on the meaning of the Vedanta is significant and this leads to efficient knowledge, which is immediately followed by the total annihilation of the misery born of relative ignorance*” (Shankara, 2002:21).

For all practical purposes, it is enough to recognize the following three well-marked degrees of *Bhakti*. 1. *Bahya-bhakti*, 2. *Ananya-bhakti*, 3. *Ekanta - bhakti*. Here are some illustration and quotations from Bhagavat Gita and Narada Bhakthi Sutra. *Bahya-bhakti*, as the word itself indicates, is external *bhakti*. *Ananya-bhakti*, as the name indicates, is the exclusive worship of one’s *Ishta-Devada* in the heart. *Ekanta-bhakti* is the purest (sattivika) type of *bhakti*. Here the worshipper loves God for His own sake and not for His gifts. Tyagaya aspired for this perfection and he sang, “*O, Mind, bhakti blended with the nectar of Music will lead to svarga and beyond to apavarga*” (svara raaga).

Tyagaya in another *kriti* chants, “*Devote yourself to music which Shrii Naryana, Vishnu, is so fond of, O Mind. Devote yourself to music, is the mental treasure of the rishis which is immune from the three afflictions and*

which is beloved of shrripati, who roams and revels in the saptasvaraas"
(shriipapriya).

Tyagaya advises, *"Adore those beautiful beings, O Mind, those splendorous sapta svaras. Adore those sapta svaras which glow in the navel, in the heart, in the throat, in the tongue, in the nose, in the Vedas, in the soul of glorious Gayathri, in the minds of Devas and Brhamanaas and among the auspicious Gods like Tyagaya"* (Shoobillu).

Tyagaya expounds, *"By reciting your name, my mind is purified. O Bestower of absolute, unsullied and eternal bliss, won't you give me the Light that would show me that Jivathman and Paramathman are one and the same and that I am but one with all human and celestials, such as kinnaraas, kimpurusas and maunis like Naarada, in the fourteen words. Why contend with me O Lord?"* (Jnaana mosaga).

Krishna says: *"The difficulty of those whose minds are set on the unmanifested is greater. For the path of the unmanifested is hard for the embodied to reach"*(Gita, Viii/10).

Narada Bhakti Sutras rightly points out that the true mark of *bhakti* is not the consecration of all actions to Him, but also a feeling of anguish when His presence is withdrawn. He also gives the following description about the

Ekanta-Bhaktaas: "They ever converse with one another of their love with choking voice, with tears in their eyes and with a thrill in their bodies. Purifies are the families of such men and purified is their land. They make holy place holier, righteous actions more righteous and sacred books more sacred because they are filled with His spirit. At their love the spirits of their forefathers rejoice, the Gods dance and the earth feel secure. There is no distinction among them of caste or culture, beauty or rank, wealth or profession. For His are they all" (Tyagisananda, 1972:131).

Upanishad says: "The sacrifice which one performs with knowledge, faith and contemplation becomes more powerful" (Chandoogya).

Arjuna says to Krishna, "If thinking Thou art my friend and unaware of this, Thy, greatness, I addressed Thee in ignorance of love as 'O Krishna.' 'O Yadava' or 'O Friend' – If in my mirth I showed no reverence to Thee while playing or resting, while sitting or eating, while alone or in the presence of others, Lord, I implore Thee who art infinite, to pardon me" (Gita 11/42).

Narada says in two most beautiful and unforgettable sutras: "*Worship God at all with all your heart and with your entire mind, and Glorify Him in your heart and He will soon reveal Himself to you and make you feel His presence*" (Tyagisananda, 1972:136).

3.4. Tyagaya and the Practical Vedanta

Tyagaya points out those *Manas, mind*, in all creation is a powerful principle that widely influences and effectively brings under control all other manifestations. A pure mind is nurtured by good influences. Tyagaya elaborates the well-known Cardinal Vedic formulas of *Dharma - Artha - Kama - Moksha* for the purifying procedure of the mind. The mind is shaped entirely by ideas. Ideas are pure and impure and are responsible for the actions of the body. A pure mind is charged with *Satva suddhi, Sama, Dama, Vairagya, Satyam* and *Ahimsa*. A purified mind abstains from *Kama - krotha - looba - moha - matha - maatsarya*. The practice of virtuousness implies both purity of body and mind and therefore all the cleaning and washing and ceremonies are laid down regarding worship, family, birth, death, youth, marriage and other religious activities. Food and drink are meant to suggest purity of body, mind and spirit. Spiritualism can be achieved from any one stage of the four livelihoods such as, *Brahmacharya - Grahasathram - Vanaspretham - Sanyaasam*. The researcher points out that the five cardinal virtues, five qualities to abstain, five principles to attain and four stages of livelihood according to Hinduism, are amply indicated in the kirthanas of Tyagaya. They are exemplified in the ideal character of Lord Rama. Swami Tyagaya loves and venerates Lord Rama as Brahman. Perhaps with such formulas of purification and meditation becomes possible with a perfect mental faculty. Therefore, Tyagaya says, "*The ground on which anything can be experienced*

is the mind, O Rama". The mind is shaped and purified entirely by Yoga. The main Sampradaya Yogas are practised by the disciplinary actions of the body and mind.

The main Sampradaya Yogas		
Karma Yoga	Bhakti Yoga	Jnana Yoga

There are many *Sampradaya* (theological traditions) based on the Veda and Puranas worldview. There are the anecdotal theories and cultural reflections on Vishnu, Siva and Sakhti and others, each of which has divisions and variations in the form of worship. The Vedanta has evolved a three-pronged *saadhana* for the spiritual aspirants. The important *maargas* are known as *Karma Yoga*, *Bhakti Yoga* and *Jnana Yoga*. A serious spiritual aspirant must undergo *saadhana* based on any one of the Yogas. *Saadhana* for spiritual realization is the method to culture the precious human mind, which may transmit potential energy. This manifested energy of a sage appears abstract, intangible and invisible. The *Veda* considers that regenerated energy from the mind has an inseparable interconnectedness to Universal energy. The famous physicist David Bohm and others say that the mind is an intriguing paradigm of a holographic process from a holographic domain, which is the brain. The *manas* (mind) is a reality but functions as a model of a three dimensional hologram. Therefore, any piece of the hologram will reconstruct the entire

image in the mind. The hologram description of Bohm is a new focus on the manifestations of the *manas* (Wilber, 1985:7). Thus, according to the Vedanta the potentiality of the Athman has to be realized, *anubuthi*, by the prospects of the *manas*. Vedanta is rational, scientific, practical and universal. Vedanta is not a dogmatic literature but it is an intellectual scripture and it is an inspirational experience of the great *rishis* (Swami Tapasyananda, 1992:xvii-xviii).

Vivekananda declared that in the ultimate analysis the whole universe, mental and material, would be fused into one potential. The new paradigm of today's science is based on the basic interconnection between mind and matter. This is the new holistic nature of science (Jitatmananda, 1993: 149.)

The researcher concludes that ultimate triumph of the mind is the capacity to know the mind of God. The mind unifies the material energy and the cosmic energy. Tyagaya declares that religion is an absolute necessity for man, if he is to live a real human life.

Sri Shankara clarifies: "*I am the knowledge, I am the known. I am the knower. I am all the aids to knowledge. I am the pure soul- existence bereft of knower, knowledge and known*" (Sri Sankara, 2002:42).

Swami Vivekananda says that every soul is potentially divine and that it is the duty of every one of us to manifest that divinity within us by *selfless karma*, by *tapas*, by *jnana*, by *bhakti* and *saadhana*.

Sri Krishna says, *"I am the source of all spiritual and material worlds. Every thing emanates from Me. The wise who perfectly know this, engage in my devotional service and worship me with all their hearts"*(Gita, 10/7).

The researcher's opinion is that the essence of Veda is that *Atman* and Brahman is the same. This is Advaitic philosophy. The realization of the *Atman* is *Jivan Mukti*, and finally the liberation of the *Athman* is called *moksha*. Tyagaya lived and realized the *Paramatma*. He embodied in himself the essence of *Rama Bhakti* and he merged into the *Para Brahman*. His life was an example for most of the people to realize the Brahman through the practise of *Sangeetha jnana bakthi yoga marga*.

The Vedanta explains that the objective world is understood according to the mental attitude of the Subject. The world remains as it is while the mind perceives it differently at differing situations.

The famous English poet John Milton writes, *"The mind is its own place, and in itself. Can make a heaven of Hell, a hell of Heaven"* (Paradise Lost, 87, 84).

Lord Krishna asks Arjuna, *"The uncontrolled mind does not guess that the Atman is present; How can it meditate? Without meditation, where is peace? Without peace, where is happiness?"* (Gita, 2/67).

Sri Bhagavan Uvaca says, *"Prajahati yada Kaman Sarvan Parta manogatan, Atmany eva 'tmana tustah Sthitaprajnas tado'cyte."* *Sthitaprajna is one who has*

learnt to control his senses and his mind. He is a self - realized man (Gita, 2/55).

Sri Bhagavan Uvaca adds, "*Ananya cetah satatam, yo mam smarati nityasah, Tasyaham sulubah partha nitya yuktasya yoginah*. O Partha, I am easily attainable to those who constantly remember me and think of me alone (Gita 8/14).

Sri Bhagavan Uvaca further says, "Tani sarvani samyamnya yukta asita matparah vase hi yasye'ndriyani tasya prajna pratisthita". *Sri Krishna says that when man has realized his Atman, he should meditate with all his heart and soul and think of Brahman all the time* (Gita, 2/61).

Tyagaya, time and again advocates in his many invaluable dynamic compositions that the path to ultimate (Jivan Mukti) is by separating the soul from body. The physical body is a disintegrating matter while the *Atman* continuous to a higher plane called *moksha*. The path to *Jivan Mukti* is achieved by practising righteousness, purity, patience, forbearance, modesty, humanity, self-sacrifice, self-effacement and genuine *bhakti* perhaps *Nishkamia Bhakti* and *Nishkamia Karma*. The teaching indicates that eventual realization of the Absolute Brahman (God) is possible.

"Absolute Bhakti attain Absolute Realization
Absolute Truth attains absolute Liberation" - Swami Tyagaya
(Rama ninnu naminanu)

3.5. Tyagaya and Yoga Maarga

The researcher is of the view that Tyagaya's knowledge is the inspiration derived from the Upanishads and the literature written by Valmiki as Ramayana. His *Rama-bhakti* is a transformation of the *Smṛti* as a musical-cum-spiritual heritage, which was handed down through the generations and through the succession of singers and music lovers. His compositions are familiar in different parts of India and throughout the world. Tyagaya's message towards spirituality and *Jivan Mukti* would explain his mental expression of *Bhakti Yoga*, which is, exhibited in his many compositions. Like a Vedic *Rishi*, Tyagaya's kirthana sums up the revelation in the quality of *Rupa Mahima* (excellence of form).

Swami quotes,

“Rama, the ancient idol of the heroic ages, the embodiment of truth, of morality, the ideal son, the ideal husband, the ideal father, and above all the ideal king, the Rama has been presented before us by the great sage Valmiki. No language can be purer, none shorter, none more beautiful and at the same time simpler than the language in which the great poet has depicted the life of Rama; And what to speak of Sita? You may exhaust the literature of the world that is past, and I may assure you that you will have to exhaust the literature of the world of the future, before finding another Sita. Sita is unique; that character was depicted once and for all.”
(Swami Vivekananda, Book 2:39)

The researcher enlightens what Tyagaya contemplated, “*Raama is the incarnation of Nadabrahmam. Raama is the Divine Bliss. He is absolutely entrancing with superlative Love. He is adorned with the garland of charming Ragas. He is the sapta svaras stirring a Divine passion and creating a combination of Rakti and Bhakti. He is the Manna of the melody, which is at the*

core of all Upanishads, Vedas, Puranas, agamas and Shaastras. He is the Sangeetajnana and is a Spiritual asset who can show Jeevanmukti and fetch Moksha. Rama can be realized by purity of mind and purity of action”.

The researcher summarizes the six major levels of concepts as physical, biological, mental, subtle, causal, and ultimate. The *mantra* of music is an ecstasy for the mind. Experiencing the *mantra* is as good as performing *Yaaga*, which is as good as practising *Yoga*, which is as good as cultivating *Tyaaga*, which is renunciation. Worshipping Rama is as good as worshipping *Nada*. Rama is the *Ohmkara* who is perpetually pervading in the wide universe. This Universe is the concept of the individual mind. The mind is the product of the three *gunaas*. The *Satva guna* is the purest form of perfection, which is beyond Space, Time and Causality. This is the Quantum nature of the brain. The Upanishad expounds the theory of the journey of the Spiritual self and the journey of the Physical self. The physical self is the body, the *Kshetra*. The *Kshetra* is conditioned to excellence in this physical life so that the pure cosmic energy or the spiritual self or the *Atman* or the *Kshetrajnan* enclosed could attain union with ‘Brahman’. The *Sthitaprajna* has total control of his *Indriyas* and comprehends the enclosed ‘self’ as the Brahman (Gita2/55). The journey of the body is an illusion because it has an end, which is Death. The journey of the *Atman* has no end. The Advaitic concept is that the *Atman* liberates from the body and unites with the Brahman. The Upanishad teaches the mind the ways of renunciation. The mind is the *Subtle Body* placed between the *Physical Body* and the *Spiritual Self*. The

subtle mind is focused in such a way that it reflects the energy of the brain, which is from the physical body. The mind is conditioned to apprehend the Spiritual self, which is the *Athman*. The *Athman* carries the *samskara*, impression, and *Vasana*, tendency; of the Life energy after the physical body is discarded. The *Athman* with the respective *samskara* and *Vasana* attain *Moksha* to unite with the *Parabrahmam*. This cycle of *samsara*, birth and death and the cycle of union, reunion, birth and rebirth of *Athman* and Brahman, *samsriti*, goes on and on from one birth to another. This process is understood as Spiritual birth, which is infinite in nature and quantity and it is beyond the comprehension of time, space and causality while the physical birth is comparatively short and it is limited to time, space and causality. The Hindus with Advaitic or Dvaitic or other philosophies practise spiritual elevation through the guidance of the *Vedas*, *Upanishads*, *Puranas* and other *Sastras* (B.G.Tilak, 96,217)

Many great spiritual Gurus like Krishna, Athi Shankara, Ramanuja, Madhva, Valaba, Ramakrishna, Vivekananda, Tyagaya and many others have written commentaries explaining the deeper truth of the Vedanta. Upanishads expound that physical science and spiritual science are similar except that the identification appears different. Spiritual science like mind is subtle and infinite while physical science like body is coarse and finite. The *Vidya* of both the sciences are symbiotic and they are part of the same *jnana*. Physical science is *Aparavidya* while spiritual science is *Paravidya*.

The Western scientists have taken keen interest in learning the intellectual

science of *Sanathana Dharma* since the 19th century. In 1935, the '*Uncertainty Principles of Heisenberg*' accepted the Vedic theory that, 'Consciousness is potential'. The beginning of the '*Quantum theory*' projects the Vedic principles. Scientists like Max Plank, Everett- Wheeler, Schrodinger, David Bohm and many others read and speak of the interpretation of the Vedic facts to appreciate the metaphysical science better. The Vedic *Jnana* strangely anticipates its very ideas and formulas on the knowledge of modern physicists spoken some thousand years later (Jitaatmanda, 1993:326).

3.6. Nirguna and Saguna Brahman

The researcher has selected and highlighted some *kritis* to bring forward Tyagaya's philosophy and Vedantic thoughts. In the Carnatic tradition, a *kriti* in the praise of *Lord Ganesha* is generally sung first as an enrichment of *Jnana* and as to increase the *Bhakti* to *Ista Devada*, God, thus making the ritualistic pattern of spiritual evolution successful and complete.

It was the desire of Swami Tyagaya to compose on Lord Ganesha a *kriti* in *raga Saurashtra* and *tala Aadi*. He has also composed another *kriti*, "*Giriraja Suda*" in *raga bangala*. Tyagaya composed most of his *kritis* with a formula of *Pallavi*, *Anupallavi* and *Charanam*.

1. *Pallavi*: *Sri Ganapathyni seivimpa rarei, srithamaanavulara.*
2. *Anupallavi*: *Vaakathipathi soobujala seikoni, baaka nadimpoosunu vedalina.*

3. Charanam: *Panasanaari keilathijambo- palamularakinchi*

*Kanatharumpugannumaheimai pathamula
Gallu kallana unchi, Annayamu Haricharana yugamulanu heirutha
Yaambujmunna nunchi, vennayamuna Tyagaraja vinuthadu
Vivi thagathula thithalangumani vadalina, Sri Ganapathini
seivimpa rarei.*

“Oh men of devotion! Adore Ganapati who, having received the worship of Brahma, is coming, dancing gloriously! Who, after partaking of the offering of jackfruit, cocoanuts, jambu fruit etc., is coming, treading the earth with his heavy resounding steps! Who, with the holy feet of Hari installed in his heart, comes out dancing in a variety of rhythms” Tyagaya praises in all humility to Sri Ganapati! (Parthasarathy, 1996:503)

The researcher has selected and highlighted more *kritis* to bring forward Tyagaya’s philosophy and Vedantic thoughts. Tyagaya has uttered in all his lovely lyrics, profound thoughts containing sublime significance.

The *Nirguna* Brahman is the Absolute Energy without the attributes. The *Saguna* Brahman is the Absolute Energy with the attributes. Technically the former one is for *Jnana yoga* and the latter one is for *bhakti yoga*. *Nirguna Brahma* is the ultimate reality. The nature of this ultimate reality is, it is uncleavable, incombustible, unwettable, undriable, perpetual, stable, immovable, unmanifestable, unthinkable and Immutable. The *Athman* is explained as, “*Acchedyo yam adahya yam akledya, sosya eva cu. Nityah sarvagatah sthanuh acalo yam sanatanah*”. This Self neither is uncleavable, incombustible and neither wetter nor dried. It is eternal, all pervading, stable, immovable and everlasting (Swami Chidbhanavananda page 143, 2/24).

Avyakto' yam acintyo' yam avikaryo' yam ucyate

Tasmad evam viditvai' nam na nusocitum arhasi

This Atman is said to be unmanifested, unthinkable and immutable. Therefore, knowing it as such, you should not grieve (Swami Chidbhanavananda p. 144, 2/25).

The *Purusha* is beyond the range of form or thought and the changes that affect mind, life and body do not touch him. *Purusha* is applied to the Supreme Self, which is one in all. It is the unthinkable (*acintya*) and immutable (*avikaraya*) Self. The ultimate reality is "The Supreme, *Tae Ekam*" (The Supreme is One and Alone.) It is without qualities and attributes, neither existent nor non-existent (*Purusha Suktham Rig-Veda X-129*). The reality of the formless remains permanent. The unreality of the form is temporary. The *Prakriti* is an illusion, a *maya*. The body is temporary, which is known to all and so its activities are illusionary. The *Atman* is permanent and so it is real. It is what these words connote. Tyagaya means when he says, *kadaleevaadu gaadee*. The Sanskrit word, which the Giitaacarya has used for 'stable' is '*sthaanu*', which means according to Monier Williams, standing firmly, stationary, fixed, immovable and motionless. These words touch the depth with '*sthaanu*' acquires when applied to Nirguna Brahma. The *Nirguna Brahma* (formless) becomes active through *akangara* when it emerges as the relative *Saguna Brahman* (form). *Isvara* mainly manifested as the great 'Trinity', Brahma, Vishnu and Shiva. *Saguna Brahman* can appear in the form of Sri Rama as seen by Valmiki, Kamban, Tulasi Das and Tyagaya or can appear as Krishna as seen by Jayadev, Ksetrayya and Mira, or as

Muruga, or Ganesha or Sakthi and so on. The stories of this *Saguna Brahma* are myriad. The attainment of *satva* implies non-discussion. It can be translated into 'serenity', 'stable' and 'actionless'. Discussion implies non-attainment which implies to imperfection which is translated as 'chaos', 'instable' and 'full of action'. Beginning with the first dawn of creation, the story of *bhuulooka* is but the story of *Narayana* in the various *avataaraas* like *matsya*, *kuurma*, *varaaha*, *vaamana*, *narasimha*, *parashurama*, *ShriiRama*, *Krishna*, *Buddha*, and *kalki*. In the *Bhaagavatham*, we find many more *avatars*. There are such stories to which Tyagaya refers in his many *kritis*. In the *kriti* '*kadalu Vadu Gade*', he explains the primal cause of creation. Brahman is silence. "In the *Mahabharata*, the Lord tells Narada that *His real form is invisible, unsmellable, untouchable, quality-less, devoid of parts, unborn, eternal, and permanent and action-less*" (Radakrishnan, 1977:519).

"For in the Market Place, One Dusk of Day Watched the Potter Thumping His Wet Clay!" (Omer Khayam, 1970:36). *Brahma* does not actually act in the act of creation, like Omar Khayam's Potter. As *Brahma* goes on thinking to itself, creation goes on unfolding itself, simultaneously as if cerebration and creation are one and the same process. Nature is attempting to show that the thoughts of *Brahma* and the creations of Brahman are born together like mind and body. *Brahma* generally thinks, wills, contemplates and meditates to transform to *Ishwara*, *Prakrti*, *virat*, *jagat* and so on. This creative function is metaphysics (Purushottaman, 1991:32).

Gita: *Thou art the world's Father, of all that moves, and of all that stands, adorable, the greatest Guru. There is none like Thee. Who can surpass Thee, unequalled in power in all the three worlds?* (Rajagobalachari, p. 117, XI 43)

The researcher explains Tyagaya's *Saguna* Brahman as Lord Rama. Rama is immutable. Rama is the primal cause and yet he is without beginning. He is the absolute serenity. He is Brahman. He is *Saguna Brahman* in his incarnation but he is the unmanifested, *Nirguna Brahman*. The *saguna* form of Sri Rama is the object of *Tyaaga Bhakti*. The Rama Rahasyopanishad expounds that one escapes from all fears and temptations by repeating His name "Ram, Ram". Rama naama is the synthesis of the essence of the Narayana Ashtakshari and the Siva Panchakshari. Rama mantra is the Taaraka mantra as it enables one to cross this Samsara. *Taaraka* is Brahman and Rama is Brahman. This *Rama Taaraka Mantra* is imparted to every dying man at the *Avimukta Kshetra* at Benaras or at the banks of river Ganga, believed, by Siva himself described in *Kasikhanda*. (Ramanujchariari, 58,107).

The vision of the universal spirit for practical comprehending purpose is dichotomised as *Nirguna* and *Saguna*. A *yogi* may succeed in merging his Self in the Universe and realize the ultimate Oneness, *Visvarupa*. (Rajagobalachari, 2001: 114)

In the *raga*, *deevamanoohari* and in *deeshadi tala* and in this *kriti*, "*Kannatandri*" Tyagaya explains the nature of *Prakrti* thus: "*Kannatandri naapai*

karuNa maanakee gaasitaalanee ninna seeyu panulu needu gaaka Vee renna leedanucu veemaarulaku". *O, my beloved father, don't cease from giving your grace to me. I Can't bear that distress. Thinking that I am lost in the recurring routine of the daily dreary chores, don't cease from. Giving your grace to me.*

This is one of those *kirthanas* in which Tyagaya starts with very innocent words like "*Kanna tanDri*", at the low earthly level of a dialogue between a beloved son and a beloved father and then suddenly soars to great heights of metaphysics and utters profound truths like *eduru taanane*, which means, '*I am mine enemy*'. I consider this as profound a truth as '*I am Brahma*', because it shows that the human mind is the abode of both good and evil. In this *kirthana*, the mind and the senses play a prominent role. This is an inexhaustible subject and it needs diffident clarity to comprehend the dynamism of the mind.

According to the Samkya system, the mind and the senses are born from the *Prakrti*, and from *Prakrti*, under the influence of *Purusha*; *budhi* (intellect or will) takes shape. The *budhi* delivers *Ahankara* (individualism) and from *Ahankara* were born the eleven elements of the organic world, the mind, the five senses of perception (hearing, touch, sight, taste and smell) and the five organs of action (the hands, the feet, the tongue, the organ of procreation and the organ of evacuation). *Ahankara* continues to create the ten elements of the inorganic world, the five subtle elements (sound, touch, form, savour and smell) and the

five gross elements ether, wind, fire, water and earth). The three *gunaas* are the constituents of the *Prakriti* (Tilak,1996:202).

The researcher emphasises Tyagaya's clear illustration of the peculiarities of the subtle elements, the *tan matras* and the *pancha buudas* such as *Prakriti*, *Athman* and *Brahman*. Tyagaya explains the weakness of the body through this *kriti*, "Eduru taanane ingitam berigi,cedaramika panceendrlya maNamci nin, Vadalaleeni dhairyashali gaadani, madanakooti ruupa tyaagaraajanuta". *Thinking that I can't realize that my enemy is only myself, thinking that I can't subdue my five sense-organs, thinking that I can't have the strength of mind to stick on to you, don't cease from giving your grace to me, O my beloved father, endowed with a form surpassing millions of manmadhas in beauty.*

Tyagaya in this illustrious *kriti*, "*Giita arthamu*", in *raga surati* and *deeshadi tala* saya, "*giitaarthamu sangiitaanandamu, nil taavuna juuDaraa O manasa*". *See within yourself, O Mind, for the essence of Gita and for the bliss of music.*

Anjaneya, who worshipped the lotus feet of Raama, is well versed, in both these things, the science of yoga the science of music.

*"Harihara bhaaskara Kaalaadikarmamu, lanu matamula mdrmamula neringma
harivararuupuDu harihayavinutuDu, Vara tyaagaraaja varaduDu sukhiraa"*

Hanuman, who knows the mysteries behind Hari (Vishnu), Hara (Shiva); Bhaaskara (suurya), *Kaala* (Time) and karma (Action), who is in the incarnation of a *Vaanara*, who is worshipped by Indra and who is the bestower of the boons

sought by Tyagaraja, is the blessed Lord Vishnu. This is a very popular *kirthana*, but with very profound significance. The first two lines in the *charana* need a dissertation. The spiritual content of this *kirthana* is that Anjaneya knows the inner secrets of the functions of *Vishnu*, *Shiva*, *Suurya*, *Kaala* and *karma*. The functions of Vishnu and Shiva as maintainer and destroyer are known to one and all but the functions of *Suurya*, *Kaala* and *Karma* may not be known so, widely.

The *Maandukya Upanishad* says that Brahma is four concepts; *Brahma*, *Isvara*, *Hiranya-garbha* and *Viraj*. The Absolute is called Brahman. It is called *Isvara* when it is thought of as a personal God that is creating, protecting and destroying the universe. *Isvara* becomes Brahma, Vishnu and Shiva, when the three functions are taken separately. The real is not a sum of these. It is an ineffable unity. It is called *Hiranyagarbha* when it is thought of as the spirit pervading the universe. It is called *Viraj* when it is thought of as having manifested itself as the universe. The scriptures describe Brahma as Absolute reality, consciousness and infinity: *Satyam*, *Jnanam*, *Anantham*. OHM *Tat Sat* is meant as Brahman as Absolute supremacy, universality and reality (Swami Sarvananda, 2000:34).

Brahman is understood as an unknown, formless, potential, energy. Brahman manifests as Ishwara as a dynamic form and behaves as Brahma, the creator, Vishnu, the protector and Siva, the destroyer. Brahman also manifests as *Prakrti*, the nature, with the three *Gunas*. (Tilak, 1996:224)

The four *Mahaavaakyas* of the Upanishads are integral part of the Vedas that attribute the closeness and the superimposition of 'The *Antaryamin*' to the all pervading 'Sat Chit Ananda', 'The Brahman'. *Ayam Athma Brahmam*: This

Atman is Brahma (Maandukya). *Prajnaanam Brahmam*, Pure consciousness is Brahma. (Aitareya). *Tat Tvam Asi*, That Thou Art, (Caandoogya). *Aham Brahmasmi*, I am Brahma (Brhadaranyaka).

Tyagaya himself is confounded by the laws of *Prakriti* and he asks, "*Raama when can he (Tyagaya) realize Raama, who is the Brahman and pleads that he cannot realize this as long as he is in the clutches of rajasa and taamasa gunaas*" (Manasa atulortunae). Every human being is to discover Brahman for himself and find out the reality and the relationship of *Athman* to Brahman. Devotees, scientists and the laymen address this ageless question, "*Of what is the nature of the Brahman?*" Tyagaya says, "*With what is limited to pursue after what is unlimited is a perilous thing.*" Tygopanishad conditions the mind to address the mystery that he cannot be either conceived or defined by the ordinary human mind (Ramanujachari, 1958:513)

On reading the Sastras and the Puranas one is impelled to emulate their noble qualities bestowed in them. It is the nature of man to keep doing something. It is impossible for the mind to be still even for a moment. In the Gita, the Lord Krishna says, "Nature impels man to keep doing something without keeping still even for a second. Therefore he should learn the proper method of doing things, and by so doing, cleanse the mind, acquires good character and habits and then transcends the habits (Gunas) and become a Jnani and merges with the Brahman" (Purushottaman, 1991:148).

3.7. Tyagaya and the concept of Suurya as the primordial energy

In the Vedic thinking, the Sun plays a role of a nucleus. This sun appears as *Saguna* Brahman. Science considers the sun as the star of the solar system emitting light energy. Tyagaya believes that Lord Rama is the Sun and calls him *Suurya Kula Thilaga*. He quotes, “*O! The most exalted in the solar line, who delights the Swara Sancaara and Layavinasa*” (Sri Raguvāra, Tyagaya). The Vedic thinkers concluded from this that if there is a God in the Universe, it is the Sun” (Swami Ranganathananda, 234).

The researcher quotes one of his favourite *mantras*, which he chants, everyday without fail on the invincibility of the great sun.

“*Om Suryam sundaralokanathamamritam vedanthasaram sivam,
Jnanam brahmamayam suresamamalam lokaikachittam syayam;
Indradityanaradhipam suragurum trailokyachudamanim,
Brahmavishnusivasvarupahridayam vande sada bhaskaram.*”

(Japa Yoga, xxii)

(“*I always adore Suurya, the sun, the beautiful Lord of the world, the immortal, the quintessence of the Vedanta, the auspicious, the absolute knowledge, of the form of Brahman, the Lord of the gods, ever pure, the one true consciousness of the world himself, the Lord of Indra, the gods and men, the preceptor of the gods, the crest-jewel of the three worlds, the very heart of the forms of Brahma, Vishnu and Siva, the giver of light*”)

The Veda expresses the sun as *Saguna Brahman*, “*Therefore, I fall prostrate and offer salutations to Thee: worthy Lord, I seek Thy grace; Thou should bear with me as father does with son, as friend, as lover with his beloved*” (Rajagobalachari, 2001: 117,XI, 44).

In the words of Yajurveda: “O Sun! O Sun of suns! Thou art All-energy, give me energy; Thou art All-strength, give me strength; Thou art All-powerful, give me power.”

Sri Bhagavan Uvaca (says), “*Kalo’smi lokaksayakrt pravrdhho, Lokan samahartum iha pravrittah, Rte’pi tvam na bhavisyanti sarve, Ye’vasthitah pratyanyikesu yodhah* (Gita, Chapter 11,32). Lord Krishna expounds, “I am the world destroying Time.” Kaala or Time is the prime mover of the Universe. If God is thought of as Time, then He is perpetually creating and destroying. God has control over the time because He is outside of it and we also shall obtain power over Time if we rise above it. (Gita by Dr. S. Radhakrishnan). Every system of Vedic philosophy teaches the release of the *Athman* from bondage of time. Time is *Samsara*. *Avidya* is the cause of bondage. *Vidya* will lead to release “Who ever reverence Time as Brahma, from him Time withdraws afar (The Brahma Sutra by Dr. S. Radhakrishnan).

"From Time flow forth created things. From Time', too, they advance to growth.

In time, too they do disappear. Time is-a form and formless too

It is Time that cooks created things all things indeed, in the Great Soul (Mahatma).

"In what, however, Time is cooked. Who knows that he the Veda?"

(The Thirteen Principal Upanishads by R. E. Hume)

The researcher explains further the *puranic* anecdote of the *Suurya*. Sri Raama standing exhausted and absorbed in thought and Ravana confronting him ready for battle, while sage, Agastiya, who had come down with other gods to witness the momentous event, approached Raama and advised him as follows: *"Listen to the eternal secret of aadityahrdaya, which is intended to propitiate Brahman who is installed in the heart of the orb of the sun worship the sun-God who is indeed the embodiment of all gods, same as Brahma, Vishnu, Skanda, Prajaapati, Indra, Kubera, Kaala, Yama, Soma, Varuna, pitrs, Vaasus, saadhyas, ashvins, marts, manu and vaayn. He is the architect of the Universe. He is the all-pervading cause of the creation, preservation and destruction of the Universe. He is the teacher, a master of three Vedas. He is omniscient. Worship this Lord of the Universe with a concentrated mind. You will come out victorious"* (The Valmiki Ramayana: Kalyana Kalpatharu).

The researcher ponders over the wisdom of Tyagopanishad and strongly feels that all life forms on this earth are born from the *Prakrti*, the primordial matter.

The *Gunas* influence the creative and the destructive forces. Tyagaya believes that creation and evil will dissolve itself only on the cosmic night when the creator withdraws his creation into his belly through his breath and resumes his *Yoga-nidra*. Similarly, one is also free from evil only when he is in deep sleep. Vedanta explains that the senses are the horses and the mind is the rein. If the senses are to be controlled the mind has to be controlled first. How hard it is to control the 'mind!'. Tyagaya educates the *manas* to vanquish the *Prakrti* and prepare the mind to comprehend Sri Ram (Researcher).

The researcher does not consider Tyagaya to be frivolous or farcical. He is only sharing his difficulties with himself, hoping for some solution from someone or somewhere. Swami Vivekananda has compared the mind to the maddened monkey! Perhaps, the best quotation about the human mind is a quotation from the Persian mystic, quoted in the book, "*Perennial Philosophy*" authored by Aldous Huxley: "*If thou hast not seen the devil, look at thine own self*" (Jalaludin Rumi).

The researcher's objective is that to point out the significance of the culturing the mind process through relevant quotations from the Tyagopanishad in order to season the mind to comprehend the concept of the Creator. The famous poet Omar says, "*With them the seed of Wisdom did I sow, and with my own hands laboured it to grow and this was all the harvest that I reaped. I came like water and like wind I go*" (Omer Khayyam, 1970:XXVIII).

3.8. Conclusion

This research is about how Tyagaya's music contributes to the mind a higher state of vibration. The development of the Spiritual Wisdom is to understand the related *Jnana* of Creation, the matter, the sun, the *Athman* and the Brahman. They are all comprehended by the power of the Budhi and *Mannas*. Researchers are spending much of their intellectual knowledge, to interpret the true nature of the subtle body. The *rishis* thousands of years ago had intellectually inspired the answers in the Vedas based on the cosmos.

Tyagopanishad has the ability to answer the unsolved great mystery of mind and matter, soul and body and God and Man. Tyagopanishad is spiritual and it trains the devotees the *Yoga Marga* that orchestrates towards the supremacy of the Subtle body. The state of constant Yoga purifies the mind and the mind comprehends the identity of the *Jivathman* and the Brahman.

Sri Shankara questions, "How to cross this ocean of phenomenal existence, what is to be my fate, and which of the means should I adopt as to these I know nothing. Condescend to save me, O Lord, and describe at length how to put an end to this misery of this relative existence."

Tyagaya implores to Brahman, "O Rama! O Rama! Give me your love. I insistently implore realization of identity with you. (OmkaRama"). It is

impossible to attain salvation through Maya or egoism. Realization of the Atman is the understanding of the true nature of the merger of Jivathman with the Paramatma (Rama Rama, Tyagaya).

The researcher makes it explicit that the *Tyagaya's Sangeetha Bhakti Marga* inspires the human heart with the fundamental harmony that the individual mind vibrates creating an effort to progress in the search of his *Paramatma*. This effort produces the source of the energy to condition the individual mind. Tyagaya with *parabakti* creates on his *Ishta Deva*, Sri Rama, a cosmic relationship. His devotional texts are brought forward in his *kritis* as spiritual treatise known as the *Tyagopanishad*. Sri Athi Shankara, the master of Vedic wisdom, has said, “*if one keeps in one's heart on the son of Dasaratha and meditates on him with reverence, one's sins will all be burnt up as chaff in a fire*”.

At the end of the Gita, the Lord says to Arjuna: “*Believe in Me as sole refuge, cast aside all doubt and come unto Me. I shall save you from all sins. This is truth, friend. Cast off your fear*” (Gita, 12/11). This promise of Sri Krishna is addressed to all men. God is dear to all. Love that is not opposed to *dharma* is the manifestation of God. Sri Rama as *Purushothaman*, affirmed His universal love. The Ramayana has, for its part a twin spiritual theme, of *dharma* and *bhakti*. The Ramayana is undoubtedly a great moral and a devotional epic.

Some philosophers interpret Sita as the individual soul, *Athma* and Raama as the Supreme Being, *Paramatma*. Brahman, God, projects his energy as the universe and permeates into all the forms of his creation. He remains as The Super consciousness, interconnects and pursues all human consciousness, soul, and He eventually secures and unites as a single Consciousness. He is The Absolute Truth, Brahman. The *Atman* releases from the *Jivathman* and seek union with the Absolute Brahman, which is in a *Nirguna* state. “*Rama naama* is called ‘*taaraka mantra*’, because it has much of esoteric connotations. *Faithful recitation of Rama naama with true devotion will transform the mind to a purified cosmic state*” (Ramanujachari, 1990:123).

The meaning of Vishnu is one who pervades the whole universe. He is *Narayana*, one who has made the human heart his abode. *Ishwara* is a hypothetical concept and it has a form and is attributable. *Brahma*, *Vishnu*, *Siva* and *Sakti* are *Ishwara svarupa*. The importance of ‘Image worship’ is to assist the mind of an illiterate to understand the Universal Energy, Brahman. It is impossible to focus or concentrate or meditate on the Formless, Universal Energy, called Brahman. Perhaps the illustrious *Paramatman* could experience the Energy. This kind of worship does not really mean polytheism. Vedanta advocates *Athma* and Brahman as an Advaitic ideology. Surely, this explains implicitly that *Athman* and Brahman are one and the same. Swami Tyagaya advocate monotheism, “HARI OHM TAT SAT”.

The researcher understands that Tyagaya implored to Lord Rama that his thoughts and actions were always directed to him. He begged for grace and for the realization of Sri Rama, who is the *Paramatma*. Tyagaya concentrated and prayed to Lord Rama. He worshiped him in an 'Image Form' that is *Ishwara* form. This is a *saadhana*, exercise, to regulate the mind-complex in order to focus the attention on Sri Rama and thereby creating a cosmic intelligence. Lord Rama is reflected as the Universal Intelligence. Tyagaya's *Sangeetha Bhakti Yoga Marga* raises the mind beyond the ego centred body-mind complex.

Through the proper usage of the body's *indriyas* the human mind is trained to a cosmic level to identify the Absolute Energy. The dominant trend of any human mind is the quest to reach the transpersonal level and to comprehend the Self, which is otherwise the *Athman* or the Brahman. The Self, *Athman* and Brahman are all exceedingly impersonal. Tyagaya means that this human life is the life of Rama. It is not 'I' that lives but it is the Rama that lives in me meaning that the life is not personal but the life is impersonal and universal, the *Athman*. The mind has to be tuned to the impersonal level to comprehend. That is the state of *Moksha* or *Nirvana* or liberation.

Tyagaya explains *Ishwara* as, "He who has transcended time and he who is renowned. He who has mastered music, which is permeated by the nectar from the *saamaveeda*, he who is pure in his nature, he who is the abode of compassion, may he protect us. He who has absorbed the unflickering flame of *nada* emanating from the summits of the *Vedas*, he who belonged to the

Yaadavaas, he who delighted in playing on the flute, he who is captivating in his form and he who is worshipped by Tyagaya" (Samajavara kamana).

Sri Shankara extols, "I am devotion. I am worship, and I am liberation. I alone am the means to liberation. I am the ruler of all beings. I am the root cause of all that is past present and future "I am undecaying, I am imperishable. I am the Lord, I am the consciousness of the inner self, I am full of supreme bliss, I am the supreme self (Parama Siva), I am the infinite" (Shankara,2002:42).

Mind has the power to raise itself up to comprehend the *Super conscious* level provided the human brain is able to manifest a satvic quality of character. This is 'Self-Realization Method', which is a Vedantic idea. The 'Self' in the real nature, is purity of mind and humility of spirit. (Jitatmananda, 1993:84).

Tyagaya applied the *Bhakti* and *Sangeetham* as a *Jnana* to attain the *Brahmananda* by the 'Self-Realization Method'. Tyagaya's *Sangeetham* develops the mind psychologically by systematic training, *yoga*, meditation, *jabaas*, *tapas*, and *karmas* and good environmental adaptation. Ken Wilber supported the 'Transpersonal Psychology Theory', which has the influence of the Vedic tradition. The British Psychologist R.D.Laing, the American *Jacop Needleman* and the famous psychologist Jung, felt the truth of 'Self'. Today the aim is to develop 'inner illumination and bring inner transformation'. (Wiber, 1985:159).

Tyagaya's *sahityas* are filled with supreme spiritual concepts. Tyagaya mentions that the 'Self' is exceedingly impersonal while the mind remains personal. A cosmic vibration works through the mind as a result of the systematic transformation of the *buddhi-manas-cita* complex. Tyagaya's '*Sangeetha Bhakti Yoga Maarga*' certainly influences spiritualism. There is sufficient evidence to show that the *Jnana* of Tyagopanishad, the Vedas and the Sangeetha Sastras have certain cosmic intelligence, which transforms the mind to a cosmic dynamism. This elevated spiritual state of mind is able to comprehend the Athman and Brahman (Yatishvarananda, 98,464).

The researcher concludes that, 'He who is endowed with a pure heart through protracted *Tapas*, *Japa*, *Kirthana*, Meditation and service of Guru and who has very clear conscience, can be guided by the inner voice in matters of *dharma* or duty or moral action. The Inner Voice that proceeds from a clean heart filled with *Satva* is, indeed, the voice of God or the *Athman* or the *Antaryamin*. This inner voice is the *Sruti* of the *Smriti*. Time and again Tyagaya advocates to his devotees to purify the heart first by right *karma* and train the mind-complex and body to hear the inner voice, which is the *Anahata nada* of the *Antaryamin*.

The researcher points out that the Vedic revelations are evidences for the modern society. The present day scientists research these evidences. These experiments acknowledge the Vedic Principles. *It is established beyond doubt that music plays an extraordinary role in the mind* (This article, "*Brainy secrets of music power*", appeared in 'The Scientific American', November 2004 :67).

MEDITATION YOGA



Picture 5

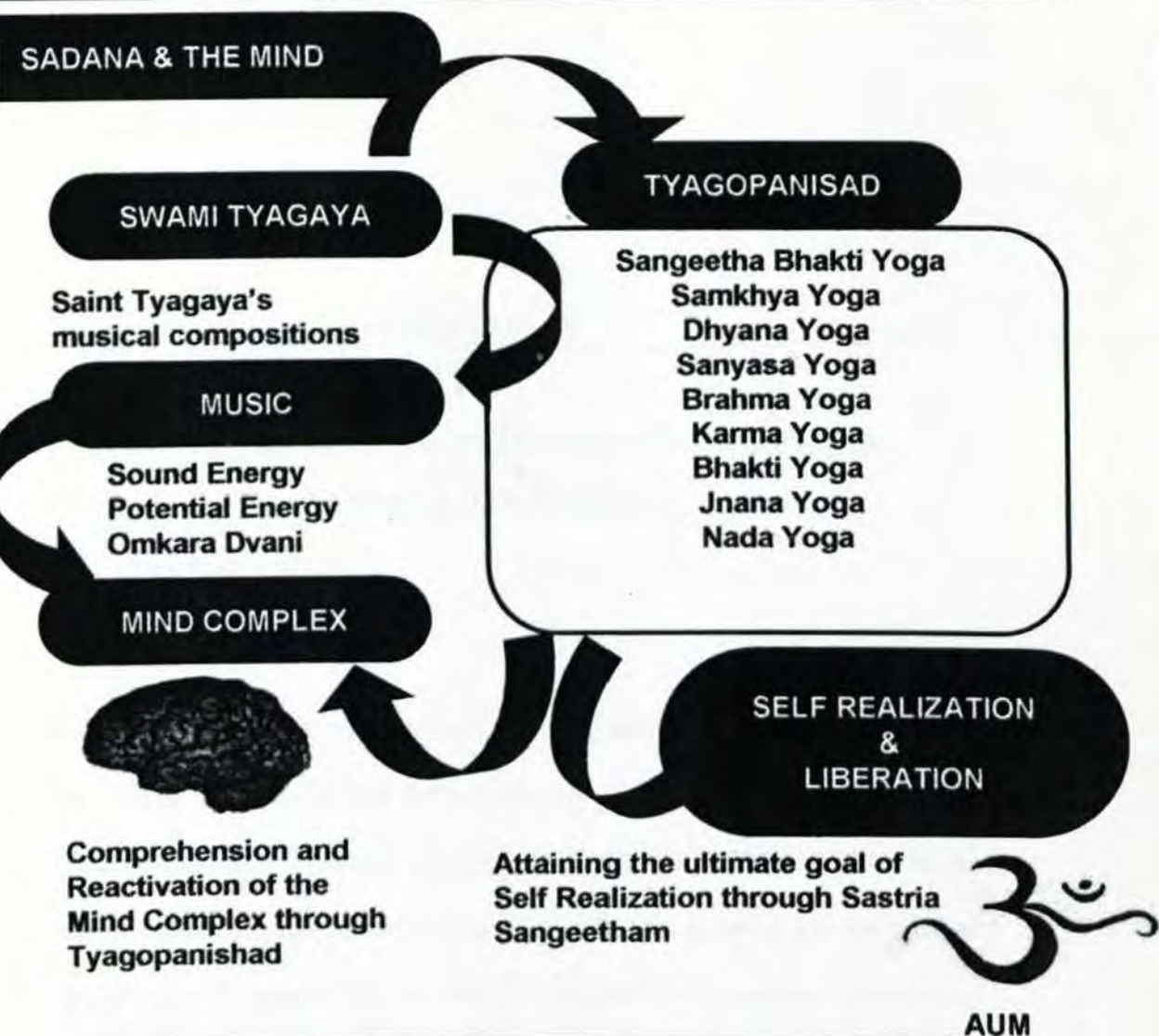
Mooksamu, raga, Saaramati.

*"Mooksamu galadaa bhuvilo Jivan muktulugaanivaaralaku
saaksaatara ni sadbhakti sangiita Jnana vihinilaku ...
Praanaala samyoogamulla, Prnava naadamu Saptasvaramulai"*

Rama! How to attain Mooksha without achieving Jivan mukti. How to attain it, devoid of real devotion and sincere knowledge of music. The Pranavanada is the Oomkara which is the result of the fusion of air and fire, Which radiates as the Saptaswaras. Glory, glory to Rama, forever glory to Raghava! Lord whom Tyagaya is always worshipping".



A Vedantic View Of The Musical Composition Of Tyagaya And The Dynamism Of The Mind



TYAGOPANISAD & THE YOGA SYSTEMS



Diagram 2

CHAPTER IV

JNANA AS THE COMMON BASIS FOR TYAGOPANISHAD, VEDANTA AND SCIENCE

4.0. Introduction

This ongoing research is to establish the true knowledge of Tyagopanishad in the context of Vedanta and the relationship to modern science. Tyagaya's great composition resembles an Upanishad text and therefore his *kirthanas* can be called as *Tyagopanishad*. The study attempts to prove that the various discoveries of *Modern Science* and the direction of *Quantum Science* are pointing more towards the direction of the great knowledge of the *Upanishads*. Science is beginning to think that matter, energy, and consciousness are connected and the Universe is *holistic*. The *Jnana* of *Vedanta* refers this one inseparable common background, as '*Sat Chit Ananda*' (absolute existence, absolute consciousness and absolute bliss). This research proceeds further to analyze how the Upanishad of Tyagaya elevates the status of the mind-complex in order to comprehend the higher concepts of

Nature.

The researcher acknowledges the importance of this basic analysis, which necessitates the wisdom of the sacred Vedanta text so that there may not be confusion and divergence in the importance of viewpoints. Preliminary education on Vedic text is fruitful because it conducts regular spiritual knowledge and Vedic understanding. Veda is the nucleus of *Sanathana Dharma* and is a compilation of many experiences of many great ancient seers. Many scholars have composed and contributed to the Vedic texts. These scriptures are compiled since thousands of years by thousands of *rishis* and therefore the volume of the text is certainly huge. Vedas are believed to be a revealed literature explaining all departments of human life and social life. Vedas have sastras on Astronomy, War, Mathematic, Science and Nature. Veda inculcates important *Dharma* for the spiritual elevation of man. Veda is an essential motivator in the progress of *Brahmacharya*, *Sanyasa* and *Moksha*. Tyagopanishad is based on the Vedic teachings and is an excellent *Dharma* for *Samsara*.

The Vedic truth is that, human life itself is *karma*. The purpose of every life is to fulfill that *karma* well. The body is utilized as a *yagna* to God. Human Being is all the time performing *karmas* consciously and subconsciously. The life body is performing continuously, *karma* after *karma* till the life's end. This karmic action when directed by the *Vedic Dharma* leads to spiritual perfection and spiritual fulfillment. The *Dharma*, which establishes the truth,

is *Dharmapramana*.

It is believed that God through the minds of great *rishis*, revealed the *Vedic Truths*. This revelation is called the *Sruti*. Great *rishis*, who were thinkers had perfected themselves by long *tapas* are said to have heard in their hearts eternal truths or through intuition the holy *dharma*s. These are recorded in the sacred books called the Vedas – the *Rig-Veda*, the *Sama-Veda*, the *Yajur-Veda* and *Atharvana-veda*. The Vedas are the authorities for *Sanathana Dharma*. The Vedas claim to teach the society the highest truths so that the society may achieve high physical, mental and spiritual goals. The taught and carried forward Vedic teachings are called *Smrti*. *Vedanta* is an eternal truth and an eternal *dharma*. The highest truth is the *Brahman*. Every man's spiritual experience can bear witness. The spiritual experience of Tyagaya bears witness as Tyagopanishad. Tyagopanishad shall remain as a living testimony for many more centuries.

The Vedas are profound principles and authorities for *Sanathana Dharma*. The *Sruti* is of course the primary authority and the secondary authorities are the *Smrti*. The *Smrti* admittedly consists of human compositions, and the object of which is to regulate spiritual, personal and social life. The most important authors of the law treatise were *Manu*, *Yajnavalkya* and *Parasara*. Their treatises were based on *dharma* in order to regulate the duties of the various classes of citizens in the society. Hence their law books are known as *Dharma-Sastras*. They give detailed instructions regarding the duties of a

man, according to his class and station in life. They also describe the duties of kings, the administrations of civil and criminal law, sanitary measures and punishments and penances prescribed for various sins. The relation of the *Smṛti* to the *Sruti* is similar to that of the body to the soul. The body grows and it decays and dies. It is subject to the time-process, while the soul is not. The latter is beyond time. *Sruti* is the soul and the *Smṛti* is the body. The *Sruti* prescribes elaborate rituals and long courses of disciplines. The *itihasas* (epics) and the Puranas, render the Vedic truths. All Hindus get their religious values from the stories in the popular Ramayana, Maha Bharata, Bhaagavatam, Thirupugal, Thiruvagasam, Thiruvenba, Purusha Suktam, Narayana Suktam, Brahmasuthra, Gita and in many other scriptures. Tyagopanishad is Ramayana and Vedas in poetry form.

In the Gita, the Lord declares that HE is the absolute *Para-Brahman*. Sri Krishna says, “*Brahmano hi pratisya’ ham amṛtasya vyaya sya ca, Saavatasya ca dharmasya sukhasyai kaantikasya ca*” (Gita, 14/27) (I am the basis of the impersonal Brahman, which is immortal, imperishable and eternal dharma and absolute bliss).

Tyagaya sings, “*O Mind, meditate on the beloved Rama who is the real Brahman*” (Tyagaya, Danaher). Tyagaya sings to Sri Ram, “*You are the God of God, the repository of wisdom. You have the sun and moon as your eyes. You are the one with the Purusharthas from Dharma to Moksha*” (Nagumomu, Madyamavathi).

4.1. The Vedas and Tyagaya

Vedas are *Srutis* and signify revealed knowledge in classical Sanskrit literature. Veda is the storehouse of Indian wisdom and therefore is supremely authoritative. Each Veda consists of four parts – (1) the *Mantras* or hymns; (2) the *Brahmanas* or explanatory treatises on *mantras* and rituals; (3) the *Aranyakas* or meditations in the forest and (4) the *Upanishads* or mystic treatises revealing the most profound spiritual truth and suggesting the ways of realizing them. Every word of the *Veda* is important and is sacred. The Upanishad is the summated truth and it grows naturally out of the Vedic hymns. It is the most important part of the Veda. Each Veda contains many Upanishads. But twelve of them are considered the most important. They are: *Isa*, *Kena*, *Katha*, *Prasana*, *Mundaka*, *Maandukya*, *Aitareya*, *Taittiriya*, *Chandoogya*, *Brhadaranyaka*, *Kausitaki* and *Svetasvatara*. The hymns are chanted to the notes of *udaatta*, *anudaatta* and *svarita*, which correspond to (*ri*, *ni* and *sa*). The chant always began with the sacred syllable AUM. Tyagaya's great work is based on the *Upanishads*, *Puranas* and *itihasas*.

Vedanta or Upanishad is the concluding portion of the Vedas. Upanishads are supremely authoritative and science in many ways. The *Jnana* emerging from it manifests as the vision of the world. The true spirit of *jnana* is essentially a search for Absolute Truth and Absolute Reality. The Vedantic theories of *Brahman*, *Atman*, *Prakrti*, *Jiva*, *Karma*, *Maya* and *Dharma* are principles of *spiritual jnana*. The concept of, "*Athman* and *Brahman* is one", is primarily

intellectual and this *jnana*, provides a single theory that describes the universe as a single cosmic energy. The *jnana* of the ultimate Absolute Reality is that each *Athman* is potentially divine and it has the potential energy of the whole universe (Jitmanada, 1992:17). Tyagaya states that, "*Absolute Citta, (Consciousness), Jnana, (Knowledge), Bhakti, (Devotional Bliss), are the eternal substratum and source of all creation*". (Tyagaya, Dharanu ni saridaivamu).

The Vedic concept of *kalpa* (cycles of creation) is perhaps comparable more increasingly with the modern cosmology. The entire world of modern physics is moving towards the *Vedic Jnana*, of the final unity of all the four forces in Nature (Jitatmananda, 1992:6). The great modern cosmologist, Steven Hawking says, "*The Big Bang may not be very like Genesis, but at least you can regard it as a creation, and you can invoke God as Creator*" (Hawking, 1998:49).

The philosophical and the metaphysical *jnana* of the Vedas, affirms this unity with modern science. Tyagaya composed, "*See within yourself, O Mind, for the essence of the Gita and for the bliss of music. Anjaneya, who worshipped the lotus feet of Rama, is well versed, in the science of yoga and the science of music*".

Harihara Bhaaskara Kaalaadikarmamu
lanu matamula mdrmamula neringma
HarivararuupuDu harihayavinutuDu
Vara tyaagaraaja varaduDu sukhiraa

(Hanuman, who knows the mysteries behind Hari (Visnu), Hara (Shiva); Bhaaskara (sun), *Kaala* (Time) and *karma* (Action), who is worshipped by Indra and who is the bestower of the boons sought by the blessed one) (Tyagaya, 'Gitahartamu').

Tyagaya promotes that the ultimate goal of all creation, is to attain the *jnana* of the *Brahman*, the universal energy. This is the ultimate wisdom. *Brahman* is an independent reality, *Svatantra*, while the world and the body are dependent realities. Athi Shankara endorses, "May the fundamental Truth of the Vedas be revealed onto you all, like the Amalaka fruit in the palm of your hand. May Gayathri, the blessed Mother of the Vedas, impart to you the milk of knowledge and the ancient wisdom of the Upanishads" (Sivananda, 1993.18).

4.2. The Jnana of Tyagopanishad, Nada and Sastra

The researcher believes that the periodic vibration of sound from a low frequency to a high frequency and vice versa is music. The pitch attributes to the frequency of the note and the quality of musical sound is determined by its harmonic content. The ancient Vedic *rishis* with their intuitive powers mastered the melody and the harmony of sound and framed the fundamental grammar according to the acoustic design. They sang and they danced for

emotional reasons. The vibratory musical sound energy tunes the mind complex to a higher vibratory psychic energy. The comprehension of the *Body, Mind, Athman* and *Brahman* complex may depend on whether Man is able to persevere and meditate in the search of *moksha* or *nirvana*.

When man gets self-knowledge, he attains self-realization, which leads him to *God-Realization*. Man does *Nishkamia Karma* (selfless action) and matures in *bhakti* (devotion), which leads him to *jnana* (knowledge) and wisdom and attains *Jivan Mukti*. Finally, he remains in *samadhi* state. The *Athman* liberates from the body and seeks union with the *Brahman*. This is called *moksha* or *nirvana*. Good people lead a life of purity and consider their life a *yagna* attain *Jivanmukti*. Tyagaya attained *moksha* on the 6th January 1847.

Tyagopanishad's reality is that the Earth is 'Consciousness' created. Consciousness is real and it has no focus while the world and *Nature* is a *maya*, illusion. *Maya* is the mind's justification. This vast creation is omnijjective. Therefore it is a Subject controlled objective world. It is a Consciousness controlled Universe. Max Plank, the father of Quantum Mechanics said, "*Consciousness is primary and all the rest are derivative*" (Jitatmananda: 1993:25).

4.3. **Jnana of Jiva, Kosha and Moksha**

The principal features of Tyagopanishad are the cyclic view of time and man's involvement in it. Tyagaya appears to question, "*What is man? Whence has*

he come? What is he here for?" These are the ever-recurring questions that tease the human mind. The answers given are that man is a Spirit, a spark of the *Sat-chit-aananda*, endowed with a body-mind-life complex. Perhaps this complex is caught in the cyclic movement of time and space and they undergo a recurring process of birth and death. This state is called *Samsara*, the repetitive process of life and death. There is no beginning for it, because its framework of time is in cyclic movement. Vedanta reveals that matter, body, mind, and nature are created at some moment in time. Time and space are eternally present as the Supreme Universal Energy called *Brahman*. *Brahman* manifests as a "*Sakthi*", a power, which is the source of all life forms, *Prana*. Vedanta explains *prana* as energy and the very basis of all existence is *prana*, which is from a Universal Energy source. There are five *pranas* and each *prana* has five different functions. The *Sakthi* is sometimes described as the two aspects of the power, *Sakthi* of God under the names of *Maya-Sakti* and *Jiva-Sakti* of the *Sat-chit-aananda*. They come into manifestation at the beginning of a cycle of time, and at the end dissolve in Him, remaining in their causal conditions, only to come into manifestation again when the new cycle of time starts after the earlier dissolution (Turiyananda: 2001:40).

Acceptance of *Jiva* as the individual life is important for Vedantic principle. *Jiva* establishes the ideas of conservation of action, moral and spiritual values. The good *karma* naturally results in good re-birth. A permanent *moksha*, liberation from *samsara* becomes meaningful in very selected sages. An

embodied living Spirit is called a *Jiva*. The *Jiva* is the manifested part of the *Athman*. It is the *Jivathman* and it is by nature perfect. It is a spark of the 'Brahman', The Absolute Divine Energy. From the origin of life, *Jiva* is embodied in a material medium called *Kshetra* (Body) and it is under the bondage of *karma*. The body does its *karma* yet it degenerates while the *Jiva* reaps the fruits of *karma* and goes through repeated births. The *Athman* incorporates its acquired virtues and evolves better and takes better bodies in cycle of births and deaths and at the same time reflects the glory of the 'Universal Spirit'. This is the doctrine that Swami Tyagaya portrays in his *Ghana raga Pancharetna kriti*, '*Jagadanandakaraka*' where the theory of *Kalpaka*, *Samsara* and *Brahma* are explained brilliantly. The *Athman* is identified with the respective *Jiva* and it does experience its distinctiveness as the spark of the *Brahman*. (Tyagaya, Jagadanandakaraka).

The cosmic truth of *Brahman* appears theoretical and it remains an enigma. The fundamentals of the conception of the *Brahman* are actually instructed by the *Buddhi* complex, through the acquired *jnana*. The *Athman* does not lose its divinity and potentiality in spite of its identification with the body, just as flint in water does not lose its fire-producing efficiency. It is said in the scriptures that through repeated evolutionary cycle of births, the *Jiva* embodies into another body and manifests its inherent divinity. This is the *Jivathman*. The process of evolution goes on until the *Jiva* discovers its spiritual identity of the 'Unaffected' and 'Unchangeable' and 'Unattributable' *Athman*, which is a

part and parcel of the 'Supreme Divinity'. This attainment is *Jivanmukti*, which is the stage for the final liberation of the *Athman*, otherwise called as moksha. This transmigration of the *soul*, *Athman* is a spiritual reality similar to the attributes of energy transformation, which is a physical reality.

The famous physicist and author Gary Zukav thinks that this 'super-determinism' model of reality is a *Vedic* principle on which seers and mystics have lived, dedicating their whole lives with complete surrender to the will of the *Brahman*, the 'Ultimate Reality', which is a 'Super-Deterministic Reality' (Jitamananda: 1993:61).

Swami Tyagaya clarifies the status of *moksha* in his following *kriti*. Tyagaya asks, "*O Manifest One, how to attain Moksha when devoid of devotion and true knowledge of music?*" (Mokshamu kalada). Tyagaya again says in another *kriti*, "*Having born in human form, recitation of Raama naama is the only salvation. Recitation of Raama naama will bestow beatitude even on those who are absorbed in Raaja Yoga. Has not the self-less recitation practised by Tyagaraaja, (Lord Siva), filled his heart with the very name and form of Raama and awakened Love in him*" (Smaranee sukhamu).

It is said in the Veda that the *Athman* embodied in the body has five vestments, which are separated as three bodies. The five investments are *Annamaya-kosa*, the physical sheath; the *Pranamaya-kosa*, the vitality sheath; *Manomaya-kosa*, the mental sheath; *Vijnanamaya-kosa*, the sheath of self-

consciousness and rationality; and *Anandamaya-kosa*, the sheath of bliss. At the core enshrouded by these is the Divine Spark, the *Athman*, whose light of intelligence and self-consciousness percolates through these sheaths and makes the inert sheaths luminous with consciousness, as a central flame, which illumines the several shades covering it. Therefore, the *guna* of the mind is transferred to the *Manomaya-Kosha*. *Manomaya-Kosha* is the vital aspect for the *Jiva*. The five sheaths form the bodies of the *Jiva*. The outermost sheath, the *Annamaya-kosa* forms the physical body, which perishes at death, with the prospect of a new such body being formed when at re-birth. (Tilak, 1996:361)

The profound process of rebirth is according to the previous *samskaras* and *karmas*, which is the accumulated *Sanchita karma* (Others are *Praraptha*, fructifying work and *Agami*, current work). Even when, the *Annamaya-kosa* perishes, the other sheaths survive as the subtle body or *Linga Sarira*, which transmigrates as the vehicle of the *Athman* till the attainment of *moksha*, which is the release from *Samsara*. The subtle body carries with it all the impressions, tendencies and efficiencies derived from previous births, as the ‘*Karma-Potential*’ of the *Jiva*. The ‘Subtle body’ carries impressions (*Samskara*) or tendencies (*Vasana*) and *Kelesa*. At death, the *Athman* clothed in the subtle body may remain in a state of slumber, in which consciousness is in abeyance, until the *Athman* gets a new body or it may go along the Path of Smoke or the Path of Light to *Pitri Looka* or *Deva Looka*, where it will get celestial bodies to enjoy the fruits of the exceedingly good *karma* through

samskara and *vasana*. *Samsara* exists in order that the individual *Jivathman* may learn to realize the *Brahman* through repeated rebirths. The doctrine of reincarnation or transmigration of souls is a fundamental concept of Hinduism. (Sivananda: 1993,78)

Therefore in the *sanchita* and *prarabdha karma*, the *Athman* loses his celestial body, and has to come to earth again and embodies in a physical body for acquiring new *karma* to gain spiritual perfection. The process of birth, death and moving from sphere to sphere goes on till the *Jiva* attains the *Jnana* of spiritual perfection and then the link with the body called *Hridayagranthi* is cut asunder. Spiritual perfection means that all forms of *karmas* are exhausted. The *Athman* attains *moksha* or liberation and unites with *Brahman* (Sarma, 1981:xii - xiii).

The researcher says that the permanent *Atman- Brahman* union is a state of stable equilibrium. The *Jiva* attains the *jnana* of *Sat-Chit-Ananda*. The Vedic wisdom is *Hari AUM Tat Sat*. The total concept is clearly illustrated in Athi Shankara's *Vivekachudamani*, "*Those deluded beings, who are tied to the sense objects, they experience by the strong cord of desire, so hard to break, remain subject to birth and death. They travel upward or downward, impelled by their own karma. An undisciplined intellect will try to go through the path of the objects of the senses, and dies at every step*" (Shankara, 2001:83).

The researcher explains a fresh way of perceiving and connecting clinical and mental phenomena on the importance of the metaphysical implication of the *body-mind-Athman* complex. The Vedic formula coupled with Tyagopanishad concentrates on the possibility of coordination in the dimension of mind-complex with the subatomic events in the brain. Currently this holographic brain reasoning remains enigmatic and radically complex. The paradigm of the mind, matter and soul reality is secure in the Vedanta.

Incidentally, this study demonstrates the nature of the mind and its implication. Each thought and each action has an inevitable consequence. Man is formed of desire and desire conduces the impulses for action. Each action results in gain and attachment and each attachment produce possession and greed. Each possession results in happiness and success or sadness and defeat or jealousy and anger. According to the desire is the will and according to the will is the deed and according to the deed is the *karma* and according to the *karma* is the *guna* and according to the earned gunas of the past and present is the quality of birth and rebirth. “*What is sowed is reaped.*” As long as *karma* gets accumulated, the rebirth continues. *Viragya* detaches from bondage, possession, ego and pleasures of the senses. *Viveka* discriminates against the does and do-nots of the *karmas* and *Vichara* inquires the details of the *karmas*. The message is to subdue the *karmin drayas* and the *jnanaindriyas*. The principal instruction is to detach from the pleasures of the body, which is a delusion, and attach to the pleasures of realization of the *Athman*, which are

the Absolute Bliss and the Total Reality. Brhadaranyaka Upanishad says, “*As one acts, so one becomes. The doer of good becomes good. The doer of evil becomes evil.*”

The Upanishads promotes the formula that the mind purity and body purity is achieved by the control of organs of action and organs of knowledge (*karmin drayas* and *jnanin drayas*) by A. Vichara (inquiry), B. Viveka (discrimination), and C. Vairagya (detachment). (Tilak, 1996:153).

With consistent practice of the above three formula, the spiritual goal can be achieved. The *vairagya* is an important stimulant in the success of creation or action or the goal.

Qualities for <i>Vairagya</i>	
1. Non-attachment	5. Indifferent to worldly objects
2. Giving up worldly life	6. Indifferent to encumbrances
3. Detachment from family and friends	7. Indifferent to encumbrances
4. Renunciation of possessions	8. Enjoyment of spiritual life

The Tyagopanishad in a *kriti* explains that the mind is developed and purified by the practise of the nine disciplines and the resultant is attainment of *nirvana* or *moksha*.

Nine Disciplines

1. Dama (self-control, sense-control)
2. Sama (purity, mind-control)
3. Samadhana (mental equipoise)
4. Uparathi (withdrawal of the senses from the outer world)

5. Thrishna (thirst to see God)
6. Thithiksha (endurance)
7. Sraddha (faith in God, Guru and the scriptures)
8. Samadhi (third stage of meditation)
9. Nirvikalpa Samadhi (desireless meditation)

These Vedic formulas have the spiritual implication for the transportation of the brain and mind energy across the interpersonal space of *Athman* and *Brahman* where the energy incorporates with the Universal Energy. Learning Tyagopanishad, secures the knowledge for the construction of the cognitive psychology in the comprehension of the Holographic Theory of the mind, matter and soul complex. (Yatiswarananda, 1998; 379).

The doctrine of reincarnation and rebirth is a fundamental tenet of Hinduism. It is a theory of embodiment of the soul into a physical body. This repeated passing of souls is *samsriti*. The embodied individual soul is supposed to realize the *Brahman* and therefore to attain the objective, it goes through a cycle of birth and rebirth, which is actually term of *samsara*. The *Law of Karma* directs this principle of rebirth, which is coupled to the *Laws of Causality*. The final emancipation in the form of *moksha* is attained when all forms of *karmas* are exhausted. The *samskaras* and *vasanas* of the subtle body of the individual *Athman* are responsible for the next birth or no birth (Eternal union with Brahman) (Sivananda: 1993:82).

Tyagaya in a personal note illustrates this concept of reincarnation or transmigration or rebirth and salvation in this gorgeous *kriti*, “*What merits have I acquired by adoring you in my past lives, O my gracious Lord. It is only now I realize. While I am waning away by longing for you in diverse ways, you are there, refusing to speak; I am here beseeching you to speak. As You have derided me before my equals, as You won’t show me the path to salvation, it is only now I realize, what merits have I acquired by adoring you in my past lives my gracious Lord*” (Tyagaya, Toli nee jeesina,).

Krishna says, “O Arjuna, both you and I have had many births before this. I know of them all while you do not know. Birth is inevitably followed by death and death by rebirth. As man cast off worn out garments and wear new ones, so the Spirit cast off the worn out body and embodies into the new body.” (Gita, 7/26).

4.4 Tyagopanishad and the Spiritual pursuit

The Tyagopanishad and the Vedanta emphasize in the spiritual pursuit, to realize the ‘*Inner Self, the Atman*’. On the other hand, the *jnana* transpires *God sense* through the mind, intellect and consciousness. Perhaps, then the ‘*Reality*’ is comprehended from within. Tyagaya has spent his whole lifetime to explain the incredible authority of the mind and the ‘*God sense (Rama)*’. There has to be some explanation, some principle behind the absolutely co-ordinated, organised working of the cosmos and the *Creator*. The seeker may

not have experienced *Brahman*, but *jnana* prompts the intellectual and spiritual search in the direction of *Athman* and *Brahman*. Tyagopanishad educates all the devotees to make a very deep *vicara*, enquiry, in the search of 'The Universal Energy'.

Tyagaya says, "Human birth is of supreme importance. It is the only embodiment in which the Jiva can evolve into greater and greater perfections as also acquire merits entitling him to heavenly enjoyments. The ultimate values, which a Jiva can have in life here and hereafter, are stated to be *Dharma* (moral worth), *Artha* (wealth and power), *Kama* (enjoyments), and *Moksha* (liberation), of which *Dharma* and *Moksha* can be had only in human birth. *Dharma* includes all the meritorious actions that yield heavenly enjoyments and also the virtues that go for the refinement of human nature. *Moksha* is the highest value, consisting as it does in release from the enjoyments and sufferings of repeated births and from entanglement in the wheel of *Samsara*. In positive terms, it is the attainment of unity with the Supreme, the *Sat-chit-aananda*. The right course of evolution for him lies through the pursuit of *Dharma* and *Moksha*. *Dharma* includes the discharge of all his religious and secular duties, practice of charity and participation in disinterested and altruistic works, and cultivation of noble traits of character like patriotism and humanitarianism. By such means he has to expand from the self-centredness of the ordinary man to an altruistic universal man."

By morality alone the *Jiva* cannot attain the summon bonum of life. While good morality is a necessary practice for higher evolution, it is *Bhakti* and *Jnana* (love of God and spiritual enlightenment) alone that can unite the *Jiva*, the Spirit in man, with *Brahman*, the Universal Spirit. The *Jiva* is a particle like a spark from a fire from the great Sun called *Brahman*. *Bhakti* and *Jnana* constitute the *saadhana*, the means for union with the Supreme Spirit, the *Sat-chit-aananda* (Sarma, 1992:v-vi).

Tyagaya says that the strength of the mind is related to fearlessness, which is attained through *bhakti*, *jnana*, spiritual confidence and vigorous *tapas*. One should have a burning aspiration for the attainment of the Divine. This mental vitality gives courage. The more powerful these qualities are in the mind complex, the more fruitful would be the efforts and the *saadhana*. The devotee should study the Upanishads and other scriptures and gain from them the *jnana*, knowledge, of *Brahman*, God, as experienced and expounded by the great sages. For the successful practice of *saadhana* one should have an aversion for the *bogaas*, vulgar enjoyments of life and other kinds of sensual distractions.

The researcher advocates that the Vedas are learnt from a true spiritual teacher. On this Guru complete *sraddha*, faith is bestowed. Faith is the most important requirements in a spiritual quest. This is the emotional awakening, which is experienced by the *saadhana* through the practice of discrimination,

renunciation, meditation and realization. Swami Tyagaya instructed the devotees to practice discrimination, renunciation and meditation. The realization of the presence of the Divine in oneself and in all the living beings is the final consummation of all these endeavors. This is the great *Jnana* that is revealed in the *Tyagopanishad*.

The evolution of the Jiva's potentialities through repeated embodiments is complete when, at the maturity of his saadhana, he is able to abandon his individual ego 'Him'. Then the 'I' will disappear in the 'He' (Sarma: 1992:vi-vii).

The Kathopanishad says, "*It is said that the senses are great, but greater than the senses is the mind, and greater than the mind is the understanding but what is even greater than the understanding is He.*"

The study of the *srutis* and *smritis* will give an adequate *Jnana* for the understanding of the *Brahman*, the *Atman* and the *Prakrti*. The comprehension of the theory of *moksha* (liberation) is pertinent in the scriptural teachings of the Vedas. Tyagaya realized the Absolute Truth and attained, *moksha*. The Vedanta theoretically accepts the metaphysical implication of the term '*Brahman, Athman, Budhi, Prakrti and Jivathman*'. The fundamental Vedic truth is that, *Brahman* and the *Atman* is the single unit of the 'Total Energy'. 'Quantum Science' too agrees to the same proposition and both the sciences have a united mystical insight.

4.5. Tyagaya and the Pranava mantra

Tyagaya says, "*O saviour of Gajeendra, O Prince of Royal Blood, O Indweller of the Oomkara, come to our rescue. O Beloved of your devotees, O Lord of Tyagaraaja, come to our rescue, O Raama, and shower your grace abundantly on us*" (Mundu Venuku, 1991:267).

Tyagaya has given classical importance and spiritual interpretation for the mantra "*AUM*". It is a mystical, scientific, harmonious, entrancing and yogic mantra. It is the *saptasuaras*. It creates an undivided flow of dynamic potential vibration to the mind. The *Pranava Mantra AUM* is the deepest reality of all extraneous externalities, which is deeper than all the happenings of time (*Oomkara is spelled as OM, OHM, AUM*).

In Katha Upanishad, Nacikeeta asks Yama, "*Tell me that if which thou seest beyond right and wrong, beyond cause and effect, beyond past and future.*" Yama says, "*that word which all the Vedas declare, which all the austerities proclaim, for which men lead the life of Brahmacharya, that word, to thee, I shall tell in brief. That is AUM.*"

Dr. Radhakrishnan explains: "*AUM is the Pranava, which is charged with the significance of the entire universe. It is the symbol of the manifested Ishwara as well as the unmanifested, Brahman, beyond.*"

Swami Ranganathananda says, *"When the Indian sages realised the Absolute and the unconditioned in the unity of Brahman and Atman, they felt the need for an adequate symbol to communicate so incommunicable a truth. In their search they came across the sound symbol AUM."*

The Mundaka Upanishad says, the mystic syllable AUM (Pranava) is the bow. The soul (Atman) is the arrow. Brahman is the target (Laksya). The aspirant should hit this target with this arrow, unerringly; He should become one with the *Brahman*, as the arrow becomes one with the target. The Maandukya Upanishad says this syllable AUM is the whole world. The past, the present, the future everything is just this word, 'AUM', and what ever else that transcends the threefold time that, too, is just this word, AUM. The Caandoogya Upanishad says, 'one should meditate on this syllable AUM, because one chants the *Udgiila* beginning with AUM'. Commenting on this, Dr. Radhakrishnan says, the syllable AUM, with which every recital of the Vedic chants begins, is here represented as the symbol of the Supreme and therefore the means for the meditation of the 'Supreme'. Even though the syllable AUM like all symbols covers the reality like a veil, to those who know how to see, the veil becomes transparent.

Krishna says, *"Established in spiritual communion by inhibiting all sensations, concentrating on the heart centre, and drawing up the vital energies to the head, one should meditate on Me along with the utterance of*

the single- syllable mantra AUM denoting Brahman. Departing from the body in this state, one attains liberation” (Gita,8/14).

Tyagaya says Rama dwells in this sacred syllable. Tyagaya has displayed Lord Rama and AUM in his *kirthana*. He has infused pure *bhakti-rasa* and then enters the spiritual domain of logic and wisdom. He says, “*Rama is the source of Spiritual jnana and he realized the immortality of the mystic energy generated from the chanting of “AUM Ram, AUM Ram”*. He continues, “*Who are those blessed souls, O Mind, who has attained the Kingdom of devotion for Raama. Even a sight of such blessed souls is supreme bliss indeed. I have no words to describe this bliss. One should experience it himself, to know what it is. Who are those blessed souls, O Mind, who have attained the Kingdom of devotion for Rama, the Rama who is adored by Shiva and who is sporting himself with the bewildering delusion of the worlds, which he had himself created for his own diversion.*”

The researcher points out that this *kriti* elevates its sentiments and gives a dignified expression of the *mantra*. The sound of the mystic syllable AUM vibrates and charges the Mind with a Divine energy. The researcher believes that, one who pronounces this syllable knowing its mystic value, takes refuge in that syllable, in the immortal, fearless sound and becomes immortal, just as the *Brahman*. This sacred monosyllable AUM is a mystic emblem. According to the ‘*Ishwara Concept*’, the first letter stands for the Creator, *Brahma*, and

the second letter for the Preserver, *Vishnu*, and the third letter for the destroyer *Shiva*. *AUM* is a dynamic sound energy, which potentiates the dynamism of the mind.

4.6. **Athman and Brahman**

The researcher clarifies *moksha* as the cognition of *Brahman*. This is the eternal wisdom. *Vidya* is the path to attain the *Jnana*. *Jnana Bhakti* and *Karma* are paths to realize *Brahman*. The Maitri Upanishad affirms that *Brahma* is apprehended by *Vidya* (knowledge), *tapas* (austerity) and by *citta* (meditation). The Manu Laws say, among all the best means for attaining *moksha* is key studying the Vedas, practising *Tapas*, acquiring *Vidya*, subjugating the *Indriyas* (senses), observing *Ahimsa* (non-violence), and serving the Guru. The Patanjali Yoogasutra says that when *Jnana* is rid of all impurities of affliction and action becomes infinite. The real Spiritual *Jnana* is capable of seeing in all existence, the *Brahman*. Tyagaya says that when the mind is freed from passion and when the mind is purified by wisdom, that mind attains the *Jnana* of the Supreme *Brahman*. Therefore Absolute *Jnana* is *Brahman* and *Brahman* is the Universal Energy. The mind is conditioned to see every thing, whether inanimate or animate, as a pure Energy called *Athman*. The principle is that '*Atman is Brahman and Brahman is every thing and nothing*'. The *Brahman*, formless, may transcend as *Ishvara swarupa*, with form. The *Ishvara* may be called, as *Vishnu*, *Siva*, *Brahma*, *Mahalechmi*, *Skanda*, *Ganesha* and million other names. These manifestations of Gods in

the shape of man are applicable for the focus in prayer and for the guidance of the ritualistic society. *Ishwara* is the manifested *Brahman*, which is formless and unmanifested. These names are pointing at the '*Absolute Truth*' which is the '*Formless Brahman*'.~

In the *kriti* "*sarvaloka dayaidhe*" Tyagaya says, "*O Rama, the Supreme Being who is merciful to wards the whole universe...You are the Lord of the five elements...You are the giver of Jnana, Viveka, Viragya and Bhakti.You are beyond the Vedas.*" Tyagaya has taken *shama* and *dama* as his theme for the attainment of tranquillity and control of the mind. First of all, virtue is no equivalent to *saadhana*. No doubt virtue means moral excellence but *saadhana* means subjugation of the mind and self-attainments of beatitude. *Shama* is the *Shanthi*, tranquillity. It is like visualizing the ocean of tranquillity on which *Aadisheesha* has coiled himself as a buoyant couch and on whom the Lord lies reclined lost in meditation, *Yoga nidra*. Here we can see both the outer-tranquillity of the ocean and the inner-tranquillity of the Spirit in the form of Maha Vishnu. He is in a state of detachment of mind from the manifold objects of the world yet He is in a continual consciousness. He merely remains as a witness of the imperfections and transitionness and yet He is the *Brahman*. The *Brahman* is the Universal Consciousness. Therefore *Sama* is the gateway to *Samadhi* and *dama* is to restraint the sense organs from wandering towards sense-objects. It is a state of stable equilibrium of the mind.

Tyagaya questions in the *kriti*, *nidhi caala sukama*, “Is material prosperity better or reverential proximity to Rama better, tell me honestly; O mind! Are milk, curd and butter delicious or the manna of devotional meditation of Rama delicious, tell me O mind honestly!” (Tyagaya, *nidhi caala*).

Tyagaya emphasizes this Vedic Truth “THAT THOU ART” in his compositions, which has the grand explanation for the questions that modern atomic science is able to realize and prove. He gives the cream of the teachings of the Upanishad as an unique recipe to the world for the solidarity of mankind. He gives the message of the highest culture and all the sublime truths of spirituality in order to cultivate the mind to realize the truth that all creation is an expression of the Supreme. “*Your Self is The Self in All*” (Swami Prabhavananda). There are four great Vedic statements “That Thou Art” (*Tattvamasī*), “I am Brahman” (*Aham Brahmasmi*), “This Self is Brahman” (*Ayam Athma Brahma*), “Brahman is Consciousness” (*Prajnaanam Brahma*). All of these statements point to the same fact, namely, the ultimate and essential oneness of man, and Brahman, God, or the Universal Energy. The reality behind Human life is to develop the mind complex and attain the Wisdom of the Atman.

The researcher gives a simple explanation to understand the meaning of “That thou art”. The Vedic statement, ‘That’ directly conveys the idea of a Personal God associated with the universe as its Creator, Preserver, and Destroyer, and endowed with omniscience, lordship, great power, and similar attributes,

together with Pure Consciousness, which underlies both the Universe and God. That is to say, the direct meaning of 'That' is *Saguna Brahman* (Brahman with attributes). But Pure Consciousness, unassociated with any limiting Maya, is the implied meaning of 'That', *Nirguna Brahman* (Without attributes). The *Nirguna Brahman*, Pure Consciousness, appear to have become the universe and its omnipotent Creator, Preserver and Destroyer. *Prakrti*, materializes to become the objective external world possessed of a physical body, which the Veda considers as *maya*. The physical superimpositions are all illusory; their substratum alone is real. It is *Brahman* that is the substratum of *Isvara*, *Prakrti*, *Jiva*, *Prana* and the five natural elements and of which the Sun takes a centre stage in the evolutionary process of the plant and animal kingdom. In the *Brahman*, creation begins, manifests and ends. *Samsara* is the cycle of births and deaths through which the soul of every creature passes before it attains *moksha* or liberation. Hinduism teaches that all creatures as long as they are creatures, are involved in this time-process. The status of each creature in any one particular life depends upon the *karma* or the good and evil earned in each particular life cycle. The prominence of the *guna* depends upon the *karma* earned in that particular life and also depends upon the *karma* earned in the preceding lives. The law of *karma* is a unique and it plays a characteristic role in the religious thought of the devotees. The theory of *karma* is taught not only by Hindu scriptures, but also by Buddhist and Jain scriptures. This is the secret of *samsara*. (Purushottaman, 1991: 93,296).

Swami Nikilananda, a great Vedantic scholar says, *"That which is the Ground of the universe and its various parts, which are all creations of Maya; which itself has no other support; which is distinct from the gross and the subtle; which is part less and peerless – that Brahman art thou. Meditate on this in thy mind. "That which is free from birth, and growth development and decline, disease and death; which is indestructible; which is the cause of the projection, maintenance, and dissolution of the universe – that Brahman art thou. Meditate on this in thy mind"* (Swami Nikilananda, 1967:111-117).

Athi Shankara, the widely known saintly philosopher, has this to say of *Samsara Sahara*, *"How to cross this ocean of phenomenal existence, what is to be my fate, and which of the means should I adopt as to these I know nothing. Condescend to save me, O Lord, and describe at length how to put an end to this misery of this relative existence. There is a sovereign means, which puts an end to the fear of relative existence; through that you will cross the sea of Samsara and attain Bliss Supreme"* (Athi Shankara: 2002:32).

Tyagaya abhorred the practice of empty rituals. He advised the cultivation of the purity of mind, which is the very first step towards the realization of the *Brahman*. The three purities enjoined in *Sanathana Dharma* are *purity of thought, purity of word and purity of deed (the Trikarana shuddi)*. If the aspirant achieves the first, he has achieved all the rest because; the first one is by far the foremost one. Equal stress is laid on purity of mind even in the

Western philosophy. 1. "*Mens Agitat Molem*" Spirit moves matter. 2. *Mind moves body*. 3. "*It is the mind that maketh good or ill*". 4. "*On earth there is nothing great but man, in man there is nothing great but mind*" (Virgil).

In the Gita, the Lord Krishna says, "*Nature impels man to keep doing something without keeping still even for a second. Therefore he should learn the proper method of doing things, and by so doing, cleanse the mind, acquire good character and habits and then transcends the habits (Gunas) and become a Jnaani and merge with the Brahman*"(Gita, 3/29).

4.7. Jnana of Creation and Material propriety

The researcher points out that *Modern Science* and *Tyagopanishad* have a similar evolutionary background. The *Jnana* from the *Upanishads*, *Ramayana* and *Sangeetha Sastra* plays the main role in formation of *Tyagopanishad*. *Tyagopanishad* produces spiritual benefits, divine knowledge and spiritual contentment. *Tyagopanishad* message is purity, truth, modesty, austerity, compassion, sacrifice, discipline, steadfastness, fearlessness, sense control, peacefulness, humility and perfection. *Jnana*, knowledge, is the common basic factor for both the physical and the spiritual sciences. *Jnana* is cultivated and improved through constant *Vichara*, investigation, then *Viveka* (discrimination) is applied to decide and *Viragya* (detachment) from other activities is practised to achieve the goal. Having fulfilled these criterias, *Abyasa yoga*, a consistent disciplinary exercise is practised with the

association of *Karma*, *Bhakti* and *Jnana Yoga*. This sought of human application is pertinent to realize the *Brahman*. This is an individual's search to realize the *Athman*, to accomplish the '*Permanent Ananda*, ecstasy.

Krishna says about *karma yoga*, "*The senses are great. Superior to the sense is the mind and superior even to the mind is the intellect. What is superior even to the intellect is He, The Athman* (Gita, 3/42).

Since the beginning of last century, modern science has made wonderful progress in all its branches. Many of the inventions and discoveries in the field of Biology, Chemistry, Physics and Astro-Science have produced incredible technologies, which have completely, transformed the earlier notions of this world. This achievement is due to the persistence of *Vichara*, *Viveka* and *Viragya*. However *Jnana* remains as the common basic factor for both the sciences. These two major sciences promise a superior life, spiritually and mentally. The Vedas explain that *Jnana* is improved through constant *vicara*, questions and investigations of the nature and quality of the '*Athman* and *Anathman*'. Having investigated, *Viveka* (discrimination) is applied to decide and *Viragya* (detachment) from other activities is practised to achieve the goal.

Science evolves from Nature for the comfort and luxury of the Human Being. This evolution of ideas and inventions change with time and newer inventions follow year after year. These mechanical inventions benefit the society

individually and collectively. This is the search for the matter, body and brain. The *jnana* of the mind complex is responsible for this 'cause and effect' relationship of the so-called 'external world'. Here the pleasure and pain is of a temporary nature, so says the Vedas. There is another world, the 'internal world', where the search is of the 'Athman' and the 'Brahman'. Here the pleasure is of a divine nature. To comprehend these two worlds, the mind complex plays a significant role. Unlike Tyagaya's spiritual propriety, perhaps Omar Khayyam's concept of human body appears materialistic and profane, "Ah! Make the most of what we yet may spend, before we too into the dust descend. Dust unto dust, and under dust, to lie, sans wine, sans song, sans singer and sans end" (O.Khayyam, 1970:xxiii).

Wordsworth the famous nature poet has this to say of the materialistic people: "The world is too much with us: late and soon, Getting and spending we lay waste our powers. Little we see in Nature that is ours: We have given our hearts away, a sordid boon!"(1956:300).

Krishna warns, "The man who has cast aside the spiritual law and who acts under the influence of his desire, does not attain perfection, does not attain happiness, nor does he attain the Supreme goal" (Gita, 16/23).

Tyagaya detests the physical gratification born out of desire and sensual pleasure, "Tyagaya knows what is right and wrong. He knows that this phenomenal world is but an illusion. He knows how to conquer the evils of the material world, such as kama, krodha, looba, mooha, mada and maatcrya. He

knows that the path of devotion elevated by melody is a highest path"
(Tyagaya, Sangeetha Jnanamu).

The researcher comments that the machine like *deterministic* world is now beginning to transform due to the *indeterminacy* observation in the working of the *sub-atomic world*. The consciousness of the observer is inextricably connected with the act of observation. It is proven beyond doubt the consciousness creates the external reality. The consciousness is real and the rest of the objects are manifestations. Therefore both the subjective and the objective are interconnected. Schrodinger, Max Plank, Max Born, Heisenberg and others have proven to this effect (Jitatmanada, 1993:ix).

The old understanding had barriers separating mind and matter, matter and consciousness, living and nonliving, subject and object into different categories. Today the scientists are pointing to the Vedic observation that there is a fundamental unity in all the physical forces of the universe. Today the mind sees more to a holistic universe where matter, mind and consciousness are interconnected with an inseparable common energy which the Tyagopanishad expounds as Absolute existence (SAT), Absolute Consciousness (CHIT), and Absolute Bliss (ANANDA). The *Jnana* to pursue the metaphysical truth is associated to the status of the mind complex. Tyagopanishad heightens and purifies the intellectual capacity of the mind complex.

The Veda points out that the spiritual discipline is work done by the mind-intellect-memory-body complex simultaneously and regularly without attributes and in a superlative manner directed towards 'The Brahman'. The 'Athman-Brahman' is beyond time, space and causality. In 1925, there was a break through in physics and "Sub atomic particular theory" and "The Principles of Uncertainty Theory" opened the eyes of the scientists about the Vedic concept. *The laws of thermodynamic and Newton's gravitational laws* are applicable in the *Atomic level* only. These equations become reversible and past, present and future attains a new meaning, giving rise to the arrow of time, space and causality. There is no room for past, present or future in the *Quantum level* of the atom. Therefore a *satvic* state of mind is in *quantum state* and is irreversible while the *tamasic* and *rajasic* states of mind are reversible and there is an element of illusionary guidance.

Tyagaya has this to say about the illusionary aspect of the *maya* concept, "*The illusions created by you are very alluring in deed. Even Brahma can't describe them*" (baagaaya nayyaa). Tyagaya correctly points out *maya* as the 'Creative Reality', "*Even a sight of such blessed souls is supreme bliss indeed. I have no words to describe this bliss. One should experience it himself, to know what it is. Who are those blessed souls, O Mind, who have attained the Kingdom of devotion for Raama, the Raama who is adored by Shiva and who is sporting himself with the bewildering delusion of the worlds, which he had himself created for his own diversion*" (Raama bhakti).

Creation is an act of *Brahman* by which souls and matter undergo transformations. Matter is fundamentally real and it undergoes a real *parinama* or evolution, and not simply an apparent variation. Even after *Pralaya* or dissolution matter exists, as in the beginning, in a subtle state as the *prakara* of God. Therefore creation is eternal, potential and dynamic (Sarma: 1992:11-13).

Creation is a kind of situation to which intelligence, science and spiritual knowledge addresses itself. The 'holo movement' is such that it is fairly recurrent and full of surprises. There is no possibility of absolutely certain prediction. (Researcher)

The researcher confirms that the mind has many different functions, the principles of which are cognition, volition, and emotion. According to Vedanta, cognition is basic: it underlies volition and emotion. *Cognition*, according to Vedanta, has four main functions: deliberation (*Viveka*), determination (*Viragya*), memory (*Citta*), and egoism (*Ahankara*). The two main functions are determination and deliberation, which has a relevant bearing to Newton's 1st Law. The mind is aroused by *Ahankara*, ego. The mind, determines something and comes to a particular decision, and goes through a stage of deliberation. But determination, reaches a conclusion or decision, is very important because it requires reasoning and understanding.

The mind is responsible for judging the objects. It is mind and mind alone that can differentiate between bad, good and pleasant. It is a great tragedy of life that what is attractive and what is pleasant is not necessarily good. Reason may recognise something as wrong, yet emotions may not abide to the reason and instinct may proceed to perform a contrary action or vice versa. This relay of events is beyond normal human comprehension. Therefore, the mind's comprehensive power must be elevated. The special consequence of Newton's first law states that the body is in a continuous state of rest unless compelled by some external force to act otherwise. This detection shows how the connection of creative motion is applicable to the physical motion. The laws are interdependent and interlinked and forcefully bring forth the greatness of the insight of the ancient sages.

The Nobel physicist David Bohm proposed a theory based on Vedanta that all things and events are enfolded in a total wholeness and unity. He says, "*The holo movement is life implicit is the ground both of life explicit and of inanimate matter. This ground is primarily, self-existent and universal. The holo-movement in which the implicate order works and it is in an unbroken and undivided totality*" (Jitatmananda, 1993:124).

The physical journey of the brain and the Quantum Nature of the mind is the subject of 'Ultimate Significance'. The Vedic scholars have been thinking on the premise that "*Consciousness is one*". The physicists have been working on

the formula that "*matter is one*". In the present era most of the physicists are convinced that there is 'Consciousness in the Matter but of organic in nature'. At this juncture, the physicists are realizing the similarities between Vedanta and modern science and they are willing to comprehend the holistic aspect of science. Swami Vivekananda explained, "*One man contains the whole universe. One particle of matter has all the energy of the universe*" (Chicago Parliament of 1893).

This research is all about the quantum aspect of the brain and the status of the mind complex. The anticipated outcome is that the mind will realize some kind of pure or high cosmic order that will eventually comprehend the *Athman-Brahman* complex. The predictable nature of Tyagopanishad is in the transformation of the *manas-buddi-citta* complex. The principle is to gradually convert the thought from material images to mental images and from the various mental images to the one personal *Isvara* and from the personal *Isvara* to the Impersonal Absolute *Brahman*. Humanity admits into its fold even those who cannot rise above grossly concrete forms of God. The result is accumulated according to the kind of *bhakti*, *karma* and *jnana* practised in the lifetime by the devotee. This practice tunes the mind to a higher frequency of divine comprehension.

The researcher points out that modern scientists have worked and expanded both physical and mental characteristics. Recent developments in astrophysics

have supported the Vedic principles on creation. This subject of mind-brain interaction is originating by a quantum process, which the ancient *rishis* of the Upanishads have thought intuitively as the 'Superior Consciousness'. It seems certain that with a deeper comprehension of Tyagopanishad, the mind-brain interaction mystery is likely to become clearer and open new possibilities for better understanding of the knowledge of the Self (Athman). The wisdom of Tyagopanishad contributes towards the convergence of science and spirituality as holistic interaction. Thus promoting human existence towards yogic knowledge, wisdom and illumination of the mind complex.

4.8.Conclusion

The researcher's object is to analyse and discuss the mind apparatus. Mind is the dwelling for *Prajna*, *Jnana* and *Chaitanya*. Mind is the divine eye of the knower. From the physical level mind is the abode of *Aananda*, Eternal Bliss. Man's quest for perfection consists in organizing the things of the body, mind and soul into a whole single unit. Tyagaya has advocated, "*Man can realize the Divine in him only through the complex apparatus of the mind.*" Some Hindu seers have also emphasized on different religious duties and observances. According to Bhaaskara, "*One has a right to know Brahman and obtain release only after one has discharged his debts to the ancestors, to the seers and to the Gods. In other words only those who are self controlled are eligible to undertake an enquiry into Brahman.*" Adi Shankara speaks of the inner values and qualities as qualifying yardstick for the enquiry into the

Brahman, Srikantha belonging to the ritualistic school of thought insists on the discipline of sacrificial duties as essential for such an enquiry. S. Radhakrishnan, "*Vedantic Jnana purifies the mind and helps in the growth of the jnana, knowledge of Brahman*" (The Brahma Sutra)

The researcher points out a wise saying, "*Ekam sat, vipra bahudha vadanti*"; The Reality is one, but the wise speak of it in different ways because the mind reads it differently. That is why Tyagaya's philosophy has a universal appeal. He says, "*I have seen the real and the unreal in Saguna and Nirguna. I have learnt the secrets of the Sanmaatas. Where can I find you?*" (*Nii bhajana gaana, raga Nayaki, Tyagaya*).

The ideal that has to be placed before a man and the doctrine that has to be taught to him will depend upon his *Adhikara* or spiritual fitness or mind fitness. The counterpart of the doctrine of *Adhikara* is that of *Ista-Devada*. Of the numerous forms of God conceived from the imagination of the mind, the worshipper chooses one, which satisfies his spiritual longing. The devotee makes that the object of his adoration, concentration and love in his mind. This is said to be his *Ista-Devada*. It may be Siva or Vishnu or Sakthi or it may even be tribal deity rendered concrete to the eye. Tyagaya freely encourages the use of images in worship, so that there may be something concrete to focus the mind in meditation, concentration and devotion. Krishna says: "*Ignorant men, not knowing my supreme nature which is immutable and*

transcendental, think that I, the unmanifested, am endowed with a manifest form"(Gita V/ 22).

Tyagopanishad has the universality, tolerance courage and humility to embrace all kinds of religious principles. The fundamental principle of Vedanta is that the '*Immortal Athman*' (energy), chooses to be enshrined with in the '*Mortal Kshetra*' (body, matter). The *Jivathman* displays within the body. The *budhi*, *manas* complex establishes the character of the *Karma* (action) whether good or ill. The *Gunas* of *Prakrti* holds responsible for the body's display of its karma. If the display of the mind and body is orderly and pure, the realization of *Brahman* is possible.

Many sages have discovered the *Caitanya* in the mind. Tyagaya exhibited the highest form of Bhakti. His mind attained *Jivanmukti* and finally realized *moksha*. This is a state of higher-level consciousness. Yoga has systematically trained the mind to a supra-cortical Consciousness, which is a fourth dimension. The mind can feel the cosmic consciousness through the individual mind consciousness (Jitatmanada, 1993:79).

Physicist Freeman Dyson says, "*I think our mind consciousness is not a passive epiphenomenon carried along by chemical events in our brain, but is a active agent forcing the molecular complexes to make choices between one quantum state and another*". David Bohm, the Nobel scientist, considers that

thought has its root in some manifested consciousness. (Jitatmanada: 1993:83).

Faith is the essential principle. Absolute faith will take the aspirant to the realization of Nature as Energy and to the attainment of salvation as Union with *Brahman*. Salvation is the sure and certain goal of every liberated *Atman*. The practice of *Bhakti* and *Jnana* attains to that degree of purity of mind required. Supreme Being has revealed in innumerable pathways (*Sampradayas*), for the aspiring souls. Any path is good enough for salvation, provided it is accepted in absolute faith, and it is practiced provided towards renunciation, devotion surrender and realization. Subject to the acceptance of this worldview, a spiritual aspirant is free to choose and follow any form of religion the deity, or the teacher. Vedanta gives far more credibility to rationalism, and universalism. The mind soaked in the wisdom of Tyagopanishad embraces all religions doctrines symbol or personality or Deity as an expression of the Supreme Being, *Brahman*.

The researcher confidently feels that in the modern era, Tyagopanishad holds responsible for the renaissance of the Upanishads in music form. Tyagopanishad is still very much active, alive and dynamic and it is widely practised in the music world. The scripture is intellectual, rational, universal, tolerant, spiritual and scientific. The modern devotees have great affinity and respect for the intellectualism of the Upanishads. Tyagaya's *kirthanas* are the

main pillars of Carnatic Music. The researcher comments that the Vedanta and Ramayana, as the soul and body of Tyagopanishad. The *Sahitya* has remained the same but due to the movement of time different *Vagiyakaras* have shaped the *Sangeetham* to different sequences and yet maintaining the characteristic of *raga*, *tala*, *sahitya*, order and clarity. The *Pundits* from different school of thoughts insist singing without any changes of the *sahitya* or *ragas*. Swami Tyagaya has not wavered from the Vedanta. He has revealed his *Bhakti* by the adoration of the Lord Rama, which he called, *Rama Bakti Samrajayam*, the kingdom of Rama. He advocated through music the path of meditation and discipline. His songs are packed with spiritual motivations and logical teachings of *dharma*. His *Sangeerthanam* elevated the intellectual potentials of the mind

The researcher understands that the glory of Tyagopanishad is focused in the excessive value laid on *Jnana*, *Bhakti*, *Karma* and *Sangeetham*. It is mentioned in the Puranas that even the Gods were fond of music. The significance underlying the *Trimurtis* is associated with musical instruments, Siva with the *Damaru*, Vishnu with the *Flute* and Saraswathi with the *Vina*. Indian musicologists and composers were associated with the concept of *Nada Brahman*, Absolute Music. Great significance was laid on the *raga bhava* and *sangeetha bhava*. Tyagaya's *kirthanas* shows the perfection of absolute music. The *sangeetham* adorning such classical *kritis* like *Najeevadhara* in *raga Bilahari*, *Darini Telusukonti* in *raga Suddha Saveri*, *Vasudha Nivanth* in

raga Sahana, show us the brilliance only if the rendering of the *Sangeerthanam* is absolute. Tyagaya's *kritis* will shine like gems with resplendent beauty till time immemorial.

Tyagaya emphasised faith in God. Time and again, his *kirthanas* say, "*Pray to Rama for a happy and peaceful life.*" Tyagaya encouraged meaningful devotional *sangeetham* as a means of prayer. He infused devotion. His *kritis* transmitted religious values in the form of music for singing and for fulfilling as a transport in prayer. He explains that, "*God created this world and He is not far away in the sky. He is in our heart and He knows what is good for us. Prayer helps us to keep in contact with Him. By praying to Him, peace is realized*". Tyagaya educated his listeners to offer themselves to Lord Rama with their mind in unison with the Spirit.

As Sri Ramakrishna says, "*When we put a post card in a letterbox, we surely believe it reaches the destination, so also when we pray to God, it surely reaches His ear*" (Nikhilanda, 1986:423).

The researcher adds, "*Prayer also stimulates the mind and takes it nearer to a Spiritual Consciousness. Prayer not only soothes away sorrows and distress, but also makes the mind receptive and responsive for a healthy mind. Prayer is an appeal to the thought process for orderly action or to make us better persons*". In the Spiritual Consciousness, it is explained, Just like children cannot survive without the love of their parents; so also man cannot survive

without the love of God, because God is the parent of parents. Therefore children should cultivate from their young age the habit of praying to God. The constant repetition of Tyagopanishad as a musical prayer will help the devotees and readers to gain more and more devotion and faith in God. God can be personal or impersonal and formless or with form, and finite or infinite according to the mental make-up of the individual. Therefore Brahman can manifest as a Character on the Spiritual Level and as an abstract in the Intellectual level yet the brain, mind and *Brahman* are interrelated. That means Conscience, Spiritual, Intellectual and material are interrelated. This is the firm conclusion from the out come of this research.

Athi Shankara says, "I know no Mantra, Yantra or Stotra; I know no invocation or contemplation, I know no stories in your praise; I know not Mudras, not even how to cry out; I simply know that to run to you, Mother, destroys all distress. In youth, the venomous snakes of sound and sight, of taste and touch and smell, fastened upon my vitals and slew my discrimination. Alas! My heart bereft of the thought of Siva, swelled with arrogance and pride. Therefore, O Siva! O Mahadeva! O Sambhu! Forgive me, I pray, my transgressions. Now in my old age, my senses have lost the power of proper judging and acting; my body is weak and senile from many afflictions, from sins and illness and bereavements; but even now my mind, instead of meditating on Siva, runs after vain desires and hollow discussions.

Therefore O Siva! O Mahadeva! O Sambhu! Forgive me I pray, for my transgressions”(Shankara: 1970:46).

In Tyagopanishad the dynamism of *Sangeetha Jnana Bhakti* cannot be separated from a spiritual way of life. Tyāgaya envisaged that devotees must be thoroughly imbued with the aspiration toward the seasoning of the mind by performing their karma, Jnana and bhakti in a yogic fashion. The spiritual practice becomes as a living manifestation. (Researcher)

The researcher concludes that *Sangeetha jnana* and *Bhakti* are *spiritual assets*, which can attain *Jivanmukti* and *moksha*. This is a *Cosmic Truth*, which appears often in Tyagaya’s spiritual philosophy. This experience can be realized by developing the purity of mind. Developing purity in pure knowledge, pure devotion and purity in action. The *Manna* of music is an ecstasy for the mind and experiencing the *mantra* is as good as performing *yaaga* which is as good as practising *Yoga* which is as good as cultivating *tyaaga* which is the ultimate renunciation. Worshipping Rama is as good as worshipping *Nada*. *Nada* is that Energy which is called the *Ohm Kara*. *Ohm Kara* is perpetually pervading in the wide universe. The Upanishad expounds the theory of the journey of the *Spiritual Self* and the journey of the *Physical Self*. In the spiritual journey the Vedas say, “TAT TVAM ASI” (That Thou Art). AHAM BRAHMASMI! I am *Brahman*. HARI OHM TAT SAT!

There is disharmony, in modern science but not in Vedanta. The general views implied by modern physics are in consistence with the Vedic concepts. Tyagopanishad reflects the harmonious inter relatedness observed in Mother Nature. "*Chit Aananda-Siva AUM*" (Purushothaman Shyamal, 2003.136).

Tyagopanishad is a rational, tolerant, universal, positive, practical and scientific accumulation of ideas. It is neither fatalism nor pessimism, neither asceticism nor quietism, neither agnosticism nor pantheism, neither illusionism nor mere polytheism but it is a dynamic literature of the unique experiences of Sage Tyagaya in the search of the Spiritual Truth, Brahman. It is an incredible dynamism of the mind of a normal man called *Swami Tyagaya* who demonstrated the practical aspects of spiritual science to all his devotees and the citizens of the world.

The dynamics of the mind means *thoughts, memory, feelings, reasoning, intellect and intuition*. Mysticism shall remain in the evolution of the mind. To explain mind as a matter or mind as a consciousness needs the higher vibratory frequency to decipher whether the mind evolved first or the brain evolved first. The knowledge of the *subjective* and *objective forces* cannot be separated from a certain way of life. The process of generating a higher and greater content of consciousness becomes its evidence in the living manifestations. The famous neurologist *Wilder Penfield* discovered that mind is not located in the brain. *Sir Eddington* considers that all external stuff of the world is mind stuff. (Jitatmanada, 1993:74)

To acquire mystical knowledge means to undergo a transformation in the mind complex. Knowledge is the transformation of thoughts in the mind complex and transferred through the brain to the rest of the body to manifest as an action. Scientific knowledge, on the other hand, is practical and materialistic knowledge has its limitation. (Researcher)

Thus most of today's physicists do seem to realize the philosophical, cultural and spiritual implications of the revealed Vedic Dharma. *The Dharma stands for Truth.* Many of them actively support a society of oneness of the universe, which includes not only of our natural environment but also our fellow human beings. There is disharmony, in modern science but not in the true comprehension of Vedanta. The general views implied by modern physics are in consistence with the Vedic concepts. Tyagaya reflects the harmonious inter relatedness observed in Mother Nature "*Chit Ananda Siva AUM*" (Shyamal, 2003,136).

The faithful practice of *Karma, Bhakti and Jnana in a Nishkamia manner* would manifest purity of mind. Tyagaya has revealed innumerable pathways (Sampradayas), for the aspiring souls to purify the mind. Any, sampradaya is good enough for salvation, provided it is performed in absolute faith, renunciation, devotion and surrender. Tyagaya promises that, "*When this kind of faithful endeavour is practiced, the harmonious realization of the Brahman is inevitable.*" The Vedic sages realized through their yogic, mental power, "AYAM ATHMA BRAHMAM".

Tyagopanishad reasons *Brahman* as the *Absolute Energy*. *Brahman*, *Atman*, *Jiva*, *Buddhi*, *Manas*, and *Kshetra* are forms of the holomovement of the Universal energy. The holomovement of the energy has forms of various factors such as *sound*, *light*, *electrons*, *energy*, *mind*, *matter*, *Atman*, *Brahman* and so on are all interrelated. The *Vedic rishis* intellectually experimented on the '*Universal Jnana*' and produced the revealed Upanishads, which is the finest composition of '*Divine Thoughts*'. Tyagopanishad is an embodiment of universal wisdom and spiritual foundation for *Bakti*, devotion, to the *Universal Brahman*. Tyagaya is an architect for universal peace and his composition is a collection of rational and spiritual knowledge.

The physical journey of the brain and the quantum nature of the mind is the subject of '*Ultimate Significance*'. The Veda says, "*Consciousness is one*". The physicists say, "*Matter is one*". The modern science is convinced that there is '*Consciousness in the matter but it is of organic in nature*'. Modern science seems to derive its inspiration from Vedanta. Science has become holistic. Swami Vivekananda explained, "Physics is bound on both sides by metaphysics" (Chicago Parliament of 1893).

The Quantum aspect of the Brain and the dynamic status of the mind complex expose some kind of pure or high cosmic order that will eventually transform the vibrant mind-complex to comprehend the nature of *Athman-Brahman* perception. The predictable nature of Tyagopanishad is that *sangeetha jnana* expressed through *Rama Bakthi* transforms the *Sukshma Sarira*, subtle body

to meditate on the 'Universal Consciousness'. The outstanding physicist, Bell, proves that the universe is a multi-dimensional hologram where each part is infinitely interconnected with the rest of the universe. David Bohm supposes that Inter-consciousness is enigmatically related to Consciousness itself. Karl Pribram, a brain researcher, found the holographic nature of the brain. M.Talbot found that every human work interpenetrates every other human brainwork and it establishes a single cosmic intelligence. Fred Hoyle projected the universe as a product of a cosmic intelligence. The Vedanta says, "The Cosmic Consciousness is responsible for this Cosmic Mind and all Minds are part of One Cosmic Mind (Jitatmananda,1993:84).

Tyagaya comprehends the valuable quality of the holistic nature of the mind and expounds the theory of rehabilitating the mind with invaluable dharma through his compositions. Vedanta and modern science actually see eye to eye on cosmology. This means that the matter and the spirit are really one and the same. Tyagaya as a mystic poet has experienced the immanence and the transcendence of the wholeness through his devotional perception. In a similar vein Krishnamurti has said, "*Eternity both enfoldeth and unfoldeth succession*" (Wilber, 1982:207). Therefore *Brahman* becomes a principle of movement in the attribution of Matter, Mind and *Athman* and they are all one and the same. Tyagaya points out that, "*Faith is the essential principle.*" Absolute faith will take the aspirant to the realization of nature of the *Brahman* as Universal Energy and to the attainment of salvation as union with

Brahman. Salvation is the sure and certain goal for every liberated Athman to unite with the *Para Brahman*. Tyagaya continues to radiate *Rama* as the *Para Brahman*, "That Supreme Brahman, which cannot be comprehended by speech, but is accessible to the eye of pure illumination; which is stainless, the Embodiment of Knowledge, the Beginning less Entity – that Brahman art thou. Meditate in this in thy mind".

The researcher says that, ultimately the mind does manifest thoughts and thoughts provide the stimulus for action, and the stimulus is transmitted through the body by the different regulatory methods and the resultant is action. The power of the mind is very great and complex and yet the human mind does not comprehend 'The Absolute'. 'The Brahman' is in a tranquil, *Akarma Karma*, no actions in action state. Consciousness is a part of the Super consciousness. Naturally Super Consciousness is beyond human comprehension. This *Jnana* acquired from Tyagopanishad and the Vedas, is the foundation to elevate the mind complex. This spiritual exercise paves the wisdom to comprehend the uniqueness of the *Matter-Mind-Athman* complex. Tyagopanishad illuminates moral and spiritual duties for man to comprehend and complement in his search for the *Brahman*. That *Brahman* is, "That which is beyond caste and creed, family and lineage which is devoid of name and form, merit and demerit; That which transcends space, time, and sense-objects that Brahman art thou. Meditate on this in thy mind." Tyagaya in his

sensational *kriti* 'Gitarthamu', points out to the mind, "*See within, O Mind, for the essence of the Gita.*"

Tyagopanisad values the appropriate *Vidya* of the *Vedas* and that propounded by the ancient commentators. The researcher has set out to interpret and elicit Tyagaya's compositions impartially as a *jnana yagna*.

A Vedantic View Of The Musical Composition Of Tyagaya And The Dynamism Of The Mind

Music- Emotion- Brain

Dissonance can consistently create feelings of unpleasantness in a person. Varying degrees of dissonance causes increased activity in the paralimbic regions of the brain, which are associated with emotional processes.¹

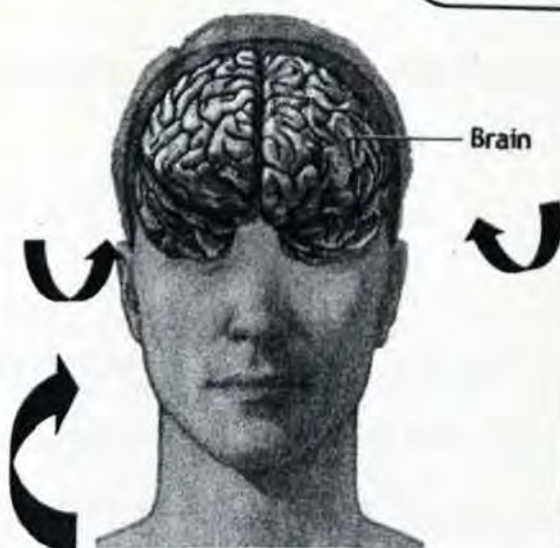
"Entropy to Rajo & Tamo Guna"

Music causes activity in Emotion, Reward & Arousal areas of the Brain. These activities responsible for material pleasures.²

Tyagopanishad creates a spiritual energy to upgrade the Mind for the comprehension of "Universal Energy"

Music can lower levels of cortisol in the body (associated with arousal and stress), and raise levels of melatonin (which can induce sleep). It also can cause the release of endorphins that help relieve pain.^{3,4}

"Nada Shanti"



The study of music promotes Intellectual Development. Music incorporated in study has shown to improve IQ.⁶
Sangeetam promotes intellectual refinement
(Nada Yoga Maarga)

Music effects mood. Major keys and rapid tempos cause happiness, whereas minor keys and slow tempos cause sadness, and rapid tempos together with dissonance cause fear.⁵
Sangeetam with Raga, Taala, Bhava and Laya gives Divine Contentment.
"Resonance"

Diagram 3

REFERENCE

- 1) Blood, A.J., Zatorre, R.J., Bermudez, P., and Evans, A.C. (1999) "Emotional responses to pleasant and unpleasant music correlate with activity in paralimbic brain regions." *Nature Neuroscience*, 2, 382-387.
- 2) Blood, A.J. & Zatorre, R.J. (2001) "Intensely pleasurable responses to music correlate with activity in brain regions implicated with reward and emotion." *Proceedings of the National Academy of Sciences*, 98, 11818-11823
- 3) Musica Humana. Heslet, Prof. Dr. Lars. "Our Musical Brain".
http://www.musicahumana.dk/en/pdf/Heslet_our_musical_brain.pdf
- 4) Time Reports. Lemonick, Michael. (2000) "Music on the Brain: Biologists and psychologists join forces to investigate how and why humans appreciate music."
http://www.time.com/time/classroom/psych/unit1_article5.html
- 5) "The Biology of Music.", (2000) *The Economist* http://www.economist.com/displayStory.cfm?Story_ID=329414
- 6) "Exploring the Musical Brain", (2001) *Scientific American*. http://cogweb.ucla.edu/ep/Music_Leutwyler_01.html
- 7) E. G. Schellenberg, Music Lessons Enhance IQ, University of Toronto at Mississauga, Mississauga, Ontario, Canada. <http://www.psychologicalscience.org/pdf/ps/musiciq.pdf>

CHAPTER V

TYAGOPANISHAD, VEDANTA, SCIENCE AND THE DYNAMISM OF THE MIND

5.0. Introduction

Tyagopanishad observes the significance of Lord Rama as a *mantra* and the vibratory effect on the human mind. Tyagaya sings in his *kriti*, “Rama Bakti Samrajyam”, *Rama nama mu janma ratchaga mantram*. There is salvation by chanting the name of Rama. *Rama* is personified as the *Nada Svarupa* and the *Nada Brahman*. Rama is also identified in his *kritis* as, “*Sangita rasikatva* (Ninuvina), *Rasika siromani* (Dasarathe), *Sangita lola* (Sri Raghuvara), *Gaanalola* (Janaki Ramana) and *Sangita Priya* (Raksha).”

Tyagaya believes that in *Ramasangeertanam*, the *Srayas*, the eternal good and *Prayas*, immediate pleasure, are found together, which ennoble the ‘Soul’ and reveals the ‘Self’. Tyagaya is incarnate as the *Nadopasaka*. He becomes the *Tyaaga Svarupa* and in his last days he was initiated and called as *Tyaaga Brahman*. His *raga*, *tala* and *bhava* of his *kirthanas* are not only food for the senses alone, but also is food for the soul. His *kritis* are exalted to the status of

a potent *Saadhana* for *Yoga*. The *jnana* of Tyagopanishad is capable of bestowing the state of *Sarupya*. He says, “*All sounds have emanated from AUM*” (Nadasudha, Tyagaya). The ‘*Saptā Svaras*’ have emanated from the *Pranava*, which is the union of *Prana* and *Agni*, which is the *Siva Tattva*. (Mokshamu, Tyagaya). He says that the *Sapta Svaras* are themselves the form of *Sadasiva*. It is an Advaitic realization. “*In Thee I perceive the world and I merge myself in Thee, with my intellect clear and illumined*” (Intakannuananta, Tyagaya). He advises to realize this Truth and attain *Jivanmukti*. (Sivananda, 2000:133).

Swami Tyagaya is a *Nadopasaka*, a *Sahityagara*, a *Vedavit*, a *Rama Bhakta*, *Sangeetha Sastra Acharya*, *Nadabrahmananda* and a Saint. Tyagopanishad represents the *Sanathana Dharma*. Tyagopanishad constitutes the fundamental aim of life and the spiritual power of the soul. It is a poetical literature that sheds light on the transcendental nature of Matter, Mind, *Atman* and *Brahman*. It illuminates the divine values and inspires the path of *bhakti* to the devotees. It is the synthesis of all types of religious experience. It gives a complete cosmic view of matter, life, soul, God, religion and science.

Tyagaya’s compositions are a source of divine joy, intellectual inspiration and mental comfort. His compositions have influenced Carnatic music with a perpetual vitality. Many of Tyagaya’s profound *kirthanas* stand without a parallel even to this day and will remain forever in the future. The Carnatic music world is absolute with his magnificent work. Tyagaya has left an

immortal memory. His life, pedigree, education, his mind and his wisdom have contributed to his *Bakti Marga*. Tyagaya spent all his life composing and singing the praise of *Lord Rama*. Hence, reverent study of this wonderful work will certainly contribute to the educational, musical, intellectual, spiritual and devotional culture for all the people.

Tyagaya says, "*raamabhakti saamraajya meemaanavula Kabbenu manasa*"

Who are those blessed souls, O Mind, who have attained the Kingdom of devotion for Rama (*Raama bhakti Samrajayam*, Tyagaya). Tyagaya explains thus, "*Even a sight of such blessed souls is supreme bliss, indeed. I have no words to describe this bliss. One should experience it himself to know what it is. Who are those blessed souls, O Mind, who have attained the Kingdom of, devotion for Rama, the Rama who is adored by Shiva and, who is sporting himself with the bewildering delusion-of the worlds. Which He had himself created for his own diversion.*"

Tyagaya proclaimed about the imperative need to know the mind, to shape the mind and liberate the mind by realizing the cosmic energy through *jnana* and *bhakti*.

This search binds man and man together and man and God (*Brahman*) together. The mind explores the nature and interacts with brain and body but yet the mind remains mysterious. This indeterminacy needs investigation from the revelation of the Cosmic Laws. Man's survival is exposed to many external challenges. Tyagopanishad's contribution is towards the holistic

nature of science and spiritual aspect of the mind, thus conveying and promoting human activities towards knowledge, wisdom and divine illumination. Tyagaya's musical literature advocates the message of *Bhakti* and *Jnana* to comprehend God. Tyagaya says, "*Sangeetha shastrajnanamu sarupya saukhyadamee manasa*". "O Mind, the gift of music and science ennobled an ocean of Divine Bliss to the full" (Sangeetha, Tyagaya).

The *saadhana* of the cardinal virtues determine the devotee's individual character. *Nadanusandhanam*, meditation on the Nada will bestow the purified potential to the mind complex, which will concentrate silently on the 'Subtle Sound'. This state of inward meditation will carry the mind to the hidden area to realize the *Anahata sound*, that is the 'Soundless Sound', which is considered as *Brahmanubuti*. The *Divine Eye* eventually unites with the *Brahman*, which reveals the nature of *Brahma-Jnana* (Sivananda: 2000:118).

The researcher reveals that Tyagaya's virtuous life and *saadhana* have purified and strengthened his mind. God is an eternal perfection, and to approach Him, the mind must become pure. Tyagopanishad confirms from the Vedanta that the ultimate aim of man's life is to become 'Divine'. All religious and spiritual activities tend to purify and coordinate the mind complex to accommodate this aim. Therefore the first ascent of the mind's upward path consists in acquiring ethical purity. It means to lead a *satvic* life. The science of *Sandyopasana* brings much merit to the daily performer. It is *Nithya Karma*. In the scriptures, it is said, "*Brahman hood is the tree and*

Sandhya is the root. Vedas are the branches and the purified religious practises are the leaves. Therefore take good care of the root, Sandhya."

Tyagaya acknowledges the value of *Sandhya* as Truth and Virtue. Virtues are the soul's ornaments and almost all virtues known come within the province of the mind. Tyagaya emphasizes to his devotees a life of regular *Sandhya - Vanthanam*. *Sandhya - Vijnana* is an excellent practice.

On reading or singing, the Tyagopanishad one is impelled to emulate the noble qualities bestowed in them (Shyamal: 2003: 235).

A. Noble thoughts provide in a devotee:

Pure mind	Alert intellect	Sense control
Good actions	Strict Discipline	Truth in Speech.

B. Nithya Karma provides: (Exercises to train the body and mind complex)

Puja.	Prayers	Soft speech	Dhyanam.	Dharana.	Vows
Charity	Japam.	Smaranam	Namasmaranam.	Sravanam	Bhajans

And,

Karmaphala Thyagam	Nagara Sankirtanam.	Nishkama Karma.
--------------------	---------------------	-----------------

These arrangements have a special significance in the aspirant's spiritual and mental evolution. *Jnana* without the preliminaries of purification in the mind complex cannot give rise to *Bhakti*. Salvation is possible only if the *satvic guna* is implanted in the *buddhi*. On account of these processes the mind

complex is elevated to perfection, which would culminate to the identity with the *Brahman*.

Tyagaya sings, "*Who is the blessed soul who lives his life by reciting the name of Rama, the taarakamantra. Who is the blessed soul who is truthful and desires to serve mankind and who makes no different between the Gods? The taarakamantra leads to salvation* (Suki evaroo).

In this context Krishna in the Gita says, "*Works like sacrifice, charity and austerity should not be abandoned. They should be performed; for sacrifice, charity and austerity are indeed purifying for the wise*" (Gita, 18/5.)

5.1. Tyagaya and the Dimension of Jnana

The perceptions of the world, is known by means of individual acquired *jnana*. *Brahman* is reviewed and realized by means of *jnana*. *Jnana* is something superior to intellect. The intense *jnana* unfolds intuition. It is, as it were, the fulfilment of intellect. Intellect justifies and deals with parts and gives therefore only partial or relative truths. *Jnana* or *Intuition* rationalizes and deals with the acquired wisdom, which gives the judgement of the Truth. The findings of intuition are not opposed to those of reason but intuition includes reason and it supplements the mind complex, *manas*, *budhi*, *citta* and *akamkara*, for the pure attainment of the *laya* with the, '*The Universal*

Energy'. The mind becomes one with *Nada* and *Brahma-Jnana* prevails. Tyagaya pronounces that, *Nada* is the manifestation of the '*Absolute Energy*'.

This is what Tyagopanishad and the Vedas expound. *Jnana* leads us to a fuller knowledge of Brahman. There is no comparison between what *jnana* reveals and what *budhi* apprehends. *Jnana* is knowledge both the physical and the metaphysical. When *jnana-caksus* or the eye of wisdom is opened, the physical self appears as part and parcel of the abounding '*Divine Brahman*', about which the tongue can never adequately speak because it is totally a higher spiritual plane. The body is a miserably small and is mortal and insignificant when in comparison to time and space. The Athman is a potential energy, which is beyond time, space and causality. The Brahman is the Universal energy. The physical body is implicated with the waves of *maya*, illusion, till the real *jnana* is realized. The supreme *jnana* in the final stage of spiritual life relates exactly the absolute *jnana*, which is the *Brahman*.

Tyagaya's compositions speak of the *jnana* of his *Ista Deva*, *Lord Rama* whom he contemplates as the Brahman. He sings the *sahitya* melodiously and enacts the creativity of *bhakti* and explains as how to attain the *jnana* of *Brahman*. The higher *jnana* consists in knowing and realizing the higher metaphysical thought of Brahman and the lesser *jnana* consists in understanding how little is known of Brahman. The feeling that comes over the true devotee during the ascent of *bhakti* to the higher ascent of *jnana* is

like the feeling that came over *Arjuna*, after he heard *Lord Krishna*'s sermon in *Purushothma yoga*.

Arjuna exclaims: "If thinking thou art my friend, not knowing thy greatness, I addressed thee in ignorance or love as 'O Krishna, O Yadava, O friend', if in my mirth I showed no reverence to thee while playing or lying down or sitting or eating, alone or in the presence of others, I implore thee to pardon me, infinite and eternal Lord" (Gita, 11/41,42).

The researcher notes Tyagaya, who explains that in the ascent of *bhakti*, only a fragment of Him is known and in the ascent of *jnana* a little more is known while in the ascent of *Bhakti* and *Jnana* and *Yoga*, a great deal of Brahman is revealed. Like children we relate in terms of familiarity with the Father but it is like children, growing into a man and coming to know that the father whom we loved and played with hitherto is in truth a deep mystery. The Brahman is like the great ruler of an empire called the Universe and also *Brahman* is the Lord of life and death. The *Vedanta Jnana* reveals unsuspected heights of grandeur and glory of the Absolute Energy, the *Brahman*. The researcher points out the significance about the mind and the *maya*, *illusion*, and how *jnana* implicitly reveals the real from the unreal. *jnana* and *bhakti* may have different application but their goal is the same. Therefore *jnana* and *bhakti* are one and the same. Tyagopanishad, Vedanta, Science and *Sangeetham* promote this principle in different ways.

Bhakti and Jnana compared

A. Bhakti	B. Jnana
Love for God	In search of truth
Emotional in nature.	Meditative in nature, intellectual
Concentration on Saguna Brahman	Concentration on Nirguna Brahman.
Ishwara, Vishnu, Siva, Brahma, Sakti	Para Brahman, Absolute Energy.
The emotional ones practise Bhakti Yoga	Intellects can practise Jnana Yoga
Sangeetha Bhakti	Sangeetha Jnana

Here are some Tyagaya's *kritis* to illustrate this point.

- a. To the *jnanis*, Tyagaya says, *"I pay my obeisance to the knower; I pay my obeisance to the skilful knower of music. I pay my obeisance to those who know the enchanting saamaveeda, which Shankara has created, and to those whose souls are infused with naada and who thus know the secrets of sapta svaras"* (Vidulaku mrokkeda sangiitakoo).
- b. To the Doubters, Tyagaya advises, *"If the mind has no tranquillity, the souls have no salvation, O Rama, with eyes like lotus petals. Even for him, who has, mastered himself or who has mastered Vedas, if his mind has no tranquillity, his soul has no salvation"* (shaatamu leeka)
- c. To the Devotees, Tyagaya prompts *"Devote yourself to music which Shriinayana, Vishnu, is so fond of, O Mind. Devote yourself to music, is the mental treasure of the Rishis which is immune from the three afflictions and which is beloved of Shrripati, who roams and revels in the saptasvaraas."* (shriipapriya sangiitoopaasana)

- d. To his Lord, Tyagaya begs, *"I am yearning to hear your words, O Manifestation of universe."* (*Vina naasakoni*)
- e. Tyagopanishad teaches that, *"God is not only infinitely higher than creation but also infinitely near to Creation and all Jivathman. He is nearer to us than our hands and feet. He is the soul of our souls. He lives in our hearts. He is the canvas on which we shine as painted pictures. He is the very ground of our being"* (Sarma: 1992: 93-95).
- f. Tyagaya in this kriti explains delusion, *"You have lured into the snare of delusion, even those who have mastered the Vedas, sastras, and Puranas, even those who have dedicated themselves to the Sanmataas, even those who have surrendered to your name, even those enthroned as the monarchs of the earth. Why do you trouble those realised souls who have unravelled the mystery behind this phenomenal world, O. Raama, Ramanna"* (*nijamarmamulanu*)
- g. Tyagopanishad is essentially a mind purifier. It is profoundly introspective with an atmosphere of serenity and dignity. His composition contains the essence of the entire philosophy of man. The *dharma sastra* according to Tyagopanishad is that the body with a purified *manas*, *budhi* and *cita* is competent to perform Vedic rites and attain the *Brahmajnana*. The purified *Kshetra*, body; with the *Jiva* is the *Jivathman*, which is the abode of the Brahman. Vedanta proclaims that, the Atman as an energy, which

has the potentiality of the Universe. The Universal Energy is therefore interconnected to all other potential energies. *Athman* is the spark of the Absolute Energy. Therefore, *Athman* is *Brahman*. (*Ayam Athma Brahman*). Tyagaya's literature elevates the mind to Spiritual heights in order to understand the *Athman* and *Brahman* concept (*Purushottaman: 1991:197*).

The researcher concludes that *Prana* and mind are interdependent in the functional abilities. *Sangeetha-jnana* shows the superiority of sound over the mind and the Nada-Brahman can be realized through Nada-Yoga. Thus *Mano-Laya* and *Mano-Nasa*, merge into sound and it will be an effective means to unite with 'The Nada Brahman'. The pragmatic view of the researcher is that mind alone is the cause for the release and bondage. The objective here is to enforce that Tyagaya's *Sangeerthanam* has an effective means to self-realization. This is the genuine motive of this study.

5.2. Tyagaya and the Dimension of the Vedanta

The universe is a battlefield where there is perpetual war between *Athman* and *Anathman*. This is a struggle between positive and negative forces. It may be an imbalance of the '*Prakrti Gunas*' or what Physics calls the '*Theory of Attractors and Repulsors*'. This struggle is real and is expressed on earth everyday. There is a progressive conquest of *Athman* over *Anathman* from matter to life, from life to consciousness, from consciousness to reason, The

evolution of spiritual energy consists in the spirit struggling to come to its own to attain *moksha*, while the evolution of 'Biological Energy' consists in the body undergoing a prolonged - period of gradual evolutionary metamorphosis as per the "Origin of the Species". The laws of nature, *Prakrti*, control the life energy of the species. Therefore the previous one is an inner evolution and the latter one is an external evolution. Otherwise, the Vedas say that 'Athman' is a spiritual evolution and the other is a physical evolution.

The researcher points out that the gross physical body and the subtle mental body has emotional influences on the lower centres of man. The *tamas guna* is a state of laziness and sense gratification without struggling for higher life. The *rajas guna* is the life of struggle between lower and higher nature. The *tamas* and *rajas* are associated to the lower *chakras*, plexuses of the body. The lower *chakra* personalities indulge often in *kama*, *kroda*, *looba*, *mooha*, *mada* and *maatrya*. The *satva guna* is a state of purity of thought and action. *Satva* is associated to the highest *chakra* of the body where the *susumna cerirra* becomes active and the psychic forces become harmonious. Raising the mind to *satvic* stage is a difficult psychic power and it needs tremendous amount of will power, discipline and spirituality. This state of the mind leads to the highest degree of spiritual consciousness called *Nirvikalpa Samadhi*. Swami Tyagaya realized this stage. The Vedas says, 'The *Jivathman* is a part of *Paramatma*' while Physics means that the Individual Energy is a part of the Universal Energy. Both the Vedas and Science acknowledge that, 'The

Universal Energy, Brahman, is omnipotent, omnigenous, omnipresence, omniscient and omniscience'.

No study has been made on Tyagaya's work over this subject of mind-brain interaction. It seems certain that with a deeper comprehension of Tyagopanishad, the mind-brain interaction mystery is likely to become clearer and open new possibilities for better understanding of the knowledge of the Self (Atman). Tyagopanishad's contribution is towards the convergence of science and spirituality as holistic, thus promoting human evolution towards knowledge, wisdom and illumination. The Tyagopanishad sees the cosmos as one inseparable reality, whether spiritual or material "*Aham Brahmasmi*" (I am Brahman). Today there are sufficient scientific evidences to illustrate that there is 'Organic Energy' in all-animate and inanimate matters and they are all interlinked to the energy of every other matter. Thus this energy is termed as *Organic Consciousness*, which is interlinked and is universal. The modern scientists explain this concept of 'Quantum energy' by their own scientific language, which are quite identical to Vedantic conception. Vedanta is a spiritual science while Physics is a material science. Physics and Vedanta speak a common language, which is rational and scientific.

5.3. Tyagaya and the Dimension of Sangeetham

Tyagaya says, "While Pranava Nada, the Ohmkara, which is born of the fusion of air and fire, is radiating as the sapta svaras, these *Anjnanis*

(ignorant), would not know the mind of Shiva" (Tyagaya, *mundu venuku*.).

The objective of this research is to prove that Tyagaya's Sangeetha Nada Yoga transforms the mind into a superlative state of vibration. The perfect state of energy could harmoniously unite with the 'Universal Energy', the Brahman. Swami Tyagaya's inspirational philosophy endeavors to teach the perfect jnana for spiritual enlightenment. The main ideas of his enchanting kirthanas are derived from the Upanishads and Ramayana, which reflect the teaching of the Sanathana Dharma. Tyagopanishad enchants the devotees with a supreme music. The immortal Tyagopanishad when presented in *sangeetha-nada-bhakti* it becomes memorable causing to the mind a rain of melody and harmony. Tyagaya composed spontaneously, thousands of limpid poetry and also created marvelous music. In his kirthanas, words have shape and substance, import and purport, measure and manner, mood and melody. In short, his music has life and his poetry is magic. Tyagopanishad shall remain immortal and be a source of inspiration to all mankind. S.Radhakrishnan's translation says, "Man's quest for perfection consists in organizing the things of body, mind and soul" (Brahma Sutra). The concepts of Tyagopanishad, inevitably engage in the higher development of the mind through austere practice of *jnana*. The mind becomes chaste when the music is immaculate. The divine nature becomes pure, calm and holy when the mind becomes pure. This serenity through supreme *sastriya sangeetha bhakti* is attained when the *mind* transforms to a *satvic guna*. This *satvic* state is the final goal to achieve

as a human being. Thereby, all the knots of the heart, negative ideas, doubts and defects are completely destroyed.

Tyagaya makes a very important declaration about becoming *satvic* (pure). "Life is complete by daily worshipping Lord Rama and reciting his divine name. *"To be truly spiritual, one must be pure in mind. All spiritual practices and religious observances have purity of mind as the Ultimate goal"* (Tyagaya, *naama kusumamulacee*,).

Tyagaya's utterances have underlying Vedantic tone with similar meaning as, "If the food is pure, the mind is pure. If the mind is pure, the knowledge is strong and steady. Then the memory of the knowledge frees from bondage. The Athman gets freedom and liberation".

*"Aahara suddhau sattva-suddhih; Satva- suddau dhruva smrtih
Smrti-lambhe sarva-granthinam vipra-moksah (Caandoogya).*

Krishna elaborates, *"The one fixed in equanimity of mind frees oneself in this from vice and virtue alike; therefore devote yourself to yoga; work done to perfection is verily yoga"* (Gita 2/50).

Upanishad says, *"In this infinite wheel of Brahman, in which everything lives and rests, the pilgrim soul is whirled about. Knowing the individual soul, hitherto regarded as separate, to be itself the Moving Force, and blessed by Him, it attains immortality"* (Svetasvatara Upanishad, 1.6).

Tyagaya has this to say about *sangeetha jnana*, “*The nectar of naada, O mind, which is the very source of Vedas, puranas, agamas, and Sastras, has taken the human form on this earth, the form of Shri Raamacandra. Naada itself is Rama and Rama himself is Naada* (Naadasudharasam, Tyagaya).

Tyagaya composes on Lord Siva about *Saamaveda* in his kriti, “*Naadatanu manisham,*” *I bow down with both my mind and body to Shankara who is the embodiment of naada. I bow down again and again to him who is the very essence of the exalted and the entrancing saamaveeda. I bow down to the pure hearted, who revels in the glorious sapta-svaras which emanate from his own five faces and who has conquered Death* (Naadatanu manisham , Tyagaya).

Tyagopanishad instructs the distinctive contribution of *Nada, Bhakti* and *Sangeetham* as the teaching for mankind. The *bhakti* and *jnana* are guided by the display of *Vedic* realities and *dharma*. The complex implication in the commonness of the essence of matter, energy, life and consciousness is the some total of the objective of this research where the microcosm is identical to the macrocosm and the whole macrocosm is a ‘Single Consciousness’. The researcher explains that *sangeetham* teaches, tolerance and gentleness to the cultured mind. The acquisition of the serene Soul is the essence of *Sangeetajnana*. This *Nada Yoga* brings the unifying and pacifying love for all living beings. This Divine *Jnana* is essential for the qualification of mankind.

Creation is both immanent and transcendent. The spiritual mind implicates ordinary experience quite differently. It is a mystical and a contemplative inference of science and religion. The spiritual mind of Tyagopanishad alludes to many fundamental and ethical propositions. There is no opposition between jnana and karma provided that the result is desireless (Nishkamia).

From the point of view of Logasamgraha, karma with desire appears unavoidable and the pleasure of the success is dominant, which appears to be the material development. Tyagaya considers this as the source of all Human agony. (Researcher).

An English poet says, *"The world is too much with us; late and soon. Getting and spending, we lay waste our powers. Little we see in Nature that is ours; we have given our hearts a sordid boon"*! (W. Wordsworth, 1956: 300).

The researcher comments that, *"The confluence of modern physics and the jnana of the Vedanta is an important field of study in modern times to which an increasing number of thinkers are slowly turning their attention to the Vedas."*

5.4. Athi Shankara, Tyagaya and Vedanta

In the *Vivekacudamani*, Shankara has written that the qualification for the attainment of the Atman is discrimination between the eternal and non-eternal

and a firm conviction that Brahman is real. Renunciation of transitory enjoyments involving the physical body is essential. The detachment of the mind from all objective things must be secured. A self-control and true mental poise from all objective sense organ perception will lead to forbearance and tranquillity. Realization through intellectual comprehension of the Absolute Reality directs to self-surrender to the Pure Athman and the Absolute Brahman. This realization and renunciation paves the way for liberation, moksha. (Turiyananda, 2001:12).

Athi Shankara, the great Vedantist, has these words to say on *Body-Mind-Atman-Brahman* interaction: "Realize that to be Brahman is non-dual, indivisible and blissful. Brahman is indicated by Vedanta as the irreducible substratum after the negation of all tangible objects. Realize that to be Brahman the attainment of which leaves nothing more to be attained, the blessedness of which leaves no other bliss to be desired and the knowledge of which leaves no more to be known. Realize that to be Brahman which when seen leaves nothing more to be seen, having become which one is not born again into the world of becoming, and which when known, leaves nothing else to be known. Brahman is other than the universe. There exists nothing that is not Brahman. If any objects other than Brahman appear to exist, it is unreal, like a mirage. All this is perceived, all that is heard, is Brahman and nothing else. Attaining the knowledge of Reality, one sees the universe as the non-dual Brahman. You therefore are Brahman. "*I am not Brahman*" is a mere illusion.

From illusion springs separation wherein all sorrows have roots" (Shankara, 2002:1974-75).

The researcher observes that Tyagaya's objective is to prove that the human mind can attain purification and eventually realize the *Athman*. There are evidences that many sages have actually experienced the cosmic energy. Spiritual development means the development of the mind, to find more and more spiritual expression. The nature of this mind can be manipulated. The mind gets to know itself more and more deeply. A mysterious energy is transferred to the inner self. The spiritual mind is attained to the inner display of consciousness which is self-harmonious pure and free. To those people who participate this communication of a higher energy from the mind to the Atman and the body would be a valuable intellectual progress. This will begin to change their quality of their life. This jnana could furnish the unifying ground for both the spiritual and scientific mind. According to *Vedanta*, the mind occupies an intermediate position between the Athman and the body. Many modern scientists echo the same thought.

The researcher feels it is necessary to be acquainted with the true nature of the body, mind and consciousness in order to understand this composition. There are three kinds of body, the *physical body*, *subtle body* and the *causal body* and beyond all these three bodies is the Athman. The Veda explains that at the Atman level is the transcendental consciousness. The Athman is the Infinite

energy within the body, and the Brahman is the Universal energy. The attainment of this Universal Consciousness takes the form of a gradual enfoldment of the spiritually intelligent mind. Tyagaya says, "*The mind becomes pure as a result of moral disciplines, like tapas, meditation, japa, bhajan, and divine music*". This vibration of the body and mind complex elevates the various planes of consciousness to the supreme level of super consciousness.

The researcher infers that in the realm of spiritual science, realization of Brahman is supreme. This realization will hold true for future advancement in the understanding of the natural world. The mind appears to be the single important unit as far as the spiritual science and physical science are concerned. The mind, as far as spiritual evolution goes, remains in association with the soul and the mind, as far as the physical evolution goes, remains in association with the brain. The brain and the mind operate without violating the Laws of Nature. The subtle body, the mind complex, carries with it all sorts of *Samskaras* or impressions and *Vasanas* or tendencies. The fruits of the *karmas* are directly responsible for the quality of the vibratory energy it produces. The purity of the energy decides the ascent and descend of the *guna*. *Satva guna* leads to the final *moksha*, emancipation. Tyagaya attained *Jivan Mukti* or liberation or *Nirvana*. 'He is Brahman'.

The researcher makes reference on the providence of the departed soul. *Jivan Mukti* is immediate and direct salvation even while alive in the body and there is no rebirth. The Athman attains complete absorption in Brahman. *Krama Mukti* is gradual and indirect emancipation in the Brahma Loka and there is no rebirth at all. The departed soul may proceed to enjoy the fruits of *karma* done during the short stay on earth. The soul may proceed to the *Deva-Yana*, the path of the Gods or the path of Light otherwise to the *Pitr-Yana*, the path of the manes or the path of darkness. The former leads to the region of Brahma, known as *Satya-Loka* where emancipation is attained but not immediately. The soul remains till the end of the cycle and then gets emancipated or get absorbed to the Brahman. The path of *Deva-yana* is the path of light or the proceeds of *satva* and salvation is attained through the planes of *Agni*, the day of the *Sukla paksa*, (opposite of Krishna paksa) the sun's passage to the northern solstice, *Uttarayana*. The *Pitr-Yana* is the path of darkness which leads to the *Candra -Loka* at the six months when the sun's passage is in the southern solistice, *Dakshinayana* year. The souls in the *Pitr-loka* are of ordinary *karmas* (rajas or tapas) and they take rebirth on the earth to under go another cycle. This path leads to future rebirths because of some residue of their past *karmas* (Isavasyopanishad, 18, 24 & Gita VIII/ 24,25).

The researcher understands from Tyagaya's work that it radiates tremendous intellectual power in throwing light of reason over the soul-mind-brain- body interaction. It seems certain that with a deeper comprehension and practice of

Tyagopanishad, the mind interaction mystery is likely to become clearer and open new possibilities for better understanding of the Self (*Atman*). This deliberation will give the highest philosophy of a complete man.

Man is so constituted that in his mind the elements of spiritualism, philosophy, mysticism, emotion, sensuality, egoism and action are present. Man is the most representative being in the creation. He represents a microcosm. He has a small universe within him while the wide universe around him is the macrocosm. The Vedanta acknowledges that the *Athman* has the potency of the universe and on the other hand, Physics proves that the atom has an organic energy, which has the potential of a tremendous power like *nuclear fusion* and *nuclear fission*.

The Tyagopanishad in its theory of human evolution proclaims that each soul is potentially divine and the goal of each human life is to manifest the divinity within and without. The entire universe from an amoeba to a man is in a state of a continuous struggle to manifest the infinite divinity of the *Athman*, soul. Tyagopanishad tries to resolve the difference of the spiritual quitude and the physical materialism.

Swami Tyagaya has poetically explained the potentiality of the *Nadabrahmam*, which is the infinite energy. Tyagaya explains that the *Athma* and the *Brahman* are the same Reality. The physical self is subjected *Shristi*,

creation, *karma*, work, *Dyana*, concentration, *Dharma*, Justice, *Jnana*, and *Bhakti*, which are paths for the realization of the inner energy. Hence the distinction between the sacred and secular life has remotely no variation. The Brahman- Athman- Mind-body complex is a transcending mysticism. The implication, as Tyagopanishad says, "*Only he, who worships Rama from his heart by reciting his sacred names is worth being called a human being, 0 mind*" (*Atade Dhanyuduru*).

The researcher adds, "*All the scenes are the projections of the mind and the mind is the projection of the Athman*. The Veda calls these mind's projections as *maya*. According to the logic, it is only a matter of interpretation of the outward projections. The well-known Vedic example is the snake-rope illusion where one could mistake a snake for a rope and vice versa and react to the illusionary situation and latter on may realize the mistake. Therefore, Schrodinger's wave equation is only a confirmation of the Vedic truth, "*One Consciousness creates many realities*." Schrodinger said, "*Consciousness is numerically one*." Max Plank, the father of Quantum physics, said, "*Consciousness is fundamental and matter is derived from Consciousness*" (*Jitatmananda*: 1993:25).

Analysing in depth and the statistical behaviours of the brain, there are some fundamental principles to understand which the Upanishads answer implicitly. *Vedanta* stipulates the equilibrium maintained by the *satva guna* towards *rajas*

guna and *tamas guna* as the mind is interacting with many *gunas* like the attractors and repulsors, resulting in good and bad behaviour. This analysis is useful and it is often the path taken by psychologists, sociologists and neurologists and other scientists in the study of the human behaviour and mind culture (Capra, 1982:221).

Carl Jung, one of the fathers of modern psychology, was also deeply influenced by Indian traditions of Vedic thoughts and meditative technology. India had long been preoccupied with what might be called the “inner science”, the speculative and empirical exploration of the ‘*Self*’ and ‘*Consciousness*’, a field that was almost entirely neglected in the West, until the beginning of the last century. Jung was an elderly innovator, and again his innovation was derived from intensive study of the Vedantic spiritual traditions. He found Vedic traditions, particularly the traditions of *yoga*, most helpful in this regard. Jung made a careful study of *Patanjali’s Yoga sutras*, and employed many of its concepts in the composition of his seminal work and the Psychological Types. His concept of the “*collective unconscious*” also bears great similarity to ideas found in *Hinduism* and *Buddhism*, such as the *bodhisattva* or “*Universal Mind*” of *Samkya philosophy*. Jung was aware of quite sophisticated psychological theories of these schools of thought, and made explicit mention of them in his works. Jung took Vedic speculative and contemplative traditions as seriously as he did. Dr Joseph Henderson has reported that Jung told him upon his return from a trip to India, that Jung,

"Saw the religions of the East as a great challenge to our Western psychology as therapy. Hopefully, his words will not be forgotten. Clearly the Indian arts of meditation and yoga are applicable to the modern world"(Weber, 1985:36).

5.5. Spiritual Science and Physical Science

Julius Robert Oppenheimer the great physicist wrote this: *"The general notions about human understanding.... Which are illustrated by discoveries in atomic physics are not in the nature of things wholly unfamiliar, wholly unheard of, or new. Even in our own culture they have a history, and in Hindu thought a more considerable and central place. What we shall find is an exemplification, an encouragement, and a refinement of old wisdom"* (Jitatmananda, 1993:150).

Tyagaya explains that the three words, *sangeetham*, *sastram* and *jnaanam*, would reveal the importance placed in the culturing of the mind through music, meditation and yoga. The mind subsequently performs from the energy of the body. The energy from the interacting music and its *gunas* are responsible for the stability of the *attractors*, *repulsors* of the mind. This *satvic* energy thereby produces the serenity of the mind, which is essential for the quietude of a *satvic* mind. The mind is in a higher and purified state and the mind is definitely in an exalted position to comprehend the '*Oneness of the Supreme*'. (Tyagaya, *sangeetha sastrajnaanam*).

Tyagaya sings, *“O Mind, the gift of music ennobled with the story of Raama, which is a ocean of bliss filled to the full with the essence of all the Navarasaas, will confer the enjoyment of svarupa. The unity of Raama bhakti and rakti, which the gifted Tyaagaraju had gained, will bestow on the aspirants, love, devotion, affection; of good people, grace of Raamavara, that is, Visnu, steadfastness, concentration, fame and prosperity”* (Sangeetha sastrajnanamu, Tyagaya).

(The researcher points out that the “Tyagaraja”, mentioned above is Lord Siva, which is the deity presiding at Tiruvarur temple. Tyagaya frequented this shrine to meditate). (Sambamurthy, 2001:46).

The researcher explains further about the evolution of the vibrating energy of the higher *satvic* mind in simple physics. The main principle is that energy can neither be created nor destroyed but it can be transformed. Therefore, the 1st law of thermodynamics implies that the total energy remains constant. Similarly the energies of the three *gunas*, *Satva*, *Rajas* and *Tamas* are transferable according to the *karma*. The *satva guna* is naturally the preferred quality of life. However in a chaotic situation, if the *Rajas* or the *Tamasa guna* plays an upper hand, then, there is a proportionate degree of disorder, which corresponds to lower quality of energy production from the mind. Spiritually these two are not preferred qualities. Therefore the *satvic* energy is needed to maintain a stable and pure organisation. There is a possibility for the *satva* energy to be polluted by the influence of the energies of the other two *gunas*.

This loss of *satvic* energy in the mind results in *entropy*. Therefore the mind needs reactivation with *satvic* energy. The low *satva* form of activity and its reactivation is like involving the 2nd law of thermodynamics. The second law results eventually as a low-grade form of energy that has high entropy content, which means that, the amount of available *satvic* energy is decreasing constantly. Entropy always increases when there is loss of energy and therefore the system is unstable and tends toward disorganization and chaos (I.Edward: 1995.25 & Aravind, Physics: 2000:122).

The researcher's point of view is that it is possible to reverse the disorganised mental state with the right type of spiritual energy. The appropriate energy is found in the Tyagopanishad. The reactivating agent in this study is Tyagaya's *Sangeetha Nada Yoga* and the catalysts are *karma*, *jnana* and *bhakti*. Therefore, in a similar reasoning, when the mind is in a *chaotic state* of *rajas* guna and *tamas* guna, perhaps the balance is brought about by the potential *Satva* guna. There is naturally high entropy content. To initiate a *Satvic Reaction* a correct 'spark' is necessary for reactivation. *Sastria Sangeetham* is the correct form of 'Reactivating Sound Energy' to energize the *satvic* energy. The high *satvic* energy is preferred more than the *rajasic* and the *tamasic* energies. The previously cultivated 'mind-complex' comprehends the higher energy generated by the *Sangeetha jnana*, which is collected in the brain via its nervous system. The *Nada*, of Tyagaya's *sangeetham* vibrates and produces the correct energy to act in the mind complex. The associated

spiritual practices, act as the catalyst. The correct energy in this context is the *satvic* kind of energy, which is relatively a high potential energy (Edward Alcamo: 1995:26).

The brain that receives less regenerated energy has a far less potential and the mind can behave in a chaotic state at times. If the energy is of a low grade, which is from *tamas* or *rajas gunas* then the mind behaves in a disorderly manner. The projection of the mind of *tamo guna* is of inferior quality in the spiritual and physical demonstration. The mind of the *rajo guna* is of mediocre characterization and manifestation. The mind of the *satva guna* generates the highest form of potential energy evolved as the dimensional perception of the *jnana*. The theory of *gunas* is applicable and it makes sense. The energy released from the mind of purified potential gives rise to a *satva guna*, which is equalant to the potentials of the mental nature of the saintly characters, like Swami Vivekananda, Ramana Maharishi, Mother Saratha, Swami Sivananda, Mother Theresa and others (Sarma: 1981:143).

“Prana vai Brahma”. *Energy is verily Brahman* (BrihadaaraNyaka Upanishad). The *Prana*, energy produced by the input quality of the mind can be used physically for some useful purpose but eventually the end product is heat, *Prana*. Work produces energy. The high and low quality of energy is as a result of the quality of work. The eminence of the *karma*, action, is related to the *gunas*. The *gunas* progress to perform *karmas* according to *dharma* or

adharma. The energy that results from the *adharmic karma* may agitate and the energy that results from *dharmic karma* may sanctify the mind. Obviously, the mind reacts according to the quality of the energy input. The quality of the energy input is directly related to the type of the *gunas*. Krishna says, “*What is action? What is inaction? Even the wise are perplexed. He who sees inaction in action and action in inaction. He is wise among men and he is harmonious, even while performing all actions*” (Gita, 4/16). The mind is purely sentient and related to the brain. The subtle body, which is the mind complex is believed to influence the Athman through the *anandamaya kosha*. The *anandamaya kosha* transfers the *Sanchita*, accumulated *karma*, for the future rebirths (Rebirths and Karma are essential logic of the Vedic teachings) (Sarma, 1981:xii – xiii).

The energy manifests and transfers the image of the object and stores it in the brain in the memory centre. This vibratory energy creates an image construction and the mind interprets and comprehends effectively. The subject of the energy is stored in the *limbic* and *frontal* brain and perhaps excites a *holographic memory* in the metaphysical plane. This vibratory or heat energy relates to the intellectual area and in to the metaphysical oblivion. This mysterious relay of events is highly in order and beyond ordinary human comprehension. The *Brain-Mind-Athman* complex remains as a sequence inspired by *budhi*, *manaas*, *akangara* and *cita*, which are transcendental in their functioning. There are gradations in the implicate order and the explicate

order. They parallel one another throughout evolution. Mind then becomes implicated to *Prana*. Evolution is a series of making explicate that which was formerly, implicate. Wilber describes the whole process in the *Athman Project*. The conclusion of this work is that there seems to be some quantum phenomena in the mind process that does not fit into the normal scheme. David Bohm, a famous physicist explains that explicate matter rests upon a sea of implicate physical energy of extraordinary magnitude. *Prana* for example is implicates to matter and explicates to mind just as mind is implicate to *Prana* and explicate to the subtle body, the mind complex (Wilber 1980:171).

The researcher explains that Athman like *Prana* cannot be destroyed but can only be transformed from one form to another through rebirths because Athman is an energy that transcends from the *Brahman*, Universal Energy. The content of purpose from the study of Tyagopanishad is the conditioning of the mind and the purification of thought and action to attain the *satvic guna*. The mind like Quantum mechanics is sophisticated and paradoxical. Similar to this Vedantic thinking, Physicist Walker equates mind to create the matter (Walker, 1974). Vedanta equates *Satvic Mind Potential* to be capable of realizing the *Athman*. The reality is to provide the mind with satvic influence. Tyagopanishad is a *satvic* literature, which is capable of elevating the mind to a higher spiritual stage. His form of *Sangeertanam* and *Bhakti Maarga* have a special significance in the spiritual evolution and with the high

intensity concentration the mind complex transcends the mysterious mental barrier and culminates in the identification of the principles of *Brahman*, the Universal Energy.

The energy from the *satva guna* gives rise to a mind of purified potential. Therefore the energy of the *satva guna* is a potential energy of a superlative quality and also is irreversible in nature. Therefore, the theoretical comprehension of the hologram of mind, Athman and Brahman becomes successful. This matter, mind and Athman connection is beyond ordinary human comprehension but it is a metaphysical comprehension. The Vedic sages have realized the Truth of Brahman, Athman, Nature, Mind Complex and the Body.

The *buddhi* and mind, when fed with totally negative energy then the human brain will also behave negatively and the mind will disintegrate into total chaos and madness without any form of coherence or sanity. There would be decay and death around, where all life forms will disintegrate and remain in chaotic state. The chaos is due to the state of the negative influence through wrong *Viveka* and *Viragya*, which results in a condition of an unstable equilibrium of the *rajas guna* with the *tamas guna*. As a consequence, the chaotic negative energy of the *buddhi* would create a destructive behavioural pattern, which will perhaps annihilate all life sources. The world outside is the manifestation of the mind. The *jnana* transferred to the mind interrelates the

external object according to the status of the acquired *guna*. The Gita calls this is an *Omnijective Life* pattern, where the Subject infers the value of the Object. The truth of *Jiva* (life) is order. This sequence is an emergent phenomenon, which does not have an existence at a reductionism level but commands a meaning in the holistic existence. For instance, in the physical level, Newton's laws of motion are interdependent and holistic. This will bring home ever more forcefully the greatness of the Puranic insight of creation.

Prior to creation, Maha Vishnu rested in deep meditation in the ocean of tranquillity for *yugaas*. Then for the purpose of creation, The Lord assumed *Kala*, *Time*, *Karma*, *action* and *Svabhava*, *instinct*. Time disturbed the equilibrium of the three *gunas*, *Svabhava* transformed them and *karma* evolved the *Mahat-Tatva*. From here three fold *Ahamkara* was born. The *tamasa ahamkara* produced the five gross elements, *Rajasa* with ten *indriyas* and *satvic ahamkara*, the various *Isvara*. The *Viragya* and *Viveka* are responsible for the rest of the creation and the ninth creation is the human species (Srimath Bhagavatham). (Tilak, 1996:410).

The researcher elucidates the distinguishing features of *Tyagopanishad* and the *Cosmology* through this research and concedes that these poignant statements are identical to the *four Mahaavaakyaas* of the Vedas. The sequence of analogy between *Vedanta* and *Science* commands a *Holistic*

Reality. Therefore the dynamism of the mind is the ability to understand the behavioural paradigm of the Brahman (Universal Energy) in terms of, 'body-mind-Athman-Brahman' complex as -a state of 'Constancy'. Tyagaya authenticates that the mind could be transformed to a superior satvic dimensional, dynamic presentation. Tyagaya advocates mind magnanimity through *Sastria Sangeetham*, *Rama Bhakti* and *Brahma Jnana*. Tyagaya sings, "Ramuni baaga seevinchi sakala bhaagyamandudaamu raaree" *Let us adore Lord Rama and acquire all merits both earthly and heavenly.* (Tyagaya, *Raagaretna malliga*)

5.6. Tyagaya and the concept of the Mind –Body complex

Tyagaya addresses to his own mind, "*Mind is the very pivot of man's life. I would say mind is man.*" The Vedas developed the idea of heaven. It arose out of the desire to go beyond the sense-world and sense-life. Life and work on this earth were conceived by the *jnana* gathered by the mind and body complex as a preparation for heaven which was taken to be the highest excellence for man. A personal God, *Ishta Devada*, concept was conceived for practical purpose but the formless and attributeless Brahman concept remained. Tyagaya focused on *Lord Rama* as '*The Brahman*'. The evolution of human life is through tensions and struggles, privation and sorrows, joys and success, contentment and quittance. The body serves by receiving and sending vibrations from the *manas*, *budhi* and *citta*. Creation is seen from a multi-dimensional view. The truth of life is order. The universe is a

holographic representation of the mind. The mind reflects and deciphers the world, nature and God in different dimensions. Therefore, Tyagaya asks, "*0 Mind, what is our ability or ingenuity? - We can attain release only through His grace and we can obtain His grace only through renunciation and surrender, SharaNaagati*" (Tyagaya, *manassa mana saamarthyami*,).

Sri Aurobindo says, "To attain the knowledge of divine existence we have to go beyond the walls of the physical mind. Mind, life and body are an inferior consciousness. Mind is not sufficient enough to explain the existence in this universe. It is only a faculty for seeking knowledge, but it does not know the Knower." Tyagaya in the *kriti*, 'manassa mana saamarthyameemi', in *raga Vardhani*, describes the state of the mind and maya thus "*What can our abilities avail, 0 Mind? Listen, 0 Mind, when the king of saakeectapura himself mounted the chariot of Universe and rode it with his own skill, what can our abilities avail?*"

The Brhadaranyaka Upanishad extract reads, "*It is with the mind, truly, that one sees it is with the mind that one hears. Desire, imagination, doubt, faith, lack of faith, steadfastness, lack of steadfastness, shame, meditation, fear-all this is truly mind.*"

The Taittiriya Upanishads quote, "*Brahma is mind. For truly, indeed, beings are born from mind, when born they live by mind, on deceasing they enter into mind.*"

The Caandoogya Upanishad citation is, "*Mind is indeed, the self, mind is indeed, the world, mind is indeed, Brahman. But Brahman is beyond mind and thought*"

The Kena Upanishad excerpt is, "*That which is not thought by the mind but by which, they say the mind is thought (thinks), That verily, know thou, is Brahman and not what (people) here adore, Mind is only an instrument of consciousness. It is not consciousness by itself.*"

The researcher feels that it is very important to understand 'Brahman'. It is said to be *Buddhiyaahyam Atindriyam*, grasped by the *buddhi* but beyond the senses, including also the *manas* or the sense bound mind. It is equally significant to cognise the mind, which is volatile and fickle. Mind is a *samkalpa-Vikalpa atmeeka*. Swami Vivekananda translates *manas* as '*mind indecisive*'.

The researcher continues to explain that mind is the instrument of the Consciousness but it is not Consciousness by itself. *Manas*, mind, is generally fickle, volatile and indecisive. Brahman is to be grasped by the

budhi. Brahman cannot be comprehended through the senses. This universe is the outcome of the five senses and matter is abstract. The mind as a part of the matter and it interprets the 'Absolute Reality' as a connection of the *maya*, illusion. This very Universe would appear quite different to us if we had more than five senses. Our senses are very limited, and within this limitation exists what we call our universe. The sentient nature may be the solution for this earth, but it cannot be the solution for the totality of existence. To take up these sense objects and seek a solution of the evolutionary purpose of creation, existence and degeneration, the mind-body complex should build in its own lifetime the capacity to relate and realize a mysterious energy called Brahman. The mind's explanation and interpretation appears paradoxical but it is truly a holographic paradigm. Tyagaya communicates his extra ordinary experience in a factual implications that the manna, mind, is conditioned to understand the 'Divine Nature'.

The researcher feels that it is very important to understand what the ordinary mystical experience does have in common with extra ordinary supernatural experience of the Rishis and Sages. Tyagaya says, "*O Mind, avoid the fate of again taking birth on this transient earth of misery and death, after depletion of your merit in the high heaven of celestial pleasures. O Mind, what the Lord of this Universe would gladly accept with all his head and heart and would after in return an endless bliss in his own abode, that alone is my sole*

aim and endeavour in this life"(Ksiinamai tiruga, Tyagaya). The researcher deduces that the mind is elevated with *satvic* knowledge to appreciate the 'Reality', which is beyond doubt an 'Extra Sensory Perception'.

5.7. Tyagaya and the Mind

Tyagopanishad points out that as far as evolution goes, mind always occurs in association of the brain. The brain operates without violating the 'Laws of Nature'. The mind continuously explores the nature and interacts with brain and body and at the same time the mind behaves mysteriously. This principle of mind has been explored and investigated from the point of view of the Cosmic Energy. Tyagaya proclaimed about the imperative need to shape the mind through *bhakti*. The mind when activated through the *Yoga of Karma, Jnana and Bhakti* will eventually realize '*The Brahman*'. This is the truth gathered in the advancement in the study of the natural compositions of Swami Tyagaya. Tyagaya asks, "*Who can know the Brahman? O Rama, when can I realise that Brahman, is but you. Though I am your devotee, O Rama, I am still bedevilled by rajasa and taamasa gunaas.*" (Tatvameruga)

Quotations are specified to illustrate the intension of Tyagaya:

- a. Rig Veda Samhita: "*Be thou all of one mind, be thou all of one thought, for in the days of yore, the gods being of one mind were enabled to receive oblations. That the gods can be worshipped by men is because they are of one mind.*"

- b. Swami Vivekananda: *"The goal of human life is to become divine by manifesting the inner most divinity through every thought and action of ours. Herein lays the solution to all our problems whether individual or collective"* (Jitatmananda, 1993:143).
- c. Werner Heisenberg: *"Even for the physicist the description in plain language will be a criterion of the degree of understanding that has been reached"* (Jitatmananda: 1993:55).
- d. Tyagaya: *"What life is this, why did this life come to me, how long should I suffer this Life?"* (Eeti janmamidi)
- e. The most incomprehensible thing about this world is that it is comprehensive. (Albert Einstein).
- f. Tyagaya "Let your grace flow to me" (Dayarani).
- g. Tyagaya, "O mind! Listen that Rama is the human incarnation to show the path". (Manavi Nalaginca)

Tyagaya realizing the significance of the conditioning of the mind, appeals to the devotees to elevate the purified state of the mind through regular meditation of devotional music on Lord Rama. This is depicted in the excellent *kriti*, "Atade dhanyaudura". Tyagaya articulates, *"He alone is blessed who constantly meditates on the lotus feet of Sri Rama, the refuge of Anjaneya, who unflaggingly engages himself in Namasankirtana to his heart's delight, who dances in the presence of the Lord, singing like Tumburu with*

Tambura in hand, who spends his time cheerfully, always keeping the company of the good, who takes off all worries from his mind and keeps himself contented, realising that all else is unreal, who wards off the six inward enemies, greed, lust etc, which hide the real truth of the Lord from his vision, who reposes his entire faith in Sri Rama who has the glorious reputation of being the dispeller of men's distress and worldliness, who having had the advantage of the Brahman birth has secured the ever-lasting fruit of salvation, who has known the real significance of the holy name of blessed Sri Rama, the strict observer of Sastraic injunctions and upholder of Dharma, who does not put on false garbs out of greed for money and who does not deceive himself, who fixes his mind on the beautiful form of Sri Rama during congregational worship (bhajans), who attains supreme bliss early as a result of all the strenuous efforts above-mentioned and who, without associating with Rajasic people, reposes his faith in Rama. This idea is quoted from kriti, Atade Dhanudura in raga kapi and composed by Tyagaya (Ramanujachari, 1990:162).

The researcher adds an equally meaningful quotation from ancient Greece which denotes, "*Invoking God himself not with external speech, but with the soul itself, extending in prayer to him, stance we shall then be able to pray to him properly, when we approach by ourselves alone to the alone*" (Plotinus. Enid, V, I; 6). The mind when activated through the Yoga of *karma, jnana*

and *bhakti* will eventually realize 'The Brahman'. This is the truth gathered in the advance study of the compositions of Swami Tyagaya.

All religions and the respective societies value *Truth*. This fact points out that truth is honoured whether it is from the West or from the East. The Hindus believe *Sathyam*, truth, as the basic foundation for the concept of *Brahman*. Tyagopanishad is a literature speaking the language of *dharma* and *sathyam*. Vedanta gives credibility to rationalism, and universalism. *Sanathana Dharma* embraces all religions, doctrines, believes, symbols, personalities and deities as an expression of the Supreme Being, "The Brahman". The researcher points out that the Vedic wisdom is righteous, tolerant and universal. The relative view of *Jiva* and Brahman, is intellectually comprehension, "*Alone to the alone is a soul stirring utterance. It strikes me as a communion between the Jivathman and Paramatman. The Jiivaatma cleansed of all impurities, hence alone, and the Paramaatma untouched by any impurity, and hence alone*" (Yatiswarananda, 1998:302).

The researcher reiterates that Tyagopanishad has a tremendous purifying influence in the mind. It makes the mind *Antarmukha* (introspective). It attenuates the mind and fills the mind with *satvic guna*. It purifies the mind from *vasana* (subtle desire) and reduces the force of *samkalpa*. The mind becomes bright, clear and tranquil. The mind is conditioned to be dispassionate to sensuality and sense objects. The mind transforms into a

Nishkamia attitude in life. The *Saadaka* will see effulgence all around and also feel divine in nature. There is nothing as great and noble as attaining God-consciousness. The best *Purascharana* is that which is done for self-purification and *Atma-Sakshatkara*, realization of soul and *Brahma-Sakshatkara* or realization of God. This Universe is the concept of the individual mind. The mind is the product of the three *gunas*. The *satva guna* is the purest form of perfection, which is beyond Space, Time and Causality. This is the highest form of Divinity.

The researcher elaborates further that in all religious experience there is the same implication of duality as in ethical experience. In ethical experience there is a perpetual distinction between the ideal and the actual. In religious experience there is a similar distinction between a perfect God and an imperfect soul. As long as there is such a distinction, then the goal is not reached. This state of experiencing the pleasure and pain equally without any distinction is called *Dunduva*. In mystic experience there is no such distinction. Here, the knower, the knowing and the knowledge are mysteriously seen as one. The mind complex creates the awareness through the vibration in the brain. The true *jnana* knows the Brahman. The *Prakrti* and its *guna* have the potential to transform the mind and body whether for good or bad. If the display of the *guna* is ill, the results are bad and if the display of the *guna* is orderly, then the mind performs harmoniously.

Bhagavad-Gita says, "*Gunaas are clouds of matter, which darken the sun of spirit until final freedom is attained*". Spiritual development means the development of the mind so that the self-luminous, pure, free spirit can find more and more expression. . If the mind is well cared for, trained and developed, then it becomes the way to complete freedom. The necessity to know the nature of this mind and the way to manipulate the mind becomes a subject to further study. According to Vedanta, the mind occupies an intermediate position between the Athman and the body.

Krishna says, "*Sariram kevalam karma*" - body is compelled to act (Gita, 2/48). The human mind in the psychic level bridges the soul and matter, microcosm and macrocosm, *Jivathman* and *Brahmatman*. Modern scientists echo the same thought. Science explores the physical side of the universe while Vedanta explores the spiritual side of the Universe. The *Ohm Purnaam* tends to explain that, '*The Brahman, the Total Energy, as a whole and as a part of the whole and as a whole from the whole. The whole remains as the whole*' (Yajur Veda, 2).

Tyagaya says, "*It is the nature of man to keep doing something it is his Samchita Karma. It is impossible for the mind to be still even for a moment. The mind cries for Rama.*" (Tyagaya, *ninubasi*).

Hence the need for the discipline of mind and body is essential. This substantiates the researcher's objective of conditioning the mind with Vedic qualifications in order to comprehend the realism of the connection between the body, mind, Athman and Brahman. Among all means of liberation *jnana* and *bhakti* are supreme. The *Jnana* from Tyagaya's *kritis* are lessons for all mankind. Tyagaya asks, " *O! Mind! His life alone is life, which worships God by offering him flowers of praise, by reciting his divine names.* (Naama kusumamulacee) *O Mind, meditation on the beloved Rama is the real ablution in the holy Ganga*" (Dhyaanamee Varamaina, Tyagaya).

5.8. Tyagaya and the concept of the Supreme Brahman

The researcher's analysis after reading Tyagopanishad is that Tyagaya firmly believed in *Nada Bhakti* to realize the Brahman. He introduced *Sangeetha Upasara* to produce the cosmic vibration in the mind. He believed *bhakti* as Yoga would elevate the *Jivathman* to *Brahmathma*, or otherwise the 'Consciousness' to the 'Super consciousness' level. In the mystic level, *Athma* and *Brahma* is identical. This is an *Advaita*, monotheism, and concept of Athi Shankara. The *Visistadvaitism* of Ramanuja also endorses the Advaitic concept but with a little variation, where there is a 'qualifying' aspect of the Athman.

Tyagaya mentions his aspiration in his *kriti* 'Ksiinamai tiruga', " *O mind, what the Lord of this Universe would gladly accept with all his head and heart and*

would offer in return an endless bliss in his own abode, that alone is my sole aim and endeavour in this life." Tyagaya asks the mind, "Avoid the fate of again taking birth on this transient earth of misery and death, after depletion of your merit in the high heaven of celestial pleasures. Avoid the fate of taking birth again on this earth of birth and death, O Mind, after depletion of your merit, acquired by studying Sanskrit scriptures like Vedas and Puranas and Sanskrit literature and by performing Vedic sacrifices like Yajnaas, Japaas and Tapas" (Ksinamaii tiruga, Tyagaya).

Tyagaya says, "O Lord, I considered all earthly pleasures only as evanescent as melting snow. Did I ever even think of grabbing my share and augmenting my wealth and did I ever boast that there is no one equal to me and that I am the only savoir. I believe life alone is valuable and honour alone is desirable, O Raamo, O Shripati, O Ocean of Supreme Bliss. Did I ever depart from the virtuous path of my family tradition and flatter people just to fill my small bell?" (Tyagaya, naadupai balikeeru).

Tyagopanishad is a spiritual science and a well-known poetic literature. Tyagaya's philosophy recommends the methodology of realizing the Brahman, which is the 'Universal Consciousness' and Atman, which is the 'Individual Consciousness'. Tyagaya believed that *Brahman* and *Athman* are identical and he draws many parallels to demonstrate this holographic paradigm. The modern scientists call the energy within an atom as 'Organic

Consciousness'. Therefore the common denominator is 'Consciousness'. Lord Rama, in accordance with his promise gave his *bhakta*, Tyagaya, the '*Brahmi Bhava*' on *Pushya Bahulu Panchami* in *Prabhava* (i.e.) *Sixth January 1847*. He realized the *Athman* and attained oneness with the *Brahman*. The *kriti*, *Syama Sundaranga* in *raga*, *Danyasi* was sung by him in that morning. He also sang two new *kritis*. One was, *Paritapamu kani* in *raga Manohari* and the other was *Paramatmadu Veligi* in *raga Vagadhisvari*.

Krishna says, "*Gam avisya ca bhutani dharayamy aham ojasa pusnami cau' sadhih sarvah somo bhutva rasatmakah*" (Geeta, 9/11) (Entering the earth I support all beings by my energy; and having become the sapid moon I nourish all herbs).

Tyagaya exclaims, "*O. Mind! Even Shiva, Vishnu and Brahma attained their glory only by worshipping nada*", which is the cosmic energy. (Naadoopaasanacee).

The researcher finds this research on *Tyagopanishad* promising, rewarding and inspiring. This is an inspirational topic of an extraordinary paradigm attaching significance to *Sangeetham* and *Spiritualism*. An intellectual, scientific and rational aspect of the great *Tyagopanishad* is being studied here.

It is eventually realized that knowledge is necessary, Science has its due place but Faith is the important essence for the liberation.

These are the knowledge assimilated from the modern 'Subatomic Quantum Physics' and 'Tyagopanishad' and the 'Vedanta'. The validity of the theories is an integral part of the intellectualism of the four Vedas. Verification is the proof of any theory and the theories of the Upanishads have stood the test of time. 'Truth' is immaculate. Society is bound to acknowledge the *Vedic dharma*, (truth) and eventually the whole world is bound to pay homage to that 'Truth'. Tyagopanishad expounds the *Vedic dharma*. During the past three centuries science is beginning to discover the *jnana* (knowledge), from the Vedas. The intellectuals and the scientists of the Western societies acknowledge the advance scientific knowledge of the Upanishads and the sages of *Bharatavarsthi* (India) (Purushothaman Shyamal, 2003:212).

Tyagopanishad has the foundation of the *Vedic Dharma*. Tyagopanishad advocates the immortal, *Sangeetha jnana bhakti*. There is a higher and wider significance in the Vedic philosophy of Tyagopanishad. Vedic teachings are subtle, many faceted and profound. It requires great sensitivity to understand for the wider significance of life. Faith is the essence of realizing the '*Brahman*'. As a society becomes richer with advancement of its spiritual science, that *jnana* enriches the possibilities for better appreciation of deep metaphysical concepts about *Jiva*, *Buddhi*, *Manas*, *Atman*, and *Brahman*.

Tyagopanishad have successfully magnified the three forces of *Karma*, *Bhakti* and *Jnana* for the moulding of the 'Individual Mind' through the magnificent musical energy. Some of the brilliant minds and great sages have tried different theories to unify the *Body*, *Mind*, *Atman* and *Brahman*. It is always a deep burning desire in Swami Tyagaya to realize his *Brahman* and he attained *Nirvana* on 6th January 1847. He was 80 years old. He attained *Samadhi*, a nature of the *Divine Unification (nirvana)* within his lifetime. He attained *Jiva Mukti* and realized the *Brahman*.

Swami Vivekananda says, "*The goal of human life is to become divine by manifesting the inner most divinity through every thought and action of ours. Herein lays the solution to all our problems whether individual or collective.*" (Book 2, p.143). Lord Krishna's poignant stanza, from the wonderful doctrine, the Gita: "*Whosoever comes to Me, through whatsoever form, I reach him; all men are struggling through paths which in the end lead to me*" Gita, 6/30).

Swami Tyagaya says that each person should discover for himself from his own *karma*, and experience the true nature of 'Brahman'. Brahman is actually a solitary realization of the *Jiva Atman*. This realization takes several births to fulfil. The present is determined by the past and the future by the present. Tyagaya explains the sacred answer in this *kriti*, *Moksha gelada* in *raga*, *Charumati* and *Tala Adi*, points that, "*Equanimity of mind comes to one free from likes and dislikes, attachment and aversion and no new karma accrues to*

him and the momentum of the old karma wanes away. He gains perfection in the mind and he is a Jivan Mukti”(Moksha gelada).

The researcher reveals that the modern scientists *Erwin Schrodinger, Ken Wilber, Eddington, Heisenberg, Max Plank, T.S. Elliot, J.C Bose, and Steven Hawking* acknowledge the principles of Quantum Mechanics and the advance scientific knowledge of the Upanishads. The *Vedic Jnana* is an integral part of the intellectualism of mankind. The Western scientists gathered incredible intellectual wisdom from the Upanishads, which have stood the test of time. Substantiated evidences of the experimental discoveries are analogous to the age-old Vedic truth, which the Tyagopanishad explicates that, “Consciousness is numerically one and One Consciousness creates many realities”. (Jitatmananda 1985:87).

5.9. Human to Universal Consciousness

To this fact, Tyagaya explains the ‘Universality of Consciousness’ thus, “*Broova Bharama Raguraama buvanamalla neevigani*”, *Raguraama you are the whole universe. Establish the awareness of the Consciousness on the devotees.* Tyagaya sings, “*Baagaaya _nayyaa nii maaya lento*, “*The illusion created by You, Rama, is alluring.*”

Tyagaya’s main idea of this enchanting *kirthana*, “*bhakti bhaagya sudhaaraidhi*”, is that, “*those who are devoid of bhakti are only a dead weight*

on this world and a burden to the earth". Taken as a whole the plaintive note in the single line fully reflects on the philosophic situation of his purpose. This next *kriti* is one of the finest compositions of Tyagaya and one of the best examples for the unity of *Sangeetha* and *Sahitya* with the Consciousness. In another *kirthana*, Tyagaya questions, "Evarani nirnainciriraa and shivudanoo. Madhavudanoo, Kamalabhavu Danoo, Parabrahmanoo". Tyagaya has raised the eternal question of man, 'whether God is one or many' and he establishes the *Parabrahman* as *Sri Ram* is a masterpiece. He touches the height of the spiritual knowledge in *sahitya*. He touches the height of *Cosmic Realization* in *sangeetha* and he touches the height of the *Divine Jnana* in his way of life.

In another lovely *kirthana*, Tyagaya asks Rama, "Yavarikai avataara mettivoo avaniki rammani", the lovely *kriti* exposes an undulating grace and a subtle dignity of Rama personified as Consciousness, which means, "Who is that great soul who had sought you to come down to this earth, I bow in salutation." This personalization of Ishwara, Rama, is some thing irresistible and ravishing. The words pierce the heart and draws tears from the eyes. This shows the grace, the depth and the dignity of Tyagaya. He reveals the essence of *Consciousness, Brahman*. The Vedic word 'Avataara' is the pulse of Tygopanishad. Tyagaya's Raama is the object of worship but 'He' represents the "*Brahman*". In the Veda, *Brahman is the Total Consciousness*. The meaning oscillates like a drop of water quivering on a lotus leaf. There is a fervent appeal coupled with subdued truth in the *Tyagopanishad*.

The researcher comments that, there is a spiritual dimension to the human fulfilment. The sublimity of *bhakti*, from human consciousness can transcend to experience ultimate 'Divine Reality'. Hence, it is possible that an occasional human being is born with the capacity to reflect the true nature of the Brahman. Sri Krishna, Jesus Christ, Buddha, and in recent past Sri Ramakrishna are but a few examples to cite. They preached a universal truth and that truth is honoured and accepted by the people. In this context the Upanishad says, *"All Human to attempt to transcend the petty human consciousness and reach the Universal Consciousness as the only true goal of human birth."* *"The Self is not gained by men of weak spirit nor by the careless, or by those practising improper austerities. But wise men who strive with vigour, attention and propriety, attain union with Brahman"* (Mundaka Upanishad).

The researcher notes that human life should have spiritual growth. The spiritual growth begins with the study of 'one's inner-self', which is the *Athman* or soul or life or spirit. The knowledge realized is that, there is an Atman, which is infinite, imperishable and spiritual and it interacts through the karmic association with the Brahman. This metaphysical comprehension will bring forth infinite fulfilment, sustenance and bliss. On the other hand, the knowledge of the external coarse body is finite and perishable. This physical comprehension will bring forth limited experience, temporary fulfilment and sustenance. Moral and spiritual thoughts are a part of the natural human understanding the spiritual growth expends through *Yoga*,

Sraddha (faith) and *Nishtha* (state fastness) of the *Karma*, *Jnana* and *Bhakti*. *Sraddha* is the end result of Spiritual Purity of the Ultimate goal. Terms like “Spiritual Energy”, “Mind Energy”, and “ Universal Energy” are meaningful and related in the Metaphysical Science. *Prana* is ‘life force’ and it plays a significant role in the comprehension of Brahman. Energy and force are familiar expressions in modern science. Similarly, *Prana* is conceived as ‘Life Energy’ or ‘Life Force’ and have a semblance of its entity in the Vedic text.

On the other hand, science, especially modern physics, provides suggestive analogies, which can help in the better understanding of Vedantic Science. Science is pointing more and more towards a holistic Universe, where *matter*, *energy*, *mind* and *consciousness* are interconnected and they interact with one another and ultimately they unite as one entity which is the ‘Total Energy’. The Vedantic term, *SAT CHIT ANANDA*, Absolute existence, Absolute consciousness and Absolute Bliss respectively has a profound meaning. The Vedic *jnana*, dealing with different terminologies such as *man*, *matter*, *energy* and *Consciousness* or *God*, *Soul*, *Nature*, *Man* and *Thing* or *Brahman*, *Athman*, *Buddhi*, and *Kshetra* are interconnected and they anchor as a single unit in spirituality. Tyagaya says, “*Pranava Nada is the Ohmkara, which is born of the fusion of air and fire and is radiating as the sapta svaras*” (Mundu Venuku, Tyagaya).

5.10. Concept of Pure consciousness

Swami Ranganathananda says in his commentary based on Isa Upanishad (The message of the Upanishads), “*Pure consciousness cannot be divided, it*

only appears to be divided by the manifesting media of bodies and minds but it is ever one. Swamiji quotes from "What is Life" written by the great physicist Erwin Schrodinger: "*Consciousness is never experienced in the plural, only in the singular. Consciousness is a singular of which the plural is unknown; that there is only one thing and that which seems to be a plurality is merely a series of different aspects of, this one thing, produced by a deception*" (The idea is similar to the *maya* concept).

Pure Consciousness is the light in, the lotus of the heart. The lotus of the heart is the abode of the Brahman. Brahman is the object of subjective meditation. Therefore, Consciousness is the symbol of Brahman. Thus subjective meditation leads the mind and Consciousness, which is *cin-maatra* or *cit-svarupa*, "*Consciousness is the first and direct thing in experience, all else is remote inference,*" says astrophysicist Eddington. (Jitatmananda 1985:47).

This Infinite or Pure Consciousness is eternal and untouched by any limitation of the phenomenal world. The consciousness limited by the *upadhis* of the collective and the individual *maya* cannot exist without the Infinite Consciousness. This Infinite Consciousness is called *Turiya*, the fourth in the *Samadhi* stage. It is 'Transcendental Consciousness' and it is inexpressible in words and incomprehensible to the thought. The Ultimate Reality according to the Veda is derived only by its well-known negative method of "neti, neti," (not this, not this). Therefore all related and unrelated collection of 'Demi

Gods' end in the *Absolute Reality of Nothingness*. This negative method is an intellectual search to gain the *jnana* of, "I am That", Brahman". This *jnana marga* leads to a *jnana-nistha*, which is the highest and the ultimate state of realization. (Tilak, 1996:77).

Turiya or Pure Consciousness is *Athman*, the true Self of man and all living beings. Its nature is Truth (*Satyam*), Knowledge (*Jnana*), and Infinity (*Anantham*); Good (*Sivam*) and Beauty (*Sundram*); Peace (*Santam*) and Non-duality (*advitiyam*). It is the indestructible and unchanging essence in man. It is the immutable ground of the illusory experiences of waking, dreaming, and deep sleep, as the desert is the changeless ground of the illusion of the mirage, and the rope, of the illusory snake. As wave and bubble associate with names and forms, are seen to float on the immeasurable, serene, and homogeneous waters of the ocean, so like-wise the experiences of the three states are seen to subsist in *Turiya*. As, when the illusory names and forms are discarded, the mirage is realized as the desert, the snake as the rope, and the waves and bubbles as the ocean, so likewise, when the names and forms are discarded, every experience is regarded as *Turiya*, or Pure Consciousness. *Turiya* alone is the Reality behind all experiences and the Reality behind the universe. It is the universe in its true essence. As the unmoving and unrelated screen gives connexion and continuity to the disjointed pictures in a cinema, so the attribute less, changeless, and witness-like *Turiya* gives connexion and continuity to the disjointed experiences of the ego, in what we call our phenomenal life. Life

is not possible without the substratum of Turiya, which is the Reality pervading the universe (Swami Tapasyananda, 1996:78-81). The researcher explains the four states as *Jagrati* (wakeful) state, the second state is *Susupti* (sleeping), the third state is *Swapna* (dreaming) and the fourth is *Turiya* state. (Yatiwarananda, 1998:21).

5.11. Conclusion

"The bliss in the thought of Brahman, (God) cannot be described in words; it can only be realized by self experience" – Rama bhakti, Tyagaya.

In the Vedic metaphysical science, realization is supreme. This statement holds true in the life and works of Swami Tyagaya. The future advancement in our understanding of the natural world depends in the advancement of the individual mind. As far as evolution goes, mind always occurs in association with the matter and the brain (Some associate mind to soul and brain and some to the soul and others to the body). The brain cooperates without violating the Laws of Nature. The mind explores the nature and interacts with the body but the mind remains mysterious. This indeterminacy of the mind has been vividly investigated here in this research, from the point of view of modern science, the Tyagopanishad and from the revelation of the Cosmic Laws of the *Vedanta*.

Tyagaya says that in the law of Nature, every particle created in this universe has to do its *karma*. It is a *swadharma* or science of individual values. Every thing in creation has to abide to its *Swadharma*. Among the important *Dharmas*, *Athma Vikasa* (spiritual growth) is extraordinary. *Nivirthi marga* is

the excellent way to attain spiritual values while *Pravarti marga* is second only. The valuable teaching of the Tyagopanishad paves the *Nivirthi* route to attain the *Sat Chit Anandam*. A journey on the long spiritual road of divine bliss (*Anandam*) and peacefulness (*Shanti*) leads to the realization of *Mukti* and *Turiya*. The sooner the devotees understand this Vedic truth, the sooner the devotee will evolve as a *Satva Yogi* and realize, "Hari AUM Tat Sat" (AUM is that Truth and Hari is AUM.). Therefore, reading and understanding the Upanishads is mandatory for performing good karma and understanding Dharma. "*The one fixed in equanimity of mind frees oneself in this from vice and virtue alike; therefore devote yourself to yoga; work done to perfection is verily yoga*"(Gita 2. / 50).

Human survival is exposed to many external and internal challenges. Therefore the mind should gain proper *jnana* and distinguished wisdom to face the various turmoils and to succeed. Tyagaya proclaimed about the imperative need to know the mind, to shape the mind and elevate the mind through *jnana*, *bhakti* and *karma yoga*. *Moksha* is the realization of the cosmic energy, which is like the end product. This search binds man and man together and man and God together. In this awareness of Tyagaya's philosophy, all conflicts and doubts cease and supreme peace reigns. The vision of the cosmos is Brahman and the individual mind an aspect of the vision.

This study incorporates Tyagaya's nine hundred compositions, the *Upanishads*, the *Sangeetham* and the *Quantum science* over this subject of soul-mind-brain interaction. It is certain that *Upanishad* of *Sanathana Dharma* remains as the significant foundation in the understanding of the modern Quantum Sub Atomic Science.

Tyagaya's inspirational work is the offshoot of the Vedas. This *Vichara*, (inquiry) and the *Vidya* (study) would activate the mind for a better understanding of the knowledge of the 'Self'. A deeper comprehension of Tyagopanishad would enlighten the intellectual capacity of the mind in the comprehension of Heaven, Earth, Mind, Matter, Athman and Brahman. The self-experience is through the mind to realize the 'Absolute Reality'. The subtle vibration of the *sapta suras* (notes) in *sangeetham*, conditions the mind complex with a higher vibratory energy. Similarly, the Tyagopanishad elevates the mind to a higher psychic level. The mind with an elevated potential perhaps would interact through the energy coordination of the mind-body complex. Tyagopanishad is the spiritual gospel for mankind. Swami Tyagaya teaches all the seekers the *Brahmavidya*. A quote from the Upanishad articulates, "*Even to hear of it is not available to many; many having heard of it cannot yet comprehend. Wonderful is its teacher and equally talented is its pupil. Wonderful indeed is he who comprehends It taught by a talented preceptor.*"(Kathopanishad).

The multifarious functions of Tyagopanishad are:

- a. *Sangeetha bhakti yoga* of Tyagopanishad is the easiest to practice and emphasises on higher direct intuitive experience.
- b. *Brahma yoga* of Tyagopanishad leads man to God-Realization through the highest freedom called Mukti, liberation.
- c. *Raja yoga* of Tyagopanishad shows the path for meditation for spiritual perfection.
- d. *Dyana yoga* of Tyagopanishad can be practised daily.
- e. *Tyaaga Yoga* of Tyagopanishad advocates a message of courage and compassion to give up all possessions to acquire Sanyasa.
- f. *Nada yoga* of Tyagopanishad elevates the capacity of the mind to comprehend the Omkara.
- g. *Jnana yoga* of Tyagopanishad provides an intellectual relationship towards *AparaVidya* in order to realise the Brahman.
- h. *Bhakti Yoga* of Tyagopanishad trains the mind to surrender to the will of Sri Ramachandramoorthy, The Lord.
- i. *Karma, Bhakti and Jnana yoga* of Tyagopanishad reach the same goal, of union with 'The Brahman', 'The Super consciousness'.

The researcher explains now and again the *holistic* nature of Tyagopanishad. Science and Vedic philosophy are not antagonistic towards each other but they have symbiotic relationship. There are inseparable link between both the sciences. Vedanta is the science of all future sciences. Hence, it is inevitable to recognize the Vedantic philosophy and its intellectualism. The Europeans recognize the intellectual aspect of the Vedanta. Vedic Knowledge is no

longer isolated from the worldview. The political, scientific and social forces in Europe and America are moving their minds towards Vedanta to acquire more profound knowledge. The future of Quantum science and mankind, though mysterious are inexplicably connected. The intricate answers will largely depend on the education of the Upanishads and the comprehension of the parvidya. The mind complex should be elevated to experience the 'Transcendental Truth' through an intuition called '*divya caksu*', a Divine eye. (Yatishwarananda, 1998:25).

Tyagopanishad is purely rationalistic and is solidly based on '*Truth*'. For instance, modern science is rational and positive. It is an investigated science and it is experimentally verified and therefore it remains authoritative. Vedas are equally authoritative. Modern Science is searching for the Absolute Truth while Vedanta has the answer because Veda is a revealed spiritual science. Modern science with its instinct for experimental verification is already adjusting itself to the Upanishad. The renaissance of Vedantic philosophy is imperative. The development of the *manas*, *buddhi* and *citta* are supposed to be the characteristics of Vedic science and Tyagopanishad. (Researcher)

The *Tyagopanishad* is an excellent literature of *Vedic Dharma*. It expounds its *Bhakti philosophy* through devotional music. Tyagaya revealed the cosmic-evolutionary dimensions of the 'Self'. This important fact implies to all seekers including among others, the physicists, the philosophers, the

cosmologists and the reformists. The great physicists and scientists of the world are learning the subject of Creation and God from the Vedas. The present renaissance of the Upanishads necessarily exists as an energetic information system for the rest of the world. Many scientists acknowledge the wealth of metaphysical knowledge in the *Vedas*. Science has realized the importance of the *Upanishads* and has become flexible and holistic. (Researcher).

Similarly the great Vedic sloka explains, "*Aham Brahmasmi*" (Brhadaranyaka), as I am the Brahman. Swami Ramakrishna used to say, "*That pure mind, pure intelligence and the pure Athman as the Ultimate Transcendent Reality*". Einstein also realized this truth and said, "*In a certain sense, I hold that pure thought can grasp Reality as the ancients dreamed*" (Jitatmananda, 1993: 133).

The Vedanta teaches this as SAT - Absolute Existence, CHIT - Absolute Consciousness and ANANDA - Absolute Bliss. *This means that body, brain, mind and consciousness are identical.*

The researcher summarises *Creation* as a *jnana*, which is *spiritual* and *intellectual*.

1. Matter = matter.	2. Mind = matter	3. Consciousness = matter
4. Consciousness = mind	5. Consciousness = Super Consciousness.	
<i>Matter = Mind = Consciousness = Super consciousness = Constant</i>		

The great exponent of Vedantic philosophy of this age, Swami Vivekananda, predicted that the culmination of science is the beginning of the holistic philosophy of Vedanta, particularly towards *Advaita* (Chicago address). The essence of this research concentrates on the complexity of matter, mind and soul. Schrodinger is an affirmer of Vedantic Doctrine and he says, "*The One All Pervading Consciousness is the only solution to the problems of science*" (Jitatmananda, 1993:131).

Therefore, the researcher points out that matter, mind and consciousness are connected to one inseparable unit. In another dimension, it can be considered that *Art, Science and Vedanta are but three ways of expressing the same 'Truth'*. Similarly, the Tyagopanishad illustrates that each Athman is inextricably connected to the 'Brahman' and each 'Athman' is 'Potentially Divine' and each individual mind is organised to fathom the 'Divine Energy'. The study shows how *Tyagopanishad enriches that Holistic base of the mind*. The spiritual journey to realize Brahman cannot begin until the Tyagopanishad and Upanishads are better comprehended. This research on Tyagaya's work reveals the characterization of the cosmic evolutionary dimension of the 'The Dynamic Mind'.

Sangeetham

When a person listens to music apart from the response in the auditory cortex the visual tactile and emotional experiences all affects the processes of music in the brain

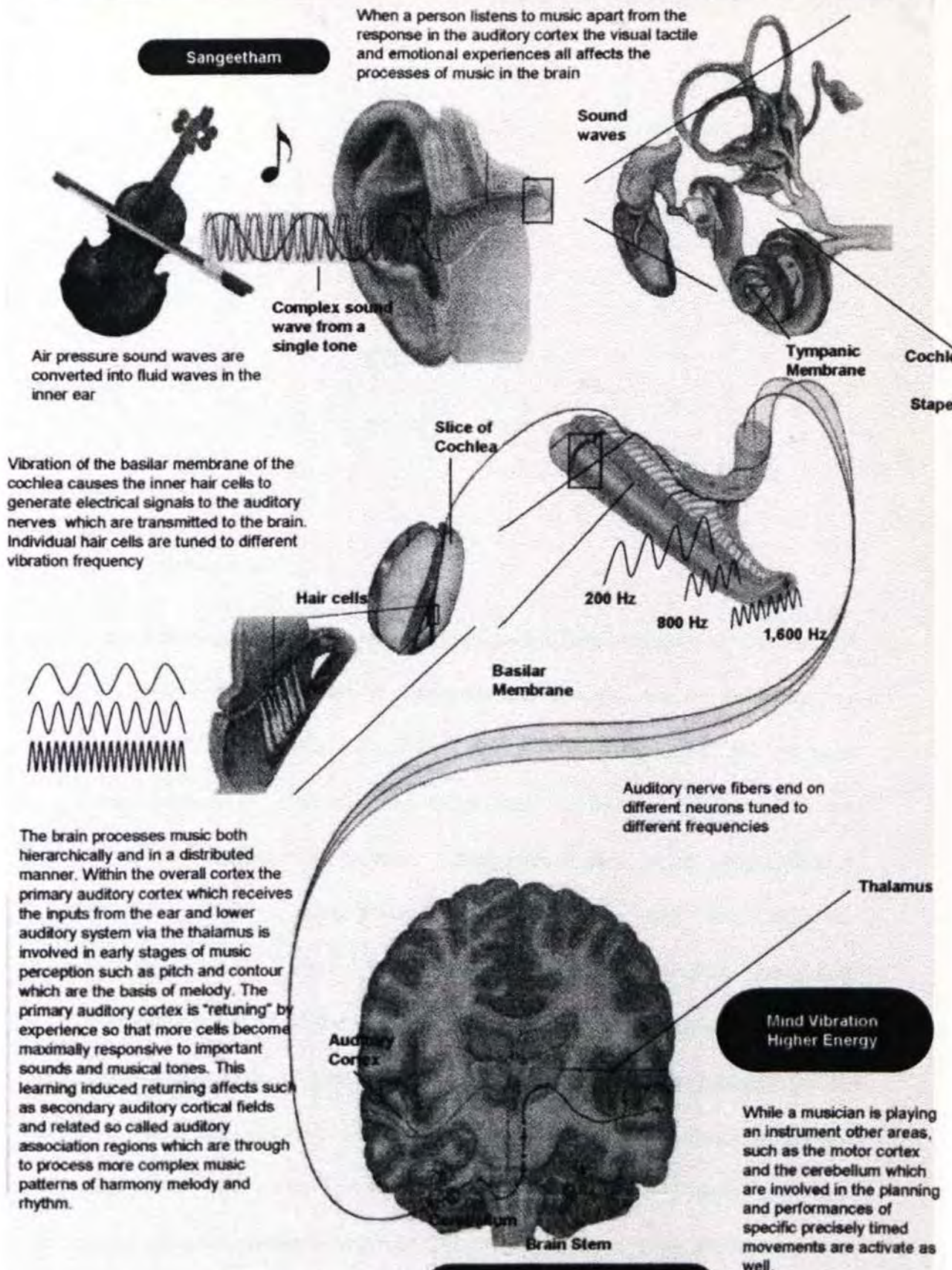


Diagram 4

Brain-Mind-Complex

CHAPTER VI

CONCLUSION

6.0. Introduction

The following findings are as a result of an extensive research on the title, "*A Vedantic View of the Musical composition of Tyagaya and the Dynamism of the Mind.*" The study comprises of the life of Tyagaya, his musical compositions, the Vedantic knowledge, Science and the Dynamism of the Mind. The conclusion is focused on each subject for a better comprehension of Saint Tyagaya, *Sangeetham*, *Vedanta*, Science and Mind-Complex. Tyagopanishad in *Carnatic Sastris Sangeetham* has a tremendous power and incredible influence on the vital functioning of the Mind-Complex. The music consists of a series of harmonious and melodic vibrations supercharged with transcendent energy (soul-force) of spiritual in nature. It stimulates, energises, invigorates, galvanises and purifies the Mind-Complex. Tyagaya's *bhava*, *raga* and *tala* constitute the *Nada Laya*, which leads to *Nada Brahman*. Mind is naturally engrossed to sweet sound. The mind inherently dissolves into the

Laya and attains the *jnana* of the ‘Self (Athman)’, in a state of Yoga. The mind in due course is entrapped in *Nada Yoga* and is absorbed into the *Anahata* Sound. Mind is immersed on the intrinsic *Anāhata Nada*. The mind develops the eye of intuition and eventually gets unified with the ‘Brahman’. The mind and its self-realization and self-experience is the *Aparokhanubhuti* which is the summum bonum of human existence. *Aparoksha jnana* is possible when the mind becomes pure and *satvic*. The mind can be cultured and motivated to a superlative level through the conversant association of the Tyagopanishad. The Jnana, (knowledge) dispels *Avidya* (ignorance) and thus the mind-complex intuitively reveals the “Inherent Immortal Athman”.

6.1. Salient Ideas and Findings

1. Swami Tyagaya was born in Sarvajit, Chaitra, 27th Monday, Sukla Saptami, Pushya, corresponding to 4th May 1767 at Thiruvavur (1759, according to others and lived for 88 years)(Ramanujachari, 1958:7). He attained *Nirvana* on 6th January 1847. He was 80 years old when he attained *moksha*. His divine nature and his creative talents transformed his compositions with a brilliantly innovative approach to merit the Carnatic *Sangeetham*. His *kirthanas* scintillated with the shimmering beauty of poetry and the elegance of *bhakti* and *jnana*. His compositions captured the attention of generations of listeners throughout the world into the celestial nature of the Carnatic music. Tyagaya’s austere life and his poetic work authenticated his supreme achievement of transforming his mind to a higher level of perfection, that was

capable to comprehend the spiritual truth of what constituted the *Body, Mind, Atman* and *Brahman*.

2. This research and confirms that Tyagopanishad and its *sangeetham* have divine energy. Tyagopanishad means that *Sangeethajnaana* is one of the spiritual assets, which can fetch *moksha* and spiritual bliss. Tyagopanishad expounds that the merciful Rama will protect his devotees, who with purified mind and strong devotional faith, sing his glory day and night. Tyagaya emphasises on purity of mind, purify of action, purity of devotion, purity of *sahitya* and purity of melody in order to understand the divine nature of music. Tyagaya beholds Rama in the *Sapta Suras*. The *mano-laya* of his compositions accompanied by his effective rendition of *svara, sruti, laya, raga, bhava* and *tala* produces a meditative enchantment of music. Tyagaya observes that the *mantra* of music is an ecstasy for the mind. He says, 'experiencing the *mantra* is as good as performing *Yaaga*, which is as good as practicing *Yoga*, and is as good as cultivating *Tyaaga, renunciation*'. Tyagaya says *bhakti* mingled with music will take us to *apavanga* beyond *svarga*. Tyagaya advises to each worshiper that, '*Ohmkara*' is the *Nadabrahmam* and is perpetually pervading in Rama. The mystic sound heard by the yogi in meditation is the *Anahata* sound, which is the *Ohmkara Dhvani*. *Ohmkara* is the basis of all the six *chakras* inside the body. The *Anahata chakra* gives the *Vayu Tattva*. The *sthula* and *sukshma* sounds are heard at this *chakra*. This inexplicable pure *nada* is heard depending on the

intensity of the concentration and the quietitude of the mind-complex.
(Sivananda, 2000:106)

3. Tyagopanishad is the *nada jnana*, which has generated from the *muulaadhaara*, Lord Rama. Tyagopanishad is itself the *jnana*, knowledge, for the comprehension of the *Mind, Matter, Athma* and *Brahman complex*. Tyagopanishad contains the *jnana* for discovery of the Absolute Truth. Tyagopanishad guides in the purification of the *coarse body* and the *subtle body* into a *satvic body*. Tyagopanishad is like the Vedanta, which will assist the devotee in the search to attain *moksha*. The importance of the physical body science ends at a point and then the search for the spiritual, metaphysical science begins. The realization of '*The Brahman*' is not easy to achieve. It is the hardest exercise. This search binds man and man together and man and God together.

4. Tyagaya had a dream on 27th December 1846 (*Dasami*). The Lord appeared and promised to liberate his Athman after ten days (incorporated in the *kriti* '*Giripainela*' in *raga-Sahana*) and true enough on the 6th January 1847, (*Pushya Bahula Panchami* day). Tyagaya attained *siddhi* at the *Sanyasa asrama* with an honorary name *Nadabrahamananda*. The same morning he sang his favourite *kriti*, *S'yama Sundeanga* in *raga-Danyasi*, (composed many years earlier) and he continued to sing extempore the *kritis*, '*Paritabamu kani yadina*' in *raga-Manohari* and '*Paramatmadu veligi*', in *raga-Vagadhisvari*. (Incidentally his first *kritis* were, "*Namo namo Ragavaya* in *raga Sudha Thodi*

and *Tavadasoham* in *raga punnagavaralli*) composed when Tyagaya was thirteen years old (Sambamurthy: 2001:277).

5. Tyagopanishad expounds that, as there is a law of causation in the physical world, there is a law of consequence called the *Law of Karma* in the moral world. According to the law of the moral, *karma*, it is believed that the present life is determined by the *karma* of previous life and the future life is determined by the *karma* of the present life. These three kinds are called as *agami*, *sanchita*, and *praraptha karmas* respectively. The philosophy is akin to the common saying, "*Man reaps what he sows*". On account of the *Vijnanamaya-kosa* or sheath abounding with intelligence, the soul bound by the laws of *karma* subjects itself to transmigration to assume a higher or lower body. Brahman appears as Jiva on account of *Maya*. The *Manomaya-kosa* or sheath of the mind, and other sheaths have to develop the pure consciousness to attain the *Brahamajnana*, where the jiva stops the rebirth. The microcosm and the macrocosm are in essence identical. (Tilak, 1996:361).

6. Tyagopanishad expounds that; the four important *yogas* are namely, *Karma-yoga* or the way of selfless action, *Bhakti-yoga* or the way of selfless devotion, *Raja yoga* or the way to discipline the mind and *Jnana-yoga* or the way of self-transcending knowledge. The *karma* performed for the welfare of others and without personal gratification is an immaculate form of action, which is called *Nishkamia Karma*. This method of life is known as *Nivirthi Marga*, which leads man to the ineffable perfection of divinity, which is the

quality of *Srayas*. Meanwhile in this sought of environment, the mind, intellect and consciousness implicate with the vibration and perhaps the pure energy transmitted by this 'Perfect Karma' gets in direct contact with the Athma, fine body. A superconscious state, *Nirvikalpa samadi* is established. The Vedas say that the Athman embodies in respect to the earned *gunas* of the *karmas* such as *Agami*, *Sanchita* and *Praraptha*. This unique quality is transmitted as *Samskara*, *Vasana* and *Klesa* for the future births. (Yatiswarananda, 1998:27).

7. Tyagopanishad expounds that Absolute Reality and Brahman, are the same as the Universal Energy. Devotees give Brahman many names and forms, for an example *Isvara*, *Vishnu*, *Siva*, *Brahma* and *Sakthi*. The selection of the idol or an idea is according to their spiritual needs and different degrees of understanding. The Vedas recognize the 'Formless' as the Absolute Energy and those with 'Form' as *Isvara*. "Aham Brahmasmi" which means, "I am the Brahman", where the Athman and Brahman are the same theoretically. Tyagaya acknowledges in one of his *kritis*, " *Did they describe you as Shiva or as Vishnu or as Brahma or did they describe you as the Transcendental One, the Para Brahman, the Supreme Self, the avyakta*" (evarani nirnayinciriraa).

8. Tyagopanishad explains the creation of the Universe and the evolution of life as the creative manifestation of Maha Vishnu (*Isvara*). Vishnu is the single spiritual energy that contemplates the creation, which manifests as a result of *Ahankara* for an unknown purpose. The whole universe begins and

returns to the unknown energy called Brahman and are recreated in cycles to manifest again and again. Eminent physicists explain the 'Big Bank' and the 'Big Crunch', more or less like the *Vishnava* theology. Tyagaya explains, "For whose sake did you take this incarnation, O Rama, would you let me know at least now? Who is that blessed man who beseeched you to descend to this earth; I bow down before him, O Rama" (evariki yavataara).

9. Tyagopanishad has great affinity with the Upanishad. The special feature in Tyagopanishad is that it has a universal appeal, tolerant attitude, and musical poetry, which have developed during the course of its evolution. Its emphasis is on *Bhakti*, *Jnana*, *Karma*, *Ahimsa* and *Moksha*. The chief entity in the discipline of the mind lies in the control of the *Indriyas* (senses). Tyagaya insists in the *satva guna* (immaculate quality). He emphasises on the principle of *Dharma*, *Sanyasa* (renunciation) and *yoga* (discipline). Tyagopanishad has its passion for a stable social order and it has deep affiliation to *Karma*, *Bhakti* and *Jnana*. Tyagopanishad advocates devotees to attain *mukti* in this life. Tyagaya advises his devotees in order to attain *bhakti*, "Recite Ram's name, o mind, but with deep devotion and proper perception. Silence your thoughts for a moment at least and recite Ram's name, realizing the real significance of his redemptive form" (Telisi raamacintanattoo). In another *kriti*, Tyagaya asks, "Taking countless births and rebirths in this earthly life of endless wilderness and how long should I go on like this?" (Ennallu). Tyagaya preaches that it is the duty of every human life to utilize his natural energy for the cultivation of

spiritual values and thus further the divine purpose. This sincere method of cultivating, *yaga*, *yoga* and *tyaaga* would foster *Jivanmukti* and eventually attain *Nirvana*.

10. Tyagopanishad should be able in the present age and amidst new forces to preserve its soul, maintain its individuality, conserve its strength and at the same time satisfy the deepest aspiration of the modern spirit of man. Tyagopanishad can justify its existence as a spiritual scripture. Tyagopanishad has stood the test of time and has fulfilled its divine purpose. It reinforces the principles of Vedic science that 'God Realization' is supreme. This is the primary concept of *Sanathana Dharma*. Tyagopanishad has great affinity for realism and pragmatism. Tyagopanishad has a universal appeal, a tolerant attitude, a simple style, a spiritual message and a poetic charisma for all people of all walks of life throughout the world. His message is simple devotion through music. It is the philosophy to know and realise the nature of Nada, originating from Muladara, God. *Sangeetha Sastra Jnana* is capable of securing the Lord's grace. The special feature of Tyagopanishad is that it is a *Bhakti* (devotional) philosophy in poetry and has developed to melodious musical form. Therefore many musicians around the world admire his *kritis*. There are about seven hundred *kirthanas*, which are sung in many tunes throughout the world. In his *kirthanas*, Tyagaya proclaimed about the imperative need to know the *mind*, to shape the mind and elevate the mind by the practice of *Bhakti* and *Sangeetham*.

11. Tyagaya warns that when *Satyam, Dharma, Karma, Bakthi*, and *Jnana* are weakened, Man's survival is exposed to many external and internal challenges. Tyagaya proclaimed about the imperative need to know the mind and to culture the mind in order to realize the '*Brahman*'. He advocates ways to liberate the mind from *bhoga*. He rejects *prayas* as a way of life. Tyagaya is determined that through *Bhakti Yoga and Nishkamia Karma*, the Brahman can be realized and *Srayas marga* is the excellent path to attain *Sudha Brahman*, OHM. (Tilak, 1996:157).

12. This scientific search binds man and man together and man and God (Brahman) together. Scientists prove that Matter is saturated with Consciousness and Consciousness embeds itself in matter. Therefore *Consciousness* and *Matter* are not separate from the *Total Reality*. This is an important step to understand *Body, Mind, Athman* and *Brahman*. Tyagopanishad trains the mind to realize that Spiritual Truth that all Consciousness is one and there are no two independent Consciousnesses. Science calls this as Universal Energy and it maintains that all energies remain constant. Veda names this evidence as '*Sarvam Brahma Mayam*'. Tyagaya says, "*By reciting your name (Rama), my mind is purified. O Bestower of absolute, unsullied and eternal bliss! Won't you give me the Light that would show me that Jivathman and Paramatman are one and the same and that I am but one with all human and celestials, such as kinnaraas, kimpurusas and*

munis like Narada, in the fourteen words. Why contend with me O Lord?"
(*Jnaana mosaga*)

13. Tyagaya advocates that the mind should be educated (*Vidya*) to ascent from the lower Truth to the higher Truth by the utilisation of the divine nature of the Vedantic doctrine. He explains that every single body has an Athman, which has an inherent divinity. The Tyagopanishad attempts to educate through *Sangeetham* and the *Bhakti Maarga*, which is the foundation of ethical perfection. It contains systemized principles on which one should act. *dharma* is right conduct or *sadachara*. The wisdom gathered from practising the Tyagopanishad gives a sense of self- esteem to acquire strength of mind. *Dharma* enhances life, truth, righteousness, austerity, self-confidence, courage and peace in this earthly journey. The realization of the Athman whether by *Pravritti marga* or by *Nivritti marga* is mutually acceptable practises. However the end result is to express the potential divinity of human growth. Tyagopanishad is a pragmatic gospel confined mainly to the Vedanta's, Ramayana and the *Sangeetha*. The *Sangeetha Bhakti Marga* conditions the mind to a higher spiritual level so that the mind remains as the bridge between the brain and the Athman. The mind is considered as the subtle body functioning between the coarse body and the fine body (*Athman*). This *subtle body* (mind) has always remained a paradox. (Tilak, 1996:497).

14. The objective of this research is the explanation of Tyagopanishad. The message is to acquire the wisdom to comprehend the supreme Brahman. This

message is immanent in the spiritual and the material fields. The *jnana* explains the paradoxes of science and religion. The Tyagopanishad *jnana* is not opposed to modern science. Tyagopanishad is a metaphysical science and it is a continuation where the reasoning of the physical science ends. Tyagopanishad science is the science of the rationality of the *Brahman* and *Athman*.

15. Another scientific objective of this research is that through Tyagaya's *kritis* the mind is conditioned to the extent that it implicates with the Atman and comprehends a paranormal experience of the Brahman. *Sangeetham* and the *sahityam* set to a *raga* create a mystical vibration in the mind or convert the mind to a different dimension, which reveals a *Nada-Jnana*. The *Nada* produces the sound energy, which causes a paradigm shift and alters the original frequency of the mind encompassing all science and reason and overturns the previous state of the mind. This alteration of frequency and the higher state of energy may convert the mind to another dimension, which may be called as the paranormal phenomena or extra sensory perception. The meditation brings about a transformation of the mind by the vibration of the cosmic sound energy (*nada*). *Nada Yoga* produced through the practise of Tyagopanishad and the *Sangeetham* creates a potential energy in the subtle body, which is capable of elevating the mind complex. Eventually the Mind-complex becomes one with *Nada* as the Supreme Effulgence reveals its nature as a soundless comprehension of the *Athma-Jnana*. Tyagaya exclaims, "O,

Mind! Even Shiva, Vishnu and Brahma attained their glory only by worshipping naada", the cosmic energy (Naadoopaasanacee).

16. Tyagopanishad can lead the path to purify the mind for a better understanding of the metaphysical science. Tyagaya advises to realize the truth of Brahman, dedicated practice and devotional service to mankind is sufficient. *Bhakti* is the essence for the realization. The *Bhakti* is responsible for the emergence of new cognitive psychology where a new generation will grow up to comprehend and assimilate a different dimensional reality. This holographic thinking and its explanatory power enrich and enlarge many disciplines of Nature. Its wisdom enriches the brain and mind interpreting a holographic Universe. (Jitatmananda, 1998:80).

17. The present research is a factual finding of the valuable teachings of Tyagaya. These evidences cause an impact in the mind. Tyagaya says, *"Knowledge of the Divine would not come to a mind which is devoid of love. Only those great souls who have realized within themselves can know this. Just like good food nourishes the body, ardent devotion cherishes the soul"* (*Anuraagamu*).

18. Tyagaya's interpretation emerges as the break through holistic paradigm that would establish a coherent, harmonious philosophy for the future generation. For human life, widespread awareness of such a realm will be revolutionary and spiritually prosperous. This *bhakti marga* will lead man

from information to transformation and from knowledge to wisdom. Some saintly people, Athi Sankara, Buddha, Jesus Christ, Ramakrishna, Tyagaya and others have actually realized *Brahman* and they have interpreted their wisdom to the world. Tyagaya's philosophy means that the *jnana* of time, space and causation are like the glass in the mind through which the Absolute is seen.

19. It seems certain that with a deeper comprehension of Tyagopanishad, the mind-brain interaction mystery is likely to become clearer and open new possibilities for better understanding of the Self (Athman). Tyagaya proclaimed about the imperative need to know the mind, to shape the mind and liberate the mind by realizing the cosmic energy. This search through *karma*, *jnana* and *bhakti* binds man, mind and God together. This fact will hold true for future advancement in the understanding of the spiritual and the natural world. The ultimate triumph of the human being is in the realization of the 'Supreme' and thereby unify Mind and Matter, Sense world and the Super sense world, the Many and the One, the Microcosm and the Macrocosm and the Relative and the Absolute. Swami Tyagaya says that each person should discover for himself from his own *karma*, and experience the true nature of Brahman.

20. The mind-brain *samyoga* is the greatest of all mysteries. The Atharva-Veda says, "*Why does the wind not cease? Why does the mind not rest? Why do the waters, seeking truth, never ever cease?*" Brain and mind interaction has

always remained a mystery among the modern thinkers. Mind is an entity and a reality. Mind stands for thought, consciousness, perception, memories, reasoning, feelings, emotions and the will (In a certain context, Mind stands for 'self' for soul). Its most significant characteristic is the ambiguous feeling of being both the subject and the object. The precise definition and location is inherently impossible. Therein lies the mind's extraordinary power of interaction between brain and the cosmic energy. It seems certain with the deeper understanding of the *Jnana* of Tyagopanishad, the mind-brain interaction mystery is likely to become spiritually transparent and it may open new possibilities for human realization of the Athman and the Brahman. The freedom to elect between alternative courses of action totally depends on the status of the mind. At the human level, this feeling is undeniable, and it is incontrovertible. Tyagaya believes that *Sangeetha jnana* and *bhakti yoga* liberate the mind. This spiritually elevated mind binds matter, brain and consciousness together and realizes the Brahman. Buddha, Jesus Christ, Adi Shankara, Ramakrishna, Vivekananda, Tyagaya and many sages have realized the Absolute Truth, "The Brahman".

21. So far no study has been attempted in assessing the status of the mind and the *sangeetham* of Tyagaya's compositions. The study gives sufficient evidence that *Bhakti Yoga* contributes in the direction of the fulfilment of the unsolved mystery of the understanding of the mind. This research is an attempt to comprehend Tyagaya's philosophy and its contribution towards the

convergence of science and spirituality as holistic. Thus Tyagopanishad, *Sangeetham*, Vedanta and Physics promote human evolution towards knowledge, wisdom and illumination of the mind. The research emphasises a positive answer that Tyagaya's *Sangeetham* and his *Bhakti Yoga Maarga* contributes to the understanding of the dynamism of the human mind.

22. The *gunas* progress to perform *karmas*. The energy that results from the *karma* may agitate or sanctify the mind. Obviously according to the quality of the energy input the mind reacts. The 2nd law of thermodynamics, results eventually as a low-grade form of heat energy that has high entropy content. Entropy always increases and it is almost impossible to reverse it. There is a lot of heat energy in the atmosphere. Therefore a mind of high potentiality absorbs high vibratory energy. In this thesis point of view, the mind of high potential absorbs high vibratory energy, which is generated by the *sangeetha jnana* and is collected in the brain.

23. The brain that receives less regenerated energy has a far less potential and the mind can be in a chaotic state at times. If the energy is of a low grade, then the mind becomes highly disordered and the mind functions accordingly as a *tamasic* manner. On the contrary, the projection of the mind of *tamo guna* is of lower quality in the spiritual and physical manifestations and the mind of the *rajo guna* transfers energy, which is of mediocre characterization. The mind of the *satva guna* generates a highest form of potential energy, which is transferred from the brain, as the dimensional perception of the *jnana*. The

theory of *gunaas* makes sense here. The energy from the *satva guna* gives rise to a mind of purified potential. The mind reveals the 'Self' as the inherent immortality. The Athman is immortal and is the subjective principle while the *Kshetra* (body) is mortal and is the objective principle. The intrinsic focus of this research concludes that the *Athman* is the subject while all the rest are objects.

24. The conclusive finding is that the *nada*, sound, of Tyagaya's *sangeetham* vibrates and produces the correct energy to act in the mind complex. The energy from the *satva guna* gives rise to a mind of purified potential. To be precise the *sangeetha nada* energy transforms the mind to a higher dimension of a purified potential. It stimulates, energises, invigorates, galvanises and purifies the Mind for a union with the Universal Energy.

25. The researcher thus considers that the *Upanishad* of Tyagaya is an excellent intellectual material for the present age especially where Man's survival is exposed to many external and internal challenges. Tyagopanishad can successfully transform the ignorance in man to an elevated spiritual level. Tyagopanishad can rehabilitate those with sagging morality and deteriorating spiritualism. Tyagopanishad can stimulate a better understanding of the spiritual questions relating to creation, matter, mind, life, death, Athman and Brahman.

26. The research denotes that Tyagopanishad has a tremendous purifying influence in the mind. It makes the mind *Antarmukha* (introspective). It attenuates the mind and fills the mind with *satvic guna*. It purifies the mind from *vasana* (subtle desire) and reduces the force of *sankalpa*. The mind becomes bright, clear and tranquil. The mind is conditioned to be dispassionate to sensuality and sense objects. The mind transforms all *karmas* into a *nishkamia* type of attitude. There is nothing as great and noble as attaining God-Consciousness. The best *Purascharana* is that which is done for self-purification and *Atma-Sakshatkara*, realization of soul and *Brahma-Sakshatkara* or realisation of God. This Universe is the concept of the individual mind. The mind is the product of the three *gunaas*. The *satva guna* is the purest form of perfection, which is beyond Space, Time and Causality. This is the highest form of divinity. Tyagaya says, "*In Thee I perceive the world and I merge myself in Thee, with my intellect clear and mind illumined*" (Intakannu anandamemi, raga- bilahari).

6.2 Conclusion

This study on Tyagaya's literary work over this subject of, "*A Vedantic view of the Musical compositions of Tyagaya and the Dynamism of the Mind*", has been incredibly fascinating and intellectually enlightening. It is certainly a rewarding experience and it truly facilitates an inspiration for the development of the human mind. Tyagopanishad educates all the devotees to make a very deep *vicara*, enquiry. The seeker may not experience 'The Brahman' but the

jnana prompts the *intellectual-mind-complex* in the direction of comprehending the *Athman* and *Brahman*. This cognition results in pure self-awareness and creates bold convictions. It is a distinct awareness in the mind of the 'Subject'. Tyagaya's *bhava*, *raga* and *tala* constitute the *Nada Laya*, which leads to *Nada Brahman*. Hence further *saadhana* (practise) and reflection of 'The Brahman' is a prerogative. Therefore the mind should enquire further.

Therefore, the researcher points out that matter, mind and consciousness are connected to one inseparable unit. *Athman* is inextricably connected to the 'Brahman'. Each individual *Athman* is a potential energy and each individual mind is organised to fathom the 'Divine Energy'. The study shows how *Tyagopanishad* enriches that holistic base of the mind. This research on Tyagaya's work reveals the characterization of the cosmic evolutionary dimension of the 'The Dynamic Mind'.

*Vayur anilam amrtam ath'edm bhasm'antam sariram. Om krato smara
krtam smara krato smara kratam smara.* (Isavasyopanishad, 17)

Now let my breath be merged in the all-pervading immortal Prana, and the body be reduced to ashes. Om, Mind! Remember the past deeds. Mind! Remember the past deeds. Remember!

'Tyagaya Guru Charanavindabhyam'

Subamangalam

ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
NADA BRAHMANANDA ATHMA RAMA.



Picture 6

"Lak sanamulu gala Ramuniki bra dak si na monarintaamu rancee". (Shudha Saveeri)

Lets us offer our obeisance to Raama.
He is the God of the entire creation.
He is endowed with all the auspicious signs of beauty and glory.
He is the most wise and resolute.
He is endowed with all the auspicious signs.
He manifests in the sacred Vedas.
He is saviour of his devotees.
He is dwelling in the hearts of his adorers.
He is glowing as the Universal Witness.

(Tyagaya).

ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

GLOSSARY

Abiseka – constant and consistent spiritual practices.

Achintha Roopa – form of god cannot be explained and thought of.

Adhi Purusha – the very first primal form of the Male Principle, God.

Ananda – bliss

Anantha – endless.

Anoraneeyam – more subtle than the subtlest.

Antharyamin – God who dwells in the heart; Inner motivator; silent witness; indweller.

Anu – very minute.

Anubhava – experience

Anyonya bhakti - devotee in constant communion with God. Confides in God.

Apara bhakti - the initial love for god and the process of maturity of bhakti.

Archana - worship offering flowers to God, or to the symbol representing God.

Artha - wealth

Artha-arthi - worship of God for wealth and power.

Arthi – power

Atman – self, consciousness

Atmanivedium - complete self-surrender, offering one's body, mind and soul to God.

Bhagavad Gita - the divine teachings of Krishna in Bhagavad gita, the song of God.

Bhagavan - One with six excellences (1) strength, (2) glory, (3) lordship, (4) wealth, (5) wisdom, (6) dispassion.

Bhajan - loving service to God; singing the Names of God; singing God's glory with devotion, group singing.

Bhakti yoga - path of devotion

(1) strength, (2) glory, (3) lordship, (4) wealth, (5) wisdom,
(6) dispassion.

Bharat - Indian

Bharati - love towards God that brings down the love of God.

Bhava - one's feelings, emotions and existence.

Bhava namasangketanam - singing the names of God with feeling and devotion

Brahmachari - a student of Hindu religion, one who walks towards Brahman, a celibate, one who practices self-control.

Brahman - God, Absolute consciousness, That, God without attributes

Brahmananda - the Bliss of God; Divine Bliss.

Brahma Jnani - one who has realized the Truth; one who has attained knowledge of Brahman one who has realized the Self-
(Athma) within.

Brahmin - a man who knows the Vedas, one who is always thinking about God and one who teaches and preaches the Hindu religion.

Buddhi - intelligence, intellect, thoughts

Chaitanya - strong will-power, energy, spirituality, consciousness

Cit - mind, existence, supreme knowledge consciousness

Citta - memory, consciousness, meditation

Chiththa - Inner consciousness, heart, mind spirit

Daiva sampath - divine nature, elevating qualities.

Dama - self-control; sense-control; renunciation; detachment.

Darshan - having direct vision of God.

Dasya bhava - servant-master relationship.

Dharma – religious, social and moral duties, righteousness.

Dyana – meditation on God to bring down God towards him and raise himself to God.

Eka Bhakti – devotion to the God of Love.

Eswara – god with form, Saguna Brahman, Personal god.

Gita – one word name of Bhagavad Gita, ‘Song of God’.

Gunas – the three qualities of nature.

Gunasankeerthanam – expressing the auspicious qualities of God in devotional songs.

Gunatita – one who has crossed the gunas and is established in purity.

Hara – Lord Shiva, he who destroys all types of pain, sorrow and peril.

Hari – God who is the Immanent being of this universe; one who removes sins.

Hiranya garbha – Pure consciousness, Golden womb, the origin of the creation, the Immanent Principle who has willed to permanently pervade the universe.

Homa – offering through sacrificial fire.

Hridaya – heart, the spiritual heart composed of the mind- intellect equipment.

Hridayavasa – Indweller of the heart, god.

Indriyas – senses

Indrya – sense organ

Ishtadevatha – the divine form and name by the devotee for his worship.

Ishwara – Saguna Brahman, Ruler of this Universe, Creator of this world, God with attributes

Jagatguru – the world teacher

Jagateeswara – Lord of the Universe

Japa – repetition of God's name with surrender of ego and with devotion.

Jivamukhtan – liberated while in this life.

Jnaya – Justice and reasoning.

Jnana – knowledge.

Jnana Indriyas – the five sensory organs; eyes, ears, nose, tongue and skin.

Jnani – man of knowledge, a wise man

Jnana yoga – exercise of intellect and reason; the path of knowledge

Kaliyuga – iron age; the present era, when every one is tainted and requires the purifications of the heart.

Kama – desire

Karma marga – the path of action

Kripa – mercy

Kshetra – body of field, it is ever changing, inert and does not know about it self.

Kshetrajna – the knower of the field

Leelasankeertanam – singing the glory and sport of god.

Lobah – greed

Mada – pride

Maheswara – great Lord

Manana – continued reflection

Mangalam – auspicious abode

Manohara – one who stills the mind; one who destroys the wandering nature of the mind; Lord Krishna.

Moha – attachment , infatuation

Moksham – spiritual liberation for man

Mukteswara – one who grants liberation

Mukti – spiritual liberation.

Nagara Sankeertanam – singing or chanting the names of God while going around the city or temple, during Brahma Muhurtha.

Namasankeetanam – singing the names of God.

Namasmaranam – recollection and remembrance of the name of God.

Narayana – the four-armed gentle form of lord Vishnu; expansion of Krishna.

Nirakaara – formless; no subtle body and no gross body.

Nirguna – without attributes and qualities.

Nirguna Brahman – God without attributes.

Nirmala – pure.

Nirvana – state of union with god.

Nirvikalpa – desireless.

Nirvikalpa Samadhi – desireless meditation.

Nish Kama Karma – work done without desire for the fruit of action.

Nishta – discipline, self - control and spiritual practice.

Nithya Karma – daily duties, daily activities.

Niyama – practice of purity, honesty, and self-control, unwavering character of the devotee; practice of spiritual discipline and spiritual observances.

Nyasa - purification; renunciation.

Om – the very first sound, the signature of Brahman, symbol of God.

Ojas – spiritual energy.

Om kara – Pranava, the basic sound, from which all else come symbol of Brahman.

Om Namah Sivaya – salutations to lord Siva.

Om Shanti – Om peace

Om Tat Sat – a solemn invocation for divine blessings.

Paada seva – serving at the feet of god; prostration at the feet of God; worship of the feet of god, serving the needy.

Panchakacham – dhoti worn by men during religion occasions.

Para – highest boon.

Paramahamsa – a person of knowledge, a realized sage.

Paramananda – supreme bliss.

Paramatma – Supreme soul, God who ensouls all cosmic forms.

Paravairagya – to surpass even satva guna; highest renunciation.

Poornam - in all fullness.

Prabhu - Lord.

Prajnanam - union with Brahman.

Prakriti – the ancient, original unmanifest and undifferentiated matter.

Pranava – obeisance, worship, *omkar* (OM, OHM, AUM)

Pranayama – breathing exercises.

Prababda Karma – consequences of acts from past lives that effects the present.

Purana - ancient.

Purushottama – The Supreme Purusha.

Raga - attachment, tune.

Rasa - essence, sweetness, purest emotion.

Rati - attachment, devotion to God.

Rishi - sage

Saarathi – guiding intellect, charioteer.

Sadaka – engaged in spiritual practices

Sadhana.- spiritual practice.

Saguna – with attributes

Sahaaya – friend, refuge.

Sakara – world of name , form , ocean

Sama - equal, purity, mind- control.
Samipā – nearness to god.
Sampurna – complete and pure.
Samsara - wheel of birth and death, family, material world.
Sanhya – self.
Samkya - knowing the self.
Sampath - prosperity.
Sangeertana - devotional songs.
Sanatana - eternal.
Saranagati - surrender to God.
Sarupya - own form.
Sat-Chit-Ananda- God is truth, existence, knowledge and bliss.
Sath guna - pure, nature.
Sattva guna – purity of nature, harmony and peace.
Sat – truth
Sathyam – truth.
Seva – selfless service
Siddhi – includes accomplishment; success, perfection; prosperity.
Sishya – student, disciple
Smaranam – remembrance; reflecting .
Sneha – friendship.
Soham – a sincere devotee says “I am that” (God)
Sravanam – listening, hearing.
Sreyas – spiritual merits
Swadharma – one’s natural duty; one’s own dharma for which one has an inclination.

Tamas – inactive, indolent, sloth, inersia.
Tapas – penance; practice of austerity.
Tat – ‘That’, Paramatma.

Tejas –splendour and effulgence.

Thala - time, even temper.

Thathwa – principle

Thithiksha – endurance.

Thyagi - one who practises renunciation.

Upasana - prayer with ritualistic worship.

Upararhi - withdrawal of senses from the outside world.

Vairagyam - renunciation, detachment,

Vedanta - the final goal of Veda, the end of learning.

Vichara - enquiry.

Vidya – education, knowledge.

Virat - cosmic form of God.

Vishnu - God, preserver.

Viveka (discrimination)

Vyasa - sage who compiled the Vedas, Mahabharatam, Bhagavatham.

Yajna - spiritual exercise, sacred ceremony.

Yamas - master of the body,spiritual discipline.

Yogas - conquest of the senses,mastery of the mind.

Yogi - saint.

BIBLIOGRAPHY

Aiyar, V.V.S. (1987). *Kamba Ramayanam.*, Bombay:Bharatiya Vidya Bhavan, 3rd edition.

Albert Einstein. (1954). *Ideas And Opinions.* Wings Books New York.

Alfred North Whitehead. (1952). *Science And The Modern World.*The Free Press A Division of Macmillan Publishing Co., Inc.

Alfred North Whitehead. (1964). *Concept of Nature.*Cambridge University Press, 1st edition.

Arundhati Roy. (1997) *The God of Small Things.* Flamingo An Imprint Harper Collins Publishers 1st edition.

Arwind Kumar. (2000). *Physics.* New Delhi:N.C.E.R.T.

Badri Narayanan. (1992). *The Ramayana.* Hyderabad: Disha Books, Rekha Printers.

Balloon Dhingra. (1959). *Wisdom of Asia.*India:Hind Pocket Books (P) Ltd.

Bhagyalekshmy,S. and M.N. Moorthy. (1997). *Pancharatna Kritis of Saint Tyagaraja.* Madras: CHB Publications, 4th edition.

Bharati Krishna Tirtha. (1985). *Sanathana Dharma.* Bombay:Bharatiya Vidya Bhavan, 2nd edition.

Bhargava, Purushottama Lal. (1909). *India in the Vedic Age, A History of Aryan Expansion in India.* D.K. Printworld (p) Ltd. 1st edition 1956, 2nd edition 1971, 3rd edition 2001.

Bhrihdarinyakopnishad-3.4.8

Craig Callender. (2001) *Physics meets philosophy at the Planck scale, Contemporary theories in quantum gravity.* San Diego: Cambridge University Press 1st edition.

Dalai Lama. (1999) *Ancient Wisdom, Modern World.* Ethics for the New Millennium. Little, Brown and Company. 1st edition.

David Bohm. (1965). *The Special Theory of Relativity.* New York:W.A. Benjamin, Inc.

David Suzuki and Holly Dressel. (1999). *From Naked Ape To Superspecies*. Stoddart Publishing Co. Limited, Canada.

Edward Alcamo. (1995). *Biology*. New York, USA.

Edward J. Fitzgerald. *The Rubaiyat of Omar Khayyam*. USA:Airmont Publishing Company, Inc.

Elizabeth Knowles. (1999). *The Oxford Dictionary of Quotations*. Printed by Oxford University Press.

Felipe Fernandez Armesto. (1995). *Millennium A History of the Last Thousand Years*. Charles Scribner's sons, New York. 1st edition.

Fernand Braudel. (1993). *A History Of Civilizations*. Penguin Group Ltd, London. 2nd edition.

Francis Turner Palgrave.(1954) *The Golden Treasury*., Collins clear-Type Press, Great Britain.

Fritjof Capra. (1975). *The Tao Of Physics*, The Chaucer Press Ltd Bungay, Suffolk. 1-7th edition.

Fritjof Capra. (1997). *The Web of Life*. PAN-America Copyright Convention, United States of America.

Gandhi, M.K. (1927). *An Autobiography or the Story of My Experiments With Truth*. Navajivan Publishing House.

Gary Zukav. (1979). *The Dancing Wu Li Masters*. (An Overview of the New Physics) Rider and Co. / Hutchinson & Co. 1st edition.

George Scharf. (1854). *The Illustrated Poetry of Keats*., London: Chancellor Press.

Govinda Rao, T.K. (1999). *Compositions of Tyagaraja*. Chennai: Ganamandir Publications.

Harper Collins Publishers. (1993). *BBC English Dictionary*. 1st edition, London.

Hitchcock, Scott.M. (2001). *Time and Information*. Michigan:Michigan State University.

Holy Bible. Kuala Lumpur: The Gideons.

Hume, R.E. *The Thirteen Principal Upanishads*.

Jagadisa Aiyar, P.V. (2000). *South Indian Shrines*. New Delhi: Rupa & Co. 1st edition.

John Canning. (1975). *100 Great Lives*. Calcutta: Rupa & Co. 1st edition.

John Gribbin. (1999). *The Birth of Time*. London: Weidenfeld & Nicolson.

John Milton. (1968). *Paradise Lost and Paradise Regained*. New York: Airmont Publishing Company, Inc.

Kapila Vatsyayan, ed. *Space in Buddhist Perspective* by Ven. Losong Nyime. Concepts of Space ancient and modern p.40

Kapila Vatsyayan, ed. *Physical Space in the Context of All knowledge* by Raja Ramanna. Concepts of space ancient and modern p.5.

Letchumanan, R. (1993). *Aspects of Hinduism*. Kuala Lumpur: Syarikat S.M. Kris Printers. 1st edition.

Letchumanan, R. (1993). *Aspects of Hinduism*. Sakti Printers Kuala Lumpur. 2nd edition.

Madhava Vidyaranya. (1996). *The Traditional Life of Sri Sankaracharya*, Madras: Sri Ramakrishna Math; 5th edition.

Mahadevan, T.M.P. & G. V. Saroja. (1981). *Contemporary India Philosophy*. Sterling Publishers Private Limited. 1st edition.

Mahadev Desai. *The Gita according to Gandhi*.

Navaratna, David Frawley. (1997) *Vedic Aryans and the Origins of civilization*. New Delhi: Voice of India, 2nd edition.

Pamda, N.C. (1995). *The Vibrating Universe*. Delhi: Jainendra Prakash Jain Press, 1st edition.

Parathasarthy, T.S. (1996) *Thiyagaraja Swami Keerthanas*, Madras: The Karnatic Music Centre 7th edition.

Paul Davies. (1999). *The Origin Of Life*. London: Penguin Group Ltd. 2nd edition.

Protheroe, W.M., Capriotti, E.R, and Newsom, G.H. (1984). Exploring the Universe. Charles E Merrill Publishing Company. p.485.

Protheroe, W.M., Capriotti, E.R, and Newsom, G.H. (1984). Exploring the Universe. Charles E Merrill Publishing Company, p.482-483.

Protheroe, W.M., Capriotti, E.R, and Newsom, G.H.(1984). Exploring the Universe. Charles E Merrill Publishing Company. p.495.

Purushothaman E.N. (1991). *Thiyagopanishad*. Hydrabad: The Telugu University, 2nd edition.

Purushothaman Shyamal A. (2003). Hinduism and Modern Hindu. *Journal of Indian Studies*. Vol. 8. Kuala Lumpur.

Radhakrishnan,S. (1977). *Bhagavad-Gita and The Principle Upanishads*.

Radhakrishnan, S. and C. A. Moore.(1977). *A Source Book of Indian Philosophy*

Radakrishnan, S. (1977). *Indian Philosophy*. London:George Allen & Unwin.

Raja Yogi B.K. Jagdish Chander. *Illustrations on Raja Yoga*. India:Prajapita Brahma Kumaris Ishwariya Vishwa Vidyalaya.

Rajagobalachari, C. (1998). *Our Culture*. Bombay: Bharatiya Vidya Bhavan 6th edition.

Rajeev Garg. (1988). *World Famous Scientists*. Delhi:Published by Pustak Mahal, Khari Baoli.

Rajendra Kumar 'Rajiv'. (1989). *World Famous Discoveries*. Delhi:Family Books Pvt. Ltd.

Ramanujachari ,C. (1990). *The Spiritual Heritage of Tyagaraja*. Madras: Sri Ramakrishna Math Printing press 4th edition.

Romain Rolland. (1947). *The Life of Ramakrishna*. Calcutta:Advaita Ashrama, N.N. Hazra.

Romain Rolland. (1997). *The Life of Vivekananda and the Universal Gospel*. Calcutta: Advaita Ashrama.

Ronald W. Clark. (1972). *Einstein: The Life and Times*. New York:Avon Books An Imprint of Harper Collins Publishers.1st edition.

Sambamurthy P. (1988). *Karnatic Music*. Madras: The Indian Music Publishing House. 1st edition.

Sambamurthy, P. (1985). *Great Composer*. Madras; The Indian Music Publishing House 4th edition.

Sambamurthy, P. (1994). *History of Indian Music*. Madras:The Indian Music Publishing House, 3rd edition.

Sarma D.S. (1929). *A Primer of Hinduism*. Madras:Sri Ramakrishna Math, 1st edition.

Sarma D.S. (2000). *Hinduism Through The Ages*, Mumbai: Bharatiya Vidya Bhavan; 6th edition.

Sarma, D.S. (1999). *Essence of Hinduism*. Mumbai: Bharatiya vidya Bhavan.
Sri Aurobindo. (1997). *Isha Upanisad*. Pondicerry:Sri Aurobindo Press.

Sri Chandrasekharendra Saraswathi,.(1994). *The Vedas*. Mumbai: Bharatiya Vidya Bhavan, 3rd edition.

Sri Swami Sivananda. (1987). *Japa Yoga*. Himalayas:The Divine Life Society.

Srinivas Iyengar, K.V. (1996) *Adhi Tyagaraja Hirudayam*, Volumes 1, 2, and 3 India: M. Athi and company, 3rd edition.

Stephen Hawking. (1996). *A Brief History Of Time*. America:Bantam illustrated hardcover edition, 1st edition.

Stephen Hawking. (1988). *Brief History of Time* . Batman Books. p48.

Steve Grand. (2000). *Creation –Life and How to Make It*. Weidenfeld & Nicholson London: The Orion Publishing Group Ltd.

Swami Abhedananda.(1986). *Life Beyond Death*. Ramakrishna Vedanta Math.

Swami Ananyananda. (1986) *The Complete works of Swami Vivekananda. Volume 1-10*. Calcutta:Advaita Ashrama, 17th edition.

Swami Harshananda. (1997). *The Upanisads*. Bangalore:Ramakrishna Math.

Swami Harshananda, 1998, *Aspects of Hinduism*, Bangalore Sri Nithyananda graphics, 3rd edition.

Swami Harshananda, (1999). *Assets Of Hinduism*, Bangalore: Sri Nithyananda Vidya Bhavan 6th edition.

Swami Jitatmananda. (1993). *Holistic Science And Vedanta*. Bombay:Bipin Tanna, Printmann.

Swami Lokeshwarananda. (2000). *Studies on the Tantras*. Calcutta:Ramakrishna Mission Institute.

Swami Mukhyananda,. (1998). *Vedanta-The Science Of Integral Reality*. Howrah:Sri Ramakrishna Math, 2nd edition.

Swami Nikhilananda. (1967). *Self-knowledge of Sankracharya*. Mylapore:Sri Ramakrishna Math.

Swami Nikhilananda. (1997) *Vedanta Sara* (The Essence of Vedanta) of *Sadananda Yogindra*. Calcutta:Advaita Ashrama.

Swami Prabhananda. (2001). *Max Muller and his contemporaries*. The Ramakrishna Mission Institute of Culture.1st edition.

Swami Prabhavananda and Christopher Isherwood. *The Song of God-Bhagavad Gita*. London:Phoenix House.

Swami Prajnanananda. (1973). *Historical Development Of Indian Music*. Calcutta:Firma KLM Private limited. 2nd edition.

Swami Prajnanada. (1998). *History of Indian Music*. Calcutta:A Ramamkrishna Vedanta Math.

Swami Ranganathananda. (1997) *The Charm and Power of the Upanisads*. India:Gipidi Box Co, Fourth Impression.

Swami Ranganathananda. (1993). *The Message Of The Upanishads.Vols. 1-4*. Bombay:Bharatiya Vidya Bhavan. 7th edition.

Swami Ranganathananda. *The Thirteen Principal Upanishads*

Swami Sarvananda. (2002). *Isavasya Upanishad*. Chennai:Sri Ramakrishna Math.

Swami Sarvananda. *Aitareyopanishad*. Mylapore:Sri Ramakrishna Math Printing press, Mylapore.

Swami Sarvananda. *Katha Upanishad*. Madras: Sri Ramakrishna Math.

Swami Sarvananda. *Keno Upanishad*. Madras:Sri Ramakrishna Math.

Swami Sarvananda.,*Mandukya Upanishad*. Madras:Sri Ramakrishna Math.

Swami Sarvananda. *Mundaka Upanishad*. Madras:Sri Ramakrishna math.

Swami Sarvananda. *Prasna*. Mylapore:Sri Ramakrishna Math Printing Press.

Swami Sarvananda. *Taittiriyaopanisad*. Mylapore:The Ramakrishna Math.

Swami Sivananda. (2000). *Tantra, Nada, Kriya Yoga*. Shivanandagar:A Divine Life Society Publication.

Swami Sivananda. (1993) *All About Hinduism*. Shivanandanagar:A Divine Life Society Publication.

Swami Tapasyananda. *Spiritual Quest*. Mylapore:Sri Ramakrishna Math.

Swami Tapasyananda. *Sri Ramanuja His Life, Religion & Philosophy*. Madras:Sri Ramakrishna Math. 1st Edition.

Swami Tapasyananda. *Sri Vishnu Sahasranama*. Mylapore: Sri Ramakrishna Math.

Swami Turiyananda. (1991). *Vivekacudamani of Sri Sankracharya*. Mylapore:Sri Ramakrishna Math.

Swami Tyagisananda. (1972). *Narada Bhakti Sutras*. Mylapore:Sri Ramakrishna Math.

Swami Tyagisananda. (1972). *Svetasvatara Upanishad*. Mylapore: Sri Ramakrishna Math.

Swami Vidyatmananda. (1996). *What Religion Is?* Calcutta:Advaita Ashrama. 7th edition.

Swami Vivekananda. (2001). *Chicago Addresses*. Kolkata:Advaita Ashrama.

Swami Yatiswarananda. (1998). *Meditation and Spiritual life*. Bangalore:Sri Ramakrishna Math 5th edition.

Tapes. *Kato Upanishad* by Swami Ranganathananda.

Tapes. *Vivekananda Chicago congress.* *

The Ramakrishna Mission Institute of Culture Gol Park.(1995). *Aspects of Vedanta*. Calcutta:Manasi Press.

The Vedanta Kesari.(2003) Mylapore:Sri Ramakrishna Math Printing Press.

Tilak, B.G. (1968). *Gita Rahasya*. Pune:Geetha Printers, 9th edition.

Timothy Ferris. (1991) *The World Treasury of Physics, Astrnomy, and Mathematics*. Canada: Little, Brown & Company.1st edition.

Tryon Edwards. (1966). *The New Dictionary of Thoughts*. United Stated of America.

Uma Mahendran. (1998) *The Twice Born*. Malaysia:Mega System Printers Sendrian.

Yorick Blumenfeld. (1999) *Scanning The Future*. London:Thames & Hudson Limited.

Zizzi, P.A. (2002) *Neuro Quantology, Emergent Consciousness from the early universe to our mind*. Italy.