

SPECIMEN FORMAT FOR THESES OF MONTH

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Branch/ Area:	:	Music
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Centre/department/school in which research was conducted	:	<u>Music, School of Arts and Social Sciences</u>

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Abstract within 300 words:

Abstract

Worship began in primitive times where early humans used simple rituals to connect it with natural elements like the Sun, Fire, Water and many more. Overtime, worship took on a variety of forms with the change of living situations and society. Man developed different kinds of approaches to express their devotion and connect with the God. Navavidhabhakti, or the nine methods of devotion, which was mentioned in Srimad Bhagavata Purana is a significant sighting, that made worship more personalised and inclusive. These paths of devotion supported the devotees to choose a suitable approach of worship that worked best for them. Nine types of devotion which makes up Navavidhabhakti are Sravanam, Keertanam, Smaranam, Padasevanam, Archanam, Vandanam, Dasyam, Sakhyam, and Atmanivedanam. Among these, Dasya Bhakti is unique that emphasizes humbleness, obedience, service and surrender to the Supreme. Dasya Bhakti incorporates aspects of all other seven bhaktis within itself, thus making it a comprehensive and all-inclusive form of worship. The lyrics of several types of Compositions expressively convey Dasya Bhakti. However, the dedication of servitude to God is most deeply emphasized and beautifully portrayed in Haridasa Sahitya, written by Haridasa saints who adhered to Dvaita Vedanta. These compositions mainly highlight the servant-master connection using simple language, making spiritual lessons understandable to the common people. This thesis is entitled as '**Exploring the Dasya Bhakti from the selected Dasa Sahityas**', which includes five chapters excluding Introduction and Conclusion. The first chapter serves as an introduction to the evolution of worship started from the nature worship prevailed from the primitive period till the modern period, including the evolution of Navavidhabhakti. The second chapter details the uniqueness and servitude mode of Dasya Bhakti and the core connection of Dasyam with the Haridasa Sahitya composed by Haridasa saints. The third chapter details the elaborated life sketch of Sripadaraja, Vyasaraaja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa and chapter four is a detailed lyrical analysis of the selected Compositions of the above selected Haridasas, to bring out the core Dasalakshanas [characteristic features of Dasyam] depicted in the lyrics. The fifth chapter analyses selected six compositions of the selected Haridasas, each with one musical aspect. Only a few aspects of musical analysis have been carried out on selected compositions because the primary emphasis of this thesis is to reveal Dasalakshanas through lyrical analysis.

The aim of this thesis is to explore eighteen significant Dasalakshanas, which authentically represent the fundamental dasa qualities (qualities of a soulful devotee), by lyrically analysing selected eighteen compositions [Haridasa Sahitya], composed by selected six Haridasas. Each of these Dasalakshanas provides insightful advice for developing a purposeful and well-rounded living in the present.

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