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PHILOSOPHICAL PERSPECTIVES IN JIVANANDANAM

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No doubt, all literary works have a philosophical perspective of their own. Some reflect it in an explicit manner while some do it implicitly. With regard to Sanskrit literary works reflecting philosophical perspectives, numerous works can be listed. Apart from references to philosophical principles contained in *kavya-s*, *drama-s* etc., there are a number of allegorical *drama-s* (*anyapadesanataka-s*) with a philosophical narrative as their main content. The beginnings of the tradition of allegorical literature in Sanskrit can be attributed to *Pancatantra* literature. Important allegorical *drama-s* written in Sanskrit include *Sankalpasuryodaya* of *Vedantadesika* and *Prabodhachandrodaya* of *Krishnamisra*.

Anandaraya Makhi of Tanjavur belongs to that tradition. He was the minister of Maratha king Shahaji who ruled Tanjavur in 17th century A.D, and has written two allegorical dramas *Vidyaparinayam* and *Jivanandanam*. While *Vidyaparinayam* is an allegorical drama with a philosophical narrative, *Jivanandanam* has *Ayurveda* as its theme. From the reference in the beginning of the text, about the enacting of the drama, it can be understood that this play was enacted in Brhadiswaram temple in Tanjavur. As a drama having *Ayurveda* as its main theme, *Jivanandanam* is a rare literary work in Sanskrit literature. This drama occupies a unique position in Sanskrit literary tradition as, along with the theme of *Ayurveda*, this drama has a philosophical narrative too. This drama is set in the background of the ruling of a kingdom named *deha* by the king Jiva and his team; the threats here are posed by the enemy king and his team. The development of the theme through different stages indicates different stages of diseases and methods of treatment adopted for healing them. These include narrations of different measures of medical and philosophical nature. Thus in this drama, three narratives of *Ayurveda*, Philosophy and Polity are woven into one course of narrative.

The name and text of drama

The name *Jivanandanam* has different meanings related to the theme of the drama. *Jiva* is essentially any being and here the term denotes human being. The usage of the term *jiva* in the sense of human being in an essential and holistic nature. *Anandanam* can be either the cause of *anandam* or the experience of *anandam*. As a literary work, *Jivanandanam* imparts to the human kind *anandam*, that is not of one-dimensional but integral. Another meaning can also be accorded to the title *Jivanandanam*. It is as following. As the main theme of *Jivanandanam* is *Ayurveda* or the science of life, the main subject-matter dealt with can be the source of both physical and mental happiness to the mankind. The usage in *Ashtangahrdayam* of Vagbhata, *dharmarthasukhasadhanam* that

characterises Ayurveda (the science that imparts dharma, artha and kama to all beings) can be pointed out in this connection. Thus, the title *Jivanandanam* makes sense in different ways.

This drama has seven acts. The main character is *Jiva* the king. The queen is *Buddhi*. Two ministers are *Jnanasarma* and *Vijnanasarma*. *Jnanasarma* denotes pravrtti and *Vijnanasarma* denotes nivrtti. Dharana, bhakti and smrti act as friends and associates in different contexts in different ways. Body is depicted as the kingdom. The counter-hero is the disease *Yakshma*. His queen is the disease *Vishuchi*. *Pandu* is the prince. A lot of other diseases and mental characteristics like kama, krodha etc. function as their associates.

The drama begins by invoking Dhanvantari, the god of the science of medicine. It is prayed that may God Dhanvantari bestow upon us health through which one can maintain a body not affected by diseases. Through such body, one becomes able to obtain the three purusartha-s of Dharma, artha and kama.

The sum-total of the theme of the drama is the attack of the body kingdom ruled by Jivarajan by the enemy king Yakshmarajan and the final victory of Jiva over Yakshman. The attack is depicted in several stages, the king resorts to different kinds of defensive and offensive measures. Those attacks and also the measures adopted by the king are important from the perspectives of both Ayurveda and philosophical thinking.

One such instance is this- *Dharana* the maid-servant who is sent as spy to the enemy-kingdom to collect information about the war-plans of enemy king. She returns with the information that only by using rasam (mercury) and gandhakam (sulphur) Yakshma could be defeated. Then, Jiva goes to *Pundarikapuram* for a penance in worship of Lord Siva for the attainment of rasa and gandhaka (*rasagandhakasiddhi*). *Pundarikapuram* is a philosophically significant concept. Upanisads refer to *Pundarikapuram* as a space inside our body which is the abode of utmost concentration. It is considered as a space inside the kingdom of body and which is the abode of Supreme Brahman. It is termed as *dahara* in Upanisads in the shape of lotus flower. छन्दोग्योपनिषत् says-अथ यदिदमस्मिन्ब्रह्मपुरेदहरंपुण्डरीकं वेश्मदहरो/ स्मिन्नन्तराकाशः तस्मिन् यदन्तः तदन्वेष्यं तद्वाव विजिज्ञासितव्यं (9.1.1)- there is a space in Brahmapuram called *daharampundarikam*. Inside that space, one should seek to know the ultimate principle.

King Jiva reaches *pundarikapuram* and proceeds through the way of bhakti. According to him, that bhakti was of *advaitic* nature.

तामद्वैतां स्वरूपेण भक्तिं हृदयरञ्जिनीम् ।
स्वीकृत्याहं भविष्यामि प्राप्ताखिलमनोरथः ।

After the worship in *pundarikapuram*, Jiva obtains rasa and gandhaka. Then there is the description of ways of processing and mixing them with other medicines. Another

instance of philosophical significance is when king forgets *Sivabhakti* after the obtainment of *rasa* and *gandhaka*, then, *smrti* his aide and *sraddha* the aid of *Sivabhakti* approach him and direct his attention towards bhakti. Here, the importance of *smrti* as a philosophical as well as psychological category is emphasised through the portrayal of this situation.

In another instance, a group of six members obstruct the king's worshipful meditation. This group includes *kama*, *krodha*, *lobha*, *dambha*, *mada* and *matsara*. The guard of king Jiva i.e. *vichara* catches them all except *matsara*. This group of six has been traditionally termed as *arishadvarga*. The importance of controlling them has been pointed out in texts like *Bhagavadgita* in following verses-

ध्यायतो विषयान् पुंसः
संगस्तेषूपजायते ।
संगात् संजायते कामः
कामात् क्रोधोपजायते ।
क्रोधात् भवति संमोहः
संमोहात् स्मृतिविभ्रमः ।
स्मृतिभ्रंशात् बुद्धिनाशो
बुद्धिनाशात् प्रणश्यति । (2. 62-63)

Those who meditate upon the sense-objects, develop attachment towards them, from attachment, develops *kama*, from *kama* emerges *krodha*, from *krodha* is born *moha*, from *moha* is born *smrtivibhrama*, *smrtivibhrama* leads to *buddhinasa* and *buddhinasa* culminates in *sarvanasa*

Then there is a discussion initiated between *kala* and *karma* about the hitherto happenings. This discussion happens to be the analysis of the state of affairs pertaining to the disease and the methods adopted for treatment. There is a lot of information contained in that part of the drama, which are very important from the medical science is perspective.

Nearing the end of the war, when almost all members of rival group were killed, *Yakshma* decides to send some *asadhyaroga-s* (incurable diseases) to conquer *Jivarajan*. To win over the *asadhyaroga-s*, King *Jiva* again goes for *Siva* worship, *Siva* appears and bestows him with *Yogasiddhi*. The form of *Siva* as described here is important from the perspectives of different philosophical schools like *Nyaya*, *Samkhya* and *Yoga*.

कर्तारं कतिचिद्कलामनुमिमते कार्यार्थमुर्व्यदिभिः
केऽप्याहुः पुरुषस्य यस्य पुरतः सृज्यं प्रकृत्या जगत् ।
क्लेशौः कर्मभिराशयैश्च सकलैरस्पष्टरूपाऽखिल-
प्रज्ञोऽनादिगुरुःस ईश्वर इति व्याख्यान्ति केचित्तु यम् ॥

Naiyayika-s perceive the ultimate principle as the creator of the universe, Samkhya-s consider that principle as on whose presence the world is created and according to the Yogins, that principle exists beyond all limitations and complexities. In reality, that principle is the very same Lord Siva himself. Then there is the conversation between Siva and Jivarajan which is noteworthy as it refers to many important aspects of Yoga, Advaita and Bhakti. *Yoga* is defined as follows- योगस्य सिद्धिर्नाम ध्येयवस्तुसाक्षात्काररूपावस्थिति... (the direct perception of the object that was meditated upon) Afterwards, Siva bestows him with both संप्रज्ञातसमाधि (meditation through concentrating on certain objects) and असंप्रज्ञातसमाधि (meditation without any object of concentration).

Siva unites the two ministers of Jivarajani.e. *Jnanasarma* and *Vijnanasarma* and blesses him thus-

शश्वद्ज्ञानादभिन्नः सन् विज्ञानमपि मानय
एवं सति घटेयातां भुक्तिमुक्ती करे तव ॥

(*Jnana* and *Vijnana* are bonded together. Only on knowing this, you can attain both *bhukti* and *mukti*.)

Bestowed with *Yogasiddhi*, all the mental and intellectual confusions of Jiva diminish and he begins to perceive the world with clear vision and confidence. Thus the ultimate result of all the medical philosophical efforts and approaches turn out to be the holistic and integral bliss experienced by the King Jiva. Thus ends the drama *Jivanandanam*.

Shared spaces

The unique contribution of the drama *Jivanandanam* is that, through dramatic situations, it exposes certain spaces that are shared between Ayurveda and darsana. In Ayurveda, treatment of diseases is divided into two- दैवव्यपाश्रयाचिकित्सा (*treatment based on balancing the mind through complimentary measures*) and युक्तिव्यपाश्रयाचिकित्सा (*treatment based on medical intervention through rational approach*) In *Jivanandanam*, one can see both measures being adopted, one complimenting the other, to win over the diseases.

If disease is equated with ignorance or confused world-perspective, and healing is eradication of that ignorance and enabling one to have a lucid approach to things, this drama can be considered a philosophical drama. At the same time, the sociological relevance of the drama also needs to be highlighted. In order to lead a balanced and meaningful life, one has to possess a clear vision of the happenings in society. Only such a vision helps one to engage with the society while working in one's own respective field of choice. Thus the explicitly practical realms of darsanas are pointed out here. The philosophical basis of

Ayurveda which make it a unique system is also highlighted. Moreover, as all these are conveyed to the audience through dramatic situations, *Jivanandanam* fulfils its duty of a literary work of social relevance and aesthetic pleasure.

As is the advice of Lord *Siva* to King *Jiva*, the confluence of *bhukti* (empirical happiness) and *mukti* (supreme bliss) can be considered as the ultimate attainment propounded in the drama *Jivanandanam*.

Reference Texts

1. *Jivanandanam*.
2. *Chandogyopanisat*.
3. *Bhagavadgita*.
4. *Vidyaparinayam*.