

சிறப்பிதழ்  
Special Issue

11 கைவகாசி 2052  
25<sup>th</sup> May 2021

ISSN : 2321 - 984X

நவீனத் தமிழாய்வு

(மன்னாட்டுப் பன்முகக் கவித் ஆய்வு)

Journal of

Modern Thamizh Research

(A Quarterly International Multilateral Thamizh Journal)

Arts and Humanities (all), Language  
Literature and Literary Theory, Tamil  
UGC Care Listed (Group-1) Journal

**Chief Editor**

Dr. M. Sadik Batcha

**Advisory Editor**

Dr. N. Chandra Segaran

**Editorial Board**

Dr. MAM. Rameez

Dr. Jeyaraman

Dr. A. Ekambaram

Dr. G. Stephen

Dr. S. Chitra

Dr. S. Senthamizh Pavai

Dr. Aranga. Pari

Dr. A. Shunmughom Pillai

Dr. P. Jeyakrishnan

Dr. S. Easwaran

Dr. Kumara Selva

Dr. A. Palanisamy

Dr. Ganesan Ambedkar

Dr. Kumar

Dr. S. Kalpana

Dr. T. Vishnukumaran

Dr. M. N. Rajesh

Dr. M. Ramakrishnan

Dr. Govindaraj

Dr. Uma Devi

Dr. Senthil Prakash

Dr. M. Arunachalam

Dr. S. Vignesh Ananth

Dr. Pon. Kathiresan

Dr. S. Bharathi Prakash

International Virtual Conference -2021

Department of Music

Special Issue : Avinashilingam Institute For Home Science

And Higher Education For Women,

Coimbatore - 641 043, Tamil Nadu, India

**SOUTH INDIAN MUSIC AND DANCE**

*Special Issue Editors*

**Prof. V.JANAKA MAYA DEVI**

**Dr. A.V.SAJINI**

Assistant Professor & HOD (i/c)

**Mrs. BINDU J R**

Assistant Professor



*Published by*

**RAJA PUBLICATIONS**

10, (Upstair), Ibrahim Nagar, Khajamalai,  
Tiruchirappalli - 620 023, Thamizh Nadu, India.

Mobile : +91-9600535241

website : rajapublications.com

**25** பகுதி-2  
Part -2



Scanned with OKEN Scanner

# Modern Thamizh Research

A Quarterly International Multilateral Thamizh Journal

Published by

**Raja Publications, Trichy-23.**

## INFORMATION FOR AUTHORS

Journal of **Modern Thamizh Research** (JMTR) is published Four (Every March, June, September & December) times a year. It primarily publishes significant original papers and survey articles on important advances of Modern Thamizh research in any of the following major areas:

- ☞ Classicalism (செவ்வியல்)
- ☞ Modernism (நவீனம்)
- ☞ Folklorism (நாட்டுப்புறவியல்)
- ☞ Archeologism (தொல்லியல்)
- ☞ Spritualism (பக்தியியல்)
- ☞ Traditioanlism (மரபியல்)
- ☞ Socialism (சமூகவியல்)

- ☞ Mediaism (ஊடகவியல்)
- ☞ Journlism (இதழியல்)
- ☞ Translationism (மொழிபெயர்ப்பியல்)
- ☞ Comparativism (ஒப்பியல்)
- ☞ Educationalism (கல்வியல்)
- ☞ Histroism (வரலாற்றியல்)
- ☞ Physical Education & Yoga (விளையாட்டு & உடற்பயிற்சி)

### Submission of the Manuscript

1. Manuscripts written in Thamizh or English may be submitted in two copies to the Chief Editor **Dr. M. Sadik Batcha, Associate Professor of Tamil, PG and Research Department of Thamizh, Jamal Mohamed College (Autonomous), Tiruchirappalli - 620 020, Mobile : 9600535241, Email : ms\_batcha@yahoo.co.in**
2. Manuscripts should be prepared according to the following format.  
The first page of the manuscript should contain
  - (i) the title
  - (ii) the name(s) and institutional affiliation (s) of the author(s).
  - (iii) an abstract of not more than 100 words; and
  - (iv) a footnote giving the name and present address of the author to whom proofs and reprint order form should be addressed.
  - (v) References at the end of the manuscript should be arranged in alphabetical order of the first letter of the surname and styled and punctuated according to the following format.  
[1] author(s) name(s), "Book name", Page, Edition number, Published Year, Book Publisher address.

### Publication of Accepted Papers

The editorial Policy of JMTR is to give a clear reply about the acceptance of all submitted papers, within a period of one month.

### Subscription Rate of JMTR

Libraries, Institutions and other establishments can subscribe for JMTR through publisher : **Raja Publications, 10, (Upstair), Ibrahim Nagar, Khajamalai, Tiruchirappalli - 620 023, Thamizh Nadu, India. Mobile : 9600535241 website : rajapublications.com** and in case of any difficulty they should write to the Chief Editor at address given elsewhere.

| Subscription Rates    | Years         | Printed |
|-----------------------|---------------|---------|
| (Year) India INR ₹    | 1 Years Only  | 2000    |
| Other Countries INR ₹ | 1 Years Only  | 3000    |
| (Life) India ₹        | 10 Years Only | 10,000  |
| Other Countries INR ₹ | 10 Years Only | 20,000  |



|     |   |  |         |
|-----|---|--|---------|
| 39. | R. PRIYADHARSINI & R. EZHIL RAMAN                     | DERIVATING ANDHRANATYAM FROM THREE NARTANAM TRADITION  | 221-225 |
| 40. | S.RADHAKRISHNA & A. SRIVIDYA                          | SOUTH INDIAN COMPOSERS   | 226-232 |
| 41. | RADHIKA PUTHENEDAM                                    | CHOREOGRAPHY IN THE COLLECTIVE PRACTICE OF DANCE-DRAMAS OF RUKMINI DEVI  | 233-240 |
| 42. | RAJANI M  | THANJAVUR SANKARA IYER - A MODERN COMPOSER AND A LIVING LEGEND   | 241-244 |
| 43. | RAMALAKSHMI GUNANIKA KALLURI<br>& V. JANAKA MAYA DEVI | EVOLUTION OF TEACHING METHODS IN CARNATIC MUSIC - ANCIENT TIMES AND MODERN AGE - AN OBSERVATION                        | 245-250 |
| 44. | RATHEESH P. R.  | REFERENCES TO RAGA TODI IN DIFFERENT TREATISES   | 251-257 |
| 45. | ரா. ரெங்கநாயகி  | சிம்ஹ நந்தனாளத்தின் சிறப்பு  | 258-265 |
| 46. | RENJITHA R NAIR & NEENA PRASAD                        | THE SIGNIFICANCE OF NETRAABHINAYA IN NATYA – A STUDY   | 266-274 |
| 47. | RIMITHA.R. & A.V.SAJINI                               | MYSORE VASUDEVACHARYA AS A BRILLIANT COMPOSER  | 275-280 |
| 48. | RITHU RAJENDRAN                                       | CARNATIC MUSIC IN NORTH AMERICA  | 281-287 |
| 49. | A V SAJINI  | M.D.RAMANATHAN - A PASSIONATE COMPOSER   | 288-294 |
| 50. | SAJITHA SUKU &<br>V. JANAKA MAYA DEVI                 | INFLUENCE OF SRAVANAM, KIRTANAM, SMARANAM AND PAADASEVANAM BHAKTHI IN CARNATIC MUSIC COMPOSITIONS                      | 295-299 |
| 51. | J. SANKAR GANESH                                      | THE MUSICAL LEGEND OF KANYAKUMARI DISTRICT : BOOTHAPANDI SRI ARUNACHALAM ANNAVI AND HIS CONTRIBUTION TO CARNATIC MUSIC | 300-305 |
| 52. | T. SARADA & V.J. DWARAM LAKSHMI                       | SOUTH INDIAN MUSIC COMPOSERS   | 306-311 |
| 53. | சத்தியப்பிரியா கஜேந்திரன்                             | யாழ்ப்பாணத்தில் பரதநாட்டியம்   | 312-318 |
| 54. | SAVITHRI N.V  | BANGALORE NAGARATHNAMMA- THE HUMBLE DEVOTEE OF SAINT TYAGARAJA   | 319-324 |
| 55. | SHUNMATHI .M & V. BALA                                | THE VAZHUVOR STYLE- ON LOOK  | 325-328 |
| 56. | SREEJA K.T.   | MALAYALAM KRITHIES OF C.S. KRISHNA IYER  | 329-334 |
| 57. | E. SREELAKSHMI &<br>J. SANKAR GANESH                  | CONTRIBUTIONS OF SAINT COMPOSER SRI OGIRALA VEERA RAGHAVA SARMA  | 335-340 |
| 58. | SRUTHY.K & V. JANAKA MAYA DEVI                        | TANA VARNA IN RAGA SHIVASHAKTI BY THRISSUR C. RAJENDRAN  | 341-347 |
| 59. | K. SUBRAHMANYAM & N. PADMA                            | CONTRIBUTION OF SRIMAN TIRUMALA NALLAN CHAKRAVARTHY VENKATA NARAYANACHARYULU TO CARNATIC MUSIC                         | 348-354 |
| 60. | SUDHA R.S.IYER & P.NARASIMHAN                         | THE GRAHA – SUKRA (VENUS) AS HANDLED BY VARIOUS SANSKRIT COMPOSERS   | 355-366 |
| 61. | SUGUNA. V.  | THERAPEUTIC PERSPECTIVE ON THE 72 MELAKARTHA RAGAS   | 367-371 |
| 62. | V.SURESH  | THE ILLUSTRIOUS PANCHA RATNA (FIVE GEMS) VIDWANS OF GHATAM   | 372-378 |
| 63. | சின்னையா - சூரியகுமார்                                | சங்க இலக்கியங்கள் சுட்டும் பண்களும் தற்கால இராகங்களும்   | 379-385 |
| 64. | SUSHA CHANDRAN.P                                      | INNOVATIONS IN VARNAS  | 386-392 |
| 65. | கலாநிதி.துஷ்யந்தி யூலியன்<br>ஜெயப்பிரகாஷ்             | தஞ்சை நால்வரும் கலைப்பணியும்   | 393-398 |
| 66. | UDAYA KIRAN. K. T                                     | FINDING RHYTHMIC ASPECTS IN CARNATIC CLASSICAL COMPOSITIONS  | 399-403 |
| 67. | ச. உமாமஹேஸ்வரி  | வயலூர் தலத் திருப்புகழும் இசையும்  | 404-408 |
| 68. | த. ஞா. வர்ஷிகப்பிரியா                                 | தாள முழக்கியல் பற்றி ஓர் ஆய்வு   | 409-414 |
| 69. | VEENA J.  | SAEGĪTA CINTĀMAGI  | 415-421 |
| 70. | V. VIJAYALAKSHMI                                      | SATHANAR'S PANIRU KOOTHU   | 422-428 |
| 71. | VYZARSU BALASUBRAHMANYAM                              | SRI DUDDU SEETHARAMA SASTRY : A MULTI-FACETED GENIUS WITH A COLOSSAL INTELLECT   | 429-434 |
| 72. | R VISWAMBRA   | SAPTASWARAS AND ITS INTERCONNECTION WITH BHARATANATYAM   | 435-441 |
| 73. | ச.கவிதா & வெ.ஜனக மாயா தேவி                            | பாபநாசம் சிவன் - ஒரு நோக்கு  | 442-445 |

# BANGALORE NAGARATHNAMMA- THE HUMBLE DEVOTEE OF SAINT TYAGARAJA

SAVITHRI. N.V

Assistant Professor, Department of Music, Govt. College Chittur, Palakkad.

## Abstract

Bangalore Nagarathnamma, an affluent Devadasi, a multifaceted personality who lived during the 19-20<sup>th</sup> Centuries, was one of the leading Carnatic Vocalist, dancer, Harikatha performer and a Violinist. She was an ardent devotee of saint Tyagaraja, and consistently worked for establishing a dignified position for women in Carnatic music concert platform. She was a social reformer, who boldly expressed her views and ideologies. Nagarathnamma renovated the Samadhi of Saint Tyagaraja at Tiruvaiyyar and worked hard for ensuring the participation of women in the Annual Tyagaraja Aradhana Festival conducted at Tiruvaiyyar. This paper aims to throw light on the life and contributions of "Bangalore Nagarathnamma- The Humble Devotee of Saint Tyagaraja", and the struggles she underwent as a Devadasi, to occupy an important position in the male dominated Carnatic Music scenario.

**Keywords:** Bangalore Nagarathnamma, Saint Tyagaraja, Devadasi, Samadhi

## Introduction

The term Devadasi means servant or Dasi of God or Goddess. The Devadasis were very much attached to temples and the Devadasi system was a religious practice in which unmarried girls were dedicated to the service of temples. The Devadasis performs the activities such as cleaning the temples, cleaning the vessels and articles used for day today activities of the temple and they

participate in all the religious activities of the temple. Some of the Devadasis were singers, some of them were dancers in temples, and some Devadasis were appointed by the rulers as court dancers. Many of the Devadasis were literate and their lineage passed from mother to daughter and the childless Devadasis adopted girl children.

Music and dance flourished during the time period of Devadasis. The Devadasis were trained in dance and music by masters employed by the rulers for monthly salary. The Cholas, Pandyas, Hoysalas, Kakatiyas, Yadavas, the kings of Vijayanagar dynasty, Nayakas, Marathas were patrons of temples and Arts, and the performances of Devadasis were encouraged by these rulers of different dynasties. The Tanjore brothers Chinnayya, Ponnayya, Sivanandam, Vadivelu were Nattuvanars and they were employed by the rulers to teach dance to the Devadasis. The Tanjore brothers structured the Bharathanatyam and systematised a pattern for solo Bharathanatyam recital. The different compositions composed by the Nattuvanars were performed before the kings and at the temples by the Devadasis. In return for their services at the temples and at the court, the Devadasis were given land and other rewards by the Kings. During the time period of Trinities also, the kings protected and gave patronage to the Devadasis.

In 1861, the Madras and Calcutta High Court accepted that the Devadasis belong to a distinct group, governed by a unique customary