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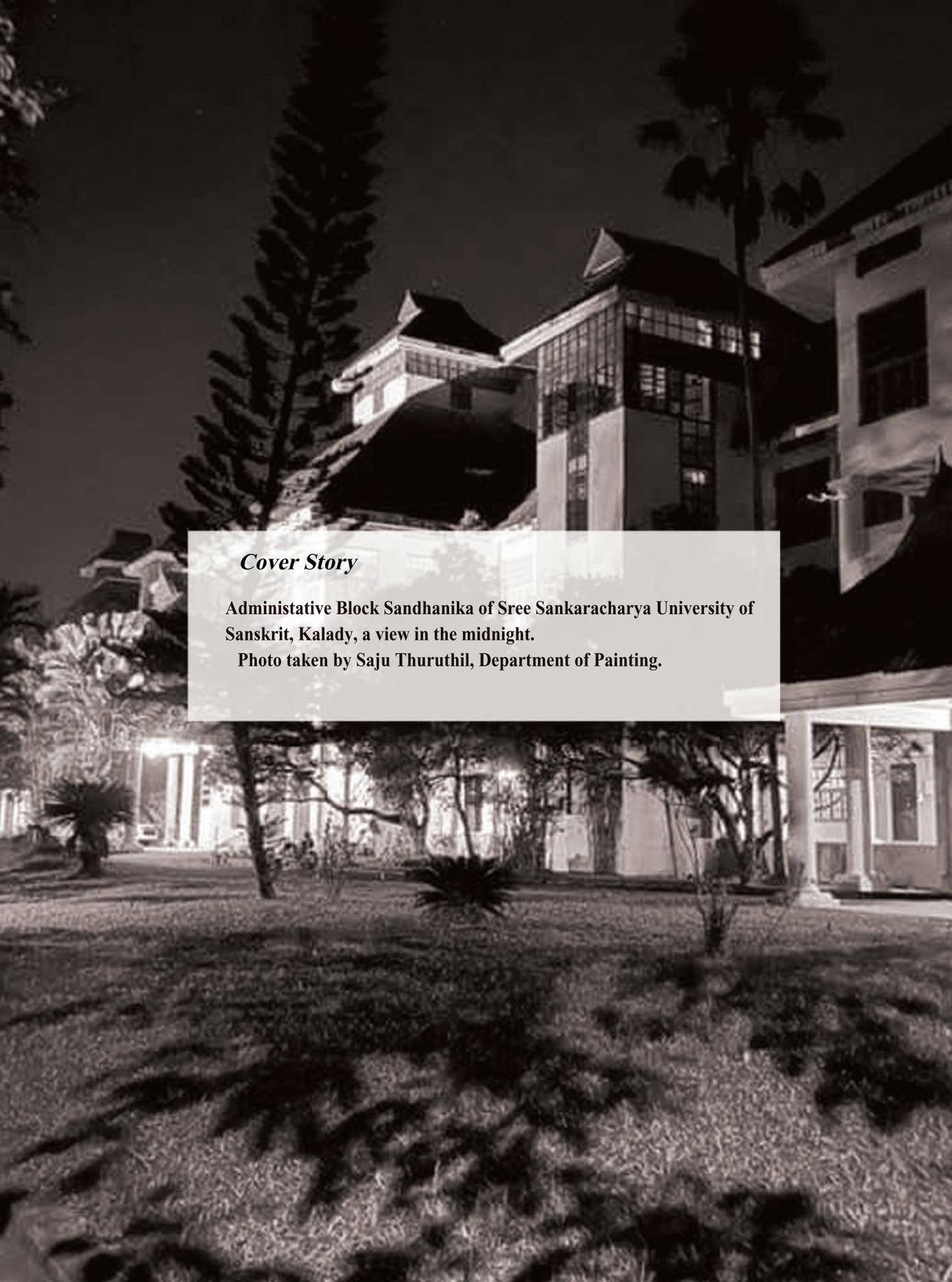
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Research Journal of Department of Sanskrit Sahitya
Sree Sankaracharya University of Sanskrit, Kalady



Cover Story

Administrative Block Sandhanika of Sree Sankaracharya University of Sanskrit, Kalady, a view in the midnight.

Photo taken by Saju Thuruthil, Department of Painting.

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The Research Journal (UGC CARE listed) of Department of Sanskrit Sahitya, Sree Sankaracharya University of Sanskrit, Kalady, Kerala.

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The views and comments expressed in the articles and research papers published in this journal are those of the authors only, and they do not necessarily reflect the views of the Sree Sankaracharya University of Sanskrit, or the Sahitya Department.

Editorial Remarks

We have extreme pleasure to bring out this Volume (Vol.VIII, Issue I, January -June 2021) of *Pratyabhijñā UGC Care Listed Research Journal* published by the Department of Sanskrit Sahitya, Sree Sankaracharya University of Sanskrit, Kalady. The edition of *Pratyabhijñā Journal* starts from 2014 by the interest of Dr. Dharmaraj Adat, our Former Head of the Department. The foremost academic interest of this journal is to document the achievements of knowledgeable writings to the connoisseurs. The Dept. of Sahitya has currently published around 32 books in various academic aspects.

The latest edition of *Pratyabhijñā Journal* contains 37 research articles that deals with different disciplinary topics of Sanskrit and Indological studies. 7 of the 37 articles are written in Sanskrit while the rest are in English. The articles are written by various faculty members, research scholars and renowned professionals from both within and outside our university. These articles are related to Sanskrit Language and literature, aesthetics, poetics, rhetoric, Indian philosophy, Vyākaraṇa, Nyāya, Yoga, Ayurveda, Mathematics, Tantra, Psychology, Narratology, education, dance and other Art forms.

Dr. K Murali reveals the nature and health - Ayurvedic perspective. Dr. K K Geethakumari goes through the beauty of Rain through the views of Kālidāsa by the title: Rain as a Metaphor and Phenomenon in Kālidāsa's work. Dr. P Unnikrishnan observes M N Roy's role in Indian Philosophy by the title M N Roy - A radical humanist and an identifier of harbingers of fascism. Dr. Pushpadasan Kuniyil observes the views of Chattambi Swamikal: Icon in the Vedic Philosophy. Dr. Lakshmy C, Lakshmy PV, Anjuna KM and V Pradeepkumar evaluate the different dimensions of Śri Śankara's works and Advaita Vedanta. Dr. Jyotsna and Maneesha S explores the Vyākaraṇa śāstra through commentaries. Dr. S Sivakumar, Ciji CK and Lijisha P are investigating the aspects of Nyāya Darśana and its digests. Dr. Sujaykumar explains the concept of dharma in Mahābhārata through the Malayalam commentary of Kuttikrishna Marar. Somnath Sarkar also explore the topic related to Mahābhārata, titled Ethnicities as mentioned in the Mahābhārata: Transformation of popular culture through narratives.

Dr. Dhanasurjith D excises the Dhvani in the Mahābhārata plays ascribed to Bhāsa's plays. Dr. Pushpalatha goes through the Ramayana studies of Kuttikrishna Marar. Ramdas VH see through the features of narratology and a study based on Indian narratology. Dr. G Poornima investigates the concept of aesthetic experience in Daśarūpaka. Dr. Jinitha KS goes through the Moral codes reflected in Taittiriyaopanisad. Dr. Geetha reviews the view of Sanskrit poetics on the treatment of poetic flows. Srinivasan PK and Lakshmi Kumar jointly wrote the art forms as a ritual offering - A study based on Kutiyatta and Krishnanatta. Aparna Aravind observes the Nāṭyaśāstra and theatrical art forms of Kerala. Dr. Ramakrishnan analyses the dance and music in ancient Indian literature. Anitha US observes the history and techniques of leather puppet play. Devahar R evaluates the quest of standardization: linear measurements in Vāstuvīdyā. Rekha PH observes the art of cooking reflected in *Mānasollāsa*. Dr. Lima Raj gave a psychological observation by the title Mental health and externalizing behaviors: moderating role of perceived self-derogation mother among adolescents. Smera Chandran familiarizes *hastamudras* in *Hastalakṣaṇadīpikā*. PV Gopakumar observes the contributions of Ramaswami Sastri. Thejus Nampoothiri see through the process of Tantric initiation or *Dīkṣa in Śāradātilaka*. Anoop VP goes through the cultural and Historical background of Thirunavaya Brahmaswom Matham. Raghishma goes through the Sun worship in Ṛgveda. Dr. Ranjini goes through the mythological aspects of goddesses in Purāṇa. Another interdisciplinary article by Athira K Babu entitled Algebraic operations: reflections of zero in Bījagaṇita, Yōgaśāstra related topic by Rima AB are also included in this Volume.

The articles of the contributors have been published in the present volume without much editorial changes in the content and form. Hence, we would like to make it clear that the contributors themselves hold the responsibility for the views and ideology taken by them in their articles.

We express our sincere gratitude to the contributors of articles for their time and contributions, our university to give financial support and Channel G, Kalady for the DTP work. We hope this journal will inspire Sanskrit scholars and we are happy to present this volume before the Sanskrit scholars.

Editorial Board

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Dr. K. Murali

NATURE AND HEALTH-AYURVEDIC PERSPECTIVE

Ayurveda, the science of life, is a knowledge system that derived its working theories from the 'nature' (svabhaava-samsiddha-lakshana). It is the same forces that govern nature and its dynamicity that regulate the body and its functions. Nature or svabhaava is an important principle recognized by Ayurveda. The external environment has got its own uniqueness (svabhaava) the totality of which cannot be explained perfectly. So the term svabhaava well suits to the nature. The svabhaava is also stable. If unstable, it cannot be termed as svabhaava. So, basic doctrines of Ayurveda have not changed since centuries though there are supplementary concepts.

Evolved out of nature, human body essentially should have all the elements of nature. Likewise, even the minutest component of the body must exist in the nature. This concept in Ayurveda is named as loka-purusha-saamya. It is this commonness that enables to explain the influence of the body by external factors. Samanya-viseshasiddhanta also was formed out of this concept.

The panchabhuta-siddhaanta is one of the basics of Ayurveda. This was actually evolved from the speculations on the gross manifests (i.e. earth, water, fire, wind and the sky) conceived in the nature. Though the concept of panchabhuta is common to all the philosophical systems, it is Ayurveda that developed it into a siddhaanta having applications at various levels. Organs are identified with predominance of each of the bhuta. There are properties with which the predominance of bhutas in dravyas (drug or food) is recognized. This bhautic structure determines the bodily effect of the dravya. This is represented in the table below.

IDENTIFICATION OF BHUTA PREDOMINANCE IN DRAVYA

| BHUTA PREDOMINANCE | PROPERTIES | BODILY EFFECTS |
|--------------------|---|---|
| Paarthiva | Guru, stulastira, gandha | Gaurava, stairya, sanghata, upachaya |
| Aapya | Drava, sita, guru, snigdha, manda, sandra, rasa | Snehana, vishyanda, kleda, hlada, bandha |
| Agneya | Ruksha, tikshna, ushna, vishada, sukshma, rupa | Daha, bha, varna, prakasha, pachana |
| Vaayavya | Ruksha, visada, laghu, sparsha | Raukshya, laghava, vaisadya, vichara, glani |
| Akaasheeya | Sukshma, vishada, laghu, sabda | Saushirya, laghava |

It is interesting to note that the role of each bhuta in embryogenesis (development of fetus from the zygote) is also considered in Ayurveda. Some texts like Rasavaisheshika elaborates the panchabhautic influence in the growth of a plant.

It is the keen observation of the nature that formulated not only drugs used, but the doctrines of Ayurveda also. Thus Ayurveda can be called a 'natural' science.

To explain body and its functions during health and illness, the doctrine of tridosha evolved after centuries of speculations. Vata, pitta and kapha are termed as doshas to highlight their significance in the genesis of diseases. These too are combinations of panchabhutas, biologically modified and integral part of human body. The theory of tridosha withstood the test of time and still enables the physician to understand the diseased body to suggest effective remedies. The importance of wind, fire and water in maintaining the total environment might have kindled the thought of Ayurvedaacharyas of the past. Thus here we find the influence of nature.

If we consider each of the gross manifestations of panchabhutas, the bhuta which is most stula, prithvi is represented by desa (geographical area). Geography is nothing but the nature. Desa is classified as jaangalaanupa and saadharana. Anupa is the place with

abundant vegetation and water resources. Jaangala is the opposite while saadharana the intermediate. Living in anupa and consuming the products of this area, causes kapha diseases. Dravyas from Jaangala are easily digestible hence ideal for health. Prevalence of diseases is also less in jaangala.

Natural environment is to be considered while collecting the herbs . It should be from saadharana or jaangala with adequate exposure to sun and moon. Abundance of certain plants like kusha (*Saccharum spontaneum* Linn.) and rohisha (*Cymbopogon martini* (Rox.)Wats) indicate the quality of the herbs. The soil from where the raw drug is to be procured must be very fertile and not ploughed. Presence of termites is not ideal. The roots of bigger trees should not have encroached the area from where herbs are to be collected.

Most potent herbs are available from Himalaya and its surroundings. These are sita in virya and congenial to the body. Drugs from Vidhya plane are basically ushna .

Geographical identification of panchabhutic predominance is very interesting. This is tabled below .

GEOGRAPHICAL IDENTIFICATION OF BHUTA PREDOMINANCE

| | BHUTA | CHARACTERISTICS |
|---|---------|---|
| 1 | Prithvi | Presence of many rocks, bulky trees, soil very hard with black colour |
| 2 | Jala | Near to water sources, soil not dry and whitish in colour, greenish with grass and trees, |
| 3 | Agni | Vegetation is less but with variety in colour and with less flowers |
| 4 | Vayu | Dry soil, trees are with holes, water content in vegetation is less. |
| 5 | Akaasha | Plane area with presence of hills in between, natural empty wells. |

Drugs collected from prithvi-jala predominance are more nourishing in action. For samana purpose, plants can be collected from

the area of akaasa predominance. Drugs for virechana and vamana are ideal from agni-vayu and prithvi-jala areas respectively.

The next gross element is most important to life i.e. water. It is even equated to praana (life). There are conditions where intake of water is to be restricted or completely avoided. But all the Acharyas agree in the opinion that this is not possible as water represents life. In certain references, water is termed dhaatu (bodily factor that maintains life) .

The ideal source of water is rain. Rain water is termed as divya(divine). Puraanas consider the rains as the flow from Ganga of the sky, hence the term gangaambu. If collected directly, in the season but not during the first rains, this is the ideal one. It is not possible to collect, enough quantity for consumption, from the rains alone. There are medicines to be prepared with rain water and traditionally the physicians of Kerala choose the particular days of Malayalam month Karkidakam for collection.

For day to day consumption we have to depend on kupa (well) saras (natural pond) tadaka (dug pond in countryside) chanda(spring)prasrava (stream)audbhida (small natural collection of water)vaapi (large, man- made pond) andnadi (river). The quality of water from these sources is determined by several factors including their location, exposure to sunlight, wind and moonlight.Properties of river-water depend upon the mountains from which they originate. When flow becomes stagnant the quality differs.

Both warm and cold water have got therapeutic values. The first one promotes digestion, clears throat, and enhances bowel movement. Urination is also promoted. It is recommended in several disorders like hidhma (hiccough), adhmaana (flatulence), kasa (cough), pinasa (rhinitis), svasa (respiratory illnesses) early stages of jvara (pyrexia), etc. which are kapha-vata predominant. Cold water is generally used in diseases like madaatyaya (disease due to intake of alcohol), chardi (vomiting), trishna (excessive thirst),visha-badha (toxicity) etc.Dhara (continuous pouring) with water is resorted to some mental diseases and snake bites.

For day to day use, boiled and cooled water is considered ideal.

Agni in nature is represented as sun. Exposure to sunlight is one of the modality of treatment included in samana type. It induces

perspiration and is considered as a svedana-chikitsa. Aggravating pitha and rakta, it causes bhrama (vertigo),daha (burning sensation),murcha (fainting) and vaivarnya (discoloration) . Sunlight is even used in the preparation of certain medicines like guggulumarichaditailam (bhanupaka). Moonlight has the opposite properties. It is similar to the effect of madhura and seetadravya. Exposure is recommended in certain sexual disorders.

Wind is another factor available in nature. It can induce rukshata (roughness),vaivarnya (discoloration) and stambha (sluggishness of bodily functions). Breeze is curative of daha (burning sensation) trit (diseases characterized by excessive thirst) etc. . The effect of wind differs from the side from which it comes perhaps by the influence of the geography of the area from which it originates. Most of the panchakarma procedures are to be administered in a room without blowing wind.

Magnificent manifestations of seasons are a very important component of nature. Kaala is the term used in Ayurveda to denote the total climate while ritu is the component season. Periodical appearance of the appropriate ritu is essential for total life system on earth. So ritu determines the health of nature. Their number may differ from region to region. Six are identified by Ayurveda. These are identified by environmental changes .

In hemanta, the visibility is less due to fog. The wind from North is very chilly. This is the flowering season for lodhra (Symplocos cochinchinesis (Lour.) Moore- pachotti-), priyangu (Callicarpamacrophylla Vahl-jnazhal-), punnaga (Celastrus paniculatus Willd.-punna-), and laveli (arinelli-). These add beauty to the environment. Hemanta is the mating period of elephant, goat, buffalo, horse, crow and pig. The water in the rivers is covered with ice. Fishes and birds are not seen generally. Water from the well is warmer.

All these become aggravated during the next season, sisira.

This is followed by vasanta, the season of flowers. The wind generally blows from the South. The rays of Sun are pink in colour. Trees bear tender leaves. Barks are also renewed. Sky is clear. The colorful flowers of kimshuka (Butea monosperma (Lam.) Taub.-plash-), asoka (Saraca asoca (Roxb.-asokam-) de Wilde), chuta (Mangifera indica Linn.-mavu-) and other wild trees decorate the environment.

Grishma is the next ritu. The power of Sun becomes extreme and by colour similar to atasi flower. The whole earth is in peril with the rise in temperature making life forms feverish. Wildfire is common. Rivers are turbid with frequent visits of elephants and buffalos. Water level is also low with more sandy banks. Trees do not provide shade as leaves are shed. The bark of the trees is very dry and the climbing plants wither away. The wind from the Southwest is smoothening.

The winds from the West brings showers in varsharitu. All the plant life is more active. Sky is 'dirty' with clouds. The steps in the ponds are immersed as the water level rises. Lotusblossoms in this season. The sounds of peacocks and frogs are in the air. Lightning and rainbows are common. Fire flies appear in abundance. Certain trees like Kutaja (*Holarrhenapubescens*(Buch.-Ham.) Wallich ex Don-kutakapala-) flower during the season. Mushrooms are a common sight.

Sarat follows varsha. The sky becomes clear with bright white clouds here and there. This is the flowering season for Kasa, saptahva (*Alstoniascholaris* (Linn.) R.Br.-ezhilampaala-) and kumuda (*Nymphaeanouchali*Burm.f.)-aambal-). Sun is released by the clouds and is with warm rays. Krouncha birds are seen flying in groups. The water in rivers and ponds is clear. Fishes and swans are more active.

To the South of Vindhya ranges there are two rainy seasons (varsha and pravrit) but in North the cold seasons are two (hemantha and sisira).

All these manifestations are indicators of health of the environment which in turn contributes to human health. Charaka narrating the emergence of disease in humans expresses that during the early days of kritayuga, all people were healthy and the plants had ideal growth. He actually extorts the relationship .

But there some changes in the body due to seasons. This is interpreted in terms of doshas . The doshic relation of seasons is explained in the table.

SEASONS AND DOSHAS

| Seasons | Vata | Pitha | Kapha |
|----------|-------|-------|-------|
| Sisira | | | Chaya |
| Vasanta | | | Kopa |
| Greeshma | Chaya | | Sama |
| Varsha | Kopa | Chaya | |
| Sarat | Sama | Kopa | |
| Hemanta | | Sama | |

Chaya-aggravation; Kopa-Vitiation with clinical manifestations; Sama-reversal to normalcy

To prevent the manifestations of diseases due to kaala, specific regimen is formulated which is called ritucharya. Avoiding exposure, adherence to food and activities opposite to the dosha predominance (of the ritu) are at the core of the ritucharya. Sodhana-chikitsa during the initial days of vasanta, varsha and sarat are also recommended to prevent diseases due to kaala. All these are relevant only if the ritus are normal in their timing and degree (samyakyoga).

There are chances for them to be extreme, deficient and perverse which are called atiyoga, hinayoga and mithyayoga respectively. The last one is the untimely presence of a season. In all these three (collectively called asamyakyoga) the regimen has to be modified according to the manifestation.

All the three important elements of nature i.e. water, earth and air, can be get polluted. There are indications for its assessment. Classics of Ayurveda narrate these in the context of responsibilities of royal physician (Rajavaidya). He has to accompany the King wherever the latter goes especially during military operations. Rajavaidya has to check the environment well before the King and escort reaches there .

Polluted water is discarded by animals and birds. The taste and temperature are altered much. Presence of foams and bubbles is another feature. Water may have colored streaks. The earth is polluted when it looks as if burnt. Worms may be found dead. Grass and other vegetation have unhealthy look. The air is felt warm in cold seasons and vice versa, if it is polluted. Even breathing may

cause giddiness and fainting. When the pollution is widespread it is not possible to correct. Medicines can be tried in minor cases. The pollution of all the factors can lead to kaaladushti . This is erratic behavior of the seasons which cannot be remedied.

As mentioned earlier in the text, panchabhuta theory enables Ayurveda to understand and interpret everything available around, as medicines. So the medicines are classified as originated from plant, animal and earth sources. Due to abundance and accessibility, plant resources are the foremost among these. All the parts like root, leaf, flower, bark, etc. are made use. The whole plant (panchanga) is considered for some plants. Janthava (animal origin) includes milk and milk products, all the body parts, even the excreta as in case of cow (gomaya -dung; gomutra-urine). 'Earthly' sources of medicine include metals and minerals. These are to be purified and micro fined (sodhana and maarana) before use.

In a way, Ayurvedaexploits nature for medicine, even though it is for the benefit of the human being. But there are ideas of conservation of nature embedded in Ayurvedic practice. For example, roots of a tree spread to the North are to be collected for drug; here it can be thought that roots of other sides are spared for the tree's survival. Minimal medication, specific to the sequel of the disease saves money and also nature. Susrutha opines that one has to take medicines, made out of the resources around him. This makes the Vaidyafind out remedies for common illnesses form the surroundings.

Ayurveda also contributed to public awareness of the environment in a very different way. Many of the plants related to rituals are of medicinal value. Divinity attributed to these can be due to their therapeutic efficacy. Dasapushpas are ten plants which are considered sacred. Many of these do not bear flowers and also are not attractive ones; yet the total plant is called flower. All these, individually and collectively are used as medicines. Dasapushapas are planted in house premises and Hindu women wear these in their hair, especially in the Malayalam month of Karkataka for prosperity. Saptachadaand panal (Glycosmisarborea (Roxb.) DC) the plants related to Ayyappa cult. Another is the concept ofnakshatra-vriksha. One has to protect and worship the tree related to one's star of birth. Here also the medicinal property may be the reason to identify such plants. None of the above mentioned plant has got any food value or other kind of attraction.

During the current era, industrialization and commercialization of Ayurvedic system poses a real problem. There is severe scarcity of medicinal plants. Lack of efficient regulations and unethical practices also adds to this. Export of raw or prepared Ayurvedic drugs must be prohibited at any cost. India cannot supply herbal drugs to the whole World as Ayurveda goes global. The health of the Indian people has to be given priority. Unfortunately the policies of the Government and attitude of manufacturers are the opposite.

Conclusion

The basic theories of Ayurveda are derived from the speculative observation of nature. Ayurveda has interpreted the bodily effects of every factor of the nature to which human body gets exposed. These doctrines enable to seek the effect of everything available in nature. Thus their utility, in maintaining health and also for therapeutics can be explored in a systematic way. All the gross manifestations of panchabhutas are used as therapeutic agents. Pollution of these is also identified with remedies. Ritus (seasons) can be a tool for assessment of the health of nature. Ayurveda contributed to the public awareness of flora through social customs. Yet many factors led to the rapid depletion resources for medicines. This is to be appropriately addressed for the survival of the system.

References and notes

- i Charakasamhitha Sutrastana 30/26
- ii Charakasamhitha Sareerastana 6/1
- iii Murali.K. Samanya & Vishesha in Ayurveda, National Seminar on Comparative Philosophy-Sree Sankara University of Sanskrit, Kalady, March 2000
- iv Ashtangahridaya Sutrastana 9/5-9
- v Rasavaisheshika sutra 2/78-95
- vi Ashtangahridaya Sareerastana 3/79
- vii Ashtangahridaya Kalpastana 6/1-4
- viii Ibid 6/29
- ix Ashtangasangraha Kalpastana 8/3
- x Sodhana and samana are two broadly classified types of treatment in Ayurveda. In the first, the doshas (morbid factors) are eliminated by administering particular medicines. There are some detailed prepara

tory measures as well as post-operative regimen for sodhana-chikitsa. Different modalities of sodhana-chikitsa are also called panchakarma. Vamana (emesis) virechana (purgation) nasya (instillation through nose) niruha (enemata with decoction) and anuvasana (enemata with oil) are the panchakrmas. Samana is comparatively simple but specific to stages of the disease.

- xi AshtangahridayaSutrastana 5/1-20
 xii AshtangasamgrahaSutrastana 12/101
 xiii Ibid 96-100
 xiv AshtangasamgrahaSutrastana 4
 xv CharakasamhithaVimanastana 3/4
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Dr. K. K. Geethakumari

**RAIN AS A METAPHOR AND PHENOMENON IN
KĀLIDĀSA'S WORKS**

INTRODUCTION

Kālidāsa the greatest storehouse of India's national heritage continues to beam throughout the world as one of the prominent exponents of Indian Sanskrit culture. The keen observation of human nature and feelings alluring treatment of nature and its elements, ebullience of imagination, superb characterisation harmonization of events, refined presentation of the sacred and high ideals of Indian culture constitute his artistic attainment. The collectedness of his artistic attainment has garnered him an elevated position in the galaxy of world poets.

Kālidāsa 's power of imagination holds a balanced fusion of two elements, i.e natural beauty and human feelings. The way in which he portrays the universal relationship between nature and human being is quite appreciable. His works are in fact a treasure house where one could find all the ecological elements viz plants, flowers, trees, birds, water, rivers, clouds, rain. Through his majestic, unique and significant description of nature he earns the world wide recognition as the poet of nature. Hence the aim of this paper is to find out how Kālidāsa employed rain i.e one of naturalistic element as a phenomenon and metaphor it only concentrates on the presence of rain in his works. It has been seen that almost all authors use symbol within their works of literature either to pull the attention of the readers or to create secondary meaning. Symbols often also helps in connecting gaps in a particular work. The presence of water can be seen in many forms in literature including lakes, rivers, waterfalls, streams or rain. Focusing on the presence of rain in the realm of

literature, it is clear that the rain has its own position in this realm from the Vedic period itself. Vedic people considered rain as a gift from Gods. Evidences from the ancient literature reveal that rain is an aspect of nature and one of its modifications, which bring cheer as well as sadness in the mortal world according to the fate of the world and play of gods.

Presence of rain in the lyrical works

Ṛtusamhāra

India has always believed in the harmonious relation between man and forces of nature and the importance of each season has been beautifully brought into light by the great poet Kālidāsa in *Ṛtusamhāra* a poem written in six cantos. The influence of the six seasons on the everyday life of human beings and other living and non-living beings on nature is the main theme of this work. Kālidāsa describes the rainy season in the second canto of the poem as followed by the summer season. He describes the rainy season's approach as that of a chivalrous king who proceeds for victory and thus symbolizes rain as a boon, and a relief. The second canto portrays the overall impact of rainy season by employing rain as a metaphor and phenomenon. When say everything looks spic and span and not a speck of dust is seen anywhere, rain stands as a metaphor for a purifying agent which cleans all dirt. His keen observation of the rainy season is evident in his description of water laden clouds which appear like rutting war elephants, thundering as the beating of drums etc. The minute details of rainy season in this work shows that Kālidāsa employed rain not only as a metaphor but also as a phenomenon.

The dancing of the peacocks is considered as a break into the joy of liberation and freedom from the misery and heat of the summer season. The descriptions like the following that the earth shines with the Indrogopa worms appearing here and there like the shoots of grass like the Vaidurya gems spreading over with the petal of Kadali, looked like a beautiful damsel decorated with gems of different colours other than while points out to the natural beauty that which rain adds to the environment. The further description of the rainy season like the trees in the forest regions are putting forth fresh twigs. Green patches of grass with tender sprouts are chewed and injured by the mouth of the female deer shows that the rainy season has the capability of rebirth or growth or productivity which glads the earth with its own virtue.

With his keen observation he relates the rain or its other forms to human and their feelings. He compares the uncontrollable rivers which uproot the trees grown on its banks to the unchaste women. When he described the peculiarity of rainy nights he added that such nights are darkened by the thick clouds which produce the high sound of thunder. He also stated that without fearing the thunder the beloved proceed on her way in the dark night by the flashes of lightning. By depicting that the uncontrollable rivers and the brave courtesan in a hurry to join their lovers during the rainy season, Kālidāsa the poet symbolizes the necessity of harmony among people and the elements of nature.

Meghadūta

The minute details of a rainy season like the black clouds, rumbling thunder, the cool and gentle breeze constitute how magical is the equilibrium of our environment in that season. Through the presence of cloud along with the rain in his description, he points out the cyclical process which brings rain. The cloud sucks water of the river and discharges it as rain on mountain valleys and plains. The nourishing capability of rain also got expression in this work. Kālidāsa picturises how the beautiful girls pick the great jasmines which are nourished by new rains.

The description of nature at the outset of the rainy season by Kālidāsa informs the importance of rain, which in turn is the elixir of life. By picturising that rivers flow, intoxicated elephants roar, forest regions shine, peacocks dance, monkey find resorts, brave beloved set out to unite with her lover, separated lovers weep, he shows how rain is connected to the different aspects of life and environment. The beautiful lines which gives the picture of fresh water streams down to slopes, grown pallid with insects, dust and grass moving in a zig-zag flow, like slithering snakes, watched by many fearful frog, symbolizes the green life energy and pleasure in the conditions of nature. By depicting that the monsoon excites the love of men with its blooming flowers like Ketakas, Kadambas, Kuṭajas etc. and on decorating themselves in various ways with these flowers shows the close relationship between rain and flowers.

The charm and liveliness triggered by the rainy season which eloquently described in Ṛtusamhāra find its fulfillment in *Meghadūta*. In the *Meghadūta*, possibly the most famous poem set in the rainy season, there are 120 verses and it is divided into two parts viz,

Pūrvamegha and Uttaramegha respectively. A newly wedded Yakṣa, who was appointed in the service of Kubera, the custodian of riches, for gross negligence of his duty was exiled by his master from Aḷaka to Rāmagiri for a year, there he took shelter on that mount, abounded in trees yielding hiki shade and waters sanctified by Sītā 's ablutions. Seeing a piece of cloud, the love, muddled Yakṣa becomes anxious and desires to send his message of well-being to his beloved through it. Thus, the whole poem is a message of longing and hope through a cloud rain and passion is purified and desire is enabled in this work. The geographical scene of India is clear in the Meghadūta. At the advent of rainy season, the Yakṣa praise to the cloud to deliver the message to his wife at Aḷaka. The rain fall occurs according to the monsoon. The monsoonal route is clearly and scientifically painted in the *Meghadūta*. The geographical places, the rivers, the mountains etc. through which the monsoon followed by the cloud, proceeds are beautifully depicted.

The nature plays an important role in the *Meghadūta*. Both the love and nature are divine. For the establishment and development of eternal love, the necessity of nature is inevitable. The love depicted in *Meghadūta* is eternal, so for the success of that love, the nature is painted beautifully in the *Meghadūta*. Each and every natural scene depicted in the *Meghadūta* is based on reality.

Meghadūta, is the fruit of Kālidāsa's lofty imagination. It is the first creation of the poet's fancy to invest the inanimate cloud with the feeling of the animate. The accompanying gentle breeze of the rainy season is described as a stimulation which stimulates lovers with the sweet perfume of the Kadamba, Saraja, Arjuna and Ketaki flowers. Kālidāsa treats the season as a lover. The season behaves as a lover will do. The rainy season causes flower to bloom and makes creepers grow and prosper. It weaves a beautiful garland of multi-coloured flowers for the beloved. The season is depicted as attractive and charming. It befriends lovers in union. It breathes life into the forest-world and is vital to all creatures. Kālidāsa draws upon the *Rāmāyaṇa*, *Mahbhārata*, *Bhṛgavata* and the *Mṛcchakaṭikam* the treatment of rainy season. Kālidāsa describes the influence of this season on human beings by employing rain as a metaphor of joy, rebirth, purity, harmony and reunion. He also depicts rain as a phenomenon which turns out to a necessity to all human kind. Here the cloud is not a passive messenger, it interferes, supports and inspires the natural phenomena. The cloud brings the rainy season

and face of nature is suddenly transformed into green. The cloud itself in fact is a combination of fire, light, water and smoke. Thus, physical features unitedly make the rain cloud, which gives the water of life to all living beings. When the cloud comes into the Citrakūt a mountain the forests become wet. The wives of Siddhas who are residing in the mountains are thrilled to feel the wind and watch the black cloud that resembles the peak of mountain. Thus, uses rain to instil the idea of rebirth and joy. Kālidāsa says people will gaze the cloud with respect and admiration as it is the benefactor of the fields. He portrayed the coming of rain as a great boon to the dry forest of the summer season. Because of the extreme heat the forest on the mountain comes under huge forest fires and these are extinguished by heavy rains. The poet's rivers have female characteristics. The different states of rivers correspond to the different moods of ladies. The beautiful pictures of life full of optimism and mutual trust of living beings is what Kālidāsa has drawn in Meghadūta by using the cloud as a metaphor. Through metaphorical image of cloud, he has shown in *Meghadūta* how the earth is throbbing with life during the arrival of the rainy season.

Presence of rain in the Court Epics

Raghuvamśa

Raghuvamśa, is another epic by Kālidāsa containing nineteen cantos describing the life of Raghu together with a record of his ancestors and descendants. The *Raghuvamśa* is famous for its beautiful descriptions and incidental narratives, which give the poem a somewhat episodic character. Life is not a separate thing from nature but it develops out of co-existence and of co-operation. This idea is found in *Raghuvamśa* in some of the verses that describes qualities of king Dilīpa. Here rain appears as a metaphor and similar in some instances like the following. In the 17th verse Dilīpa is compared to sun that forms rain clouds which carries out some essential functions, which is needed for the existence of life on earth. It is said that the king is like the sun in his collection and distribution of wealth around people for their prosperous life. The metaphor of rain that Kālidāsa employed here conveys the idea that like the sun takes water from the sea and gives back thousand-fold, Dilīpa too collects royal revenues only for prosperity of his subjects. Here the poet symbolizes rain as a shower of boon which benefits people. The unselfish and just activities of the king are compared to the natural phenomena that take place in summer and rainy seasons. In

the 25th verse of *Raghuvamśa* there is another comparison and mentioning of rain. The king Dilīpa utilized the earth for yajna, Indra used the sky for the benefit of plants. i.e, the king collected royal revenues for the benefit of his subjects and Indra used stay for the benefit of plants, there by the people. Rain is symbolized as a benefactor.

The practice of Yajna or Y āga for rain is also mentioned in this work. To his family priest, Vasiṣṭha, Dilīpa says, the Havis; the oblations offered to the God which are tossed with reverence into the fire by Vasiṣṭha will provide rain to the wilted plants. This instance too implies metaphorically the necessity of water to the living beings. Leaving the government of his kingdom to his ministers, Dilīpa starts for Vasiṣṭha's hermitage with the company of his wife, Sudakṣiṇ. When Dilīpa entered the forest, the forest received him full heartedly. He feels the same royal pleasure that he had experienced in his palace as he passed through the cool and rich Wilderness. When the king entered the forest the trees and birds welcomed him. The forest trees showered leaves and flowers on him as girls at the city do when he travels on the highways of the capital city. The showering of leaves and flowers actually implies rain i.e, rain without water. The mentioning of such a showering too implies the healing capacity and the joyous atmosphere that which rain can bring to the humanity. Rain is usually attributed to the metaphorical presentation of joy. In the *Raghuvamśa*, when Paraśurāma had gone away, Daśaratha attained joy after he had experienced pain for a moment. Daśaratha's joy is expressed for described like the shower of rain over the tree seized by wild fire. This instance from *Raghuvamśa* adds to the evidence that rain can stand as a metaphor for joy, happiness. In the 12th canto of *Raghuvamśa*, the instance in which, Kaikeyi contrives, King Daśaratha's plan to declare Rāma as the new king by means of two boons which her husband had promised her creates much tension. The sudden tension and twist in the storyline is represented through a metaphorical implication of rain. Kaikeyī's sudden remembrance of the boons and her strange wishes troubles Daśaratha. The impact of her wishes is represented as the snakes driven out of their burrow due to the sudden rain by the Indra, the rain diety. Thus Kālidāsa not only employed rain as a means of joy but also resort it as a means to express the inevitable doom, tension and the total change in the atmosphere and human mind.

The *Kumrasambhava* is an epic relating how Pārvatī won the love of Śiva in order to bring Kumra (i.e, Kārtikeya), the god of war to destroy the demon Tāraka. In *Kumrasambhava* we can see the description of nature in all cantos. This poem's story happens in Him laya mountain and it starts with the long description of Him laya. In the first canto, the fifth verse shows that K lid sa incorporated rain in the description of Him laya. Kālidāsa reveals how clouds and rain helps the Siddhas on the Him laya: The Himalaya has its peaks higher up than the region occupied by the clouds. When the Siddhas were too much oppressed by the sun's heat on the peaks they would go down to the table land below and enjoy the shades of the clouds which could only move along the waist or the middle portion of the mountain. When again they would be troubled by the showers of rain from the clouds or by frost, they, would go up to the peaks and bask there in the sun. Here Kālidāsa also mention the close tie that exists among Him laya, clouds and rain. Showering of flowers or rain by flowers always denote happiness, special occasions, unforgettable events etc. In *Kumrasambhava* when the poet talks about the birth of Main ka there is a mentioning about such type of rain i.e, flower showering. "On the day of Main ka's birth, there were no clouds in the sky; nature herself brightened and was rejoiced at the event. Gentle breezes began to blow, being free from dust which oppresses creatures. The gods themselves celebrated the event by showering flowers from the sky and by blowing the auspicious conches" - so says Kālidāsa In the *Kumrasambhava* when the speech of B haspati was concluded Brahma uttered a speech which is imagined to be a rain shower falling after thunder. B haspati's speech corresponds to thunder by virtue of its breathing an air of fear and plaintive tone and Brahma's speech to rain shower due to its pleasing nature. So here the rain implies the pleasing atmosphere.

A diving speech comforting Rati who was prepared to abandon her life is imagined to be like first showr of a rain comforting a fish distressed by the drying up of a pond, which refers to the death of Cupid. Here Kālidāsa shows the soothing and comforting side of rain. Likewise the unexpected arrival of the sages in the house of Him laya is imagined to be like a rain shower without the previous rise of clouds.

When Pārvatī performed tapas to marry Śiva she had undergone the most rigors self mortification. Even the strong wind and

rain didn't affected her concentration she with stood the rainy season day sitting on a rock and chanting lord Śiva's mantra. Without fearing the continuous rain, she abdoned the Parṇa and faced the strong rain with her devotion. Kālidāsa with his imaginative power picturised this situation in a crystal clear way. He said that the rain with its lightening eyes looked P rvaṭī who is sitting on a rock. Here Kālidāsa used rainas a metaphor for a witness. He said that the rainwith its lightening eyes witnessed the great tapas of Pārvaṭī. Kālidāsa compared the thapasvini Pārvaṭī to a drought land because of Indra. He implied that the drought land is longing for the blessing of Indra and likewise Pārvaṭī longs for the blessings of lord Śiva. Sometimes rain indicates a desire which itself turns out to be a necessity. Here in this poem the Kālidāsa compares the Devagaṇa's plead for Lord Śiva's son to that of a thirsty hornbill pleading to the rain clouds for rain. Being insecure from T raksura, the Devagaṇa's pleased to Lord Śiva for the birth of Kumra, so that they will get ultimate Mukti from Tāraksura. Here all these instances from this poem too show that rain is an important metaphor and phenomenon.

Presence of rain in the plays

Vikramorvaśīyam

The *Vikramorvaśīyam* is another five-act play by K lid sa relating the love story between the terrestrial king Agnimitra and celestial Urvaśī, where Kālidāsa endows poetic grandeur in the delineation of nature. In this play also the poet associates various types of animate and inanimate objects of nature which plays vital roles as the characters of this play. Kālidāsa comparsesUrvaśī to the water, which in turn is affected by rain. By saying the following that a peacock with his crest beaten by violence of wind, is looking at the cloud anticipating a shower, Kālidāsa depicts a sweet environment of the rainy season and its impact upon the flora and fauna. Kālidāsa depicts the impact that which rain makes on Swans. He said that seeing the direction of the cloud the royal swans are ready to go for the Manasalake. Thus in this play too Kālidāsa employs rain as a phenomenon which affects natural objects and living things including human beings. The love mudded Pururava in *Vikramorvaśīyam* observes a young Kandali - plant with its flowers having red lines on them and surchanging with rain water which remained him the eyes having tears through anger. Through Purrava's such observation, Kālidāsa indicates that the rain can also symbolize anger and rain drops can be compared to tears.

The *Mālavikgnimitram* is known as the first attempt of dramatic creation of Kālidāsa containing the love - story between the King Agnimitra and Mālavikā as its central theme. From the beginning to the end, in delineation of the main theme, the poet associates various types of pictures of different seasons. The *Mālavikgnimitram*, the affiliation of the poet towards nature or environment and the theme of the play takes steps hand to hand with each other. In the *Mālavikgnimitram* Kālidāsa shows the impact of various seasons upon other living beings except human life. According to Kālidāsa nature has the same feelings and emotions as human beings.

Abhijñanaśākuntalam

Kālidāsa's masterpiece the *Abhijñanaśākuntalam* is a unique play in seven acts. The love story between Śakuntal and Duṣyanta is the main theme of the play, through which the dramatist has been able to occupy a unique position not only in Sanskrit literature also in the world literature too. In the whole play, Kālidāsa keeps no distinction between living and non-living objects of nature or environment. Here too Kālidāsa employs rain as a metaphor and phenomenon. In the third act of the play when Śakuntalā says that she love him, her friends Anasūyā and Priyamvadā remarks that a great river always runs into the sea. In this situation the king Duṣyanta joyfully replies that he heard what he longed to hear and this is the love that smitten him on a rainy, sultry day which washed his grief away. Here Kālidāsa employed rain indicate Duṣyanta's joy and he also implied that rain can washes ones grief away especially if he is a person who longs for love. In the third act itself Priyamvadā , compares Śakuntalā 's joy to a peahen in summer when the first rainy breezes come. This instance too adds to the fact that rain is used as a metaphor to indicate joy, happiness and confidence. In act VII of the play Duṣyanta says to Kaśyapa that flowers come first, then the fruit and cloud appear before the rain, indicating the natural phenomenon behind raining. Towards the end of the play Kashypa hopes that may the rain deity Indra send abundant rain as a repayment to the sacrificial gain. This instance implies the metaphorical meaning that the rain gives i.e, a metaphor for joy, union and love.

CONCLUSION

Rain is used as symbol/metaphor in literature that which adds an added level of insight into a character's emotional state or the gen-

eral tone of a scene. Writers from all over the world use rain to symbolize birth, rebirth, death, deconstruction as well as setting the tone for particular scene or mood that is absolutely necessary for an enjoyable reading experience, and which by the way creates a really nice three dimensional quality to the reading experience whether the reader is aware of that intervention or not.

Kālidāsa, one of the celebrated Sanskrit poets has focused on the underlying interconnection between nature and the human world in his works. Through the usage of rain as a metaphor and phenomenon, Kālidāsa conveys the importance of rain, one of the natural elements on human life. In the *Ṛtusamhara* the poet vividly portrays the psycho-ecological impact of all seasons (including the rainy season) on all living creatures including human beings. In the *Meghadūta* also, the poet uses a piece of raincloud for his poetic purpose which plays the vital role in lyrical literature. In the epics like *Kumasambhava* and *Raghuvamsa*, the depiction of rain or the presence of rain is remarkable. In his plays like *Mālavikgnimitram*, *Vikramorvaśīyam* and *Abhijñānaśākuntalam* rain is employed to add to the intensity of the scenes or to intensify the emotional undertone of the play. So as a whole, there is no doubt in the fact that Kālidāsa employed rain as a metaphor and phenomenon to enhance the beauty of his works.

Dr. P. Unnikrishnan

MN ROY - A RADICAL HUMANIST AND AN IDENTIFIER OF HARBINGERS OF FASCISM

Abstract: - MN Roy may be considered debatably as one of the most underrated Indian philosophers who had actually played a pivotal in deciphering the underlying link between philosophy, politics and social life. He had successfully demonstrated how propagation of Brahmanical orthodox philosophy facilitated and ensured a hierarchal society thereby negating any influence of possible revolutionary initiatives. From starting his life as revolutionary, then evolving to communist, Marxist, prodigy in interpreting world philosophy and finally culminating as a radical humanist, MN Roy had one consistent underlying trait - an uncompromising stance against Fascism and always prioritizing human element over patriotism, nationalism, partisanship, etc. During his journey while his philosophical outlook changed from Marxist communism to radical humanism, Roy always maintained an open mind to ensure pragmatic applications and theoretical inferences had successful harmony and one reinforced the other. In case of conflict he was ready to rethink and refine either.

The paper tries to explore various facets of journey of MN Roy that included a revolutionary phase, a Marxist phase and finally being a radical humanist. The paper would also like to focus a key aspect of MN Roy's life, his ability to identify fascist tendencies before his contemporaries. Let us explore same through some of key interventions and arguments he raised on a timely manner.

Born in a Bengal village, Urbalia in a priestly family, Narendra Bhattacharya joined the revolutionary movement in Bengal as a schoolboy of fourteen. He was soon distinguished as one of its bold

and brave members and soon after the outbreak of the First World War, left the country, in disguise, to secure arms for overthrowing the alien rule. Narendra travelled through Burma, Indonesia, China, Japan and the Philippines and reached the USA in pursuit of his mission. Conditions in the USA changed with America's entry in the war and he was arrested. It was in the United States that Narendra Bhattacharya became Manabendra Nath Roy, a name that stuck till the end. Roy jumped bail and escaped to Mexico. The break with militant nationalism and conversion to Marxism began while he was in Mexico and culminated in his founding the Communist Party of Mexico, the first Communist Party outside the Soviet Union. Roy was soon invited to the Soviet Union by Lenin. He reached Moscow in time for the Second Congress of the Communist International and soon won the confidence and admiration of Lenin who described him as "the symbol of revolution in the East." He was elected to the Presidium of the Communist International and was for several years the Head of its Eastern Section. In 1926, he went to China as the sole emissary of the International to guide the revolution there. In 1928 came from the break with the International and after a brief spell in Germany, Roy returned to India in 1930-nearly sixteen years after the departure from the country in search of arms.

He occupied leading positions in the movements of Nationalism, Communism and Humanism. While holding positions of authority and influence and rubbing shoulders with some of the greatest figures of contemporary history, he did not hesitate in choosing the uncommon or unpopular path, in the context of the situations he faced, seemed to demand the choice. He combined firmness of commitment to the basic values of freedom and truth with a remarkable open-mindedness, capable of absorbing new ideas and learning from fresh experience. He constantly applied rationality to reevaluate socio political landscape and never believed in a dogmatic approach. In the aftermath of World War II Roy moved away from orthodox Marxism to espouse the philosophy of radical humanism, attempting to chart a third course between liberalism and communism.

Despite his shift in ideologies, there exists a constant thread of anti-imperialism and pursuit of freedom in Roy's thinking throughout his life. It is the same that drove him initially towards militant nationalism. When he turned to Marxism in late 1910's, he synthesized Marxist ideas with his specific context of colonial India. Marxism expanded Roy's quest for freedom from just nationalistic ambi-

tions to internationalist direction. From Marxism he moved to 'radical humanism' in late 1940's again to the expand the horizon of freedom for which he considered indigenous hierarchical society as another detriment to true freedom.

Exploring the phases in detail.

1. The revolutionary phase: -

The period after Bengal partition in 1905 by Lord Curzon, the region had become breeding ground for many revolutionary movements. Roy a native from the Bengal also began his public life interventions as a rebel revolutionary. He was involved in various cases of robberies to raise funds for the revolutionary activities and to acquire arms and ammunition. He travelled extensively to organize various militant groups around early 1910's. He was arrested more than once in this period by the British authorities for his involvements.

As the clouds of First World War were gathering, Roy and his group got in touch with the German officials in Calcutta to obtain arms and funds. It was this search which took him to the then Dutch ruled Indonesia in 1915 and from then on to the United States of America (USA) via Japan. He landed on the West coast of the USA with which first phase of his life ended. The British officials knew about Roy, and he was under constant surveillance of British Imperialism even in the USA. In the USA he met Indian revolutionaries who were organizing revolt in the British India. They were known by the name 'Ghadar' which meant 'rebellion'. They were led by Lala Lajpat Rai who later became famous for anti-Simon Commission agitation in Lahore in 1928. Search was still on for Roy as the British wanted him.

2. The Internationalist Phase: -

Roy met his first wife Evelyn in the USA. She introduced him to the Western ideas and was responsible to bring a shift in his focus from nationalistic causes to the internationalist ones. To avoid the British spies, he went to Mexico in 1917 with his wife. There he formed the Mexican Communist Party, first in the entire Western Hemisphere and also first outside the Soviet Union. Through his writing and work in Mexico, Roy became very popular. He was introduced to the European arts and culture in Mexico which broadened his overall outlook. Roy was specifically attracted towards the

process of renaissance, reformation and enlightenment in Europe. Because of his work in Mexico, Roy got an invitation to attend the Second Communist international 1920.

3. The Marxist Phase: -

MN Roy while attending in the Second Congress, discussing the colonial world, took a position opposite to the Congress consensus which was united front should be taken to oppose colonial governments. Communist parties were to be involved in the national liberation struggles. Lenin himself had supported this idea. But M N Roy argued against this line of thinking. He was of the opinion that communist movements in colonies should be supported; but not bourgeois led national freedom struggles. Roy, with his synthesis of Indian experience and Marxism, also expounded in the Second International that to overthrow capitalism in the metropolitan countries of the west, their colonies in Asia should first be liberated which would reduce the capacity of the colonial capitalism to exploit colonies and sustain itself. It means, capitalism of Europe depended on colonies in Asia. So, struggles in colonies for freedom attained importance as they were in effect opposing the imperialism and capitalism of the west which Communists were also opposing.

This formulation then raised an important question as to whether to support ongoing national liberation movements in colonies or not. According to Roy, bourgeoisie in the colonized societies were not to be trusted for revolution. Their help should be taken so far as they are useful for ending the Imperialism in colonies. But then, communist parties in the colonies should remain at the forefront of this struggle because national bourgeoisie remains in alliance with the old, feudal structure. India of early 1920's was swayed over by Gandhian method of nonviolent struggle and his overall politics. British imperialism was their prime target, but the mainstream of freedom movement was also not radical enough for Communists. Roy established Indian Communist Party in Tashkent, present day in Uzbekistan, and formed an Indian military academy to train Indians-in-exile in communist ideology and military tactics. This activity was later stopped under the pressure of British Government on Bolsheviks.

4. The Indian Freedom Fighter Phase: -

Roy felt that the possibilities of a revolution for independence in India are very slim. According to him, the British government was

aware of the anger spreading among the people, and before it turned into a revolution, it would make concessions to bourgeois society. ch. (Bharadwaj, 2020 : Newsclick) British writer and intellectual Phillip Spratt, who had spent considerable time in India, believed that "Lenin wanted to destroy the bourgeois world... [while] Roy... maintained that Indian bourgeois would not revolt but would gradually acquire de facto power.

When Roy returned to India in 1930, he was arrested by the British on charges of conspiracy. He was sentenced to 11 years in prison, which was later reduced to six years. After his release, Roy joined INC. He became a Gandhian, but not for long. According to him, Gandhi's ideas represented an attempt to re-establish the old spiritualism in India. He opined that Gandhi's doctrines got coinage due to persistent cultural backwardness in India. Roy also believed that Gandhi's leadership inadvertently played the role of cooling the fires of a rational revolution amongst the masses. He felt that Gandhi's Quit India Movement against the British would amount to favoring Hitler and that if the latter won the ongoing war.

In 1939, Roy launched Radical Democratic Party and in its parliamentary session held in 1946, a 22-point agenda was adopted that served as the basis for his 'radical humanism' ideas, which occupied the later part of his life and war, in colonies like India which would drift further from freedom.

5. The Humanist Phase: -

According to experts, when he became disillusioned with Marxism, Roy started leaning towards liberalism. Largely, it was after the Second World War. He delved into "neo-humanism" from here on, launching in 1948, the Radical Humanist Movement in India and writing several books on it. Neo-humanism believed in endless possibilities of freedom and, like Gandhi, Roy emphasized the importance of means to achieve this goal. To him, freedom of man lies in the expansion of knowledge as well as aspirations. Roy held the view that each ideology is based on already-available knowledge that is bound to a pre-determined goal and urged people to develop a scientific temperament and rationality. In his discourse on material philosophy, he surmised that nothing is permanent, sacrosanct or eternal, and that man, to change the world, must change himself in the process.

34 6. Identification of Harbingers of Fascism:-

Pratyabhijñā

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While in Mexico, he wrote about world peace being more conditional upon the liberation of the colonies than upon the overthrow of capitalism. Roy, yet, was to advocate that nationalism is mere emotional upsurge and has no political or cultural basis. He also believed extreme nationalism wouldn't alleviate the sufferings of the masses but merely cultivate another type of bourgeoisie class

Roy also did not concur with Hitler's 'socialism' from the very beginning. He was among the few who declared that the treaty of non-aggression between Germany and Russia in the Second World War would be broken soon. He had also predicted the possibilities of the Cold War. Thus, to many, Roy was the first international political leader, before Jawaharlal Nehru. His associate, GD Parikh, had expressed the view that Roy was the first Indian thinker to appreciate the significance of the major breach in the citadel of imperialism by the forces generated by the second World War (Bharadwaj, 2020 : Newsclick).

His opposing views to Gandhism and India's freedom struggle fixated on mere nationalism was because he feared that mere eviction of Britain wouldn't end imperialism but rather create fascist and capitalist tendencies of new bourgeoisie. Freedom without class revolution would merely lead to substitution of British imperialism by national one. Also drawing lessons from Hitler's Germany extreme nationalism will lead to another cycle of Fascism.

Roy was all along a prolific writer. In jail, he did a lot of writing despite the hard conditions that were imposed upon him. His well-known books "Fascism and Historical Role of Islam" were written in jail as also his controversy with Sir Shah Suliman, the Chief Justice of the High Court of Allahabad, later published under the title, Heresies of the Twentieth Century. There is besides a large volume of still unpublished material. It bears particularly on the philosophical consequences of modern science, a topic to which Roy devoted keen attention during the period of his imprisonment. In every letter from jail, he was all along asking for more and more books on the topic. His great regret during the period was that he could not discuss his ideas on the subject with some of his friends in Europe who were competent to discuss them. It is to be regretted that the work is still unpublished.

During the phases of his life, MN Roy's philosophical outlook also evolved. Initially Roy accepted socialism without its materialistic philosophy, but soon got convinced and changed to a full-fledged Marxist. As he once quoted - "Dialectical Materialism is the greatest human heritage and it is the quintessence of human knowledge" (Roy, 1982: 239). He was an anti-idealistic thinker and espoused materialism advocated in Marxism based on authority of scientific rationale that recognizes the existence of things independent of consciousness and sensations. He considered matter to be the ultimate base of everything and believed world order was maintained due to laws governing nature of matter. During his Marxist phase he believed that materialism was the only viable philosophy as an instrument of change. Hence it appealed to only those classes and sections in the society who have no stake in the established social order. From the Marxist phase when he moved on to radical humanist phase, he believed humanism was the only solution to humanitarian problems. However, he stood firm on ground of materialist thought but, Roy didn't link materialist philosophy with economic determinism. Roy felt Marxian materialism as dogmatic and unscientific since it negated individual freedom that should have been regarded as a constant element of human nature. At this juncture he says, "What is needed is a restatement of materialism so as to recognize explicitly the decisive importance of ideas in all process of human evolution- historical, social, political and cultural" (Roy, 1989: 11).

Perhaps the greatest learning we can all draw from Roy's life and philosophy is the warning that when we fail to link nationalism and humanism then fascist tendencies will rise and ultimately leading to deterioration of human life quality in totality. So, it is essential to maintain harmony between nationalism and international humanism to realize true human development and freedom.

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Dr. Pushpadasan Kuniyil

**CHATTAMPI SWAMIKAL: ICON IN THE VEDIC
PHILOSOPHY**

Chattampi Swamikal was the unique daring and powerful person who unveiled bravely and strongly very abhorrent, unethical, vulgar and wicked social norms of his age, especially among the Hindus, which were formed on the racial and cast discriminations. As a charitable worker, and propoganda of principle of eternal consciousness and at the same time accepting the scientific concepts he raised the cultural contents of Kerala up to the sky and thus remained is the brightest star in the firmament of Kerala social circle for the period of seven decades. The halo of his personality reaches in to the hearts of people not only as a spiritual thinker but better than his super manly vigorous stamina to free the non Brahmin society who never enjoyed lacto of freedom. The halo of his personalities penetrate in to the hearts of the people not only as a spiritual thinker, but mere that his super manly vigorous stamina to free the non Brahmins who never enjoyed the lacto of freedom. The Vedas are written for all types of people and more than they are the devices to scoop out the virtues and wickedness of mankind. So the study of Vedas is available to everybody and no need of men-women, Brahmin, Śūdra in discrimination. Similar practicable ideology can be produced only by person equal to the saint like Chattampi Swamikal.

परित्राणाय साधूनाम्
विनाशाय च दुष्कृताम्
धर्म संस्थापनार्थाय
संभवामि युगे युगे ॥

Thus Chattampi Swamikal was one of the greatest births occurs during the intervals of centuries.

Education of Chattampi Swamikal

Chattampi Swamikal was incarnated on August 25 in 1853 as the first son of the great scholar Vasudeva Sharma and Nangiāramma pillā at Kallammula of Kollūr village in Thiruvananthapuram. The birth in to a poor family prevented his primary education. Any how he spent his boyhood in the temple nearby making floral ornaments and studied Sanskrit under the Sastri for six years. Later he studied mathematics, music, and Tamil from a school run by one Raman Pillai. He was studious and vigorous in browsing the knowledge, which made him to become his teacher's lovable student. That made him to be selected as the monitor (*Chattampi*) in the class room. He adopted this nick name in his life, and later became very famous by this name, as a reward given by his teacher. During the school periods, he showed extra ordinary talent in Mathematics and other subjects he opens him to appointed as a clerk in the court of T. Madhava Rao, Thiruvitamkōor divan during the same period he studied Tamil, science and literature under the renowned professor swami Nathan of Maharaja College. Later he was blessed to be a student of Subbajata pathikal and assimilated philosophy Upanishad, grammar logic and yoga. This was a fateful turning point in his life.

The spiritual monk

The versatile knowledge in different subject from Subbajata pathikal accelerated his spiritual way. He becomes very expert in many subjects. He was actually swimming in to secret depths of logic, Vedas and spiritual hymns. Then he started his great journey. He visited Tiruppathi, Mūkambika Kañcīpuram, and other famous temples and thus commented spiritual knowledge. He performed penance in a cave of *Maruthvāmala* place on the south part *sahya* peak (Near to Nagarkovil) for same months. During these travels he carefully estimated and comprehended the secrets cosmic and received consciousness of what should be his orbit on the way of spiritual journey.

Then after the death his mother he reached Marutvāmala and started performing penance. But his suspicious, anxious mind was still burning for not getting correct answer to certain question. I'm this time, he happened to meet a man apparently civilized and that man poured the great secret philosophy in to the ears. Swami's anxiety

faced away and felt the concept that "I am the all". He was changing in to Vidyadhiraja Swamikal.

He did not wear saffron and earrings, but only pure white dress. His stature was quite different from other monks of our imaginations. He was with long hands long beard, ironing and *rudrākṣa* garland. Here *Janakavākya* of Mahabharata can be remembered.

काषायधारणं मौण्ड्यं
त्रिविष्टबधं कमण्डलम्
लिंगान्युत वथ भूताति
न मोक्षोयेति मेमति ।।

Fully shaved head, ear rings and saffron dress will instead and with this no one get eternal salvation.

Worship to teacher and benevolence to disciples

Chattampi Swami first and foremost disciple was Sree Narayana Guru, who proclaimed the world "one caste, one religion and one god" though there were many disciples to his credit there were only three important disciples who followed the way of monks and while others confined in house. Sree Neelakantha Theerthapada Swami and Theerthapada Parama Hamsa are other two disciples excluding Sree Narayana Guru.

Though Sree Narayana Guru had a compulsory marriage, he remained as a celibate. While Sree Narayana Guru met Chattampi Swami and demanded him the promise of penance, under the nourishment of Swami, Sree Narayana Guru lived for a period of five years. Swami gives Sree Narayana Guru the most sacred secret "advice of wisdom" and thus received the total salvation of soul. Guru proclaimed,

*Jātibhedam matadveṣametumillāte sarvarum
Sōdaratvena vāzhunna mātrukā sthānamāmitu*

This declaration contained Chattampi Swami's great goal of eradicating the racial discriminations¹.

The words written Chattampi Swamikal about Sree Narayana Guru's salvation in 1924 is very famous².

The time, when swami's knowledge was appeared to Theertha Pada as invaluable treasure, while this little Neelakantha Pilla received the advice of wisdom in to his ear by Chattampi Swamikal, and gave him the status of disciple. Then he began to known as

The third disciple of Swami was Brahmaṛṣi Theerthapada Parama Hamsa. His early name was Nanukkuruppu. He happened to know about Swami's great knowledge from Cochin Velupilla and desired to meet him. Swami understood that he was clever enough to be the monk at the early age sixteen and made him his disciple offering him the advice of wisdom and blessings. Nanukkuruppu was transforming as Theerthapada Swamikal.

Swami had many disciples from different castes. To the great surprise, the devotees have not the bar of caste, race, wealth, and figure and job status³.

Writings

Swami was the complete owner of the world of knowledge of almost every discipline and his research like studies are beyond is the time and centuries and they are standing higher than the level of a spiritual monk. In the book *prācīna Malayalam* he referred about the origin land importance. He did re-enquiry about the past history of Kerala and added modern concepts with them. According to Swami Kerala was not constructed by Parasurama. He argued that the Nāgās who were residents of Malayācalam were the first owner the place where the sea stood away from the shore and them that place came to know Kerala later. Similar inquisitive type concepts of Swami are being discussed.

Another important work of Swami is *ādibhāṣa*. It is verification that *ādibhāṣa* is Tamil-Dravidian language origin. The mother language became Tamil and in Dravidian culture and foreign culture there were ancient Dravidian was originated. Swami told these facts earlier than history found them out.

The *advaita cinta paddhati* was written in early time. So that even the common people can be conceived the content easily. The subjects that are concerned with trimūrtī's souls embodied and in embodied spirits and preservation and destruction origin cosmic description of mahāvākya are defined early.

Vedādhikaraṇa nirūpaṇam was published in 1921. It is a unique book and prepared to study Vedas and *itihāsas* deeply. It proclaims that study of Vedas can be done without the discrimination s of sex, caste, and religious.

Mōkṣapradīpa khaṇṭanam is another unique work of him it contained the spiritual concepts. This is a reminiscence of Alathur Sivayogis salvation.

In 1978 he wrote *jīvakāruṇya nirūpaṇam*. This book declares that all the creatures of their world are one and they have the equal status and rights to live here.

Citākāsalayam, advaita pañjaram, bhrahma tatva nirbhāsam, sarvamata sāmasyam are another important great works of Swami.

The most relevant contribution of Swami to the society was that he tried to change the wicked and institutional founded, social tendency of the Hindu society. Under the domination of higher caste, there grew superstitions, and un-hygienic rituals among the society. Swami taught against those systems. He hated and protected the un-touch ability, division among giving deduction and similar caste ridden suppressions in the society. He tried to convince the people that man has only one caste". This concept promoted his disciple Sree Narayana Guru to declare the very famous slogan "one caste, one religion and one God.

Swami believed that when the theory of non-violence reaches its culmination them only one can attain the total salvation. Swami proved that it can be attained by showing benevolence to these other creatures and keeping love, doing duties properly.

Knowledge of Vedanta Philosophy

The *trimurtīs* are formed from Brahman, the sky, the five elements souls, sprits, bodies and un bodies, origin destruction and other relevant things are properly assessed and described by Swami very transparently and comprehend. His famous book *dvaita cintāpaddhati* is the best example to credit this fact. This book contained five chapters. They are describing *adhyārōpavāṅgal, sarīra tatvasangraham, jaganmithyatvavum Brahma sākṣātkāravum, tatvamasi, mahāvakyōpadesam, caturveda mahāvākyangal and śruti sāra mahāvākya prakaraṇa, sūkṣma śarīrōlpathi, sthūlaprapaṅca sriṣṭi, pañcīkaraṇam, apavādam, sthūla sarīralayakramam, stūlapañcabūtangalude layakramam, sūkṣma pañcabūtangalude layakramam, trimūrtīlayam* are described in the first chapter. The other matters concerned with five elements are in the second chapter. *Kāryakāraṇa vādam, satthāthrividyam, asatkaryavādavum, khaṇḍanvum sat kāryavādam khaṇḍanvum, ajātavadavum*

paramāṇu kāraṇavādavum, avastha trayavum turīyavum, samādhiyum brahmānubhavavum, samādhiyum suṣuptiyum, brahmavum māyayum, are in the next chapter. Saktivritti, tvampadanididhyāsanam, are in next chapter, vedattinte paramaprāmāṇyam, prajñānam Brahma, aham brahmāsmi, tatvamasī are in next chapter and prapañca svarūpam, parimāṇavādam, nityatvavādam, vivarttavādam are in the closing chapter.

This book is the perfect example to show the Swami deep understands about the knowledge in Vedas, and Upanishads.

His practical philosophy is to translate the Veda contents to become these right people to study Vedas. He disposes this frank idea in his book-*vedādhikāra nirūpanangal*. The Veda always called *apouruṣeyam* is only men made argument. Rig-Veda sūktam one is written by Madhu riṣi (son of Viswamithra). Swami succeeded in creating he revolutionary concept that the authors of all *suktās* are each personal. He gained the equal status to both Brahmins non Brahmins to study Vedas.

In *cidākāśalayam* swami won in recoiling the Veda secrets and giving them to the common man. The lines here are very relevant.

*Akhaṇḍa brahmānandāmrutarasam sarvatra nira-
ntaram ninakku svānubhūtirūpamāyi prakāśikkatte*

These are the lines that Swami wrote as a response when the book lekhanamalika written by Theerthapada sent by Parama Hamsa to Swami.

The *tārāṭṭupāṭṭu* written by Swami named (*pillathālōlippu*) is a beautiful one in which Veda philosophy is in a digestive manner.

*Brahmame, satyam kiliye, kuttī
en makane, nin pitāvum
nanmula nityam ninakku nalkum
ammayum ā svāmi tanne*

Conclusion

Chattambi Swamikal was a great monk who poured the sweet lacto of total knowledge to everybody for the growth of society development. He was a friend in need, without the apparel of monk of our imagination to any small and big creatures in the world. A man has with immense and abundant knowledge in spiritualism.

He was a great scholar, a god teacher to so many disciples. The pre fixes to Swami are ends. The great man always raised the society to renaissances. Swami also unveiled the unanimity of cosmic to the world taking his life as an example compiled with great devotion to God. The unbeatable success of Swami is that travelling through the devotional movement and renaissance movement he could open earn to the human beings.

Notes:

- 1 मनुष्याणां मनुष्यत्वम्
जातिर, गोत्वम् गवा यथा
न ब्राह्मणादिरस्यैवम्
हा! तत्त्वं वेत्ति कोऽपि नः
(श्रीनारायणगुरु, डॉ.टि. भास्करन्, पु. 193)
2. सर्वज्ञ ऋषिरुल्क्रान्तः
सद्गुरु शुकवत्मना
आभाति परमव्योम्नि
परिपूर्णं कलानिधिः

लीलयाकालमधिकम्
नीत्वान्ते स महाप्रभुः
निस्वम् वपुस्समुल्सृज्य
स्व ब्रह्म वपुरास्थितः
3. नास्ति तेषु जाति विद्यारूप
कुलधनक्रियादि भेदः
(नारदभक्तिसूत्रम्, पु.154)

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Dr. Poornima G.

**THE CONCEPT OF AESTHETIC EXPERIENCE IN
DAŚARŪPAKA**

The primary function of dramas is indeed the generation of aesthetic experience. The well-known aphorism on it-विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः in the *Nāṭyaśāstra* of Bharata (I Cen. BC) has undergone several hermeneutical expositions over the years. Along with numerous treatises on Nāṭya produced after Bharata¹, many commentaries on *Nāṭyaśāstra* also have been lost. It is from *Abhinavabhāratī* of Abhinavagupta (11th cen. A.D.) one gets reference to the interpretations of Bhattalollaṭa, Śankuka and Bhaṭṭanāyaka on Rasasūtra. Abhinavagupta himself establishes rasa theory by interpreting the aphorism in the light of the theory of suggestion, postulated by Ānandavardhana. To him, the relation of vibhāva-s, anubhāva-s and vyabhicāribhāva-s with sthāyin is *vyāṅgyavyaṅjakabhāva*. Sheldon Pollock in this article '*Vyakti and the History of Rasa*' points out that Ānandavardhana's approach to Rasadhvani is concerned with the production of rasa which in turn is analytical and linguistic. He gives the credit to Bhaṭṭanāyaka for redirecting the formalistic notion of rasa to the level of psychological reception. He also argues that Dhanika in the *Avaloka* on *Daśarūpaka* provides exposition of the arguments made by Bhaṭṭanāyaka against Dhvani theory in *Hridayadarpana* which is available only through fragments. Dhanika and Dhanañjaya of 10th century A.D. oppose suggestiveness of rasa. Their attention is towards the nature of rasa; that is, how rasa is experienced by the spectators. They adhere to Bhaṭṭanāyaka's bhuktivāda. The last Prakaśa of *Daśarūpaka* deals with rasa exposition. The paper attempts to throw light on how Dhanika and Dhanañjaya refute the

theory of suggestiveness of rasa and also how they represent the nature of rasa.

Definition of Rasa

According to Dhanañjaya, by vibhāva-s, anubhāva-s and vyabhicāribhāva-s, the basic emotion or sthāyin in sensitive spectators attains enjoyability and it is called rasa.

विभावैरनुभावैश्च सात्विकैर्व्यभिचारिभिः
आनीयमानः स्वाद्यत्वं स्थायीभावो रसः स्मृतः ॥ (IV. 1)

Dhanika explains vibhāva-s, anubhāva-s and vyabhicāribhāva-s in terms of spectators or readers. The terms used to denote the sensitive readers are bhāvaka-s and rasika-s. The characters and situations are termed vibhāva-s, when they get generalised in the minds of responsive spectators. At this time, without the external existence of characters, spectators or readers really experience them. Anubhāva is defined thus:

अनुभावो विकारस्तु भावसंसूचनात्मकः ॥ (IV. 3)

Dhanika, explaining this portion clarifies that the actions of characters stand as reasons for the spectators or readers to experience the bhāva. "एते च अभिनयकाव्ययोरप्यनुभावयतां साक्षाद्भावकानुभवकर्मतयानुभूयन्त इत्यनुभवनमिति च अनुभावाः रसिकेषु व्यपदिश्यन्ते। विकारो भावसंसूचनात्मक इति तु लौकिकरसापेक्षया, इह तु तेषां कारणत्वमेव"ⁱⁱⁱ

Explaining, bhāva Dhanañjaya writes:

सुखदुःखादिकैर्भावैर्भावस्तद्भावसाधनम्।

The emotions like pleasure and pain are represented as residing in the respective characters. But they evoke emotions in the spectators and so they are termed bhāva-s. "अनुकार्याश्रयत्वेनोपनिबध्यमानैः सुखदुःखादिरूपैर्भावैस्तद्भावस्य भावकचेतसः भावनं वासनं भावः। यत्तु रसानु भावयन् भावः इति कवेरन्तर्गतं भावं भावयन् भावः इति च तदभिनयकाव्ययोः प्रवर्तमानस्य भावशब्दस्य प्रवृत्तिनिमित्तकथनम्।"ⁱⁱⁱⁱ Transitive as well as basic emotions should be cognized in terms of spectators. Using the simile of ocean Dhanañjaya beautifully defines vyabhicārin and sthāyins thus:

विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः।
स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ ॥
विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः।
आत्मभावं नयत्यन्यान् स स्थायी लवणाकरः ॥ (IV. 34)

The sthāyins being relished by spectators is called rasa and it is

indeed of the nature of ānanda. To quote Dhanika: "वक्ष्यमाणस्वभावैर्विभावानुभावव्यभिचारिसात्विकैः काव्योपात्तैरभिनयोपदर्शितैर्वा स्रोतृप्रैक्षकामामन्तर्विपरिवर्तमानः रत्तिर्वक्ष्यमाणलक्षणः स्थायी स्वादगोचरतां निर्भरानन्दसंविदात्मतामानीयमानः रसः। तेन रसिकाः सामाजिकाः, काव्यं तु तथाविदानन्दसंविदुन्मीलनहेतुभावेन रसवद् आयुर्धृतमित्यादिव्यपदेशम्।"^{iv}

Refutation of Suggestiveness of Rasa

Dhanika ensures that the relation between creative literature and aesthetic experience is bhāvyaabhāvakatva and not vyangyavyañjakatva. "अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः। किं तर्हि? भाव्यभावकसम्बन्धः। काव्यं हि भावकं, भाव्यास्तु रसादयः।"^{iv} As A. K. Warder opines Dhanika and Dhanañjaya are influenced by Bhaṭṭanāyaka in this view. In course of formulating the theory of aesthetic experience, Dhanika and Dhanañjaya make use of the concept of intended sentence-meaning propounded by Mīmāṃsaka-s. Dhanika and Dhanañjaya are of the opinion that when the realization of rasa can be explained by abhidhāśakti or tātparyaśakti of the sentences, formulation of a separate power called suggestion is unnecessary.

In ordinary cases, by knowing the connection of words one cognises the sentence meaning that is, the intention of the speaker. At times, even if the verb in a sentence is not uttered, the hearer apprehends the sentence meaning on account of the contextual meaning. In kāvya-s also by way of primary meaning or context or representation of vibhāva-s, the readers apprehend the intention of the poet. In the case of dṛśyakāvya-s, the intention of playwrights is to evoke sentiment in responsive spectators through the representation of the respective vibhāva-s etc. The tātparyaśakti in the poetic sentences gets exhausted only after attaining this intention of the author.

वाच्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया।

वाक्यार्थः कारकैर्युक्ता स्थायिभावस्तथेतरेः ॥ (IV.37)

According to Mīmāṃsaka-s every sentence uttered carries a purpose; whether the sentence is pauruṣeya or apauruṣeya. In the same way, in kāvya-s representation of vibhāva-s etc. intends the realisation of rasa. The ultimate aim of kāvya-s is rasāsvāda. Dragged by these intended rasa-s, the tātparyaśakti of poetic sentences make the cognition of rasa. "न चापदार्थस्य वाक्यार्थत्वं नास्तीति वाच्यं, कार्यपर्यवसायित्वात् तात्पर्यशक्तेः। तथा हि पौरुषेयमपौरुषेयं वा वाक्यं सर्वं कार्यपरम्। अतत्परत्वेऽनुपादेयत्वाद्दुन्मत्तादिवाक्यवत्। काव्यशब्दानां चान्वयव्यतिरेकाभ्यां

निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धेः स्वानन्दोद्भूतिरेव कार्यत्वेनावधार्यते^{vii} Thus in poetry, aesthetic elements i.e. vibhāva-s etc. stand as word meanings and the respective sthayins as the sentence-meaning^{viii}. Or, those can be termed as poetic sentences, in which the vibhāva-s etc. and sthayins represent word meanings and sentence meanings respectively. Only the sensitive readers or spectators who have the imaginative power to comprehend the sense of the combination of vibhāva-s etc. can attain the cognition of this intention of aesthetic joy.

Dhanika further explains the logic behind rejecting the suggestiveness of rasa by quoting verses from his *Kāvyanirṇaya* (the book is unavailable now). As suggestiveness is the intension of the author, dhvani or suggestive sense cannot be excluded from the intended sense. Suggestion can be admitted as a separate verbal modality only if it generates a new sense completely disconnected from the sentence meaning. The primary power of poetic sentences stands till the attainment of the intended sense.

प्रतिपाद्यस्य विश्रान्तिरपेक्षापूरणाद्यदि ।
वक्तुर्विवक्षितप्राप्तेर्विश्रान्तिर्वा न वा कथम् ॥
पौरुषेयवाक्यस्य विवक्षापरतन्त्रता ।
वक्त्रभिप्रेततात्पर्यमतः काव्यस्य युज्यते ॥^{ix}

Dhanika and Dhanañjaya who revived the tradition established by *Nāṭyaśāstra*, relies on the linguistic concept of tātparyaśakti and the cognition of intended meaning propounded by Mīmāṃsaka-s. Actually Mīmāṃsaka-s postulated such a theory in terms of the intended meaning of Vedic passages. One can be reminded of the argument of M. P. Sankunni Nair here that the power of suggestiveness enters into poetry from theatre or Nāṭyaśāla and not from Vyākaraṇaśāstra. He quotes Amarakośa (व्यञ्जकाभिनयौ समौ) to substantiate this. He also points out that Ānandavardhana himself opines that the natural suggestiveness in the sounds of actors are admitted by even those who hesitate to admit suggestion as a verbal modality.^x

Aesthetic Experience in Rasika-s

To explain the nature of aesthetic experience, Dhanika uses another concept of Mīmāṃsaka-s viz. bhāvanā.^{xi} The relation between the aesthetic elements vibhāvādi and the basic emotion is bhāvvyabhāvaka type. This entity bhāvanā is admitted by Mīmāṃsaka-s. Even if others oppose this, Dhanika continues, in poetry it is experienced. "किञ्च मा चान्यत्र तथास्तु । अन्वयव्यतिरेकाभ्यामिह

तथावगमात्।^{xii} He quotes the famous Nāṭyaśātra-kārika starting भावाभिनयसम्बद्धान्... for substantiating this. Dhanika says that poets write kāvya-s to generate rasa in sensitive readers and not in the characters like rāmādi.

Rasa or aesthetic experience resides in sensitive spectators or Rasika-s.

रसः स एव स्वाद्यत्वाद् रसिकस्यैव वर्तनात्।

नानुकार्यस्य वृत्तत्वात् काव्यस्यातत्परत्वतः ॥ (IV.38)

द्रष्टुः प्रतीतिव्रीडेष्यारागद्वेषप्रसङ्गतः।

लौकिकस्य स्वरमणीसंयुक्तस्यैव दर्शनात् ॥ (IV.39)

The question now is what is the role of the actors here? The actors who represent the characters evoke sthāyin in spectators who in turn, experience rasa. As mentioned earlier at this point these characters are devoid of their peculiarities and are termed as vibhāva-s. Such vibhāva-s are the causes of rasa.^{xiii}

Explaining the purpose behind the representation of the characters Dhanañjaya writes:

क्रीडतां मृण्मयैर्द्वद् बालानां द्विरदादिभिः ॥ (IV.42)

स्वोत्साहः स्वदते तद्वच्छोतृणामर्जुनादिभिः।

Children playing with toy elephants are enjoying on account of their own enthusiasm. In the same way, through the actions of the actors even if they are artificial, responsive spectators enjoy their own sentiments. Dhanika also explains that vibhāva-s are different from the causes of experience of worldly sentiments. It is also added that like spectators, actors also can enjoy the aesthetic experience.

काव्यार्थभावनास्वादो नर्तकस्य न वार्यते (IV.42)

The Psychological Nature of Rasa

It is found that when spectators or bhāvaka-s identify with the poetic sense represented by vibhāva-s etc., they experience eternal pleasure or enjoyment. This experience can be broadly considered as general one. But psychologically, it has four dimensions. In the case of śṛṅgāra the identification of the spectators with vibhāvas is characterized by vikāsa (progress or development) of his mind. So as in the case of hāsya. In vīra and adbhuta, vistāra i.e. expansion of mind happens. Kṣobha i.e. commotion or perturbation is the state of mind in the case of bībhatsa and bhayānaka. Raudra and karuna are characterised by cittavikṣepa i.e. distraction or absence of mind.

Dhanika ensures that these cittabhūmi-s in course of identification of respective emotions is the base of the Natyasastrakarika "शृङ्गाराच्च भवेद्भास्यो रौद्राच्च करुणो रसः। वीराच्चाभुतोत्पत्तिर्बीभत्साच्च भयानकः।।" There is no causal relation between śṛṅgara and hāsya, vīra and adbhuta, bābhatsa and bhayānaka or Raudra and karuna.

The question now arises is that in tragic representations, if the effect of the mind is not a favourable one, then why should a spectator wish to watch it. Dhanika answers that the experience here is not a painful one as in the case of worldly tragedies. The enjoyment here is of the nature of sukha-dukkhātma. The poetic experience is completely different from ordinary worldly experiences.

Dhanika and Dhanañjaya are of the opinion that the nature of śāntarasa cannot be described in terms of cittabhūmi-s as it is characterised by the non-existence of sukha-dukkha-s, cinta-s, dveṣa-rāgas and all types of iccha-s. As this is experienced in the state of salvation, no sensitive reader is enjoying it.- न च तथाभूतस्य शान्तरसस्य सहृदयाः स्वादयितारः सन्ति।^{xiv} Yet the four cittabhūmi-s viz. ānanda, maitrī, karuṇa and upekṣā, which are the means towards the attainment of śama, have some identification with vikāsa, vistāra, kṣobha and vikṣepa respectively.

Conclusion

The tenth century Indian thinkers Dhanañjaya and Dhanika in the treatise on dramaturgy viz. *Daśarūpaka* and its *Avaloka* explain the concept of aesthetic experience in detail. The first three Prakāśa-s provide practical guidance to playwrights. Generation of aesthetic experience in sahr̥daya-s being the ultimate aim of poetry, the fourth Prakāśa is completely devoted to the theoretical exposition of it. In this exposition, Dhanika and Dhanañjaya use several concepts propounded by previous Indian thinkers. In the karika-s like,

पदार्थैरिन्दुनिर्वेदरोमाञ्जादिस्वरूपकैः।
काव्याद्विभावसञ्चार्यनुभावप्रख्यतां गतैः।
भावितः स्वदते स्थायी रसः स परिकीर्तितः। (IV. 46 & 47)

Bhaṭṭanāyaka's theory of rasa is reflected. In refuting suggestiveness of rasa, they adopt the linguistic concept of cognition of sentence-meaning or intended meaning through the verbal modality abhidhā and tātparya propounded by Mīmāṃsaka-s. The arguments refuting the concept of suggestion are seen in detail in the *Avaloka*. Dhanika has done this by considering Ānandavardhana's

dhvani theory as the purvapakṣa. Adherence to Sastric concepts is reflected here. At the same time, they admit bhāvana as an entity exclusive to poetry and establishes that the relation between literary work and aesthetic experience is bhāvvyabhāvakatva. While dealing with the nature of rasa, beyond entitling it as kevalānanda, they speak of the states of mind or cittabhūmi-s of the receptors. That is, they explain how the rasa affects the minds of sensitive spectators or readers. This psychological exposition of aesthetic experience makes the theory of Dhanika and Dhanañjaya an innovative one.

Footnotes

- i Referring to Sangitaratnakara Sreenivasarao in his blog points out that after Bharata numerous treatises on Natya were produced by different scholars like Sandilya, Kirtidhara, Drauhini, Rahula and Harsa.
- ii Vide. *Daśarūpaka*, p.232
- iii Ibid, p. 234
- iv Ibid, p.228
- v Ibid, p. 297
- vi A. K. Warder, 1972, p. 37
Sheldon Pollock argues that Dhanika's Avaloka offers fullest exposition available of the ideas of Hṛdayadarpaṇa. Vide. "*Vyakti and History of Rasa*" p.235
- vii Vide. *Daśarūpaka*, p.295
- viii अतो वाक्यस्य अभिधाशक्तिस्तेन तेन रसेनाकृष्यमाणा
तत्तत्स्वार्थापेक्षितावान्तरविभावादिप्रतिपादनद्वार स्वपर्यवसानितामानीयते। तत्र विभावादयः ८
दार्थस्थानीयास्तसंसुष्टो रत्यादिर्वाक्यार्थः।
- ix Quoted in *Avaloka*, p.297
- x *Natyamandapam*, 1987, p.123
- xi Even if this is seen in Bhaṭṭanāyaka, Dhanika never literally refers to Bhaṭṭanāyaka or his work. By saying bhāvanāvādi he refers to Mīmāmsaka-s
- xii *Daśarūpaka*, p.298
- xiii ता एव परित्यक्तविशेषाः रसहेतवः।
- xiv Ibid, p.307

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Dr. Lakshmi C

BUDDHIST PHILOSOPHY AND EDUCATIONAL PERSPECTIVES IN THE WORKS OF MAHAÊKAVI
AŚVAGHŌᅒA

The first prominent Sanskrit poet who lived in 1AD, had been an exponent of Buddhism.¹ We come across the characteristics of the poet in his *Mahākāyam*, entitled '*Soundaranandam*'. This son of Arya Swarnnākᅒī and Pārśnivan had been the most prominent Scholar in the court of Kanisᅒka. There are hints about his birth place as Sāketam and that he had been a great master among Buddhist Saints. The *Soundarananda* and *Buddhacarita* of Aśvaghōᅒa are greatly acclaimed by the world of scholars. Both belong to the class of *Mahākāvyam*. Besides, books like *Sūtralankāram*, *vajrasūci*, *Gaᅇᅇhi Stotram* etc. also belong to him. *Sūtrāᅇlankāram* and *Vajrasūci* are works on Buddhist philosophy. *Gaᅇᅇhi stotram* is a poetic composition. These works reflect his inimitable scholarship. Though a disciple of Buddha he had profound depth in Veda, *Vedāᅇga*, *Brahmanopaniᅒads* and *Smᅇtis*. His scholarship in theistic as well as atheistic works also had been measureless.

He employed poetry as a vehicle for spreading religious principles. His main concern had been the transmission of Buddhist religion. He introduced the messages of Buddha through his poetic compositions towards entertaining and enlightening the readers greatly. The usual tendency of readers towards philosophic works is one of reluctance and monotony. But the message gets read with involvement and interest when rendered readably through poetry.

SOUNDARANANDAM

The main characters of this composition are Sundari and Nandan. The work is named *Soundaranandam* since it discusses the story of

Sundari and Nandan. The theme relates to the entry of the Buddhist ideologies into the life of Nandan when he had been leading a life of material pleasures with Sundari. Later on he feels fed-up with the sensual life, turns into a *sanyāsi* and attains ultimate redemption. The story tells us how the principles of Buddhism exert influence in the materialistic mind of Nandan. The poet introduces thought-provoking spiritual lessons in the heartiest way through his work. This reflects his great knowledge in psychological philosophy and related subjects. Though there is strangeness in description and imagination, the selection of theme and co-ordination of interesting features along with thoughtful introduction of inherent existential philosophy are inevitable treasures of this classic work. The richness of psychological insight of this poetic monument is rarely seen in other Sanskrit works. Dr. K N Ezhuttacchan views that the work reveals the strategy employed by Buddha in teaching students with varied characteristics using different and interesting method. This *Mahākāvya* is the first among the species that has been written to glorify the Buddhist philosophy and treatises. The educational concepts inherent in this work are relevant for the present study.

Learn philosophy through poetry:

Aśvaghōṣa opens his composition revealing his objective of introducing philosophic treatise most effectively through the medium of poetry. He introduces the best means of utilising poetry to communicate philosophic subjects into the mind of readers who are distorted with innumerable material and existential problems.⁴ *Ananyamanasām śrotṛṇām Grahaṇārtham Kāvyaopacārātḥ* and 'Yat Mokṣakṛtam Tad Maya Kāvya Dharmaêt Kṛtam, Tiktam Ausadham, Madhuyutam, Hrḍyam pātum Yathāsyāt tathā Karttum'. The initial sentence reads that the Buddhist principles are capable of taking the attention of the readers who are highly pre occupied with various issues linked to materialistic life. In the latter, he says that, modern philosophic lessons are released through the vehicle of poetry almost in the same way as how bitter medicine is mixed with honey to make it drinkable.

The poet makes it clear that the most suitable method of transferring philosophic knowledge is through poetic compositions. Students will accept the content enjoyably through story or poem, however tough and boring the subject is. This psychological insight gets exemplified through the above given lines. The definition of

54 Visvanathakavirāja, "*Vākyam Rasātmakam Kāvyam*"⁵ is to be remembered here.

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Individual difference:

Every human being is different from others in one way or the other. The individuality of one gets moulded through inborn tendencies and acquired habits. Still continuous teaching and training can bring about radical changes in human personalities. Though Nandan is the half-brother of Buddha, the characters of both have been entirely different. Nandan was immersed in carnal and material pleasures. But Sri Buddha had completely forsaken all worldly pleasures realising that desire will cause bondage. His *pūrvāsīram* name (name before becoming saint) was Siddhārthan. The view of Nandan was that the world itself was truth. But Siddhārthan believed that the ultimate truth is different from the impulses of the material world. The poem *Soundaranandam* reveals that changes in personality can be introduced through the ways of didactic teachings.

Teacher and child centred learning:

The *Kapilāśram* was situated close to the Himavan and had been highly congenial for Tapa. Buddha taught disciples here. The Ashram had been a virtual home of *śan̄thi* (peace). *Brahmacāris* frequented this Ashram for the attainment of knowledge. The lines make it clear that the learning centres had been the residence of the Guru too. The mode of teaching and learning followed the *Gurukula* tradition. It was to this *Gurukula* that the gracious-looking prince had entered in search of truth and knowledge. Later it became both his school and residence.

"*Tes̄sām Munirupādhyāyo Gautamah Kapilobhavat*"⁷ The prince reaches the Kapilāśram during his pilgrimage in search of knowledge. He comes across his Guru with all the required qualifications and abilities. The lines reveal the truth that learned saints acted as teachers in those days even to princes. Even while being saint, Gouthaman had assisted his Guru in teaching (Upādhyāya). The word used by the poet is relevant here. *Upādhyāya* implies "*upāsamīpe Adhyayanam Kārayati*". It refers to the one who teaches keeping close to the learner. This diction shows that the teacher used to discern the absolute abilities of the learner, recognised his limitations and strength and taught by giving individual care and attention. This methodology of the past is the modern concept of

child-centred teaching.

The attributes of the learner:

The kings of the Ikṣvāku dynasty are being called the *Śākhyās*. The responsible factor for this is the attainment of Siddhārthas *Bhododayam* (enlightenment) under the shade of *Śākha* (banyan) tree. The prince resided in the shade of *Śākha* tree on reaching *Gurukulam* and attained knowledge there. This poetic expression reveals that an ideal student is the one who is ready to undergo sufferings at the sacrifice of pleasures for the sake of knowledge. In spite of being a prince, Siddhārtha abandoned comforts and pleasures. He settled down in the shade of the tree and made it his abode. This is capable of arousing powerful thoughts in us about the characteristics of an ideal student. The seriousness of the knowledge acquired depends closely on the sufferings of the student experienced in acquiring it. Plenty of sufferings have to be undergone for knowledge acquisition. Buddha underwent hard Tapa under the *Śākha* tree till the attainment of *Bodhodayam* (knowledge and enlightenment) and later on came to be known as *Śākhyān*, so says the poet.

Subjects of study:

It is mentioned that *Gurukulas* were centres of learning. In the situation of Siddhartha converting the city of Kapilavasthu as the centre of learning and knowledge, according to the instructions of scholarly architects, it is said that the chief subject taught in the *Gurukulas* in those days were *Vedas* and *Vedāṅgā*. *Vedāṅgāviduṣastuṣah Ṣaṣṣu Karmasu Śāntaye Vṛddhaye caiva tatra Viprānājījapat*¹⁹ Kapilavastu, which had been the main centre of holy rituals, became the centre of learning *Vēdas* and *Vēdāṅgās* too. The main topic of the study was *Vēdas*. *Vedāṅgās* also seconded better learning and scholarship. They consisted of *Śikṣa*, *Kalpa*, *Vyākaraṇa*, *Niruktam*, *Chandas* and *Jyotiṣam*. The expression "*tasmāt sāṅgamadhīyaiv brahmaloke mahīyatē*" conveys the glory and greatness of the study of *Vedāṅgās*. Dictions like *śāntaye vṛddhaye* reveal that the objective of learning was obtaining *śānti*. It catered internal peace, welfare and other virtues that support the description of the poet that Kapilavastu is the source of wealth, welfare, knowledge and glory.

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The main objective of education is the development of ideal personalities. Character moulding is directly linked to acquired habits and hobbies in life. The poet thus explains the traits of character to be fostered up through education. The *Vikrānta* sound says that a prince should be learned both in sciences and art of archery. The term *Nayavān* refers to the one who is learned as well as bold. Ignorance reflects cowardice. On another occasion the expression *Kṛtaśāstra Kṛtāstrah* is used which reflects the qualities of a prince, as mentioned above. The word *Sīrutavān* conveys meanings as the learned, the much-heard, and observed and experimented one. This highlights the glory of oral study and learning. It accounts to the acquisition of knowledge beyond text and note books.¹⁰ The main features of education are comprehension of valuable and relevant matters of life and apply them with practical wisdom during necessary conditions and situations. The *Śloka* further implies the development of physical traits of the knowledge- aspirant too.

Self-Actualisation through Control of Senses:

The ultimate goal of primitive education had been self-actualisation. It is helpful for driving away the urges of the senses. The poem explains that king Śuddhodhana possessed the abilities of controlling his emotional instincts through the adherence to ethical and moral values in life.¹¹ It is made clear that the king is a scholarly person, who has the capability to control his feelings and desires; he is an adorer of learned ones; he deserves a life of salvation with his characteristic features, moral courage and control of sense-urges. His quality of governing people is also hinted at. The 12th *Sargam* named '*Vivekam*' discusses the essential qualities of human beings, such that they should be able to discover and experiment philosophic values and principles in life. It strengthens their meditative abilities and concentration and helps them control sense organs effectively.¹² *Vairāgyam* (detachment) is said to be the basis of self-actualisation and leads to salvation. It can be attained only through genuine knowledge.

*Mokṣasyopaniṣatsaumya a Vairāgyam iti Gr̥hyatm
Vairāgyasyāpi Samvedah SamvidoJñānadarśanam*¹³

Ideal characteristics of a Student:

The most valuable capital of a good student is care and attention

or concentration.¹⁴ An attentive student becomes expertised in the subject of study. The scholarly view is that the most glorious among wealth is *śraddha* or concentration. It is a positive bent on learning. Intelligence, added to concentration, makes learning an easy and enjoyable experience. Here intelligence is regarded as 'Rasa'. The word *Prajna* means rational and discriminating ability. Knowledge of Rasas provides with blissful state of mind. A student who is desirous of acquiring knowledge feels contented and happy. Such a student enjoys spiritual comfort and escapes from the curse of ignorance. The poet preaches valuable lessons here that only the attentive one will be able to acquire knowledge and this alone can give him necessary wisdom, satisfaction and pleasures in life. The *Bhagavat Gita* reflects the essence of this principle.¹⁵

Say No to Displeasing truths:

The '*Sanatana Dharma*' dwells within truth. It is explained as follows "*Satyam Brūyāt Priyam Brūyāt Na Brūyāt Satyamapriyam, Priyam Ca Nāṅṛtam Brūyāt eṣa Dharma Sanātanah.*" Adherence to moral and ethical virtues is the obligation of every student. Buddha also gave primary importance to the pursuit of Dharma and proclaimed that everyone should be aware of the ultimate value of truth and moral virtues

*Anṛtam Jagāda Na Ca Kascit ḍṛtamapi Jajalpa Nāpriyam
Sīlakṣṇamapi Ca Na Jahavahitam Hitamapyuvāca Na Ca
Paiśunāya Yat*

Education and Value of Life:

The poet presents his own observations about the ultimate values and objectives that one has to actualise through education. The poem gives a number of situations which look upon the attainment of knowledge as the sole means of salvation. He says that the reason for knowledge acquisition should be great and noble. The real attempts in life should be conducive to the attainment of *Dharma jnanam*; (knowledge of moral and ethical values). The essential qualities that a student has to acquire through education are also discussed in detail.¹⁷

*Hitasya VaktāPravarah Suḥṛdbhyo Dharmasya Khodo Guṇavān
Sīramēbhyah
Jñānāya Kṛtyam Paramam Kriyābhyah Kimindriyāṅāmupagamyā
dāsyam*

58 The greatness of Yoga:

Pratyabhijñā

प्रत्यभिज्ञा

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The poet makes us aware of the greatness of Yoga as the most fruitful means for self-actualisation through the control of sense organs, by the removal of ignorance and dedication to philosophy. Yoga to one who tries to attain knowledge of philosophy is equal to that of the concern of a warrior for self-protection in fight. The poet enlightens that the one who takes up philosophy will be free from fear of death. Here he explains the glory of yoga.¹⁸ A well-controlled and balanced mind is the uniqueness of individuality. The concept of *Sthitaprajna* (balanced and integrated personality) is equal to that of the mature and integrated personality explained in modern psychology. People of the past had opined that yogic exercises and experimentation can promote physical as well as mental integrity of human beings. The 8th sarga named '*Streevignam*' also refers to the characteristics of a balanced personality.

*Viṣayeṣu tu Doṣadarsinah Parituṣṭasya Śñucēramānitah
Śñamakarmasu Yuktacetah Kṛtabudherna Ratirna Vidyate*¹⁹

In physical subjects the balanced personality refers to the one who is free from pride and arrogance and whose mind dwells in perfect peace. Such a one enjoys real bliss of life through the intelligence in Dharma. The 9th sargam states that the wise ones are talented at sense control and do it effectively as a charioteer controls his horses.²⁰

BUDDHACARITAM:

The *Buddhacaritam* is a great poetic work by Asvaghosan which consists of very prominent story elements in the *Tripidakas* related to the chronicles of Buddha. Dr. M.S Menon is of the opinion that this unique poetic composition is based on the *Lalitavistara* of *Sarvastivadis* and *Mahavastu* of *Lokottaravadis*.²¹ The first *Sargam* vividly describes the rich and glorious changes of Kapilavastu on the birth of Sarvartha siddha and the noble characteristics of king Suddodhana. The second *Sargam* describes the adolescence and the pursuit of education of Siddhartha. This section provides with many significant educational concepts.

Vidyarambha- Upanayana:

Siddhartha exhibited unnatural abilities right from birth. There is reference to the observance of *Upanayana* and related rights in connection with the attainment of favourable education. '*Upa-Samipam-*

Nayati refers to '*Upanayanam*' or sending the disciples to the Guru for education. The *Upanayana* is one among the '*ṣodasa cultures*'; which is related to the commencement of education. Siddhartha finished his education, after all *Upanayana* rituals on reaching his youth, within beginning from adolescence. Hard work and studious disposition of mind helped him to possess the entire required knowledge within a short span of time. The expression '*alpairahobhi*' specifies the qualities of intelligence and power of concentration essential for the attainment of knowledge.²²

Mokṣa / Self actualisation:

It is brought into awareness that the sole means of *Jīvan- mukti* (salvation of life) is the removal of material sorrows and desires. Buddha preaches that the biggest of *Adharmas* is the concern for material pleasures. Control of sorrows is the greatest of *Dharmas*.²³ This poem is a source of inspiration to all to lead a life of simplicity and attain spiritual heights. The poet explains that education is the sum and substance of all forms of information and experience in human life.²⁴ The afflictions experienced in adolescence, youth and old age affect memory, creativity and hardworking abilities adversely. The poet preaches everyone to strive for ultimate goals and objectives of life.²⁵ There is reference to the *Tapasvis* (holy saints) gathering the capital of meditation (acquired knowledge) just as the materialists gathers wealth for physical pleasures of life.²⁶

Eligibility Test:

The poem has lines that verify the Guru providing studentship to disciples only after testing their ability.²⁷ Gurus were accustomed to testing all students before accepting them; still there is reference that states that Buddha was accepted as disciple without any test of eligibility. Knowledge of various sciences used to be provided only after comprehending the student through years. Still Buddha didn't experiment any such test. The summary of Guru's words reads that the hard working and great-looking disciple need not be subjected to any trial at all.

Teacher:

The present day exponents of education have compared the preaching of Guru to divine light and teachers to pace setters or role models to students; like lights to those who desire to see; like the guide to those who desire to set out; like the boat to those who

desire to cross water.²⁸ According to Tagore teacher is a lamp lighting other lamps, but a lamp cannot put light into other lamps if it does not burn itself and shed light. The teacher is a guide and facilitator.²⁹ Knowledge contributes greatly in the production of 'Namarupas', names and forms. So knowledge depends mainly on the names, structures and appearance of universal substances as its basis.³⁰

Conclusion:

The Buddhist period was a golden age in the educational history of India. Due to the importance given in the dissemination of knowledge, famous higher education centres like Nalanda and Taxila flourished during this period. In addition to acquiring knowledge the Buddha emphasized on imparting knowledge to the common people. When Buddha adopted the method of preaching his ideas in the language of the common people, Asvaghoshan thought in a different way. As the poetry can always remain in the hearts of the people, Asvaghoshan thought that poetry was the best way to convey the ideas to the minds of the readers more easily than he could advise. It can be said that the poet is succeeded in presenting the philosophies and teachings of Buddha in a poetic and figurative manner so that the common people could understand them easily, at a time when the Vedas, Puranas and Epic were prominent. This variety of idea by the poet was accepted widely by the readers in a spontaneous manner.

Footnotes

1. *Krishnamacaryar*, P: 125-126
2. *Saundaranandam*, P:260
3. Dr. K N Ezhuttachan, *Tiranjedutta Prabandhangal*, Vol.I, P, 256.
4. *Saundaranandam*, 18.63, P:259
5. *Sahitya Darpanam*, P- 24
6. *Saundaranandam*, 1.5, P:2
7. *Ibid*, 1.22, P:5
8. *Ibid*, 1.25, P:5
9. *Ibid*, 1.44, P:10
10. *Ibid*, 2.3, P:15
11. *Ibid*, 2.15, P:18
12. *Ibid*, 12.43, P:159
13. *Ibid*, 13.22, P:165

14. *Ibid*,5.25, P:47
15. *Bhagavat Gita*, 4.39,P:228
16. *Saundaranandam*, 3.33, P:37
17. *Ibid*, 5.25, P:88
18. *Ibid*, 5.32, P:89
19. *Ibid*, 8.25, P:96
20. *Ibid*, 9.23, P:111
21. *Sanskrita Sahityacaritram*, M S Menon, P:328
22. *Buddacaritam*, 2.24,P:2
23. *Ibid*, 2.35,P:24
24. *Ibid*, 7.26,P:88
25. *Ibid*, 3.35,P:35
26. *Ibid*, 7.11,P:84
27. *Ibid*, 12.10,P:149
28. *Ibid*, 12.13,P:149
29. *Theory and principles of Education*, J C Aggarwal, P:234
30. *Buddacaritam*, 14.74, P:244

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7. Dr. K N Ezhuttachan, *Tiranjedutta Prabandhangal*, Vol.I
8. Editors- Dr.Kunjunni Raja, K. Dr. M S Menon, *Sanskrita Sahitya Caritram*, Kerala Sahitya Accādemī, Trissur, 2002.
9. Aswaghosha, *Buddhacaritham*, Translated by Madhavan Ayyappath, Yathindran K,K, Kerala Sahithya Academy, Thrissur, 2011.
10. *Bhagavat Gita*, Translated by Nalappat Balamaniyyamma, Bhakthivedantha Book Trust, Thiruvananthapuram, 1998.

Dr. Sivakumar S.

न्यायदर्शने परिशिष्टपदार्थनिरूपणम्

अस्मिन् पाठ्यक्रमे ज्ञानगुणस्य द्वितीयभेदस्य अनुभवस्य तस्यापि द्वितीयभेदस्य अयथार्थानुभवस्य लक्षणं निरूप्य तद्वेदानां संशय-विपर्यय-तर्काणां परिचयः प्रदत्तः। अथ च प्रसिद्धेषु चतुर्विंशति गुणेषु मध्ये अवशिष्टानां सुखदुःखेच्छाद्वेषप्रयत्नधर्माधर्मसंस्काराणां परिचयोऽत्र विहितः। विशेषगुणानां सामान्यगुणानामपि विवेचनम्। अवशिष्टानां द्रव्यगुणानतिरिक्तानां कर्म-विशेष-समभावानामपि संक्षेपेण प्रतिपादनं कृतम्। अस्मिन् पत्रे इदमप्येकं वैशिष्ट्यं यद् न्यायदर्शने स्वीकृतानां प्रमाणादि षोडशपदार्थानां द्रव्यादि सप्तपदार्थेषु कथमन्तर्भवति इत्यप्यत्र प्रदर्शितम्।

अयथार्थानुभवः

बुद्धेर्द्वैविध्यं स्मृतिरनुभवभेदेन इति पूर्वं निरूपितम्। स्मृतेः स्वरूपम् प्रकाश्य, ततः अनुभवस्य विभाजनं प्रदर्शितम्। अनुभवो द्विविधः यथार्थानुभवः अयथार्थानुभवश्च। यथार्थानुभवं निरूप्याऽयथार्थानुभवं निरूप्यते-अयथार्थानुभवस्त्रिविधः- संशय-विपर्यय-तर्कभेदात्, इत्यत्रंभट्टः।

संशयः

प्रायशः सर्वेऽपि दार्शनिकाः संशयं स्वीकुर्वन्ति। संशयस्य एवं प्रतिपादितं।

एकास्मिन् धर्मिणि विरुद्धनानाधर्मवैशिष्ट्यावगाहिज्ञानं संशयः। यथा स्थाणुर्वा पुरुषो वेति। दीपीकायां टीकाकारेण संशयलक्षणस्य पदकृत्यमेवं विहितम्-“घटपटौ” इति समूहालम्बनेऽतिव्याप्तिवारणाय एकास्मिन् इति पदं प्रयुक्तम्। “घटो द्रव्यम्” इत्यादौ अतिव्याप्तिवारणाय विरुद्धेति। “पटत्वविरुद्धघटत्ववान्” इत्यत्रातिव्याप्तिवारणाय नानेति।

एकास्मिन् धर्मिणि विरुद्धानां नानाधर्माणां ज्ञानं संशय इत्यर्थः। ये धर्मा एकास्मिन् एव काले एकास्मिन् एव पदार्थे स्थातुं न शक्नुवन्ति ते तस्य पदार्थस्य विरुद्धधर्माः। यस्मिन् अधिकरणे विरुद्ध-धर्माणां ज्ञानं भवति तत्र संशयः न तु इदन्तांशे इति संशयस्याव्याप्यवृत्तित्वम् इति न्यायमतम्।

वस्तुतः क्षेत्रभेदेन यद्यापि संशयः त्रिकोटिकः, चतुष्कोटिकः, ततोऽप्यधिककोटिको वा भवितुमर्हति तथापि प्रायशो द्विकोटिक एव दृश्यते यथा स्थाणुर्वा पुरुषो वेति।

विपर्ययः

मिथ्याज्ञानं विपर्ययः यथा शुक्तौ “इदं रजतम्” इति तर्कसंग्रहः।

मिथ्याज्ञानं अयथार्थज्ञानमित्यर्थः। विपर्ययो नाम भ्रमः। विपर्ययः यथार्थज्ञानविपरीतमयथार्थज्ञानमिति। अर्थात् तद्वति तत्प्रकारकं निश्चयः यथार्थज्ञानम् अथ च तदभाववति तत्प्रकारकं निश्चयः अयथार्थज्ञानमित्यर्थः।

आत्मनि निश्चयरूपं यद् गौरत्वप्रकारकं ज्ञानं गौरोऽहमित्याकारम् एवं शंखादौ “पीतःशंखः” इत्याकारकं यन्निश्चयरूपं ज्ञानं स विपर्यय इत्यर्थः।

तर्कः

व्याप्यारोपेण व्यापकारोपस्तर्कः। यथा यदि वह्निर्नस्याद् तर्ही धूमोऽपि न स्यादिति। दीपिकायां टिकाकारेण स्पष्टतया निर्दिष्टम् यत् यद्यपि तर्के विपर्ययेऽन्तर्भवति तथापि प्रामाणानुग्राहकत्वाद् भेदेन कीर्तनम्।

स्मृतिः

स्मृतेः स्वरूपं पूर्वं प्रतिपादितम् अत्र एतस्या विभागः प्रदर्शयते-

स्मृतिरपि द्विविधा - यथार्था अयथार्था वेति। प्रमाजन्या तदार्था, अप्रमाजन्या अयथार्था इति। अर्थात् संस्कारद्वारकप्रमाजन्यज्ञानत्वं यथार्थस्मृतित्वम्, संस्कारद्वारकप्रमाजन्यज्ञानत्वं अयथार्थस्मृतित्वमिति भावः।

सुखम्

सर्वात्मना अनुकूलतया वेद्यं यत् तत्सुखमित्यर्थः। सर्वेषामनुकूल (तया) वेदनीयं सुखमिति तर्कसंग्रहः। अनुकूलवेदनीयत्वे सति गुणत्वमिति सुखस्य लक्षणम्। एतल्लक्षणस्य रूपरसादावतिव्याप्तिः अतः इदं विहाय “अहं सुखि” इत्याद्यनुभवसिद्ध सुखत्वजातिमत्त्वात्मकं लक्षणं दर्शयति दीपिकायामन्नंभट्टेन सुख्यहम् इत्याद्यनुव्यवसायगम्यं सुखत्वादिकमेव लक्षणम् इति निष्कर्षहः।

दुःखम्

सर्वात्मना प्रातिकूलतया वैद्यम् यत् तद् दुःखमित्यर्थः। (सर्वेषां) प्रतिकूल (तया) वेदनीयं दुःखम् इति तर्कसंग्रहः सर्वेषां देवनीयं दुःखमिति दुःखस्य स्वरूपकथनम्। अहं दुःखी इत्यनुभवसिद्धदुःखत्वजातिमत्त्वम् दुःखस्य लक्षणम्। एवमेव अधर्ममात्राऽसाधारणकारणकत्वे सति गुणत्वं दुःखत्वमित्यपि चिन्तयम्।

इच्छा

इच्छात्वजातिमत्त्वमिच्छायाः लक्षणम्। काम इति तत्पर्यायः तदुक्तम् तर्कसंग्रहे “इच्छा कामः”। इयमिच्छा द्विविधा फलविषयिणी उपायविषयिणी च। अर्थात् फलेच्छा उपायेच्छा च। फलं सुखादिकम्। उपायो योगध्यानादिरिति।

द्वेषः

द्वेषीत्यनुभवसिद्ध द्वेषत्वजातिमत्त्वं द्वेषस्य लक्षणम्। क्रोध इति तत्पर्यायः तदुक्तमन्नंभट्टेन “क्रोधो द्वेषः”

प्रयत्नत्वजातिमत्त्वं प्रयत्नस्य लक्षणम्। प्रयत्नत्वजातिमान् प्रयत्नः इत्यभिप्रायः। कृति इति तत्पर्यायः। स त्रिविधः प्रवृत्तिः, निवृत्तिः, जीवनयोनिश्चोति। तत्र इच्छाजन्यगुणः प्रवृत्तिः। द्वेषजन्यो गुणो निवृत्तिः। जीवनाद्वष्टजन्यो गुणो जीवनयोनिः।

धर्मः

विहितकर्मजन्यो धर्मः इति तर्कसंग्रहः। विहित इत्यनेन वेदविहितेत्यर्थः। स्वर्गादिसकलसुखानां स्वर्गसाधनिभूतशरीरादिनां च साधनं धर्मः स चातीन्द्रियः। यागहोमदानादि व्यापारतया प्रकल्पते। स च धर्मः कर्मनाशा सरितो जलस्पर्शेन, भोगेन तत्त्वज्ञानादिना च नश्यति।

अधर्मः

निषिद्धकर्मजन्योऽधर्म इति तर्कसंग्रहमूलम्। निषिद्ध इत्यनेन वेदनिषिद्धेत्यर्थः। अयमप्यतिन्द्रियः। निन्दितकर्मव्यापारतया प्रकल्पते। अत एव नरकादिसकलदुःखानां नारकीयशरीरादिनां च साधनमधर्मः। अयं प्रायश्चित्तेन, भोगेन, तत्त्वज्ञानादिना च नश्यति।

संस्कारः

संस्कारत्वजातिमान् संस्कारः। सामान्यगुणात्मविशेषगुणोभयवृत्तिगुणत्वव्याप्यजातिमत्त्वं संस्कारस्य लक्षणम्। स च संस्कारः त्रिविधः वेगो भावना स्थितिस्थापकश्चेति। वेगः पृथिव्यादिचतुष्टयमनो मात्र वृत्तिः। अनुभवजन्या स्मृतिहेतुर्भावना, आत्ममात्रवृत्तिः। अन्यथाकृतस्य पुनस्तदवस्थाऽऽपादकः स्थितिस्थापकः कटादिपृथिवीवृत्तिः।

वेगाख्य संस्कारः

वेगत्वजातिमान् वेगः। पृथिव्यादिचतुष्टयमनोवृत्तिः, अर्थात् पृथिवी-जल-तेज-वायौ मनसि चायं वेदाख्यसंस्कारो वृत्तिः।

भावनाख्यसंस्कारः

अनुभवजन्यत्वे सति स्मृतिहेतुत्वं भावनायाः लक्षणम्। अनुभवजन्या स्मृतिहेतुर्भावना इत्यन्नमट्टः। अयं भावनाख्यसंस्कारः आत्ममात्रवृत्तिरिति।

स्थितिस्थापकः

पृथिविमात्रसमवेतत्वसमानाधिकरणसंस्कारत्वव्याप्यजातिमत्त्वम् स्थितिस्थापकस्य लक्षणम्। कटादिपृथिवीवृत्तिः।

विशेषगुणाः सामान्यगुणाश्च

संख्यादयोऽष्टौ-संख्या-परिमाण-पृथक्त्व-संयोग-विभाग-परत्व-अपरत्व-गुरुत्वेत्यष्टौ-नैमित्तिक्रवत्व- वेग-स्थितिस्थापकाः सामान्यगुणाः भवन्ति। अन्ये रूपादयः विशेषगुणाः। रूप-रस-गन्ध-स्पर्श-बुद्धि-सुखदुःखेच्छा-द्वेष- प्रयत्न-धर्माधर्म-भावनाख्यसंस्कार-शब्द-स्नेह-सांसिद्धिकद्रवत्व बुद्ध्यादयोऽष्टौवात्ममात्रविशेषगुणाः। बुद्धिच्छाप्रयत्ना नित्या अनित्याश्च। नित्या ईश्वरस्य। अनित्या जीवस्य। बुद्धि-सुख-दुःख-इच्छा-द्वेष-प्रयत्न-धर्म-अधर्माः एते आत्ममात्रविशेषगुणाः भवन्ति। एतेषु बुद्धिच्छाप्रयत्नाः नित्याः अनित्याश्च भवन्ति। तत्र नित्यबुद्धिः नित्येच्छा, नित्यप्रयत्नं ईश्वरस्य भवति, जीवस्य तु बुद्धिरनित्या, इच्छाऽप्यनित्या, प्रयत्नमप्यनित्यं भवति।

संयोगभिन्नत्वे सति संयोगासमवायिकारणं कर्म। अर्थात् स्वयं संयोगभिन्नमपि संयोगस्य यत् असमवायिकारणं तत् कर्म। तर्कसंग्रहे अन्भट्टेन कर्मणः लक्षणमेवं प्रतिपादितम् - चलनात्मकं कर्म। कर्मणः प्रसिद्धाः पञ्चभेदाः। उत्क्षेपणम्, अपक्षेपणम्, आकृञ्चनम्, प्रसारणम्, गमनम् एतानि पञ्चकर्माणि। कारिकावल्याम् विश्वनाथेन एवं प्रोक्तम्-

उत्क्षेपणं ततोऽपक्षेपणमाकृञ्चनं तथा।
प्रसारणं च गमनं कर्माण्येतानि पञ्च च॥
तत्र ऊर्ध्वदेशंसंयोग हेतुः उत्क्षेपणम्।
अधोदेशंसंयोग हेतुरपक्षेपणम्।
शरीरसन्निकृष्टसंयोगहेतुः आकृञ्चनम्।
शरीरविप्रकृष्टसंयोगहेतुः प्रसारणम्।
अनियतदेशासंयोगासमवायिकारणत्वं गमनत्वम्। (अन्यत्सर्वं गमनम्)

अन्यत्सर्वं गमनम् इति कथनेन भ्रमण - रेचन - स्यन्दन - ऊर्ध्वज्वलन - तिर्यग्गमनेत्याद्यात्मकं कर्म गमनेऽन्तर्भूतमतो पञ्च एव कर्माणि न तु दशकर्माणि इति भावः।

दीपिकाकारेण आकृञ्चनस्य प्रसारणस्य च स्वरूपमेवं विहितम् (वक्रतासंपादकं कर्म आकृञ्चनम्।) जुतासंपादकं च कर्म प्रसारणतित्यर्थः।

सामान्यम्

नित्यमेकमनेकानुगतं सामान्यम्। द्रव्यगुणकर्मवृत्ति। तद् दिविधम् पराऽपरभेदात्। परं सत्ता, अपरं द्रव्यत्वादि। इति तर्कसंग्रहमूलम्।

नित्यत्वे सत्यनेकसमवेतत्वम् सामान्यस्य लक्षणम्। नित्यत्वविशेषणानुपादाने अनेकसमवेतत्वस्य संयोग सत्त्वात् तत्रातिव्याप्तिः स्यादतः तद्वारणाय नित्यत्वविशेषणम्। अनेकसमवेतत्वानुपादाने नित्यत्वविशिष्टसमवेतत्वमात्रोक्तौ परमाणुपरिमाणुदावतिव्याप्तिः अतस्तद्वारणाय अनेकेति।

परस्परविलक्षणत्वे सति एकधर्मवतां स्वभाविकः अनागन्तुकः साधारणोऽनुगते वा धर्मः सामान्यमित्यर्थः अनेकेषु वस्तुषु अनुगतव्यवहारसिद्धिरेव सामान्यस्वीकारे प्रयोजनम्।

सामान्यभेदः

एतत्सामान्यं द्विविधम् परमरज्जेति। अर्थात् परसामान्यम् अपरसामान्यज्वेत्यर्थः। सामान्यं द्विविधं प्रोक्तम्। परं चापरमेव च इति विश्वनाथपादाः परत्वमधिकदेशवृत्तित्वम् व्यापकत्वं वा। अपरत्वं न्यूनदेशवृत्तित्वं व्याप्यत्वं वा। तथा च यत्सामान्यं सर्वसामान्यापेक्षया अधिकदेशवृत्ति, सर्वेषां सामान्यानां व्यापकं वा, न तु कस्यापि सामान्यस्य व्याप्यं तत् परसामान्यम्। यथा सत्तासामान्यं द्रव्यादिपदार्थत्रये वर्तते अतः घटत्व-द्रव्यत्व-गुणत्व-कर्मत्वापेक्षया सत्ताया अधिकदेशवृत्तित्वात् तस्या परत्वं सिद्धयति। यत् पुनः सत्ताजात्यपेक्षया न्यूनदेशवृत्ति तत् अपरसामान्यम्। द्रव्यत्व-गुणत्व-कर्मत्व-घटत्व-पटत्वादीनां सत्तापेक्षया न्यूनदेशवृत्तित्वात् सत्तासामान्यव्याप्यत्वात् वा अपरत्वम्। अतएव सत्ताभिन्नानां सर्वेषां सामान्यानामपरत्वम्।

नित्यद्रव्यवृत्तयो विशेषास्त्वनन्ता इति तर्कसंग्रहः। एतस्य भुलस्य दीपिकायां नित्यद्रव्यवृत्तयो घटक नित्यद्रव्याणि पृथिव्यादिचतुष्टयस्य परमाणवः आकाशादिपञ्चकं च नित्यद्रव्याणि इत्येवं निर्दिष्टम्। एतेन सर्वसाधारणाभिमतं विशेषश्च स्पष्टं न भवति। स्पष्टिकरणाय विशेषविषये कारिकावलिमनुसरामि। अन्त्यो नित्यद्रव्यवृत्ति विशेषः परिकीर्तितः। विशेष परार्थ विशेषणे अन्त्यः इति पदस्य व्याख्यां कुर्वन् मुक्तावलिकारः एवं विग्रहं तनोति। अन्त्ये अवसाने वर्तते इति अन्त्यः यद् अपेक्षया विशेषो नास्तित्यर्थः। घटादीनां द्वयणुकपर्यन्तानां तद् अवयवभेदात् परस्परं भेदः, परमाणूनां परस्परभेदको विशेष एव इति। स तु स्वत एव व्यावृत्तः तेन विशेषान्तरापेक्षा नास्ति इति भावः तात्पर्यमिदं यदि विशेषपदार्थः नांगीक्रियते तदा परमाणूनां परमाणुभिः सह भेदः कथं सिद्धेत् सर्वेषु प्रमाणेषु समानपरमाणैकत्व संख्यावत्त्वात्, परमाणुवत् परिमाणं न परमाण्वन्तर व्यावर्तकं भवति। परमाणुपरिमाणं न कस्यापि कारणं, पारिमाण्डल्याभिन्नानाम् कारणत्वमुदाहृतमिति वचनान्। परिमाणं हि स्वसमानजात्योत्कृष्टपरिमाणजनकत्वनियमात्, महत्परिमाणात् महत्तरपरिमाणजन्यदर्शनात्, अणुपरिमाणात् अणुत्तरजन्यत्व नियमात् परमाणुलोपदर्शनं भवेत्, येन परमाणवि सृष्टि न भवेत् अतः परमाणुपरिमाण् कारणं न भवति अपितु परमाणुभेदका नित्यपरमाणुगतविशेषा एव भेदकाः सन्ति इति संक्षेपः।

समवायः

नित्यसम्बन्धः समवायः। अयुतसिद्धवृत्तिः। ययोर्द्वयोर्मध्ये एकमविनश्यत् तदवस्थमपराश्रित मेवाऽवितिष्ठते तावयुतसिद्धौ। यथा- अवयवाऽवयविनौ, गुणगुणिनौ, क्रियाक्रियावन्तौ, जातिव्यक्ती विशेषनित्यद्रव्ये चेति।

समवायत्वं नित्यसम्बन्धत्वम्। नित्यत्वे सति सम्बन्धत्वं समवायत्वमित्यर्थः। नित्यत्वञ्च प्रागभावाप्रतियोगित्वे सति ध्वंसाभावाप्रतियोगित्वम्।

तत्र सम्बन्धत्वम् इत्युक्ते सति संयोगेऽतिव्याप्तिः तस्यापि सम्बन्धत्वात् तद्वारणाय नित्यशब्दग्रहणम्। तथा संयोगस्य सम्बन्धत्वेऽपि नित्यत्वाऽभावात् न तत्रातिव्याप्तिः। नित्यत्वम् एतावति उक्ते आकाशादौ परमाणुषु चातिव्याप्तिः तेषामपि नित्यत्वात्। सम्बन्धग्रहणे न तत्रातिव्याप्तिः आकाशादीनां परमाणूनां च नित्यत्वेऽपि सम्बन्धत्वाभावात्।

अयं समवायः अयुतसिद्धवृत्तिः। अयुतसिद्धानां पदार्थानां मध्ये एव समवायो वर्तते। युतसिद्धः पृथक्सिद्धः। अयुतसिद्धः अपृथक्सिद्धः। ययोर्द्वयोः पृथगवस्थान् सम्बन्धहीनतायादशायाम् अवस्थानं वा न सम्भवति तौ अयुतसिद्धौ। तदुक्तं तर्कसंग्रहे ययोर्द्वयोर्मध्ये एकमविनश्यद् अपराश्रितम् एवावितिष्ठते तौ अयुतसिद्धौ इति। ययोर्द्वयोर्भावापदार्थरूपयोः सम्बन्धिनोर्मध्ये एकं यावत्कालं न विनश्यति तावत्कालं अन्यतराश्रितं सद् अपरेण सम्बन्ध सद् एव तिष्ठति, विद्यमानदशायाम् एकम् अपरेण असम्बन्धं सत् न तिष्ठति, तौ अयुतसिद्धौ इत्यर्थः। यथा तन्तुपटौ। तन्तुपटयोर्मध्ये पटः तन्त्वाश्रितः सन् एव अवितिष्ठते अतः तौ अयुतसिद्धौ। एवमवयवावयविनौ, गुण-गुणिनौ, क्रिया-क्रियावन्तौ, जाति-जातिमन्तौ, विशेषनित्यद्रव्यरूपौ च अयुतसिद्धौ। तयोः तयोः सम्बन्धः समवायः।

समवायस्य आश्रयाः यद्यपि क्षेत्रभेदेन भिन्नाः, तथापि समवाय एक एव। समवायस्तेक एवेत्यन्नभट्टः। ननु समवायस्य अस्तित्वे किं मानमिति जिज्ञासायाम् दीपिकाकारेण अनुमानेन समवायस्य सम्बन्धरूपत्वं प्रसिद्धयति। अतस्तत्रानुमानप्रमाणं दर्शयति-नीलो घट इति।

नीलरूपवान् घटः इति विशिष्टप्रतीतिः पक्षः, विशेषणविशेष्य सम्बन्धविषयकत्वं स्वरूपसम्बन्धेन साध्यम्, विशिष्टप्रत्ययत्वात् इति हेतुः दण्डीतिप्रत्ययः दृष्टान्तम्। यथा दृष्टान्ते दण्डी विशेषणं पुरुषो विशेष्यः सम्बन्धस्तु संयोगः तथा दार्ष्टान्ते विशेषणं नीलरूपम् विशेष्यं घटः, सम्बन्धस्तु समवाय इति सिद्धः।

अभावः

नास्तीति प्रतीतिसाक्षिकः पदार्थः अभावः, से च अभावश्चतुर्विधः प्रागभावः प्रध्वंसाभावः, अत्यन्ताभावः, अन्योन्याभावश्च। अनादित्वे सति सान्तः प्रागभावः इह कपाले घटो भविष्यतीति प्रागभावस्य उदाहरणम्। सादिरनन्तः प्राध्वंसः इति प्रध्वंसाभावलक्षणम्। त्रैकालिक धर्मावच्छिन्न प्रतियोगिताकाभावः अत्यन्ताभावः इह भूतले घटो नास्तीति उदाहरणम्। नादात्म्य सम्बन्धावच्छिन्न प्रतियोगिताकोऽभावः अन्योन्याभावः घटो न पटः इत्युदाहरणम् इति संक्षेपण अभावपदार्थः प्रदर्शितः।

द्रव्य-गुण-कर्म-सामान्य-विशेष-समवाय-अभावाः सप्तपदार्थः इति कणादमतम्। प्रमाणप्रमेयसंशयप्रयोजनदृष्टान्तसिद्धान्तावयवतर्कनिर्णयवादजल्पवितण्डाहेत्वाभासछलजातिनिग्रहस्थानानां तत्त्वज्ञानानिः श्रेयसाधिगमः। इति न्यायमतेन षोडशपदार्थाः प्रदर्शितः। अन्नं भट्टविरचितं तर्कसंग्रहस्य कणादन्यायमतयोर्वालव्युत्पत्तिसिद्धये अन्नं भट्टेन विदुषा रचितस्तर्कसंग्रहः। इति समाप्तिपद्येन संक्षिप्तोभयशास्त्रपदार्थसंग्रहस्तर्कसंग्रहः सिद्धयति। सर्वेषामपि पदार्थानाम् यथायथमुक्तेषु अन्तर्भावात् सप्त एव पदार्थाः इति सिद्धम्। षोडश पदार्थाः सप्तषु पदार्थेषु कथमन्तर्भवन्ति इति संक्षेपण प्रदर्शयते-

षोडशपदार्थानामन्तर्भावः

षोडशपदार्थेषु प्रथमपदार्थः प्रमाणम्। सप्तषु पदार्थेषु प्रथमपदार्थः द्रव्यम्। द्रव्यपदार्थे षोडशपदार्थमध्ये के-के पदार्थाः अन्तर्भवन्ति इति विचार्यते। प्रमाकरणानि प्रमाणानि चत्वारि प्रत्यक्षानुमानोपमानशब्दा प्रमाणानि इति न्यायसूत्रात्। प्रत्यक्षप्रमाया करणं प्रत्यक्षप्रमाणं तच्च षड्विधम् चक्षुः श्रोत्रघ्राणरसनात्वक्रमनासि। मनस्तु साक्षात् द्रव्यमेव सिद्धम्। पञ्चमहाभूतेन्द्रियाणि पञ्चमहाभूतद्रव्याणि इति। प्रत्यक्षप्रमाणानि द्रव्येऽन्तर्भवन्ति इति प्रत्यक्षप्रमाणस्य द्रव्येऽन्तर्भाव विचारः। शेषप्रमाणानि अनुमानोपमानशब्दाख्यानि ज्ञानरूपाणि। अनुमानं व्याप्तिज्ञानं परामर्शज्ञानं वा। उपमानं सादृश्यज्ञानं। पदज्ञानं, पदार्थस्मरणं वा शाब्दबोधः इति अनुमानोपमानशब्दप्रमाणानाम् ज्ञानत्वेव गुणपदार्थेऽन्तर्भावः इति विचार्यते। प्रमेयपदार्थः आत्मशरीरेन्द्रियार्थ-बुद्धिमनःप्रवृत्तिदोष प्रेत्यभावफलदुःखापवर्गास्तु प्रमेयं इति द्वादश प्रमायाः। तत्र आत्मशरीरेन्द्रियाणि द्रव्याणि प्रसिद्धानि। अर्थाः रूपरसगन्धस्पर्श शब्दाः गुणेषु अन्तर्भूताः। बुद्धिः गुणे अन्तर्भूता, मनः द्रव्यं स्वतन्त्रं। प्रवृत्तिः धर्माधर्मयोः अन्तर्भूता, रागद्वेषमोहादिदोषा रागः इच्छा, द्वेषोः मन्युः मोहः शरीरादौ आत्मत्वभ्रमः इति रागद्वेषमोहानां गुणेष्वन्तर्भावः। आत्मभ्रमोऽपि ज्ञानविशेषात् गुणेऽन्तर्भावः। प्रेत्यभावः मरणं, फलं भोगः अपवर्गो मोक्षः आत्यन्तिक दुःखध्वंसो मोक्षः अस्य अभावपदार्थेऽन्तर्भावः सुखदुःखान्वतरानुभूतिः ज्ञानदुणेऽन्तर्भावः इति प्रमेयनिरूपणम्।

संशयः ज्ञानविशेषः तस्य गुणेऽन्तर्भावः। प्रयोजनं सुखप्राप्तिः दुःखनिवृत्तिश्च। सुखप्राप्तिर्नाम सुखानुभूतीः दुःखनिवृत्तिर्नाम दुःखसमाप्तिज्ञानं इति ज्ञानगुणे प्रयोजनस्य अन्तर्भावः। दृष्टान्ते गुणवत्त्वं यथायथं ज्ञेयम्, प्रामाणिकत्वेन अभ्युपगनोऽर्थः सिद्धान्तः, अयमपि ज्ञानविशेषः अतः गुणे एव निर्णयः निश्चयः तदपिगुणे अन्तर्भूतः। तत्त्वबुभुत्सा कथा वादः उभय साधनवती विजिगिषुकथा जल्पः। स्वपक्षास्थापनाहीना वितण्डा एतासां कथानां नानावक्तुकः

पूर्वोत्तरपक्षप्रतिपादकः वाक्यसन्दर्भः। अभिप्रायान्तरेण प्रयुक्तस्यार्थान्तरं प्रकल्पदूषणं छलम्। असदुत्तरं जातिः। वादादयः जात्यन्ताः ज्ञानविशेषगुणे अन्तर्भवन्ति। एवं निग्रहस्थानादीनामपि युक्तिविशेषात् ज्ञानविशेषः एतस्यापिगुणेऽन्तर्भावः इति संक्षेपेण षोडशपदार्थाः सप्तषु पदार्थेष्वन्तर्भूता इति प्रतिपादितः।

उपसंहारः

आस्मिन् पत्रे अयथार्थानुभवादेभ्यः संस्कारपर्यान्तानां गुणानां निरूपणं कृतम्। कर्मपदार्थस्य, सामान्यपदार्थस्य, विशेषपदार्थस्य, अभावपदार्थस्य लक्षणादिकमत्र विवेचितम्। सप्तपदार्थेषु षोडशपदार्थानामन्तर्भावोऽपि अत्र संक्षेपेण संकेतितम्।

ग्रन्थसूचिका

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**HRIDAYAHARINI COMMENTARY - THE HRDAYA OF
SARASWATIKANTHABHARANA**

There are two works written by Bhoja with the name 'Saraswaticanthabharana', one, a Sahitya work and another, recast of the Astadhyayi. The work taken here to do this paper is the Hridayaharini commentary of the second one, i.e., the Vyakaranasutras written by the king Bhoja Deva. In the Saraswaticanthabharana, Bhoja tries to make his grammar complete by adding Paribhasha, Unadi, Vartikas etc. to the sutrapatha itself. This book becomes full-fledged, only with the commentary named Hridayaharini written by Dandanatha Narayana Bhatta. Many scholars like Narayanabhata, the author of Narayaniya, quoted Bhojadeva several times in his works like Prakriyasarvaswa and has written a work named Apaniniyapramanyasadhanam in which he justifies the authoritative nature of Bhojavyakarana. So, this is a clear evidence that this grammar was very popular in Kerala. In this paper, an attempt is made to go through the commentary of Dandanatha taking special reference to the Karaka part only.

As the name suggests the commentary Hridayaharini captivates the heart of the scholars by transmitting the mind of the sutrakara through many examples, quotations from various texts and an excellent way of interpretation

In some cases, Bhoja tries to make corrections to the Sutra of Panini considering the opinion of Patanjali. In the Sutra, गतिबुद्धिप्रत्यवसानार्थशब्दकर्मकाणामणि कर्ता स णौ (AS1/4/52), Patanjali in his *Mahabhasya* adds this explanation on the meaning of the word शब्दकर्म. i.e. the word शब्दकर्म can be explained in two ways, शब्दो येषां क्रिया or शब्दो येषां कर्म. If we take the former interpretation, the roots

ह्यति, क्रन्दति and शब्दायत् have to be excluded from the rule and the roots, श्रु, ज्ञा with वि and लभ् with उप must be included. Thus, we will get, श्रावयति विज्ञापयति उपलभयति देवदत्तम्. If we adopt the second interpretation, the roots जल्प्, भाष् with आ and लप् with वि must be included in the rule, जल्पयति-विलापयति-आभाषयति देवदत्तम्। But by including, श्रावयति only in the Sutra, it can be assumed that Bhoja agrees with explanation शब्दः यथा क्रिया। That is why he has शब्दक्रिया instead of शब्दकर्म in his Sutra गतिज्ञानप्रत्यवसानार्थशब्दक्रियाकर्मकश्रुद्वेषीनामण कर्ता णौ (SKBh 1/1/42). He also adds the Vartika दृशेश्च (Va 1108) in his above Sutra. All these facts are well explained in the Hridayaharini commentary. Here Dandanatha quotes from Vakyapadiya,

गुणक्रियायां स्वातन्त्र्यात् प्रेषणे कर्मतां गतः

नियमात्कर्मसंज्ञायाः स्वधर्मणाभिधीयते I.e. the agent who becomes the object of the act of performing is called by his own characteristics because he retains his independence in regard to his own minor action and also because of the restriction of the name Karma.

Let us see a few more examples from Hridayaharini where the commentary touches the *Hridaya* of Bhojadeva. Bhoja differs from Panini in the case of some Sutras.

For example, स्पृहेरीप्सितो वा (SKBh1/1/60) is the Sutra of Bhoja in the place of Panini's स्पृहेरीप्सितः (AS1/4/36). But Bhoja by putting वा also in the Sutra makes the rule optional. In Paninian system when the intention is not ईप्सित but only if there is विषयतामात्रविवक्षा then पुष्पाणि स्पृहयति can be used. (The usages like कुमार्य इव कान्तस्य त्रस्यन्ति स्पृहयन्ति च justify this opinion.) But VP says that along with स्पृहयति, the rule स्पृहेरीप्सितः is an exception to the rules employing कर्मसंज्ञा and शेषषष्ठी. Helaraja, the commentator of VP also supports this view. According to him the usages पुष्पाणि स्पृहयति and पुष्पेभ्यः स्पृहयति are wrong. Here the SK says that when there is only ईप्सितत्व then पुष्पेभ्यः स्पृहयति and when there is ईप्सितत्व then पुष्पाणि स्पृहयति। But Bhoja makes this optional when there is ईप्सितत्व (desire). i.e. According to him पुष्पाणि स्पृहयति and पुष्पेभ्यः स्पृहयति can be used when there is just desire.

There is one rule of Bhoja as अर्थार्थिपूर्वपरकलहनिपुणमिश्रश्लक्ष्णोन्वयैः (SKBh3/1/224). i.e. Along with the words अर्थ, अर्थि, पूर्व, अपर, कलह, निपुण, मिश्र, श्लक्षण and the words with the meaning ऊन, the third case is employed. For example, मासेन पूर्वः (before one month). There is no Sutra corresponding to this Sutra in *Astadhyayi*. But we can infer this from the Paninian Sutra पूर्वसदृशसमोनार्थकलहनिपुणमिश्रश्लक्ष्णैः (As 2/1/31). The meaning of this Sutra of Panini is that, a word ending in

the third case affix is compounded with the words पूर्व, सदृश, सम, ऊनार्थ, कलह, निपुण, मिश्र and श्लक्ष्ण and the resulting compound is Tatpuruṣa. It is interesting to note the opinion in *Balamanorama* in this regard. It says यद्याप्यवधित्वसम्बन्धे अन्यारादितरते- - - इति दिक्शब्दप्रयोगे पञ्चमी प्राप्ता, दिशि दृष्टः शब्दः दिक्शब्द इत्यभ्युपगमाद्। Tatvabodhini also says इह समसदृशाभ्यां योगे तुल्यार्थे- - - इति तृतीया. All these factors are better explained in Hridayahari quoting all the relevant citations.

Even though this is the case, there are some instances where the Hridayaharini cannot be seen. In some circumstances Bhoja employs some sutras which can be inferred from Panini and direct sutra of Panini is not available. For these sutras we cannot see the Hridayaharini where explanation is much essential. In the available text today the commentary for that part may be lost. For eg- सप्तमी चाधिकेन भूयसः (SKBh 3/1/274). This means that along with the word अधिक abundantly the locative case is used and ablative case also comes occasionally. For example, लोके लोकाद्वा अधिको हरिः. In the place of this Sutra, there is no corresponding Sutra for Panini. But this is inferred from the Sutras तदस्मिन्नधिकमिति दशान्ताङ्ङः (AS5/2/45) and यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी (AS2/3/9). In the above Sutra, the locative case is used as अस्मिन्नधिकम्। and ablative case is used as यस्मादधिकम्। So it is inferred that these two cases are employed along with अधिक and this matter is made use of by Bhoja in his Sutra. Here we cannot see the commentary of Dandanatha.

For the sutra तृतीयाल्पीयसः (SKBh 3/1/275) also we cannot see the commentary. The meaning is, along with the word अधिक the instrumental case also is used very rarely. For example, अधिका खारी द्रोणेन. There is no Sutra for Panini in this regard. But in the *Udyota* commentary of the *Mahabhasya*, about the Sutra अधिकम् (AS5/2/73), it is seen that अधिका खारी द्रोणेनत्यत्र तृतीया प्रकृत्यादित्वाद्धेतौ वा, कृतेति पदाध्याहारात्कर्तरि वा i.e. In the example अधिका खारी द्रोणेन Bhoja employs the third case by a separate Sutra mentioned above. But in Paninian system the usage of instrumental case is granted by the Vartika प्रकृत्यादिभ्य उपसंख्यानम् (Va 1466) or हेतौ (AS 2/3/23) or by the Sutra कर्तृकरणयोस्तृतीया (AS 2/3/18) by adding the word कृता.

For Bhoja, there are some different usages compared to Panini. In the Place of अन्यारादितरतेदिक्शब्दाञ्चूत्तरपदाजाहियुक् (AS2/3/29) of Panini, Bhoja has the aphorism प्रभृत्यन्यार्थारादितरदिक्शब्दाञ्चूत्तरपदाजाहियुक्ते (SKBh 3/1/248). Here Bhoja adds प्रभृत्यर्थ and omits the word ऋते। For ऋते Bhoja has another Sutra as that of Candra. The grammars like

Mugdhabodha also employ the fifth case along with the words with the meaning of आरभ्य. Here Bhoja also does the same. But Panini does not speak about this.

In the place of दूरान्तिकार्थैः षष्ठ्यन्यतरस्याम् (AS2/3/34), Bhoja has the aphorism दूरान्तिकार्थबहिर्भिः पञ्चमी च (SKBh 3/1/257). Here he adds one more word बहि along with the Sutra of Panini. Thus, he has one more example as ग्रामाद्, ग्रामस्य वा बहि (outside the Village). These factors are explained by Dandanatha in his commentary with relevant citations from different grammatical works.

There are cases where Bhoja takes the same aphorism of Panini, but still there are differences. Bhoja takes the same Sutra दिवस्तदर्थस्य (AS2/3/58) of Panini. But from the commentary of the *Astadhyayi*, one can understand that the *Anuvrtti* of the word शेष is not there in the Sutra of Panini. Thus, the object is not expressed as mere relation and so शेषषष्ठी cannot be employed here. So, he begins another Sutra as दिवस्तदर्थस्य (AS2/3/58). The prohibition of the formation of Samasa is not the intention in the formation of this Sutra.

But the commentary of Bhojavyakarana says that the object of दिव् takes the sixth case when it expresses mere relation. So unlike Panini, for Bhoja the intention of this Sutra is the prohibition of compounding with krt itself.

The Sutra भावे वा (SKBh 3/1/300) substitutes the word निष्ठा in न लोकाव्यायनिष्ठाखलर्थतृनाम् (AS2/3/69). The meaning is, along with निष्ठा in the भावे usage, sixth case is optionally employed. For Panini the usage छात्रस्य हसितम् should come as सम्बन्धसामान्यषष्ठी i.e. In Paninian system the usage छात्रेण हसितम् means छात्रकर्तृकहसितम् and छात्रस्य हसितम् means छात्रसम्बन्धिहसितम्. Bhoja combined both these concepts of Panini and made it भावे वा (SKBh 3/1/300). But from the Sutra of Bhoja the difference in the meaning is not understood. Bhoja's intention was just to ordain the cases and it is doubtful whether he noted the difference in the शाब्दबोध. So technically Panini is perfect in this regard.

Bhoja also has the Sutra सहार्थे (SKBh1/1/161) like that of Candra and here he also corrects Panini's Sutra, तृतीयार्थे (AS1/4/85).

Bhashyakara rejects seven Sutras from भीत्रार्थानां भयहेतुः (AS1/4/25) up to भुवः प्रभवः (1/4/31). There he takes the meanings thus, चोरेभ्यो बिभेति has the meaning भयान्निवर्तते, चोरेभ्यः त्रायते has the meaning रक्षणोऽन्वयः चोरेभ्यो निवर्तयति, पराजयते has the meaning ग्लान्या निवर्तते, वारयति has the meaning प्रवृत्ति प्रतिबन्धनिवर्तयति, निलीयते has the meaning निलयनेन

वर्तते, अधीते has the meaning उपाध्यायान्निः सरन्तं शब्दं गृह्णाति, ब्रह्मणः प्रपञ्चो जायते has the meaning ततोऽपक्रामति or निर्गच्छति, and for प्रभवति, भवनपूर्वकं निःसरणम्। Thus according to Patanjali, in all the above cases ध्रुवमपायेऽपादानम् itself is enough to employ the fifth case. But see the observation of *Śabdakaustubha* in this regard-

वस्तुतस्तु निवृत्तिविस्मरणादिधात्वन्तरार्थविशिष्टे स्वार्थे वृत्तिमाश्रित्य यथाकथाञ्चिदुक्तप्रयोगाणां समर्थनेऽपि मुख्यार्थपुरस्कारेण षष्ठीप्रयोगः दुर्वारः नटस्य श्रृणोतीतिवद्। न ह्युपाध्यायनटयोः क्रियानुकूलव्यापारांशे विशेषो वक्तुं शक्यः। अनभिधानब्रह्मास्त्रमाश्रित्या प्रत्याख्यानं तु नातीव मनोरमम्। एवं जुगुप्साविराम— इत्यादिवार्तकमप्यारम्भणीयम्। तथा च सूत्रवार्तिकमतमेवेह प्रबलम्। तथा ध्रुवम्, भयहेतुः, असोढः, इत्यादिसंज्ञिनिर्देशोऽपि सार्थकः। परत्वात्तत्संज्ञाप्राप्तावपि शेषत्वविवक्षायां न माषाणामश्रीयाद् इत्यादाविव षष्ठ्या इष्टतया तत्रापादानसंज्ञायाः वारणीयत्वाद्।

Bhoja might have thought in the same way stated above and he retains the above Sutras as that of Panini. These factors are well explained in Hridayaharini commentary with the help of which we can understand the Hridaya of Bhojadeva better.

Also, Bhoja omits the head sutra अनभिहिते (AS2/3/1). Patanjali also supports the view when Karaka is indicated by the case ending and Bhoja follows the same line. Here Dandanatha explains the situation in detail why that sutra is omitted by Bhoja.

In short if we want to study Saraswathikanthabharana it's inevitable that Hridayaharini also should be there along with the text.

ABBREVIATIONS

1. SKBh - Saraswathikanthabharana
2. AS - Astadhyayi
3. VP - Vakyapadiya
4. SK - Siddhantakaumudi
5. Va - vartika

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MORAL CODES REFLECTED IN TAITTIRIYOPANISHAD

Introduction

Morals are the guidelines on right and wrong behavior of individuals in a particular society. These moral principles stabilize and control the life of mass. Ancient scriptures show light on their concepts on morals. Vedas provide knowledge on ancient Indian society, culture, various philosophical and practical systems etc. Samhitas, Brahmanas, Aranyakas and Upanisads provide vast information on ancient ethics and moral principles. Upanishads, the jnanakanda of the vedas are meant for the awareness on spiritual concepts and thoughts.

धर्मो रहस्युपनिषत्स्याद्। उपनिषद्यते प्राप्यते ब्रह्मविद्या अनया इति उपनिषत्। उपनिषीदति प्राप्नोति ब्रह्मात्मभावे अनया इति च उपनिषत्। Sacred or religious lore, philosophical discourses and practical aspects have been recorded in Upanishads. Among numerous Upanishads, Taittiriyanishad holds a prominent position.

Taittiriyanishad

Taittiriyanishad belongs to Krishnayajurveda which consists of three chapters, Sikshavalli, Brahmanandavalli, and Bhrguvalli. The concepts on alphabet, the proper pronunciation with reference to the short and long vowels and the proximity of consonants, the utterance of vowels with accents, correct chanting of vedic hymns with proper accent, intonations etc. were described in Sikshavalli. It concludes with comprehensive practical instructions given by the guru to his disciples at the time of their departure after completing education and are meant for leading an ideal worldly life.

Brahmanandavalli, the second chapter describes the search for a real understanding of the self. The third chapter Bhrguvalli depicts an individual, who strives to know Brahman. By these three chapters the Upanishad gives moral education on philosophical observations and practical aspects which are inevitable for societal steadiness.

Moral Codes reflected in Taittiriyanishad

Upanishads provide information on theoretical and practical aspects of life, introspecting into the problems and guides to find out solutions. These texts can be read from philosophical and material perspectives as they provide many valuable directions or moral codes which can be adopted by the humanity.

This Upanishad goes through the different life situations of the people, from cradle to grave and hence it can be adopted even in the present, modern life situations. It emphasizes on various moral aspects like, observe prayer, impart knowledge to seekers, teaching and learning along with maintaining personal manners, provide information on social behavior, provide information on how to observe good deeds and to find out models etc. Such directives are relevant in the modern era also and a contemporary analysis of Taittiriyanishad is being illustrated here.

Observe Prayer

In a traditional manner Taittiriya starts with a salutation to gods;

"ॐ शं नो मित्रः शं वरुणः। शं नो भवत्वयमा। शं न इन्द्रो बृहस्पतिः। शं नो विष्णुरुक्रमः। नमो ब्रह्मणे। नमस्ते वायो। त्वमेव प्रत्यक्षं ब्रह्मासि। त्वामेव प्रत्यक्षं ब्रह्म वदिष्यामि। ऋतं वदिष्यामि। सत्यं वदिष्यामि। तन्मामवतु। तद्वक्तारमवत्। अवतु मां। अवतु वक्तारम्। ॐ शान्तिः शान्तिः शान्तिः।"¹

May the Mitra be good to us. May the Varuna be good to us! May the Aryama (sun) be good to us! May Indra and Brihaspati be good to us! May Vishnu of great strides be good to us! Prostrations to Brahman! Prostrations to Vayu. Thou indeed art the visible Brahman! I shall proclaim thee visible Brahman.

Many people consider prayer as an exercise of wishing for material achievement and pray when they are in a difficulty. There exists some sort of passive attitude that god will do everything; individuals only have to pray again and again. These prayers are just begging. Prayer is the science which attunes human mind and con-

sciousness which channelizes the energy towards the correct direction. A good prayer gives the ability to concentrate and an ability to free the mind from distractions. The powerful energy flows through the body and gets power that can be used in any outward endeavor. Meditation is an important part of prayer that interiorizes the mind, reveals the divine spirit within; develop the will power, resulting in psychological and biological changes.

Prayers are really meant for concentration which provides constant and undeviating attention. An external object is needed to concentrate mind easily and the deities become an object for concentration. Concentration tranquil the internal chaos and mind gets power to start even hardest endeavors. Prayer helps to attain confidence to think carefully and strength to solve problems. Taittiriyaopaniṣad provides the technique of concentrating mind, to refresh and start in a good manner. The text is a model itself.

Impart knowledge to seekers

आमायन्तु ब्रह्मचारिणः स्वाहा । विमायन्तु ब्रह्मचारिणः स्वाहा । प्रमायन्तु ब्रह्मचारिणः स्वाहा । दमायन्तु ब्रह्मचारिणः स्वाहा । शमायन्तु ब्रह्मचारिणः स्वाहा ।²

Guru insists that seekers should come to him from all sides and from every walk of life, and that they should be competent with self-control and steadfastness and other qualities.

The person who acquired knowledge should impart the learning to those who seek it. So the wisdom will be available and useful to others. A learned person should make the knowledge available and useful to others and to posterity. He desires the seekers should come to him from all directions. The seekers should be competent with self control and steadfastness and other traditionally prescribed qualifications. Teaching will help the learned persons in leading a virtuous life also.

यथापः प्रवता यन्ति यथा मासा अहर्जरम् । एवं मां ब्रह्मचारिणो । धातरायन्तु सर्वतः स्वाहा । Anuvaka 4.3.

As waters run downwards, as months into the year, so unto me may seekers come.

A wise and compassionate person attracts seekers of wisdom from all sides. Just as gravitational pull attracts water to lower levels, the contentment and peacefulness of the man of wisdom strongly attracts seekers of Truth. Teachers' desire is the contentment and

peacefulness in life. When seekers are drawn to him, the wise one feels the joy of self accomplishment in having made his life successful. It is evident that the text holds importance to impart knowledge to seekers and gives this message to the entire teaching community.

Learning and Teaching along with maintaining personal manners

ऋतं च स्वाध्यायप्रवचने च । सत्यं च स्वाध्यायप्रवचने च । तपश्च स्वाध्यायप्रवचने च ।
दमश्च स्वाध्यायप्रवचने च । शमश्च स्वाध्यायप्रवचने च ।

Right action (justice), the study and the teaching of the vedas ought to be practiced. Truth, the study and the teaching of the vedas, penance the study and teaching of the vedas, control of the senses, the study and the teaching of the vedas, tranquility, the study and the teaching of vedas.

Svadyaya or self study and listening to the expositions of guru play a crucial role in spiritual progress. Pravacana is the discourse or teaching of the vedas. These two must go hand in hand. This anuvaka emphasizes the study of the vedas combined with practice of prescribed duties viz., the nitya and naimittika karmas. Righteousness together with self study and listening to the expositions of the guru is to be understood as Brahman. Truth, austerity, withdrawal of sense organs, withdrawal of the mind, humanness etc. together with svadyaya and pravacana is to be understood as brahman. Here, Upanishad holds on personal duties; i.e., truthfulness, righteousness, humanity, withdrawal from external happiness, etc. Maintaining moral qualities along with active teaching and learning activities is really important.

Rtam signifies the truthfulness in thought and right knowledge. Tapas is the penance like fasting and other kinds of bodily mortification. Dama is the control of the senses. Sama indicates the tranquility, serenity of the mind born of self-control and control of the mind.

The persons who are having these qualities only can be termed as gurus. Presently many instances explore the cruelty, cheating, lack of teaching ability, and urge for sensual pleasures of teachers. Observing these prescribed moral codes may lead to an effective teaching learning process.

अग्नयश्च स्वाध्यायप्रवचने च। अग्निहोत्रं च स्वाध्यायप्रवचने च। अतिथयश्च स्वाध्यायप्रवचने च। मानुषं च स्वाध्यायप्रवचने च। प्रजा च स्वाध्यायप्रवचने च। प्रजनश्च स्वाध्यायप्रवचने च। प्रजातिश्च स्वाध्यायप्रवचने च।³

Procreation, propagation of the race etc. together with svadhyaya and pravacana is to be understood as brahman. Manusha is the worldly duties which should be performed towards humanity, and social duties such as marriage, etc. Praja is the progeny, offspring; i.e., he should perform garbhadhana and other antecedent sacramental rites to child-bearing. Prajanana indicates sexual intercourses. Prajati, the begetting of a grandson, stresses that son ought to be married, and hence the race may be propagated.

देवपितृकार्याभ्यां न प्रमदितव्यम्। मातृदेवो भव। पितृदेवो भव। आचार्यदेवो भव। अतिथिदेवो भव। Anuvaka 11.2

Let there be no neglect of the duties to the gods and ancestors. Be one to whom the mother is a god. Be one to whom the father is a god. Be one to whom the guest is a god.

Duty to the gods and to the manes (sraddha & tarpana) ought to be performed. Always consider father, mother, teacher and guests as gods, pay them due respect and serve them with great respect.

As Man is a social animal, he should be conscious of his family and society. Develop his clan, take care of his progeny and make them responsible individuals are his basic duties. The social relations can be managed by treating the relatives in a proper manner. Parents may be considered as gods, i.e. give them support in all aspects including physical and mental. All possible efforts have to be done for the benefit of parents who had sacrificed their lives for their progeny. The duties pertaining to the belief have to be observed. There are instructions in worshipping deities which are ultimately meant for personal hygiene and health. The concepts of 'god's punishments for crimes committed' were also meant for maintaining an equilibrium state in the society. These value based instructions are highly relevant today.

Observe good deeds

Every society has their own concepts of righteousness and evils. Most probably these concepts may suit for their life, geographical and economic conditions. But some values are universal and eter-

वेदमनूच्याचार्योऽन्तेवासिनमनुशास्ति । सत्यं वद । धर्मं चर । स्वाध्यायान्मा प्रमदः । सत्यान्न प्रमदितव्यम् । धर्मान्न प्रमदितव्यम् । कुशलान्न प्रमदितव्यम् । भूतै न प्रमदितव्यम् । स्वाध्यायप्रवचनाभ्यं न प्रमदितव्यम् ।

Speak the truth. Do your duty. Never swerve from the study of the veda. Never swerve away from Truth. Never swerve from duty. Never neglect your welfare. Never neglect your prosperity. Never neglect the study and the teaching of the vedas.

These are the instructions of the master to his disciples at the end of the formal education. The teacher has the responsibility to impart academic, social, cultural and value based knowledge to the students. Truthfulness is the action without hypocrisy and motive to do injury. One should never tell a lie, under any circumstances. Regular study of the scriptures and spiritual literature reminds about the truth contained in it. The ultimate goodness can be realized by observing the truth. Knowledge of truth, the practice of it and imparting it to others are quite necessary. Dharma is the obligatory duties as enjoined in srutis and smrtis. All the sacrificial rites are the dharmas. The mind will be purified and the supreme knowledge can be attained by performing the obligatory duties. It is the responsibility of the guru to provide the value based awareness which is apt for their society.

यान्यनवद्धानि कर्माणि । तानि सेवितव्यानि । नो इतराणि । यान्यस्माकं सुचरितानि तानि त्वयोपास्यानि । नो इतराणि । Anuvaka 11.2

Let only those actions that are free from blemishes be done, and not others. Only those that are good acts to us should be performed by thee and not others.

The indication given here is to guide those who want to take their own decisions. The suggestion is that whatever deeds are blameless, they are to be practiced, not others.

A direction was also given to those who want to follow their great, superior personalities. The master warns the disciple to adopt only the noble deeds of a greater person, and not to adopt all his deeds. To err is human. Hence even in adopting the behavior patterns of superiors, the responsibility for evaluating and adopting or rejecting their deeds rests with us. Here the Upanishad indicates a general problem of human life;

अथ यदि ते कर्मविचिकित्सा वा वृत्तविचिकित्सा वा स्यात्। ये तत्र ब्राह्मणाः सम्मर्शिनः। युक्ताः आयुक्ताः आलूक्षा धर्मकामाः स्युः। यथा ते तत्र वर्तेरन्। तथा तत्र वर्तेथाः। अथाभ्याख्यातेषु। ये तत्र ब्राह्मणाः सम्मर्शिनः। युक्ताः आयुक्ताः। आलूक्षा धर्मकामाः स्युः। यथा ते तत्र वर्तेरन्। तथा तेषु वर्तेथाः। एष आदेशः। एष उपदेशः। एषा वेदोपनिषत्। एतदनुशासनम्। एवमुपासितव्यम्। एवमु चैतदुपास्यम्।⁴

The nature of deeds (karma) is slightly delicate. In every moment of life many face the problem of how to react properly to a particular situation. These situations demand proper decision making. In such perplexed conditions, if one is unable to find out proper solutions, the best way is to look at the wise men and imitate them. Making them a model, one can execute the situation with determination, willfulness and responsibility. This direction has been given here for those who lack the power of finding the apt decision. The wise or the rational elders have the power of judgment, a balanced state of mind and a practical perspective. They love righteousness because they want the right humanity and the right social order. Thus, the Upanishad advises the intelligent ones, as well as the non-intelligent ones, and guides them both to handle diverse life situations which are relevant today.

Dana-a revolutionary attitude

श्रद्धया देयम्। अश्रद्धयाऽदेयम्। श्रिया देयम्। हिया देयम्। भिया देयम्। संविदा देयम्।⁵

Gifts should be given with faith, it should never be given without faith, it should be given in plenty, with modesty, with sympathy.

It is the duty of a house holder to provide gifts or offerings for public and religious purposes. The gifts must be given with full faith in the person to whom they are offered, or with full faith in the purpose for which they are given. Contributions should also be made in plenty according to one's ability. Dana should be in a cheerful mood. It should be given in abundance according to the need of the persons and should be given with modesty.

Conclusion

Upanishads provide an in-depth knowledge on philosophies. Very serious conversations on the eternal truth are dealt with. They are also the leading lamps on moral codes which are ultimately meant for a happy and successful living. Taittiriya teaches both the supreme knowledge of brahman and the practical knowledge of daily life.

In the gurukula, disciples study vedas with vedangas from the guru. Acarya also provides information on how to live virtuously in the society. For the well being of the society, everyone should observe righteousness, tolerance etc. So acarya told to his students, सत्यं वदा । धर्मं चर । स्वाध्यायान्मा प्रमदः । सत्यान्न प्रमदितव्यम् । धर्मान्न प्रमदितव्यम् । कुशलान्न प्रमदितव्यम् । भूत्यै न प्रमदितव्यम् and he also holds importance to self study and teaching. Though the student studied well all the philosophies, if he did not refresh it regularly, his knowledge will be a closed episode. In order to maintain his scholarship he had to brush up regularly what he was taught and also teach others. That is why guru always stresses; स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम् ।

Along with this self study and teaching one should observe all duties as a social being. He should live with his family; he has to look after his parents and relatives and extend race through the descendants.

As the liberty is attained by knowledge, some hymns are dedicated for obtaining wisdom, some others for knowledge and wealth, for the benediction of knowledge and for worldly possessions.⁶ The prayer is also meant for the fitness of body which is essential for meditation. Fitness of the senses is also important. The prayer is also for the protection of what he learnt, heard and not to forget it. Knowledge gives the strength to fight against the inequalities and to achieve the privileges. Taittiriyanisat imparts the importance of knowledge.

The Upanishad didn't deny the importance of worldly possessions⁷ as it is essential for living. आवहन्ती वितन्वाना । कुर्वाणाचौरमात्मनः । वासांसि मम गावश्च । अन्नपाने च सर्वदा । ततो मे श्रियमावह । लोमशां पशुभिः सह स्वाहा ।⁸ The student prays for wealth; 'after giving me wisdom bring me wealth together with sheep, goats and cattle. Supplicants are important for living. A shelter to live fearlessly, quality food, good water, clothing to protect body from external weather, and wealth is essential for everybody's life.

By applying these moral instructions of Taittiriyanishad, a good, righteous, and rhythmic society can be maintained. It did not deny the very existence of human race in this world, it is not meant for the ancient sages who lived in thick forests. Both worldly opulence and the splendor of wisdom are prayed for. This Upanishad does not dismiss worldly necessity when they soar to the higher domains of wisdom and Taittiriya is a leading lantern to achieve a

End Notes

1. Anuvaka 1.
2. Anuvaka 4.2. *May the Brahmacharins come to me. May the Brahmacharins come to me from every side. May the Brahmacharins come to me in large numbers. May the Brahmacharins control their senses. May the Brahmacharins become calm in mind, Svaha.*
3. Anuvaka 11.1. *The three holy fires, the study and the teaching of the vedas, offering to fires, the study and the teaching of the vedas, the entertaining of the guests, the study and the teaching of the vedas; the performance of human duties, the study and the teaching of the vedas, children, the study and the teaching of the vedas, ought to be practiced.*
4. Anuvaka 11.4. *Now if there should arise in thee any doubt as regards any action or conduct, thou should act in those matters as do those Brahmana's there, who are thoughtful, religious not set on by others, not cruel, devoted to Dharma. Now as regards persons accused of sin, do thou deal with them as do the Brahmanas there, who are thoughtful, religious, not set on by others, not cruel, devoted to Dharma. This is the injunction. This is the teaching. This is the secret of the vedas. This is command. This should be observed. Thus is this to be mediated upon.*
5. Anuvaka 11
6. यश्छन्दसामृषभो विश्वरूपः। छन्देभ्योऽध्यमृतात्संबभूव। समेन्द्रो मेधया स्पृणोतु। अमृतस्य देव धारणो भूयासम्। शरीरं मे विचर्षणम्। जिह्वा मे मधुमत्तमा। कर्णाभ्यां भूरि विश्रुवम्। ब्रह्मणः कोशोसि मेधया पिहितः। श्रुतं मे गोपाय। Anuvaka 4.1.
7. य एवमेता महासंहिता व्याख्याता वेद। संधीयते प्रजया पशुभिः। ब्रह्मवर्चसेनाद्वाद्येन सुवर्गेण लोकेन। Anuvaka 3.7 *He who thus contemplates on these conjunctions or these above mentioned great samhitas as explained, obtains progeny, cattle, the light of brahman, all kinds of food and the world of Heaven.*
8. Anuvaka 4.2 Then vouchsafe to me who is the Self, the prosperity which brings, increases and accomplishes quickly for me clothes, cattle, food, and drink forever, and which is associated with furry and other animals. Hail! May seekers of truth approach me variously. May seekers of truth approach me properly.

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केरलीयनाट्यशास्त्राभिधानेन प्रसिद्धो बालरामभरतानुसार अनुबन्धचतुष्टयम्

अनुबन्धचतुष्टय प्रतिपादनं शास्त्रानुसारविषयमधिकृत्य अनिवार्यतया प्रतिपादनीयमिति समस्या प्राचीनाचार्यैः अनुष्ठिता। सर्वाणि शास्त्राणि चतुर्भिः अनुबन्धैः युक्तानि भवन्ति। अनुबन्धाति इति अनुबन्धः। कोऽस्य शास्त्रस्याधिकारी, को विषयः, कः सम्बन्धः, किं प्रयोजनमिति रीत्या अनुबन्धचतुष्टयस्य प्रतिपादनं सुविदितमेव। अत्र केरलीयनाट्यशास्त्रमिति प्रसिद्धे, कार्तिकतिरुनाल्महाभागेन(क्रिस्तुवर्षे १७२४-१७९८) विरचिते बालरामभरताभिधाने ग्रन्थे अनुबन्धचतुष्टयविवरणोक्त सामान्यविषयानामवलोकनमेव अत्र प्रबन्धविषयः। बालरामेण कृतं भारतं इति व्युत्पत्तया अस्य कर्ता बालराम इति सिद्ध्यति। उल्लूर् महाशयेन 'बालरामभरतम्' इति व्यवहृतम्। अभिनयदर्पणस्य व्याख्याता शर्ममहाशयेन 'बालरामभरत' मिति नाम स्वीकृतम्। नाट्यविषयकप्रतिपादनं दार्शनिकरीत्या कृतमिति कारणात् योगमार्गप्रवीण, आत्मविद्याप्रवीण इत्यादि विशेषणैः अयं ग्रन्थकर्ता सुप्रसिद्धः। नाट्यशास्त्रस्य अष्टम-नवमयोः अध्याययोः प्रतिपादितः अङ्गोपाङ्गप्रत्यङ्गाभिनयप्रकार एव अस्य ग्रन्थस्य प्रधानः प्रतिपाद्य विषयः। राज्यभरणकर्ता, प्रतिभाधनः सर्वोपरि कलोपासकः अयं राजा स्वसदसि वर्तमानानां विदुषां अभ्यर्थनया अस्य ग्रन्थस्य निर्मितिकरोदिति ग्रन्थादवगम्यन्ते।

नृपकुलतिलकः श्रीतालमालाविभूषा-
परिकलितनिजश्रीकान्तिसम्पूर्णगात्रः।
रसिकजनसहस्रैः शोभितायां सभायां
भरतमिह विधातुं प्रार्थितो वञ्चिराजः॥
अङ्गभावमवलोक्यसुन्दरं रङ्गमध्यवरवञ्चि भूपतिः।
अङ्गहार रसिकोत्तमाङ्गतास्त्वङ्गनाट्यमधुनान्वचिन्तयत्॥

लास्यतन्त्रमवलोक्यविशालम्।
शास्त्रमारचितमात्मसुखाय॥

अयं च नाट्यतत्त्वविशारदः कथाकेलिरिति प्रसिद्धायाः केरलीय नाट्यकलायाः मण्डले अतीव तत्परो भवति। तत्र रंगप्रयोगार्थं नृत्तरत्नाकर-नरकासुरवधादि बहवः ग्रन्थाः तेन विरचिताः इति मन्यन्ते। यद्यपि अयं भरतकोहलादीनां नामानि ग्रन्थारम्भे अनुसरन्ति तथापि

बालरामभरतानुसारम् अधिकारी (Aspirant)

एकैकस्य शास्त्रस्य अधिकारी लक्षणं विषयगौरवानुसारं वैविध्यं भजते। साहित्यशास्त्रे रसो विषय इत्यतः रसविषयक नाट्यसङ्केतानां अवगमनाय परिशीलनाय च कः समर्थ अथवा को योग्य इति विषये बालरामवर्मणः उद्देशशुद्धिः सार्थकत्वं भजते। अन्यूनाङ्गयुक्तः, सुरूपवान्, यौव्वनयुक्तः, तालगीतेषु कुशलः, शरीरगुणसंयुतः, अनतिस्थूलदेहः, रोगालस्यविवर्जितः, भावज्ञः, मृदुभाषी, मितभुग्, विजितेन्द्रियः, कुलीनः, गुरुभक्तः, देवतोपासकः, खल-मूर्ख-असत्यभाषणेन विवर्जितो नर्तक एव नाट्ये अधिकारी। उक्तं च-(बालरामभरतम्, ९७-२००)

अन्यूनातिरिक्ताङ्गो रूपवान् यौवनस्थितः।
तालगीतेषु कुशलः शरीरगुणसंयुतः।
अनतिस्थूलदेहश्च रोगालस्यविवर्जितः।
भावज्ञो मृदुभाषी च मितभुग् विजितेन्द्रियः।।
कुलीनो गुरुभक्तश्च देवतोपासकस्तथा।
खलमूर्खविटासत्यभाषणेन विवर्जितः।।
एतादृशो गुणैर्युक्तो नर्तकः परिकीर्तितः।
अधिकारी स एव स्यान्नर्तको लोकसम्मतः।।

न केवलं बाह्याङ्गसौष्टवं अपि तु अन्तःकरणशुद्धिरपि अभिलषणीयमिति चिन्ता, योग-न्यायादि दार्शनिकमूल्यतत्त्वानि सम्यगाच्छादितम् तेनास्मिन् विषये, ग्रन्थेषु सर्वत्र। परन्तु स्त्रियः पुरुषो वा नाट्ये अधिकारी इत्यत्र न स्त्रियः इति तस्याभिमतस्य युक्तिः तु, ग्रन्थारम्भे मङ्गलश्लोकावतरणावसरे ताण्डवं, ताण्डवेश इत्यादि प्रयोगेन प्रथमो नर्तक ताण्डवेश एवेति मनसि निधाय नर्तक इति पुल्लिङ्गे प्रयोगः कृतः। तदुक्तमेवम्-

झलंझलितकङ्कणं तकतकाङ्घ्रिसंताडितं
क्कणत् क्कणितनूपुरं हरहरेति शब्दोज्ज्वलम्।
धिमिन्धिमितदुन्दुभिध्वनिघनाकुलं महलै-
घणंघणघणध्वनज्जयति ताण्डवं शाम्भवम्।।
नवनवरससारैर्नाट्यसङ्गीततालै-
रभिनयकुशला सा चाद्भुतोल्लासभावा।
दिनकररुचिभासा शोभिताष्टादशाङ्गैः
करणगतिविदग्धैर्नर्तितेशप्रियाव्यात्।।

विषयः (The subject matter)

अनुबन्धचतुष्टये विषयस्यावतरणमनिवार्यः। शब्दकल्पद्रुमे पञ्चाङ्गेषु अधिकरणेषु एको भवति विषयः-विषयो विचारार्हं वाक्यं विशयोऽस्यायमर्थो न वेति संशयः।।(शब्दकल्पद्रुमः, पु. ४४९) तत्त्वतः भाव-रसोपेत अभिनयप्रकार एवात्र फलितोऽर्थः। नाट्यशास्त्रोक्त अष्टम-नवमाध्याययोरुक्तम् यत् उपाङ्गाभिनयविचारं मनसि निधाय बालरामवर्मणा कथाकेल्याः परिपोषणार्थं सर्वाः अङ्गोपाङ्गप्रत्यङ्गादि नाट्यविषया अस्मिन् नाट्यग्रन्थे सुष्टुः प्रतिपादिताः। बालरामभरतानुसारं विषयो रस एवेति सुव्यक्तः। उक्तं च - नर्तकाङ्गक्रियाजन्यरसो विषय

उच्यते। केषां कृते विषय इति विचारे सति सामाजिकानां कृते इति सामाजिकानां नटने रसं स जनयोन्मुदा इति वचनात् ज्ञायते। तदधो दीयते-

नर्तकाङ्गक्रियाजन्यरसो विषय उच्यते।
वेणुमद्वलतालैश्च श्रुतिगीतरसादिभिः।।
एककालसमुत्पन्नो भावो रस इतीरितः।
रूपयौव्वनसम्पन्नसत्पात्राधिष्ठितोरसः।।
सामाजिकानां नटने रसं स जनयेन्मुदा।
मुखरागाङ्गचेष्टाभिर्भूनासानेत्रवीक्षणैः।।
भावितः पाणिपादाभ्यां स्वरवर्णसमुद्भवः।
गद्यपद्यात्मकश्लोक पदवर्णलयात्मकः।।
अर्थज्ञानरसो लोकानानन्दयति यो रसः।
रसज्ञानं हि विषयः शास्त्रे तु परिकीर्तितः।।

रसज्ञानं विना उपाङ्गानां निष्प्रयोजनमित्यतः रसविवरणोपेतोपाङ्गाभिनयविवरणमेव अस्मिन् उपनिबद्धम्। उक्तं च तेन -रसज्ञानं विना उपाङ्गानां प्रयोजनाभावात् इति।(पु.११३)। अङ्गोपाङ्गेषु शब्दार्थयोः भावरूपमन्तर्भवतीति कारणात् अङ्गोपाङ्गयोः प्रसक्तिः कथाकेल्याम्। तेनोच्यते रसस्तु द्विविधः स्थायीभावः सञ्चारीभावश्चेति। स च इन्द्रियादिभिरेव प्रकाशते। इन्द्रियादिषु अधिष्ठितो रसः वृत्तिज्ञानाश्रितो विषयेष्वपि भावमुखेन प्रकाशते इति।

विषयप्रतिपादने भावरागतालानां अर्थपुष्टिः

रागसम्बद्धतालक्रियापरिच्छेद्य भावनानुभवत्वं भरतत्वम् इति लक्षणमुक्त्वा भावरागतालानां परस्परपूरकत्वं दार्शनिकरीत्या सम्यगुपपादयित्वा अङ्गोपाङ्गप्रत्यङ्गेषु पूर्वपक्षरीत्या रसयोजनां शास्त्रग्रन्थसमानमिव विवृणुतमिति विशेषता अस्मिन् ग्रन्थे वर्तते। गानं च वाद्यं च नाट्यं च विविधाश्रयम् इति भरतमुनिना, गीतं वाद्यं नर्तनं च त्रयं सङ्गीतकमुच्यते इति शाङ्गदेवेन च तौर्यत्रिकस्य (नृत्तं-गीतं-आतोद्यम्) स्वरूपं पूर्वमेव कथितम्। एवं च भावरागात्मके भरतशास्त्रे तौर्यत्रिकस्य सद्भावात् तेषां निरूपणमादौ ग्रन्थकारेण अनुष्ठितम्। मङ्गलश्लोकानन्तरं ग्रन्थस्य उपोद्घाते भरतशब्दस्य व्युत्पत्तिरेवं विशदीकृतं दृश्यते-

भावो रागश्च तालश्च भारत्या अंशसम्भवाः।
तदानन्तरसोपेता भारती जयतान्मुदा।।
भकारो भावनैर्युक्तो रेफो रागेण मिश्रितः।
तकारं तालमित्याहुर्भरतार्थविचक्षणाः।।

भावश्चतुर्विधः

भावयन्तीति भावाः। वागङ्गसत्वोपेतान् काव्यार्थान् भावयन्तीति भावाः (नाट्यशास्त्रे, ७, पु. ३४२-३४२-३४६)भावो नाम आत्ममनसंयोगक्रियाविशेषः सुखदुःखादि नवरसात्मकः। स तु मनोमयो भावः ज्ञानेन्द्रियकर्मेन्द्रियद्वारा बहिर्निर्गच्छति। यदा अयं ज्ञानेन्द्रियद्वारा बहिर्निर्गच्छति तदा भावात्मकः। यदा तु कर्मेन्द्रियद्वारा बहिर्निर्गच्छति तदा सः क्रियात्मकः। स तु आङ्गिक-सात्त्विक-वाचिक-आहार्यरूपाश्च। आङ्गिको नाम अङ्गजन्यो भावः लोकधर्मो नाट्यधर्मश्च। सात्त्विको नाम सत्त्वरूपः आत्मजन्यो भावः चित्तवृत्त्यर्पिता बाह्यवस्त्वनुसारिणी च वृत्तिः। वाचिको नाम वर्णजन्यो भावः काव्यनाटकादि। आहार्यस्तु कल्पितनाटकादौ हारकेयूरकटादिभूषणभूष्यभावः। एवं भावश्चतुर्विधः। रसस्तु द्विविधः स्थायीभावः

सञ्चारीभावश्चेति। स च स्थायीभावः इन्द्रियादिभिरेव प्रकाशते। इन्द्रियादिषु अधिष्ठितो रसः वृत्तिज्ञानाश्रितः विषयेष्वपि भावमुख्येन प्रकाशते यतः रसस्तु इन्द्रियादिवेद्य आत्मजन्यगुणः। भावाभिनये इन्द्रियादिभिरभिनयो रसरूपः इति सामान्यरूपेण प्रदर्शितः।

भावस्य किं प्राधान्यमित्यत्र नटानां, रागाधिष्ठानभूतगानस्य प्राधान्यमिति गायकानां, तालाभावे भावगानयोः नैष्फल्यं इत्यतः तालस्यैव प्राधान्यमिति वाद्यकाराणां च मतम् प्रदर्श्य महाराजेन कृतं निरूपणं अतीव श्रद्धेयो भवति। भावस्य निरूपणे अन्नमय-प्राणमय-विज्ञानमय-आनन्दमयात्मके शरीरे अन्नमयप्राणमयांशेभ्यः जायमानाभ्यां नादतालाभ्यां श्रेष्ठत्वमेव मनोमयविज्ञानमयकोशाभ्यां जायमानस्य भावस्येति सयुक्तिकं भावस्य वैशिष्ट्यं निरूप्य तौर्यत्रिके भावस्य स्थानं निर्णीतम् अनेन ग्रन्थकारेण। अयं भागः तु इतर नाट्यशास्त्रग्रन्थेषु न दृश्यते। ग्रन्थकारस्यैव प्रतिभाप्रकर्षणोल्लिखितः सुतरां प्रशंसावहो भवत्ययं भागः।

राग-तालयोर्विवरणम्

रागतालानुगत अङ्गोपाङ्गकरणैः भावार्थप्रकाशनादेव कथाकेलिरित्यभिधानम्। गायकानां तु राग एव प्रधानम्। भावं विना रागतालयोः मनोवृत्तिविशेषरसासम्भवाद्(पु.७), रागं विना भावतालयोः अनिष्पत्तेः, तालं विना भावरागयोः सम्बन्धासम्भवात् इत्युक्त्वा कथाकेल्यां सङ्गीतस्य प्राधान्यं विशदयति। सङ्गीतमर्मविषयानां रागतालवाद्यश्रुत्यादीनां तत्सम्बन्धि वाद्योपकरणानां विवरणं तेनात्र दत्तं भवति। रागतालगतानि वाद्यानि तु सप्त एव ते तु वेणुनादः, स्वरः, मुखवीणा, चीनः, फुल्लमुखः, सर्पनादः, स्वल्पमुखः च। उक्तं च-(बा.रा.भ.६५-६६)

वेणुर्नादस्वरश्चैव मुखवीणा तथैव च
चीनः फुल्लमुखः सर्पनादः स्वल्पमुखस्तथा।
एतानि सप्तवाद्यानि रागतालगतानि हि।।

तालः प्रपञ्चस्य चलनव्यवस्था एवेति तात्त्विकरीत्या अस्यमहानुभावस्य विवरणं मनोहारं भवति। तालज्ञानां तु ताल एव प्रधानम्। तालं विना भावरागयोः सम्बन्धासम्भवात्। केरलीयनाट्यकलासु हिन्दुस्थानि-कर्णाटकसङ्गाते प्रचारभूतानां तालानां रूपभेदैः कथाकेल्यां त्रिपुट, मुटियटन्त इत्यादि नामान्तरैः स्वीकुर्वन्ति। तालोत्पत्तिमधिकृत्य अस्मिन् ग्रन्थे उच्यते एवम्-

ताण्डवेशः स्वनटने थैः शब्दपदताडनात्
गलितो नूपुरो वेगादुत्प्लुत्य पतने दिवः।।
अक्षमापृथिवीत्येवं चिन्तयन् करुणानिधिः
शिरस्कन्धोर्ध्वदेशस्थ जानुना स महेश्वरः।।
तद्धितोत्रं तदा शब्दो जातो नूपुरवेगतः
अनन्ततालशब्दानामुत्पत्तौ मूलकारणम्।।

महे रस्य ताण्डवनटनात् जातात् नूपुरपतनशब्दात् तालस्य उत्पत्तिरूपिता। अस्मिन्नवसरे गात्रभवं कांस्यभवं, चर्मभवं इति नादस्य त्रैविध्यम् उक्त्वा गानस्याधारभूतं गात्रभवं नादं चर्चयित्वा शरीरस्य प्राणाग्निसंयोगान्नादोत्पत्तिरिति निरूप्य संगीतशास्त्रविषयकानि तत्त्वानि प्रतिपादितानि अत्र। तालमात्रवाद्यं च चतुष्टयं भवति। ते च शङ्खं, धवलं, पूरी, नृङ्गं च। उक्तमेवम्-

शङ्खं च धवलं पूरीनृङ्गं कर्णां चतुष्टयम् ।

वाद्यं हि तालमात्रस्य गोचरं भरतागमे ॥

अस्मिन् सन्दर्भे चर्मवाद्यादि बहूनां वाद्योपकरणानां नामानि अतिविस्तरेण प्रतिपादयति । एवं विषयविचिन्तने यद्यपि रस एव विषयः तथापि रसोत्पत्तेः कारणविषयाणां सम्यक् प्रपञ्चनम् अत्र तेन उपनिबद्धम् । एवं च भावराग भरतशास्त्रे तौर्यत्रिकस्य सद्भावात् तेषां निरूपणमादौ ग्रन्थकारेण कृतम् । शब्दतारावल्यामुक्तं भवति-

भावो रागश्च तालश्च भारत्या अंशसम्भवाः ।

तदानन्तरसोपेता भारती जयतान्मुदा ॥

भसंख्यया चतुर्भावा रागो रेफद्विसंख्यया

उभयान्वयकृत्तालः तेति षड्संख्यान्तगः ॥

रस-भावयोरभेदत्वम्

नाटके रसाभिनयस्य प्रसक्तिः सुविदिता । कथाकेल्यां तु भावाभिनयस्य च । वाचिकाभिनयशून्यं कथाकेल्यां रसाविष्कार असाध्यः । शृङ्गारादिरसान् नटाः सात्विकाद्यभिनयैः प्रकटयन्ति । भावाभिनयस्य पोषकमितिवत् अस्य प्रवृत्तिरित्यर्थ इति केचन । भावप्रतीक हस्तमुद्रानुसारं मुखावयवेषु रससंयोजनं यद्यपि सम्भवति तथापि नृत्याभिनय हेतोः एकस्मिन् रसे एव नटस्य अवस्थितिरप्राप्यत्वात् इति मतः प्रसिद्धः । अतः कथाकेल्यां भावाभिनयस्यैव प्रसक्तिरिति यद्यपि केचन पण्डिताः वदन्ति तथापि बालरामवर्मणा रसभावयोरभेदत्वं उक्तम् । स्थायीभावो रसस्मृत इत्यनेन वचनेन रसभावयोरभेदः स्पष्ट इति भावः । भावो सर्वाङ्गविषय आत्मधर्मः । रसस्तु इन्द्रियादिवेद्य आत्मजन्यगुणः । उक्तं च तेन भावरसयोरेकत्व विषयत्वात्(बा.रा.भ.पु.११४) यतो मनस्ततो भाव (नाट्यशास्त्रम्), एकतालसमुत्पन्नो भावो रस इतीरितः इत्यादिभिः अभिमतैः सामान्यशास्त्रे भावज्ञानेनैव रसज्ञानस्यापि सम्भवात् भावरसयोरभेदः ।

अन्यानि वाद्योपकरणानि

रागतालद्वयगतं वाद्यमिति (पु.६३) लक्षणमुक्त्वा रागतालयोः विवरणावसरे वाद्योपकरणानां सविस्तरप्रतिपादनं तेन बालरामवर्मणा कृतम् । श्रुतितालैकगोचराणि(स्वराणां पूर्णनादस्तु श्रुतिरित्यभिधीयते । पु.६१) श्रुतितालैकगोचरं वाद्योपकरणानि तु दशकम्-तच्च चलवीणा, तुम्बुरु, किन्नरी, सरोत्, रवा, ब्रावणहस्त, सारङ्गी, स्वरमण्डली, तुम्बुवाद्यं च । उक्तमेवम्-

चलवीणारुद्रवीणा तुम्बुरुः किन्नरी सरोत् ।

रवाब्रावणहस्तश्च सारङ्गी स्वरमण्डली ॥

तुम्बुवाद्यं च दशकं श्रुतितालैकगोचरम् ॥

उपाङ्गनिरूपणम्

रसस्तु द्विविधः स्थायीभावः सञ्चारीभावश्चेति । स च भावः इन्द्रियादिभिरेव प्रकाशते । इन्द्रियादिषु अधिष्ठितो रसः वृत्तिज्ञानाश्रितः विषयेष्वपि भावमुख्येन प्रकाशते । भावाभिनये इन्द्रियादिभिरभिनयो रसरूपः सामान्येन प्रदर्शितः भाव-रसयोरेकत्वविषयात् । अत एव उपाङ्गस्य प्रसक्तिः । उपाङ्गाभिनयप्रकरणे नेत्रभ्रुकुटीत्यादीनां विचारणात् पूर्वं रसभावयोः उपाङ्गाभिनये नेत्रस्य मुख्यतया रसदृष्टीनां भावदृष्टीनां च प्रकारान् प्रतिपादयति । एवं चेदं बालरामभरतम् आङ्गिकाभिनयप्रधानभूतो ग्रन्थतल्लजः । अभिनयप्रकाराणां विनियोगावसरे मौलिस्थ-कुम्भनटन-खुम्बिताडन-मोहिनीनटन-कालिगीतनटनादीनां नृत्तविशेषाणां नामानि निर्दिश्यन्ते । अङ्गविचार

इव उपाङ्गविचारोऽपि कथाकेल्याः मर्मविषयः। अङ्गेषु प्रधानं शिरः। उपाङ्गं तु नयनादि। शिरोभावभेदेनैव नेत्रादि भावोऽपि अर्थात् प्रकाशत इति किमर्थमुपाङ्गचिन्ता इत्यत्र उच्यते- भावरसयोरैकत्वविषयत्वाद् इति। भावस्तु सर्वाङ्गविषयः, रसस्तु ज्ञानेन्द्रियविषय इति भेदसत्वात् विशेषचिन्तायाः का प्रसक्तिरित्यत्र उच्यते सर्वाङ्गमध्ये ज्ञानेन्द्रियस्यापि एकत्वात्।

शिरो हस्तौ वक्ष्पा ा कटितटे पादौ चाङ्गानि भवन्ति। नेत्रे भ्रुकुटी नासे कपोलौ चिबुकाधरौ च उपाङ्गानि। ग्रावाबाहूदरंपृष्ठं उरू जङ्घायुगं च प्रत्यङ्गानि इति अङ्गोपाङ्गप्रत्यङ्गानां गणनां कृत्वा तेषां चलनाद्यभिनयप्रकाराः विनियोगाश्च निरूपिताः। किमर्थं उपाङ्गं प्रत्यङ्गमिति भेदचिन्ता इत्यस्मिन् विषये उच्यते -भावो नाम आत्मधर्मः(इच्छा-द्वेष-सुख-दुःखादयः), रसो नाम इन्द्रियादि वेद्यः आत्मजन्यगुण इति भेदसत्वात् गुणभेदग्रहणार्थं इन्द्रियादिभिरेव उपाङ्गं प्रत्यङ्गमिति भेदचिन्ता।

ज्ञानेन्द्रियेभ्यो नवरसानामुत्पत्तिः

अङ्गं तु द्विविधं बाह्यमाभ्यन्तरं चेति। बाह्यमङ्गं रागतालादिः। आन्तरमङ्गं ज्ञानेन्द्रियादिः। ज्ञानकर्मेन्द्रियैरेव बहिरर्थः प्रकाशकः (बा.रा.भ.७३) उपाङ्गं तु नयनादि। शब्दग्राहकमिन्द्रियं श्रोत्रम्। यदा शब्दो गृह्यते तदा शब्दनिष्ठगुणागुणभेदोऽपि गृह्यते। तथा हि मधुरशब्देन शृङ्गारः। क्रूरशब्देन कोपः। दीनशब्देन करुणा। उत्तमशब्देन अद्भुतः। निकृष्टशब्देन बीभत्सः। हुङ्कारशब्देन भयम्। निन्दितशब्देन रौद्रः। विनोद शब्देन हास्यम्। स्वभावशब्देन शान्तिः। एवं ध्वनेरपि रसोत्पत्तिः। शुक्रध्वनौ मधुरः। कोकिलध्वनौ अद्भुतः। पेचकध्वनौ भयम्। बकध्वनौ बीभत्सः। मयूरध्वनौ वीरः। कपोतध्वनौ शान्तिः। एवं गीतश्रवणादपि रसोत्पत्तिः।

स्पर्शग्राहकमिन्द्रियं त्वग्। यदा स्पर्शो गृह्यते तदा स्पर्शनिष्ठशीतोष्णसुखदुःखादिकमपि गृह्यते। तथा हि शीतेन कम्पनं भयम्। उष्णेन तापः दुःखम्। शीतोष्णसमत्वे शृङ्गारः। सुखाधिके धैर्यं वीरता। वीरतायामद्भुतः आनन्दः च। वस्त्रादिभिः शीतशान्तिः, शीतेन उष्णशान्तिः शान्तिरसः। वस्त्रादौ जीर्णं हास्यं बीभत्सश्च। एवं त्वगिन्द्रियेणापि रसोत्पत्तिः। वीणातन्त्रीषु अङ्गुलिसंयोगात् वेणुनाद स्वरवाद्यादिषु फूत्कारेण अङ्गुलीन्यासेनापि नादेत्पत्तौ रसोत्पत्तिः। एवं स्त्रीपुरुषयोरपि आलिङ्गनचुम्बननखक्षतादिभिः अतिविप्रलम्भहास्यशृङ्गारैश्च रसोत्पत्तिः।

रूपग्राहकमिन्द्रियं चक्षुः। यदा रूपं गृह्यते तदा तन्निष्ठभेदोऽपि गृह्यते। सुरूपदर्शने शृङ्गारः। प्रतिरूपदर्शने कोपः। अतिरूपदर्शने अद्भुतः। विरूपदर्शने हास्यं, बीभत्सः, भयं च। कुरूपदर्शने रौद्रः। सरूपदर्शने शान्तिः। अयमपि रसः द्विरूपेण वर्तते चेतनाचेतनभेदयोः। चेतने मनुष्यादिषु। अचेतने प्रतिमायां चित्रे च रूपादिदर्शनभेदेन नवरसोत्पत्तिः। पुत्रदाराबन्धुमित्रामित्रसमदर्शने नवरसोत्पत्तिः। गृहक्षेत्रवित्तकनकरजतरत्नादिलाभे सन्तोषः शृङ्गारः। अधिके शृङ्गारे उत्साहः वीरता। उत्तमद्रव्यलाभे अद्भुतः। नष्टे करुणा रौद्रश्च। दुष्टे बीभत्सः। राजचोराक्रमणे भयम्। धूर्तव्यये हास्यम्। त्यागे शान्तिः।

एवं रसनेन्द्रिये षड्रसानवरसोत्पत्तिः। रसग्राहकमिन्द्रियं रसना। मधुररसास्वादेन शृङ्गारः। मधुराधिक्ये मदः गर्वः। अद्भुतमधुरभक्षणे अद्भुतः। मधुरे दुष्टे बीभत्सः। विषयुक्तमधुरे भयम्। रसहीनमधुरे हास्यम्। मधुराभावे करुणा। मधुरापहरणे रौद्रम्। मधुरत्यागे शान्तिः।

गन्धग्राहकमिन्द्रियं घ्राणम्। गन्धे गृह्यते सति रसोत्पत्तिः। मालतीचम्पकघ्राणे कस्तूरीमृगमदघ्राणे च शृङ्गारः। गन्धाधिक्ये गर्वो मदः। अतिगन्धाघ्राणे अद्भुतः। नानागन्धाघ्राणने हास्यम्। दुर्गन्धाघ्राणने बीभत्सः। गन्धनाशे कोपः दुःखं च। व्याघ्रगन्धाघ्राणने भयम्। निर्गन्धाघ्राणने शान्तिः। एवं ज्ञानेन्द्रियैः पञ्चभिः रसोत्पत्तिः। तत्रैव पञ्चकर्मेन्द्रियैरपि रसोत्पत्तिवर्णना तेनोपनिबद्धा।

अनन्तरं च उत्तमाङ्गाभिनयप्रकरणे नाट्यशास्त्रोक्तानां त्रयोदशशिरोभेदानां, तदधिकचतुर्विंशति भेदानां च लक्षणविनियोगादि, हस्ताभिनयप्रकरणे नाट्यशास्त्रोक्तानां चतुष्पष्टि हस्तमुद्राणां एतेभ्योऽधिकानां दशत्रिंशूलकुटिलबालचन्द्रादि मुद्राणां बालरामभरतमात्रप्रतिपादितानां लक्षणविनियोगादिकं च प्रतिपाद्य तेषां हस्तमुद्राणां संयुतासंयुतभेदप्रकारश्च निरूपितः। अत्र अधिकतया प्रतिपादितानां मुद्राणां सृष्टिः ग्रन्थकर्तुः महाराजस्य प्रतिभाप्रकर्षणैवेति सिद्धम्।

एवं भावरागतालान् विशदीकृत्य तेषां परस्परपूरकत्वं च निरूप्य भरतशब्दस्य अथवा भरतशास्त्रस्य निर्घाति कृत्वा कृत्वा तल्लक्षणं आङ्गिकाभिनयप्रधानभूतेषु अङ्गोपाङ्गप्रत्यङ्गेषु समन्वयश्च कृतम्। एवं 'भाव-रसार्थक्रियाकारित्वम्' इति लक्षणं भावप्रधानेषु अङ्गेषु रसप्रधानेषु उपाङ्गेषु अर्थक्रियाकारिषु प्रत्यङ्गेषु च समन्वयीकृतम्। ततः सात्विकाङ्गिकाहार्यवाचिकेषु मध्ये आङ्गिकाभिनयस्य प्राधान्यम् उक्त्वा तत्राङ्गिकाभिनये विद्यमानानां घटकानाम् अङ्गोपाङ्गप्रत्यङ्गानां लक्षणकरणं च उपस्थापितम्। शिरो हस्तौ वक्षपा ऽ कटितटे पादौ चाङ्गानि भवन्ति। नेत्रे भ्रुकुटी नासे कपोलौ चिबुकाधरौ च उपाङ्गानि। ग्रावाबाहूदरं पृष्ठं उरू जङ्घायुगं च प्रत्यङ्गानि इति अङ्गोपाङ्गप्रत्यङ्गानां गणनां कृत्वा तेषां भाव-रसोपेत चलनाद्यभिनयप्रकारादयः विनियोगाश्च विषयत्वेन निरूपिताः।

सम्बन्धः (Relation)

प्रतिपाद्य-प्रतिपादक अथवा बोध्यबोधकभाव एव सम्बन्धः। सम्बन्धो नाम अन्येषां त्रयाणां (अधिकारी-विषय-प्रयोजनानां) अनुबन्धनात् (मिथो बन्धः)। यदि ते अनुबन्धाः सम्बन्धं विना पृथक्पृथक् स्थायेरन् तर्हि तेभ्यः न किञ्चिदपि प्रयोजनं भवेत्। अतः सम्बन्ध एव अन्यान् अनुबन्धान् सफलतां नयतीति भावः। सम्बन्धस्य प्राधान्यं कुमारिलभट्टेन सम्यगुक्तम्। अत्र विषयः रसविषयकाभिनय इत्यतः सम्बन्धचतुष्टयं तेनोच्यते। ते तु अङ्गसम्बन्धः, फलसम्बन्धः, रससम्बन्धः, आश्रयाश्रयिभावसम्बन्धः च। अङ्गसम्बन्धो नाम अङ्गानां परस्परसम्बन्धः। रागतालश्रुतीनां भावानां च सामयिककालसम्बन्ध इति यावत्। फलसम्बन्धो नाम रागज्ञानं, तालज्ञानं, श्रुतिज्ञानं, भावज्ञानमिति चतुर्विधं ज्ञानम्। रागतालश्रुतिभावज्ञानानां एककालग्रहणं फलम्। अयमेव फलसम्बन्धः। परस्परसम्बद्धानां रसानां समकाले अङ्गेषु भावेषु च सम्बन्धः। आत्मा आनन्दरूपः। आनन्दावाप्तिर्वा आनन्दस्वरूपो वा फलम्। अङ्गभावसम्बद्धानां रसानामात्मनश्चाश्रय-आश्रयिभावः सम्बन्धः। लक्ष्यप्राप्त्यर्थं समुचितेन मार्गेण शास्त्रविषयावतरणमेव सम्बन्धमित्यस्यार्थः।

प्रयोजनम् (purpose)

यमधिकृत्य परिवर्तते तत्प्रयोजनमिति न्यायशास्त्रं वदति। अत्र नाट्यविषयक प्रयोजनं उक्तमेवम्-अस्मिन् शास्त्रे उत्कैरष्टादशाङ्गैः नर्तनवीक्षणकारिणां फलं तावत् प्रत्यक्षसिद्धम् आबालवृद्धं पण्डितपामराणामपि। इतरेषु शास्त्रेषु शास्त्रैकगम्यं फलम्। न च एतेषु शास्त्रेषु फलस्य प्रत्यक्षसिद्धत्वात् आमुष्मिकं फलं नास्तीति वाच्यम्। आत्मैकगम्यो हि रसः आत्मा सर्वव्यापकः। सर्वजीवात्मनां रसोऽस्ति। सर्व जीवात्मनां भावं प्रत्येकमादाय शास्त्ररूपेण परमे रेषैव कल्पिततया सर्वजीवानन्दसुखमयमेव भरतम्। सर्वजीवानामपि जन्मान्तरेषु अनुभूतभावस्मारकतया आत्मनः एकत्वात् आत्मीयभावं स्वयमेवानुभवति लोकः। यथा बालस्तु जातमात्रेण रोदिति। तन्निवृत्तयै मात्रादिभिः डोले निधाय गानरसेन डोलाचलनेन च रोदनशान्तिसम्भवात्। तस्माद् दुःखनिवृत्तिरपि फलम् कौमुतिकन्यायसिद्धम् इतरेषाम्। एवं देवताप्रतिमादीनामपि आवाहनप्रतिष्ठादिभिः शक्तेरधिष्ठितत्वात् आत्मैकगम्यभावरसोऽस्ति। अत एव पुराणागमसिद्धासु पञ्चसभास्वापि चित्रेषु अधिष्ठितशक्तिमतां देवानामपि

नटनजन्यरसविशेषग्राहकमपि सम्भवति, आत्मानः सर्वव्यापकत्वेन विभुत्वात्। आत्मभावनाजन्यमानन्दरूपमपि फलं सर्वेषां प्रत्यक्षसिद्धम्।

उपसंहारः

एकैकस्य शास्त्रस्यापि विज्ञानगौरववैविध्यं महत्तरं भवति। तच्चाश्रयं यदि उत्तमेषु विद्वद्जनेषु न प्राप्तं तर्हि तस्य निष्फलत्वम्। अत एव संस्कृतशास्त्रग्रन्थानां विज्ञानसरणिषु गूढतायाः परिवेष, एतादृश प्रतिपादनरीतीनां अनिवार्यता च। अत एव संस्कृतग्रन्थेषु अनुबन्धादीनां नियमानां निष्कर्षा। कलोपासकः, शासनकारः, कथाकेल्याः परिष्करणकारणयशस्तम्भो श्री कार्तिकितरुनाल् बालरामवर्मा केरलीयनाट्यशास्त्रस्य बालरामभरतस्य कर्ता तदुपरि केरलनाट्यकालायाः कथाकेल्याः सुसज्जान् रूपभावान् स्वप्रयत्नेन चारुतरमकरोदित्यतः तस्य महानुभावस्य सम्भावना केरलनाट्यपारम्पर्ये केरलहृदयेषु च अद्यापि स्मर्यनर्यन्ते। योगमार्गप्रवीण, आत्मविद्याप्रवीण इति सम्बोधनया अयं महानुभावः प्रसिद्धः, तस्य ग्रन्थविषयस्य तात्त्विकविशकलनप्रागल्भ्येन। 'दासियाट्टं' नाम प्राचीनः नृत्तविशेषः 'मोहिनियाट्ट'मिति नामान्तरेण तेन परिष्कृतम्। कल्लटिक्कोटन् सम्प्रदायेन प्रसिद्धा कथाकेलिः कप्लिङ्ङाटन् पारम्पर्ये प्रतिष्ठितम्। कथाकेल्याः आहार्याभिनये हस्तमुद्राप्रयोगे, तालवाद्यप्रयोगे च अस्य महानुभावस्य सम्भावना प्रशंसनीया। अपूर्णे अस्मिन् ग्रन्थे न केवलं नाट्यविषयकः प्रतिपादनं अपि तु रागतालादि सङ्गीतविषयोऽपि अतिगौरवेण रचितः। संस्कृतभाषया उल्लिखितोऽयं ग्रन्थः केरलीयनाट्यपारम्पर्यस्य विशिष्य कथाकेल्याः आधारशिलैवेति असमन्देहः।

Footnotes

- 1 Ullur S. Paramesvara Ayer, sahyacaritra, vol.III p.303
- 2 Nandikesvara, अभिनयदर्पणम्, National bookstall, Kottayamm, p.13
- 3 विदितसकलशास्त्रो योगमार्गप्रवीणः.....अखिलनृपतिवन्द्यस्वात्मविद्याप्रवीणो...।। बालरामभरतस्य पूर्वपीठिकायाम्, पु.५
- 4 When he was about to start for waging war against the king of the country called Maprana, he is said to have sent the following message which took a poetic garb- माप्राणं त्यज मा प्राणं माप्राणस्सवल्लभ। मानविक्रमतेजोभिर्मानविक्रमभूपते।।
- 5 बालरामभरतम्, पु.६
- 6 Balaramavarma, Balaramabharatam, p.20
- 7 बालरामभरतम्, ४,५- द्र.१
- 8 विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम्। निर्णयश्चेति पञ्चाङ्गं शास्त्रेऽधिकरणं स्मृतम्।।
- 9 शिरो हस्तौ वक्ष्पा ा कटितटे पादौ चाङ्गानि भवन्ति। नेत्रे ध्रुकुटी नासे कपोलौ चिबुकाधरौ च उपाङ्गानि। ग्रावाबाहूदरंपृष्ठं उरू जङ्घायुगलं च प्रत्यङ्गानि
- 10 यैस्तु चेतांसि रज्यन्ते जगत्त्रितयवर्तिनां। ते रागा इति कथ्यन्ते मुनिभिर्भरतादिभिः।। वाचस्पत्यम्।
- 11 स्वराणां पूर्णनादस्तु श्रुतिरित्यभिधीयते तत्र श्रुतिगतं वाद्यं यक्कालं चिगहनमेव च।

- नौरी कर्णेति चत्वारः स्थूलाश्च श्रुतिगोचराः।
 भेरीमणिः करमणिः कांस्यं खण्डा चतुर्विधम्।
 रागतालद्वयगतं वाद्यमित्यभिधीयते।।
- ¹² यतो भावस्ततो दुष्टिः यतो दृष्टिस्ततो मनः..., नाट्यशास्त्रम्।
- ¹³ अङ्गानि द्वात्रंशत्।, बालरामभरतम्, प.१९
- ¹⁴ सिद्धार्थं ज्ञातसम्बन्धं श्रोतुं श्रोता प्रवर्तते।
 शास्त्रादौ तेन वक्तव्यः सम्बन्धः सप्रयोजनः।।
 यावत्प्रयोजनाख्यसम्बन्धो नाभिधीयते।
 असम्बद्धप्रलापित्वात् भवेत्तावदसङ्गतिः।।
 तस्माद्व्याख्याङ्गमिच्छद्भिः सहेतुः सप्रयोजनः।
 शास्त्रावतारसम्बन्धो वाच्यो नान्यस्तु निष्फलः।।, मीमांसाश्लोकवार्तिकम्, १-१७, २०, २५
- ¹⁵ महतामेव जनानां यत्र प्रभावो न भवति तत्र अल्पवीर्याणां कोऽपि प्रभावो न भवतीति
 सूचयितुं अयं न्यायः।

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Dr. Somnath Sarkar

**ETHNICITIES AS MENTIONED IN THE
MAHABHARATA: TRANSFORMATION OF POPULAR
CULTURE THROUGH NARRATIVES**

The *Mahābhārata*, one of the most widely read literary work of the world, is also known for teachings on the Indian Knowledge systems. One of the most striking features of the *Mahābhārata*, textual tradition is the fact that it has come down in more than a dozen different languages of India. This happens because before the 18th century, that is, before the introduction of printing in India, *Mahābhārata*, was rendered into local vernacular languages in a number of local scripts. Thus, in the *Mahābhārata*, textual tradition the concomitance between script and version has, in many instances, been considered a traditional feature of its evolution. This present paper applies a two-fold approach to the study of Mediaeval Bengali *Mahābhārata*, texts of popular type. Those texts are the specimen of multi-dimensional literary form with its contemporary historio-cultural illustration and also for the popular Culture.

The *Mahābhārata*, corpus, as it has come down to us, has evolved, absorbed and incorporated many traditions across the centuries, particularly during the period between the 2nd century BCE and the 2nd century CE when it was mainly compiled. As it developed from *Jaya* to *Bhārata* to *Mahābhārata*, it became the story of the people of all India. Indeed, the *Mahābhārata*, is a great assemblage of peoples. The *Mahābhārata*, probably the first comprehensive ethnography of India, has been explored as such by scholars, particularly historians, who have generally applied the colonial concept of tribe to describe the people or jana. Certainly the *Mahābhārata*, presents a picture of a mixed society with people, particularly rulers, marrying across social groups, speaking differ-

ent languages and practising different cultures, and of an emerging synthesis, which has been the hallmark of Indian civilization from the beginning. As mentioned earlier, the *Mahābhārata*, is the most comprehensive ethnography of ancient India in terms of the identification and listing of communities or janas and their territories or janapada. They were 363 of them in all. The *Mahābhārata*, mentions jāti occasionally as segments of jana; for example, various jātis of Kirātas are mentioned, or jāti and jana seem to be interchangeable terms. There is also a mention of kula. The best example in the text is the episode of Kirāta and Arjuna in the Vanaparvan.

In the *Mahābhārata*, (Mbh), perhaps the longest epic poem in the world, we find many legends of folk character knitted along with the principal theme. Folklore elements can be detected in many of these stories, which are often unlinked with the principal theme of the epic. If 'folklore denotes as William J. Thoms suggests, "the beliefs, traditions, legends, customs, and superstitions of the people, a good number of the secondary stories of the Mbh. can be drawn in this category of folk literature. When the Mbh. is called Purāna, Ākhyāna, Gāthā etc it is indicated that these terms denote the store of the secondary tales of the Mbh. The nature of this motley of stories may be viewed from another angle. Folklore, as we know, is never static and it travels through the oral and literary traditions of succeeding societies. Sometimes the stories are handed down from generation to generation.

Kirāta and Arjuna-episode narrated in the Vanaparvan of the Mbh. is a very interesting tale which has exerted tremendous influence on narratives and folk culture of subsequent ages. In this episode Arjuna is seen to have pleased Mahādeva in the form of Kirāta and in this aspect Arjuna's personality is far from the romantic one. At Yudhisthira's command, Arjuna with his celestial bow and a sword of golden colour entered the dense and terrible forest at the foot of the Himalayas, and there he devoted himself to ascetic austerities. The forest was full of thorny plants, trees, flowers, and fruits of various kinds. It was inhabited by variety of creatures, animals, siddhas and caranas

nānāpuṣpa-phalopetam nānāpakṣi-ṇiṣevitam||
nānāmrga-gaṇākīṇam siddhacāraṇa sevitam||

The forest was destitute of human beings (mānuṣavarjitam) and

sounds of conchs and drums were being heard in the heaven. A thick shower of flowers fell upon him from the sky. Passing over the thorny wood Arjuna reached the breast of the Himalayas (himavat-prṣṭhe)".

He was delighted at the sight of several rivers resonant with soothing notes of male cuckoos, and the notes of peacocks and cranes. The charming banks of rivers created in his mind great pleasure. In that woody region he started his rigid austerities. Clad in grass-made rags, furnished with a black deer-skin and a stick, he commenced his penance there, in the beginning eating only dry leaves fallen on the ground. He passed the first month by taking fruits at the interval of three nights (pārṇe pārṇe trirātresu māsam ekam phalāṣanam), the second by eating at the interval of six days and the third month by eating at the gap of fifteen days (pakṣeṇāhāram ācaran)⁵. During the fourth month he refrained froth eating (vāyu-bhaksa)". With hands uplifted and taking no support and standing on the tips of his toes he carried on his austerities for days together. In consequence of regular bath, part of his locks attained the hue of lightning and other part of that of lotus.

Then sages having come to know about Arjuna's fierce asceticism approached Mahādeva and intimated the affair to him. They also expressed their anxiety in regard to the intention of Arjuna. Mahādeva assured the sages that he was aware of the desire in Arjuna's mind and told them that Arjuna was not wishing for heaven, or prosperity or for long life (nāsyā svargasṣṭha kāñcin naisvarasya na cāyuṣa?). Receiving consoling, the sages with delighted heart returned to their respective residences. Then Mahādeva assumed the form of a Kirāta, dazzling like a golden tree (kāñcana-druma sannibham), took up a handsome bow and a number of arrows resembling snakes and went to the place of Arjuna's penance. Mahādeva was accompanied by Umā in the guise of a Kirāta woman. Many other ladies and the Bhutas decorated with various dress followed the God of Gods. As a result, a grand beauty pervaded the place. But all of a sudden, the forest region became still and the sounds of springs and birds came to a stop.

kṣaṇena tad vanam sarvam ni śabdāb bhavāt tadā
nādah prasavanāñca pakṣiṇām cāpy upāramat

When Mahādeva was nearing Arjuna, he saw the Dānava by name Mūka trying, in the form of a boar, to kill him. Arjuna luckily

saw the boar and knowing his evil intention, took up the Gāṇḍīva weapon and a number of arrows looking like poisonous snakes. He addressed the boar and said - "I am a newcomer here and have no intention to cause any injury to anyone. As you have planned to kill me, I shall take you to the abode of Yama". When Arjuna was on the point of discharging the arrow, Mahādeva in the form of the Kirāta stopped him saying that it was he who had set an arrow on the boar first. Phalguna i.e Arjuna, however, disregarding those words launched an attack on the boar. The Kirāta targeted at the same object an arrow resembling flaming fire and swift-moving like the thunder bolt. These two arrows were discharged simultaneously, and these fell upon the body of Mūka at the same instant (tau muktau sāyakau tābhyām samam tatra nipete tau), generating thunderous sound. Mūka again was struck by numerous snake-like arrows produced from the two shafts of the two heroes and assuming the form of a Rākṣasa he fell dead on the ground. Arjuna, now, beheld before him the Kirāta having the form of blazing gold (puruṣam kañcanaprabham)"and accompanied by a band of damsels. Arjuna smilingly wanted to know from him as to who he was, roaming in the solitary forest, surrounded by women. He further stated that the Rākṣasa came first to him and had been first aimed at by him. Arjuna reprimanded the Kirāta for breaching the hunting procedure, as a hunter never hunts a prey already aimed at by another hunter. As the Kirāta's behaviour was against the customs of hunting, Arjuna threatened him that he would take his life. Mahādeva smiled and softly said that he (Arjuna) should not be afraid of him; this forest was the proper abode for the Kirātas, and not for the newcomers like the present ascetic who was delicate and accustomed to luxury. Mahādeva advised him to leave the solitary forest. Arjuna boldly remarked that depending on the Gāṇḍīva and the arrow was called Nārāca blazing like fire, he would live in this forest. He reminded the Kirāta that the terrible demon that appeared before him in the form of an animal to kill him had been slain by him. Mahādeva said that he was the first who had killed the beast with an arrow shot by himself from his bow; the beast came here as his target and so it was under the total possession of the Kirāta whose strike deprived the beast of its life. The Kirāta (Mahādeva) warned Arjuna not to show his pride in front of him or else he would be separated from his life. He challenged Arjuna to be equipped with his arrow and to come forward to fight with him.

Arjuna became angry and attacked the Kirāta with his arrow. Mahādeva, however, with a thrilled heart received the shafts upon himself and passed insulting remarks against Arjuna. In the fight that ensued, Arjuna began to shower arrows on the Kirāta but Mahādeva cheerfully received that downpour on his body. Mahādeva bearing the shower of arrows remained unwounded and unmoved like a hill (akṣatena śarireṇa tasthau girir ivācalah)12. Arjuna became astonished, beholding all his arrows ineffective against the Kirāta, and exclaimed, "Excellent, Excellent". Arjuna who was seriously anxious to know the real identity of the Kirāta A reflection transpired in his mind that as his rival could easily bear the force of thousands of arrows shot by him, the former could be none other than Mahādeva. Soon after Arjuna's arrows became exhausted, noticing which he was terribly alarmed. He then engaged in fighting with his divine bow only, as there was no arrow left with him, but that bow was also swallowed by the God Arjuna then took up his sword, rushed to the foe, and with the whole might of his arm, struck it upon the head of the Kirāta But at the touch of the Kirāta 's head, the sword broke into pieces. The Kirāta then withstood the shower of trees and stones that were thrown from Arjuna's side. Then the terrible conflict of blows lasted for a moment, resulting in total helplessness of Arjuna. In consequence of the dual fighting involving in high pressure of the arms and breasts of the two fighting heroes, their bodies started to emit smoke like charcoal fire,

tayor bhujavinikṣepāt samgharṣeṇorasa stathā|
samajāyata gātre?u pāvakongāradhūmavān||3

Mahādeva attacked Arjuna in anger with full energy, deprived him of his senses and made him incapable of motion. Arjuna's limbs were male bruised and mutilated as a result. He became motionless and reduced to a lump of flesh. He fell down on the earth breathless and looked like a corpse. After a short span of time, Arjuna regained his consciousness and seeing his body covered with blood, became overcome with grief. He made a clay idol of Lord Siva, and worshipped it with oblation of floral garlands. But to his astonishment, Arjuna saw the garland, offered to the idol of Siva, resting on the head of the Kirāta. At this incident, Arjuna became filled with joy and recovered his full senses.

tac ca mālyam tadā pārthaḥ kirātaśirasi sihitam||
apaśyat paṇḍavaśreṣṭho harṣeṇa prakstim gataḥ||4

Knowing the identity of the Kirāta, Arjuna prostrated himself at his feet. The God, beholding the amazement caused to Arjuna (jātavismayam ālokya") and noticing his body emaciated because of rigorous austerities, said to him that he had been pleased with him for his unparalleled act Mahādeva assured that he would give Arjuna the vision with which he would be able to vanquish all his foes, even the dwellers of the heaven and as Mahādeva was pleased with him, he would grant him an irresistible weapon (dāsyami yad astram anivāritam)¹⁶, Arjuna, being convinced that the God was pleased with him, worshipped Mahādeva with the recitation of several laudatory verses. At the God's grace, Arjuna's body became free from pain and disease. Mahādeva expressed his willingness to grant Arjuna any boon of his choice. The latter desired to have the celestial but terrible Pāśupata weapon, also named as Brahmairas. Arjuna sought the favour of Mahādeva so that under his grace and with the help of the Pāśupata weapon, he would be able to annihilate and burn to death Bhīṣma, Droṇa, Kṛpa and Karṇa of ever abusive tongue in the ensuing terrible conflict, and could complete the extinction of the inimical Dānavas, Rākṣasas, evil spirits, Piśācas, Gandharvas and Nāgas. Arjuna requested the God to grant him the favour that the Pāśupata weapon, when hurled with mantras, might produce ūlas i.e darts by thousands, fierce-looking maces, and poisonous arrows. Lastly Arjuna expressed his foremost desire that through the grace of Lord Pasupati, he might be able to fight with all his enemies and obtain success. The prayer was obviously granted to him by the Lord of the Gods. Here the principal theme of the Kirāta Arjuna episode, where Arjuna, the superb archer, pleases Lord Mahādeva in the form of a Kirāta, comes to the end.. The dramatic representation of the penance, consumption of the forest food, diet, fasting etc. of Arjuna, and his conflict and subsequent suffering at the hand of the Kirāta can be artistically shown on the stage in a forest background. Modern performers may remain faithful to the spirit of the epic tale, but with moderation and refined dialogues their presentation can be accepted as a creative art for its general ecstatic appeal to the connoisseur. The Director of the dance-drama (better to call it in Bengali a pālā) should note here that the body of the actor performing the role of the Kirāta should have yellow painting, as in the present Mbh-episode, the Kirāta is stated as having the resemblance of a tree of gold and Arjuna is said to have seen a man, shining like gold (dadarśatha tato jiṣṇuḥ puruṣam kāñcana-prabhavam)?.

Taking all the material including dialogues and the natural set-up from the Kirāta -Arjuna episode described in the Vanaparvan of the Mbh., an interesting script and choreography can be prepared to satisfy the taste of the viewers for the popular culture. Above is the best example of multi-dimensional approaches of popular culture through narratives. This epic contains several enumerations of tribes or clans. Almost every parvans of the text mentions about the tribe. 18 The Bahlikas were the inhabitants of Balikha mentioned in the *Ramāyaṇa* and the *Mahābhārata*. *Mahābhārata* mentions about a whole region inhabited by Śakas called Śakadvipa to the north-west of ancient India. Madra is the name of an ancient region and its inhabitants, located in the north-west division of the ancient Indian sub continent. *Mahābhārata* describes the armies of the Madra kingdom led by the king Salya.

The *Mahābhārata* mention that the Yadus or Yādavas, a confederacy comprising numerous clans were the rulers of the Mathura region. The text also refers to the exodus of the yādavas from Mathura to Dwaraka owing to pressure from the Paurava rulers of Magadha, and probably also from the Kurus. In this present paper an attempt has been made to analyze and critically examine the multi-dimensional forms of popular culture through narratives regarding ethnic groups of the *Mahābhārata*. For example Madra is the most important clan in this regard. The Madra kingdom was a kingdom grouped among the western kingdoms in the epic *Mahābhārata* Mādri's brother Śalya was the king of Madra. Though affectionate to the pāṇdavas, he was tricked to give support to Duryodhana during the Kurukṣetra war. Himalayas in the north which was also called Uttarakurudeśa according to Aitareya-brāhmaṇa text and mentioned as a non Aryan living country were Among the tribes termed 'Mleccha' were Sakas, Hunas, Yavanas, Kambojas, Pahlabas, Bahlikas and Rishikas. The text Amarakośa of Amarasimha described the Kirāta s, Pulindas as mleccha jātis. The *Manusmṛti* states that the Khasas and several other tribes like Sakas, Yavanas, Kambojas, Paradas, Bahlikas were originally noble kṣatriya, but later, due to their non-observance of valorous kṣatriya codes and neglect of chivalry, they had gradually sunken to the status of mlecchas. The *Mahābhārata* contains a collection of knowledge of past societies, transmitted to future societies for the preservation of Being, where Being is to be of culture', meaning the protection of existence facilitated on a cognitive level. Through the popular narrative tradi-

tions the Mahābhārata stands its rich position in Indian knowledge system.

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Pratyabhijñā

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Dr. Ramakrishnan

DANCE AND MUSIC IN ANCIENT INDIAN LITERATURE: AN ANALYSIS

Abstract

If we analyze human history, it is obvious that art had been very close to man's culture and nature, and the entire human culture is closely associated with it. Almost all groups of humankind have great traditions to claim the importance of various art forms from the very beginning of their history. Most of the ancient literature gives an account of the position of art forms in the development of humanity and human progress. From the origin of human civilization dance and music became two major art forms that always influenced the spiritual as well as ordinary life of people. The great Indian writings like Vedas, Upanishads, Epics, and Sanga literature give various accounts of the importance of dance and music in various periods. Today most people think that dance and music are modern art forms, and they are for entertainment, but the reality is entirely different, dance and music have a history as old as human history. Through this paper, we are going to explore ancient Indian literature to find out the depiction and importance of dance and music in the history of humanity.

Key Words: Dance, Music, Vedas, Upanishad, Epic, Sangha Literature

Introduction

Art is an inevitable part of human life. The history records that the music dances, as well as performing dances, had been originated from the culture and habits of ancient humans. Humans started to imitate the sounds and rhythms of nature, arranged them system-

atically, and brought necessary changes in it hence it got the present form and structure of art. They have reconciled in human life as singing dancing and playing. 'Geeta and Vadya'(singing and playing) dances are complimenting each other. Therefore, it is said by Sharangadevan that 'Geetham, vadyam, thatahnritathreyamsangeetanuchathe'; both song and instruments together form a good dance performance.

The literary works as well as the inscribed works help for the true historical evidence and proof for a particular thing. A lot of information related to music and dances is being depicted in olden literary works. The growth and transformation of certain arts are mentioned there. The musical dance forms of those periods had been depicted in Vedas, Puranas, Epics, Literature, and Dramas especially during the Sanga period is going to be presented in this paper.

1. Vedas

The importance and greatness of Vedas are understood to the entire world, it is considered as the oldest written document that depicts the creative accounts related with man and priestly writings; a lot of depictions had been found in Rigveda, Yajurveda, Samaveda, and Atharveda related with dances and songs. Here we can see both music and dance had been an inseparable relation with human history.

In the story of 'The Origin of Natya,' the sage Bharathamuni says that Natya Veda is originated from the four Vedas. Bharathamuni in his reputed book Natyasasthra translated by K.P Narayana Pisharadygives the account of art in Sloka 10 as:

"Jagrahapatyamrigvedad| Samabhyogeethameva cha||
Yajurvedadabhinayan| Rasanatarvanatapi"|| (83).

The above verse from 'Natya Shastra' states that Vedas have an inseparable connection with art and human life.

1.1 Rigveda

The first account of Indian culture Rigveda sites many times about musical dances. Rigveda Sooktham 18 gives a beautiful account as:

"Emaejeevavimrithairavavrathra| Nadboodbhadra deva
hoodirnnoadya
Pranchoaagamanridayehasaya|Daghreeyaayu:
pratharandhadhana:"(980).

These Rigveda verses depict that musical and performing dances have an inevitable space in almost all auspicious occasions of human life. During the period of Rigveda musical dance had been regarded as an important art performance and it gave a lot of entertainment and enjoyment to all human beings and it was considered as a sacred or spiritual performance.

1.2 Yajurveda

Yajurveda states about efforts and various activities in human life. Here again, we can see certain accounts of musical and performing dance forms. Balakrishnan and Leelavadi, in their translated book Yajurveda give a beautiful account of dance and musical performance as:

"Nrithayasoothamgeethayashelooshamdharmaayasabhacharam
NarishtayaiBheemalamnarmayarebhahasayakarimanandhaya
Sthreeshakhampamadekumariputhram
Medhayairadhakaramdhairyayathakshanam"(463)

These verses say that everybody has their karma, this karma is important and inevitable part of human life. If a person has born on this earth he must be bound to his karma or duties. It also gives the account of various dance and musical performance.

1.3 Samaveda

If we take the entire Vedas, Samaveda holds a special place, the very reason is that musical nature is the prime feature of Samaveda. It gives importance to music; this is the greatness of Samaveda and it is also related to forms. The geeta (song) in 'Natyolpathi' (origin of natya) is taken from Samaveda. Dr. Venganoor Balakrishnan in his translated work Samavedam, Khantam 3, and Sooktham 150 states:

"Indreagnanamobrihatsuvyakhimerayamahe|
Dhiyadhenaavasava"(159).

The above quoted verse is the praising of Lords Indira, Agni, etc. in Samaveda the devotional songs are related to duties. This praise strongly emphasizes the importance of music in prayer and devotion.

1.4 Adharvaveda

The verses of Atharvaveda depict the people of the earth, who are singing, dancing, and doing merry with musical instruments.

"Yasyamgayanthinrithyanthibhoomyammarthyamvailava:
Yudhantheyasyamakrandhoyasyamvadathidhumdhubi:
Sam nambhoomi: pranuthathamsapatnanasapatnam ma
prithvikrinothu"(273).

2. Upanishad

Almost all universal principles like life, arts, and literary activities are being included in Upanishads. Narendrabhooshan in his translated work Dasopanishathgives the account of the story of Najikethas in Katopanishadand states that musical dances are the important art of enjoyment.

"Adhayadigeetavadithraloakakamobhavathisankalpadevasya
Geetha vadithresamuthishttathasthena
Geethavadithralokenasampannomaheeyathe"(1903)

Music or Geetha is so close to our heart and it gives a lot of pleasure and enjoyment to our life, even we can find the meaning of life through music.

3. Epics

If we are going to discuss and explore the two well-known Indian Epics Ramayana and Mahabharata,we can find out the importance of art and music there. The first great Indian epic Ramayana,and Mahabharatha, the most influenced writing of Indian life and culture give the account of music and dance and their importance in human life.

3.1 Ramayana

The first-ever Indian epic Ramayana by Valmiki gives many accounts of musical and performing dances in Ramayana particularly in the part Ayuodhyakantamsargam 6 gives a beautiful narration regarding music and dance, Leelavadi in her translated work states it as:

"Nadanarthakasanganamgayakanamchagayatham
Mana: karnasukhavacha: shushravajanathathatha:"(126).

During the time of Rama's coronation, the music and dances give a feast to spectators' eyes, even people are extremely enjoying them. It is obvious that all most all the important events and functions were associated with dance and music from ancient times onward even it is very much relevant today.

3.2 Mahabharata

Mahabharata is the great Indian epic written by Vyasa it has been translated into many languages, the relevance of this epic is known to everyone, particularly in our country. Almost all life spheres of Indians have been influenced by Mahabharata. It has 18 parts, here we can see that how people enjoyed and performed various music and dance forms in their life. Kunjikuttan Thampuran in his translated work gives a beautiful depiction regarding the importance of dance and music in Mahabharata as:

"Panavumcheythunandhichuviharichathuyadavar
Aattampattumkottumayittevarumkeliyadinar"(685).

4. Sangha Literature

The Sanga period starts from the beginning of the Christian Era till 5th century. Almost all ancient Tamil literature had been originated during this period. The writings of this period are known as Sanga Literatures by historians. The Sanga Literatures including Tholkappium, Chilappathikaram, Manimekhala, Pathittupathu, Pathupattu, Akananooru, Purananooru give the accounts of musical and dance forms. These writings are always considered classical Indian writings.

4.1 Chilappathikaram

The story of Kannaki and Kovalan, the descents of the Perumkudi Vaisya family at Poompattanam of Kavery is the plot of Chilappathikaram. It gives the account of popular artists of musical and performing dances. Nennara P. Viswanathan Nair in his translated work Chilappathikaram its part Pukarkantam and Arangettakathai Slokam 12-25 gives a beautiful description as:

"Eruvakaikoothinilakkanamarinthu-
Palavakaikoothumvilakkinarpunarthu-
Pathinoradalumpattumkottum| Vithimankolkayilvilangavarintha-
Ngadalumpadalumpaniyumthookkum |
Koodiyaneriyinakoluthumkalai||
Pindiypinayalummezshirkayymthozhirkayyum|
Kondavakaiyarinthukoothavarukalai"(66)

The above verses explain the heroine of the story; Madhavi who was very popular in indoor and outdoor dance forms. The Sang Literatures describe male dancers as 'Koothans', female dancers as

'Viralis' and singers as 'Panans', they are expert singers cum dancers and players of musical instruments.

"Veenguneernjalamalvonvazhkena |
Konganakootharumkodungarunadarum||
Thangulakkothiyathakaichalaniyina-
Thirulpadapothuliyachurulirungunchi"||

(Sloka 105-108)

This verse from Chilappathikaram gives the account of the 'Koothans' (dancers) from Konkana and Kodunkurunadars in the special costumes and they are singing, dancing, and praising the King of Chera for long living. Apart from these 11 dances are depicted here that are performed by Madhavi. She is regarded as a classical art performer in the history of traditional Indian literature.

4.2 Tholkkappiyam

Tholkkappiyam is a well-structured Tamil literary work with good grammar and structure. It is divided into three 'Ezhuthathikaram' (Writing), 'Chollathikaram' (Enchanting), and 'Porulathikaram' (Interpretation). The third part states about 'rasas and dances.M. Elayaperumal and S.G. Subrahmania Pillai in their translated work give the account of music and dance as:

"ChootharEthiyathuyiledainilayum
Kootharumpanarumporunaruviraliyum"(241).

A person who likes and considers dance and music as his passion knows the importance of dance and music in his life, he considers it as his essence, it is the very nature of his existence.

4.3 Manimekhala

Manimekhala is considered as well-versed literature, it is the story of a beautiful young woman who became a sage at a young age. It is one of the five great works of the period and gives an account of musical dance forms.Vydhyar P Janardhana Pillai in his translated book Manimekhalatalks about slokas 82-89 as:

"Aadalkoothinodavinayamtherivor |
Natakakappiyanannoolnunippor||
Thannumaikkaruvikkanneritheirvor |
Kuzhalodukandamkolacheerniruppor||

Pazhuniyapadalpalarodumakizhvon |
Aaramparinthamuthamkappor||
Eerampularnthachanthamthimirvor |
Kunkumavarunamkonkayilezhaippor||
Anchengazhuneeraazhithazhpiniyor |
Nannedumkoonthalnaruviraikudaivor"|| (325).

The said verses explain that along with dance performance it reveals the meaning of the song by hand gestures. The dance performance is the combination of various instruments, performers, classical singers, the experts of flute, Mridangam, they bring harmony and happiness by their performance.

All the Sanga literature gives the account that there had been classical art performers during this period as well as various art forms got classical and scientific structure by this period.

Conclusion

The Vedic Literature, Upanishads, Epics, and Sanga Literatures give the account of ancient culture as well as the practice of art, music, dance, and literature among various people during that period. Even those people used various art forms as prayers to please the natural powers, for their well-being in day-to-day life. Songs, dances, and musical instruments give balance, rhythm, and entertainment to human life. Vedas give the account of the ancient form of various arts, whereas Sanga forms of Literature talk about the development of art forms like classical and scientific structure. The above literary works emphasize that from time immemorial dance and music had an inseparable space in human life. Knowing and learning history always gives good light and clarity to our knowledge and understanding, hence the history of dance and music that are depicted in ancient literature would give us a lot of insight and we will change our constrained and biased understandings.

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Dr. Geetha H.

VIEW OF SANSKRIT POETICIANS ON THE TREATMENT OF POETIC FLAWS

Poetics is an important topic in Sanskrit. But the origin and the early history of poetics is not well-known to us. Few people imagine that the history of poetics started in India during the Rgvedic age. It is an important branch of knowledge in Sanskrit literature. Its another name is Alankarasastra.. The meaning of alankara is "not beauty, but" सौन्दर्यमलंकारः.ⁱ It change in to an essential factor of poetry. The controversy between alankara and alankarasastra make a responsible task among poeticians to think about the soul of poetry. This gave rise to develop different school of poetics. During in the middle age, 10th century AD, Alankarasastra changed its name sahyasastra. The word sahyasa derived from the kavya definition of Bhamaha -

शब्दार्थौ सहितौ काव्यम्।

'According to Rajasekhara, poetics occupies the fifth place in the sphere of knowledge -

पञ्चमी साहित्यविद्या इति यायावरीयःⁱⁱ

Aristotle, the Greek philosopher name it as poetics. Literary criticism acquired this name in the course of history. It help the poets, how to compose poetry and enables them to free from all the flaws or defects and secure only good qualities.

Dosas - The views of different poeticians

Most of the poeticians wrote their own treatises based on the search for the soul of poetry. Accordingly they gave their own definitions of poetry. In which, all of them talks about the avoidance of

dosas. Many of them, especially later poeticians recognise that what is the 'obstacle to rasa realization' is called dosa that destroys the poetic beauty. Dosa does not signifies the preponderance of dosas, but that the proportion of gunas are very low. The treatment of dosas in many Alankara work are quite very important. But the number and definitions of these are quite different. Though some of them have their common nature in name and definition.

Natyasastra

Bharata discusses kavyadosas in chapter XVII of *Natyasastra*. According to him dosas -

एते दोषास्तुविज्ञेयाः सूरिभिर्नाटकस्वयः ।
एते एव विपर्ययस्ततः गुणः काव्येषुकीर्तिताः ।।ⁱⁱⁱ

He considers guna and dosa are equal in number. He has not formulated any definitions and illustration to dosas. He consider dosas are in ten number -

गुढार्थमर्थान्तरहीनं भिन्नार्थमभिप्लुतार्थम् ।
न्यायादपेतं विषमं विसन्धि शब्दत्युतं वै दश काव्यदोषाः ।।^{iv}

According to Bharata, alankara, guna and dosa are the three principles occupied in the mind of critics.^v

Kavyalankara of Bhamaha

Bhamaha contributed much to Sanskrit poetics on the discussion of blemishes. He was the first poetician who introduced two sects of poetic faults in the first and fourth chapters relating to logic and simile. The poetic flaws mentioned in the first chapter are-

नेयार्था क्लिष्टमन्यार्थमवाचकयुक्तितमत् ।
गुढशब्दाभिधानं च कवयो न प्रयुज्यते ।।^{vi}

The poetic faults discussed by Bhamaha in the faults Chapter as

अपार्थव्यर्थमेकार्थं संशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टं भिन्नवृत्तं विसन्धि च ।।
देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनम् दुष्टं त नेक्ष्यते ।।^{vii}

There dosas are named by Bhamaha as conventional dosas. Bhamaha's discussion on upamadosas are seen in the second pariccheda of *Kavyalankara* -

हीनता/सम्भवो लिङ्गवचोभेदो विपर्ययः ।
उपमानाधिकत्वं च तेनासदृश्यतापि च ।^{viii}

Bhamaha does not accept that poets, who use difficult words to fill up the metric and lengthy lines etc. to lengthen their composition.

Kavyadarsa of Dandin

Dandin speaks about defects in the third chapter. He accepts that Kavya avoid of dosas. The dosas of Dandin are ten in number -

अपार्थव्यर्थमेकार्थं ससंशयमपक्रमम् ।
शब्दहीनं यतिभ्रष्टंभिन्नवृत्तं विसन्धिकम् ॥
देशकालकलालोकन्यायागमविरोधि त ।
इति दोषा दशैवेते वर्णयाः काव्येषु सूरिभिः ॥^{ix}

Dandin refers flaws of simile in the second chapter of *Kavyadarsa*. They are lingabheda, vacobheda. hinata and upamanadhikatvam.

Kavyalankarasutravrtti of Vamana

He classifies gunas and dosas are categories under the शब्द & अर्थ. Vamana's definition of dosas are opposite of Bharata. He was the first who challenged the authority of Bharata. He discusses dosas in second adhikarana of *Kavyalankarasutravrtti*. He defines dosas are

गुणविपर्ययात्मानो दोषः^x

He classifies dosas under four heads -

- 1 Padadosa
- 2 Padarthadosa
- 3 Vakyadosa
- 4 Vakyarthadosa

He also enumerates six upamadosas in the second adyaya of the fourth adikarana. They are hinata, adhikata, lingabheda, vacanabheda, asadrsyata and asambhava. These are explained by the predecessors and nothing more added by Vamana.

Kavyalankara of Rudrata

His definition is slightly different from Vamana. He explains padadosas and vakyadosas in the Vth chapter and XIth chapter describes the dosas of artha & upamadosas

असमर्थमप्रतीतं विसन्धिविपरीतकल्पनं ग्राम्यम् ।
अव्युत्पत्तिं च देश्यं पदमिति सम्यग्भवेद्दुष्टम् ॥^{xi}

Vakyadosas are -

वाक्यं भवति तु दुष्टं संकीर्णं गर्भितं गतार्थं च ।
यत्पुनरलंकारं निदोषं चेति तन्मध्यम् ॥^{xii}

Arthadosas are described in XI chapter as -

अपहेतुरप्रतीतो निरागमो बाध्ययत्नसम्बद्धः ।
ग्राम्यो विरसस्तद्वानतिमात्रश्चेति दुष्टो/र्थः ॥^{xiii}

Rudrada's upamadosas are -

सामान्यशब्दभेदो वैषम्यसम्भवो/प्रसिद्धिश्च ।
एत्यते चत्वारो दोषा नासभ्यगुपमायाः ॥^{xiv}

And he advises to create poetry with delightful meaning which he coins a new name

पुष्टार्थालंकारः I^{xv}

पुष्टार्थालंकारं मध्यमं अपि सादरं रचयेत् ॥

Dhvanyaloka of Anadhavardhana

Anandhavardhana considers that gunas and dosas are rasadharmas. He opines that dosas are the same position with guna and Alankaras with reference to rasa. He is the first who introduces a new category called rasa - dosas. He classifies blemishes in to two-

1 Avyutpattikrta dosa and

2 Asaktikrta dosa

अव्युत्पत्तिकृतो दोषः शक्त्या संत्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते ॥

In great poets these dosas are (avyutpattikrta) well covered. He gives certain rules for Alankara, otherwise they will become fault. According to him srutidusta may be avoid in the case of srngara -

श्रुतिदुष्टादयो दोषा अनित्या ये च दार्शिताः ।
ध्वन्यात्मन्येव श्रृङ्गारे ते हेया इत्युदाहृताः ॥^{xvi}

He treats to srutidusta and other flaws are anityadosa. In the third udyota he discusses about the fault of rasas which is named as rasa - virodhins or deterrents of rasas, which leads to anaucitya.

Anandhavardhana considers it as the greatest flaws in the poet and worded it as nirasatva -

नीरसस्तु प्रबन्धो यः सोपाशब्दकवेः ।
स तेना कविरेव स्यादन्येनास्मृतलक्षणः ।^{xvii}

And he says that 'there is no excellence or faults in poetry'. The difference is only known through the critic and it is not allowed to discover the faults in great poets. He declares that it is better by showing the contrast between the major weakness in small poets and major excellence in great poets -

तत्तु सूक्तिसहृदयोतितात्मनां महात्मनां ।
दोषोद्धोषन्मात्मना एव दूषणं भवतीति न विभज्यदर्शितम् ।^{xviii}

Above all, Anandhavardhana opines that all dosas are directly pertains to rasa and hinder its realization .

Vakroktijivita of Kuntaka

Kuntaka mostly discusses about the gunas of poetry. In the first unmesa, while discusses about the gunas like soubhagya and aucitya, he notices that the faults of anaucitya or impropriety in great poets. It is another notable point that among the -Aestheticians Kuntanka only explains about the least flaws. He merely gives definition to aucitya as -

आञ्जासेन स्वभावस्य महत्त्वं येन पोष्यते ।
प्रकारेण तदौचित्यमुचिताख्यानजीवितम् ।।
यत्र वक्तुः प्रमातुवो वाक्यं शोभातिशायिना ।
अच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते ।।^{xx}

He recognizes the three styles of composition sukumara, vicitra and middle. He thinks that rasa is revealed and unhindered through sukumara style. Such poetry is called faultlessness poetry.

Vyaktiviveka of Mahimabhata

Mahimabhata, whom we call as Dosajna or 'purobhagi.' He wrote Vyaktiviveka to demolish the theory of rasa. He point out that the ten dosas are linked with dhavni theory.

He defines dosas of poetry in the second chapter of Vyaktiviveka -

First he divides the impropriety as intrinsic and extrinsic. The extrinsic impropriety divided into five. They are -

1. विधेयविमर्शः
2. प्रकमभेदः
3. क्रमभेदः
4. पौनरुक्त्यं
5. वाच्यवचनम्

He elaborately omits the rasa - dosas. He termed all faults under a superclass as anucitya. Besides the above mentioned five faults, he point out 'avachyavacana' means expression of the needless .

Sarasvatikantabharana of Bhoja

He desires dosa as 'हेयःकाव्यम्'. He borrowed 'हेय' from Vamana's sutra -

सदोष-गुणालम्कार-हान-आदानभ्याम्
दोषः पदानाम् वाक्यानां च षोडश ।
हेयाः काव्ये कविन्द्रैर्यं तानेवादौ प्रचक्ष्महे ।^{xxiii}

He divides dosas in three divisions such as padadosas, vakyadosas and vakyarthadosas.

Kavikanthabharana of Ksemendra

Kshemendra also directs poet's discussion on the above excellences and faults. His dosas are sabdakalusyam or sabdadosa, arthakalusyam and rasa kalusyam. His gunas and dosas are equal in number and does not define them. According to them they have separate position.

Kavyaprakasa of Mammata

Kavyaprakasa considered as the important and last and largest treatise dealt with dosa. He discusses dosas in chapter VII called dosadarsana. He defines dosa as -

मुख्यार्थहतिदोषो रसश्च मुख्यस्तदाश्रयाद्वाच्यः ।
उभयोपयोगिनः स्युः शब्दाद्येन तेष्वपि सः ।^{xxiv}

He divides dosas under three heads like padadosa, vakyadosa and padaikadesadosas. His dosas are -

दुष्ट पद श्रुतिकट्टं च्युतसस्कृत्यप्रयुक्तमसमथम् ।
निहतार्थमनुचितार्थं निरर्थकमवाचकत्रिधा/श्लीलम् ।
सन्दिग्धमप्रतीतं ग्राम्यं नेयार्थमथाभवेत्क्लिष्टम् ।
अविमृष्टविधेयांशं विरुद्धमतिकृत्समासगतमेव ।^{xxv}

He defines rasa dosas in the basis of *Dvanyaloka*

व्यभिचारिस्थायीभावानां शब्दवाच्यता ।
 कष्टकल्पनया व्यक्तिरनुभावविभावयोः ॥
 प्रतिकूलविभावादिग्रहो दीप्तिःपुनःपुनः ।
 अकाण्डे प्रथनच्छेदावङ्गस्याप्यतिविसृष्टिः ॥
 अङ्गिनो/नुसन्धानं प्रकृतीनांविपर्ययः ।
 अङ्गस्याभिधानं च रसे दोषाःस्युरीदृशाः ॥^{xxvi}

Vagbatalankara of Vagbhata I

Like Bhoja, *Vagbhata* discusses dosas in the second chapter of *Vagbatalankara*. He divides dosas in to three heads such as padadosa, vakyadosas and vakyarthadosas.

Padadosas -

अनर्थकं श्रुतिकट्टु व्याहृतार्थलक्षणम्
 स्वसंकेतप्रकृतार्थमप्रसिद्धमसम्मतम् ।
 ग्राम्यं यञ्च प्रजातेत पदं तन्न प्रयुद्यते ।
 क्वचिदिष्टा च विद्वभिरेषामप्यपदोषता ॥^{xxvii}

Vakyadosas -

खण्डितं व्यस्तसम्बद्धमसम्मितमपक्रमम् ।
 छन्दोरीतियतिभ्रष्टं दुष्टं वाक्यमसक्रियम् ॥

Vakyarthadosas -

देशकालागमावस्थाद्रव्यादिषु विरोधितम् ।
 वाक्येष्वर्थं न बहनीयाद्विशिष्टं कारणं विना ॥^{xxviii}

By considering with the vakyadosas, some are special in name and significance. Among vakyadosas, avasthavirudha and dravyavirudha are peculiar.

Candraloka of Jayadeva

Jayadeva discusses dosa in the second chapter of *Candraloka*. He defines dosa as-

स्याच्चेदो विशता येन सक्षता रमणीयता ।
 शब्दार्थं च कृतोत्मेषं दोषमुद्घोषयति तम् ॥^{xxix}

According to him 'interruption of beauty' is called Dosa. He divides dosa in to two - nitya and anityadosas. His dosas srutikatu etc., rasa dosas are also treated as anitya.

Ekavali of vidyadhara

He discusses dosas in VIth chapter. They are-

1. avimrstavidheyamsa
2. vakyagata avimrstavidheyamsa
3. prakramabanga
4. avacyavacana
5. paunaruktya.

Prataparudriya of Vidhyanatha

He discusses dosas in Vth chapter. He divides dosas in to two -

- 1) Connected with word or padadosas
- 2) Connected with meaning or Arthadosas. He also recognizes defects of sentiment.

Sahityadarpana of Viswanatha

He discusses dosas in the 7th chapter. He defines dosa as -

रसापकर्षका दोषः

Firstly he divides dosas such as nitya and anityadosas. The dosas again sub- divided in to three. They are-

1. sabdadosas
2. arthadosas
3. rasadosas.

Alankarasekhara of Kesavamisra

He discusses dosas in the second chapter. He discusses dosas as -

दोषःसर्वात्मना त्याज्यो रसहानिकरो हि सः ।
अन्येगुणो/स्तु वा मास्तु महान्निर्दोषतागुणाः ।।^{xxx}

Conclusion

The poetry become beautiful with the use of alankaras etc. and dosas which spoil the beauty of poetry. That types of poetry is called flaws of poetry. According to Dandin even a good looking figure is spoilt by the spot of leprosy -

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन ।
स्यादपुः सुन्दरमपि शिवत्रेणैकेनदुर्भगम् ।।^{xxxii}

And Bhamaha also says that nobody is enjoyed by the scriptures to write poetry under pain of suffering punishment. He adds more that bad poetizing is certainly death itself -

नाकवित्त्वमधर्माय व्याधये दण्डनाय वा ।
कुक्कवित्त्वं पुनः साक्षात्मृतिमाहुर्मनीषिणः ।।^{xxxiii}

So it is a desirable task of a poet to compose good poetry without any flaws and secure good qualities.

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**DHVANIPĀṬAS IN THE MAHĀBHĀRATA PLAYS
ASCRIBED TO BHĀSA**

Introduction

Bhāsa was an intelligent Sanskrit playwright because he transgressed the restrictions of Sanskrit dramas, especially rules depicted by Bharata. Among the controversy of the authorship of the unearthed thirteen plays which have been ascribed to Bhāsa. A. D Pusalker has put forward details related to the controversy on Bhāsa's plays in *Bhāsa A study*. These plays have been performed in the Kūṭiyāṭṭam theatre. The Genuineness of real life is explored through the plays; such elements weaved each sentiment (rasa) in performances. The narration of the staging manual, Āṭṭaparakāra collectively have found references about the style of Bhāsa.

Bhāsa has a perception of the rules of play production and how the plays needed to be performed on stage, which he unveiled through his writings. The *Mahābhārata* plays of Bhāsa are *Madhyamavyāyoga*, *Dūtavākya*, *Dūtaghaṭotkaca*, *Karṇabhāra*, *Ūrubhaṅga* and *Pañcarātra*. The plays rejuvenate the entire story of the epic from the exile period of Pāṇḍavas to the end of the Kurukṣetra war. The realistic thoughts of his plays grant space to directors for reinterpretations and liberty to actors. The reinterpretation of the plays can be connected to the Dhvani theory of Ānandavardhana. *Nāṭyaśāstra* of Bharata is the first staging manual of Sanskrit theatre. Hence, the concept of rūpaka (Dṛśyakāvya) and its rules have been completely changed through the writings of eminent playwrights. The performances of the plays sowed seeds for the rejuvenation of aesthetics among readers and spectators. The plays of Bhasa are the finest example of such rejuvenation.

Dhvanyāoka of Ānandavardhana is the main literary text, which defines the theory of suggestion. It mainly focuses on the literary beauty of the poetry; hence, the second division of the literature has in histrionic forms deals with the Dhvanipāṭas. The most enlarged version of Dhvanipāṭas can be traced from the Mahabharata plays of Bhāsa. Ānandavardhana's arguments have furnished through the interpretation Locana of Abhianavagupta. Ānandavardhana defines the uniformed definition of Dhvani in the first Udyota,

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थो ।

व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरुभिः कथितः ॥

K.Krishnamoorthy translates the definition of that kind of poetry, wherein the conventional meaning renders itself secondary or the conventional word renders its meaning secondary and suggests the implied meaning, is designated by the learned as Dhvani or suggestive poetry. The suggestive meaning has been applied through poetical form as well as histrionic sense throughout the plays of Bhāsa. Suggestive meanings in the plays present innovation to the epic also rejuvenate simultaneously both in an aesthetic and histrionic sense throughout the plays.

Important features of Dhvani in Bhasa's plays

In *Madhyamavyāyoga*, while Ghaṭotkaca meets the Brāhmaṇa family and argue one male for the completion of his mother's ritual sacrifice. He allows the selected middle son of Brāhmaṇa to make water oblation. While his delay makes a loud calling to retrieve, such time Bhima enters and realized the situation from Brāhmaṇa and suggested the demon to release the family. However, Ghaṭotkaca ignores the advice and replies that he never releases the family even by his father orders.

मुच्यतामिति विस्त्रब्धं ब्रवीति यदि मे पिता ।

न मुच्यते तथा ह्येष गृहीतो मातुराज्ञया ॥

The verses reveal several matters in a suggestive meaning at first Ghaṭotkaca's affection and obligation towards his mother that whatever she orders that he instantly agree in action. There can suggestively read the affection of Ghaṭotkaca towards his mother somewhat resembles that of Pāṇḍavas to Kuntī.

In the same play, Bhīma never reveals his identity to Ghaṭotkaca, which finally leads to a fight between father and son. Bhīma gives shreds of evidence for his being called the middle one (Madhyama). Bhāsa to release the family from agony creates a scene of Ghaṭotkaca's calling the second son of the Brāhmaṇa in a loud noise that finally becomes a hint to Bhīma, who is engaged in physical exercise nearby. He feels the effect of sound similar to Arjuna. In their fortuitous meeting both of them are struck by some sort of unknown feeling, which the playwright brings before the spectators, not by visible gestures, but some dialogues, say instance the one from Bhīma's part.

मध्यमोऽहमवध्यानामुत्सिक्तानां च मध्यमः ।

मध्यमोऽहं क्षितौ भद्र भ्रातृणामपि मध्यमः ॥

मध्यमः पञ्चभूतानां पार्थिवानां च मध्यमः ।

Meanwhile, Bhīma is the middle son of Kuntī as he is in the middle of all matters, he being to the son of Vāyu comes in the middle of five elements (Pañcabhūta) and so he is Avadhyāḥ (immortal) vigorous in the war field, he gives credits to his mother, Pṛthā being her second son. In the same play while he meets with Hiḍimbā; जात्या राक्षसि न समुदाचारेण । She is the only demoness by birth not in her behaviour and appearance.

Message of Yudhiṣṭhira in *Dūtavākya*

The entire theme of *Dūtavākya* is based on the message of Yudhiṣṭhira, which reflects the context of the play. After observing a long period of thirteen years of exile, they argued their paternal share, which they rightfully deserve.

अनुभूतं महद् दुःखं सम्पूर्णः समयः स च ।

अस्माकमपि धर्म्यं यद् दायार्हं तत् विभज्यताम् ॥

Yudhiṣṭhira's message reveals the suffered agonies of Pāṇḍavas and the completion of their pledge of thirteen years exile. The verses make a suggestive sense to recollect all the decision of Duryodhana against them, such as burning of lac house, deceiving in dice etc.

Right for using the Sanskrit language in *Pañcarātra*

Bharata represents each language as a medium to classify the society in *Nāṭyaśāstra*. Elite people communicated in the language Sanskrit, while the low caste transacted in Pṛākṛt or vernacular dialects. Bhāsa in his plays did not subscribe to this classification. In

Arjuna) to speak in Sanskrit as he has done great effort to regain the royal kine from Kauravas ऊर्जितं कर्म संस्कृतमभिधीयताम्। It is not a class or caste that ennobles a person, but the nature and behaviour of the person qualify to use Sanskrit.

Condition of the five nights

In *Pañcarātra*, fro the fulfilment of the Yajña, conducted by Duryodhana request Gurudakṣiṇā to Droṇa and the preceptor requests the paternal share of Pāṇḍavas to themselves. Duryodhana takes counsel from his uncle and Śakuni advice. When Duryodhana insisted that he could not go back from his promise, Śakuni told Droṇa that he would, agree to the gift, if he could bring news about the Pāṇḍavas in the course of five nights.

Bhāsa intrinsically explicates and articulates the social hierarchy among people in the society अग्निरग्निभयादेष भीतैर्निर्वास्यते द्विजैः। कुले व्युत्क्रान्तचारित्रे ज्ञातिर्ज्ञातिभयादिव।। the flame compares the untouchability and caste discrimination of the society.

The affection of Duryodhana his family in *Ūrubhaṅga*

Bhāsa represents Duryodhana in the form of the ideal King, Son, Husband and Son with the conversation to them. When seeing his son Durjaya in the last moments, unfairly defeated by Bhīma against the mace dual. Durjaya, his son has been a great delight to his heart and a delightful vision to his eyes. However, by the cruel stroke of fate, the moon has turned out to be a devouring flame Durjaya used to sit with his lap in all freedom.

The paternal affection of Dhṛtarāṣṭra is the real cause of the Kurukṣetra war. Dhṛtarāṣṭra has a great affection towards Duryodhana and indirectly supports all the deeds of Duryodhana. Dhṛtarāṣṭra became sad being the father of hundred sons, who died in war and the last one in half dead being chased to death.

Gāndharī remains as a very affectionate mother, who never applies the maternal break to her sons aspiration. Though Duryodhana realizes that he is on the side of the fault, he tells his mother that if there is a life after death, he wishes to be reborn as her son. He tells her that in all the future births he takes, she should be his mother. She assures him that he speaks as if he has read her mind.

The term Ārya and Anārya in *Dūghaṭokaca*

The term Ārya and Anārya are used as terms of honour and humiliation respectively in *Dūghaṭokaca*. The term +xṭṭTMṭṭ is used in Sanskrit plays for humiliation to a character. For instance, Ghaṭokaca enters the Assembly Hall of Kauravas with the message of Kṛṣṇa also to salute Dhṛtarāṣṭra. Ghaṭokaca thinks of the grandfather, Dhṛtarāṣṭra as the procreator of a hundred worthless sons. The addressing occurs in the previous deeds of Kauravas, which suggestively intended through the dialogue.

Karṇa neglecting the affected misdeeds in *Karṇabhāra*

Bhāsa encompasses the silences of Vyāsa and depicts the character Karṇa perishing his veil in *Karṇabhāra*. The acquired knowledge surely fade away from memory, firm trees once fall, sufficient watershed often died up and remains one's fame after death through his gift and oblations. The verse summarizes the trifle of human life.

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥

Bhāsa's plays follow a style of presentation especially, tragic elements against the rules of *Nāṭyaśāstra* tradition. Nevertheless, most of the plays end in happy or in heroic attitudes. Bhāsa centralizes anti-heroes of epics and provides them as the hero and leading role of the plays. Bhāsa revolutionized the traditional concepts and made a direct and realistic view through all his plays, which pointed at the realization of the realities of Indian drama. Bhāsa's plays abound in dramatic excitement and suspense. The deep psychological insights of Bhāsa find evidence in all the ascribed thirteen plays.

Conclusion

Bhāsa is the incontrovertible playwright, who gave a definite structure to the Indian drama. The period of Bhāsa, his thirteen plays and the authorship are questionable subjects even in the contemporary era. Suggestive sense of the plays ascribed to Bhāsa hint at the nature of the society, liberal social values, the priority and influence of epic traditions etc. The plays of Bhāsa are preserved and enacted in the Kūṭiyāṭṭam theatre from early periods. The thematic representations of the plays give more space to the stage performances.

The literary works of Kālidāsa are like a flourished tree, but Bhāsa's plays resemble the form of a seed having the power to grow

into a huge tree. The nature and boundaries of conventional Sanskrit play strictly observe the treaties of dramaturgy, which limits the performances on stage. The plays of Bhāsa overcome these limits of dramaturgy through those Dhvanipāṭas.

Footnotes

Bhasa A Study. A D Pusalker, p.10ff

Dhvanyāloka, Anandavardhana, Udyota.1, V.13,p.318.

Dhvanyāloka, ed. Dr K Krishnamoorthy, p.19.

Madhyamavyāyoga, V.36, p.431.

ibid, V.28ff, p.429.

ibid, p.437.

Dūtavākya, V.20, p. 448.

Pañcarātra, C.2.p.401.

ibid, p.386. यदि पञ्चरात्रेण पाण्डवानां प्रवृत्तिरुपनेतव्या, राज्यस्यार्थं प्रदास्यति किल ।

ibid, A.1.V.7, p.374.

Ūrubhaṅga, V.43, p.501. अहो अस्यामवस्थायामपि पुत्रस्नेहो हृदयं दहति ।

हृदयप्रीतिजननो यो मे नेत्रोत्सवः स्वयम् । सोऽयं कालविपर्यासाच्चन्द्रो वह्नित्वमागतः ।

ibid, V.46, p. 503. यस्य वीर्यबलोत्सिक्तं संयुगाध्वरदीक्षितम् । पूर्वं भ्रातृशतं नष्टं त्वय्येकस्मिन्हते हतम् ।

ibid, V.50, p.504. नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् । अन्यस्यामपि जात्यां मे त्वमेव जननी भव ।

Dūghaṭotkaca, V.33, p.469. प्रयामि सौभद्रविनाशचोदितः दिदक्षुरद्यारिमनार्यचेतसम् । विचिन्तयंश्चक्रधरस्य शासनं यथा गजेन्द्रोऽङ्कुशशङ्कितो बलिम् । ।

Karṇabhāra, V.22, p.485.

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ADVAITA VEDANTA OF SANKARACHARYA AND SRI CHATTAMPI SWAMIKAL

Abstract :- Sankara is the most outstanding philosopher in India. During the short span of life, he contributed greatly to the knowledge system. He restated the spiritual values and comprehended a powerful philosophy, Advaita Vedanta, based on upanisadic tradition. Sankara Advaita has made impact on us and got so many disciples and followers. In the contemporary period, thinkers made use of Advaita as a practical philosophy for the social progression. This paper discusses the philosophy of a neo- vedantin from Kerala, Sri Chattampi Swamikal, and try to search the influence of Sankara Advaita in his Advaita philosophy.

Key words : Sankaracharya, Chattampi Swamikal, Advaita Vedanta, Neo Vedanta.

Introduction

India has a philosophical heritage of more than three thousand years. Indian philosophy occupies a prominent position in the history of world philosophy. Advaita Vedanta is India's contribution to the world fund of philosophy. India can be very much proud of this historical fact. Advaita Vedanta is one of the notable *darsanas* in the Indian philosophy. The word Advaita refers to the denial of dualism. The fundamental teaching of Advaita Vedanta is the identity of Brahman, the universal self and the Atman, the individual self. Brahman is the eternal principle of all beings in the universe. Brahman is the power, which creates, sustains and absorbs itself into all beings and the universe. It says that "*Brahma satyam, jagat mithya, jivo brahmaiva na parah*" (Brahman is real, the world is false, and

the individual self is none other than Brahman). Brahman is within us, and is identical with atman. Thus ourselves are Brahman, and this is expressed in the words: *tatvamasī* (that thou art) and *aham brahmasmī* (I am Brahman).

Sankaracharya and Advaita Vedanta

According to tradition, Sankara was born in Kalady, Kerala, to Sivaguru and Aryamba. The incidents in the life history of Sankara and his achievements during his *Digvijaya* have been narrated in the *Sankaravijayas*. Sankara left his home when he was just eight years old. He went to the north searching for a guru. He met Govinda Bhagavadpada, a disciple of Gaudapada and became his disciple. Sankara received instruction from his guru and wandered all over India on foot as a sanyasin. During his *Digvijaya* he met scholars and debated with them on various issues of *Darsanas*. It is said that none of his opponents could ever won in the debates. All the debates always ended in Sankara's victory. In the course of his travel, he composed several philosophical treatises. He founded four mathas (monastery) at the four corners of the nation in order to spread the advaitic core to mankind. At south, Sringeri; at north, Badri; at east, Puri; and at west, Dwaraka mathas are founded by sankaracharya and Suresvara, Totaka, Padmapada and Hastamalaka were placed respectively in charge of them.

The philosophy of Sankara is essentially a world idea which is neither linked to a particular group of people nor to any theory of divinely ordered state. He tried his best to develop a universal outlook in harmony with science, logic and experience.

According to Sankara, reality must be one without second and that reality is alternately called Brahman. Brahman is the central point of Sankara's Advaita Vedanta. Brahman is the only reality. It is absolutely indeterminate and non-dual. It is indescribable because it is beyond the senses, speech and mind. The best description of it is through the negative formula of '*neti-neti*' or 'not this, not this'. Brahman is defined in terms of *svarupa laksana* or essential nature and *tatastha lakshana* or qualification per accidents. According to Sankara, the source of this world is Brahman. It is the material and efficient cause of the world. Brahman is one without second. The ultimate reality is neither objective nor subjective. Two forms attributed to Brahman are unqualified Brahman and qualified Brahman. The unqualified Brahman is free from all limitations. Quali-

fied Brahman is intended for worship. Brahman associated with maya is *saguna* Brahman which is also called *Isvara*. It is the controller and dispenser of the world and individual souls.

The doctrine of maya is the keystone of Sankara Vedanta. it is the theory of *maya* which enabled Sankara to propound the principle of Advaita or the conception of ultimate reality. Maya is false knowledge of the world and arises when we perceived the rope as a snake. The world which can only be described as inexpressible is sometimes called maya. According to Sankara, the world of thought and matter has a phenomenal or relative existence, and is superimposed upon Brahman, the unique Absolute Reality. It is neither non-existent nor existent nor is it both combined. It is *anirvacaniya* or indefinable. It is the *avidya* that causes the one Brahman to appear as many *jivas*, and it is maya that causes the world of phenomena. The ignorance causes three qualities called *sattva*, *rajas* and *tamas*. The ignorance has two powers. They are *avarana*-concealment and *viksepa*-projection. The concealing power conceals the real nature of Brahman. Its projection power projects the world appearance in the same.

According to Vedanta, the *jagat* or world is a superimposition or *adhyasa* on Brahman. Adhyasa is also called *adhyaropa*. According to Sankara, the adhyasa is 'the superimposition of the nature of recollection of the appearance of which have seen before.' Sankara refers to three orders of being. They are *prathibhasika* (illusory), *vyavaharika* (empirical) and *paramarthika* (transcendental). Sankara's contention is that the everyday experience of the world is the vyavaharika satta. Through right means of knowledge, logic and experience, the world which is being perceived in Brahman through ignorance is sublated and its substratum, Brahman, is seen as it is.

According to Sankara, the realization of the identity of jiva and Brahman is *moksa*. Liberation is neither nothing more nor less than being known and experiencing ones true self. Moksa is defined as being Brahman by Sankara. As moksa is nothing but the realization of original nature as bliss, it can be attained by knowledge only. *Jnanamoksa* (liberation through knowledge) is an important tenet of Advaita Vedanta. Before Sankara, *jnana-karma-samuccaya* (synthesis of jnana and karma as means of liberation) was regarded as the popular means to liberation. Sankara observed that the liberation can't be secured by such means.

There are men of eminence who contributed to the cultural renaissance of Kerala. Sri Chattampi Swamikal occupies the foremost position among them as responsible for socio-cultural renaissance. He lived at a time when the society was stratified into upper class and lower class and turns the social life of those days non-rhythmic. It was necessary to reform the beings from such social evils. Sri Chattampi Swamikal took the Advaita Vedanta principle of non-dual truth and propagated it as a practical theory for the promotion of cultural renaissance. It was thought that there is no difference between man and man, man and other living beings. This helped to wipe off evil thoughts and enabled human beings to love each other and co-operate. Sri Chattampi Swamikal interpreted Advaita Vedanta from this angle.

Chattampi Swamikal was born in an ancient Nair family on 25th August 1853 in Ullerecodu at Kollur villege near Thiruvananthapuram. His parents were Vasudeva Sarma and Nangamma Pillai. He was born in an age that was darkest in the history of *sanathana dharmā*. During the period the so called low caste people were prohibited from entering to temples by the upper caste and were cut off from the main stream of social and spiritual life in the name of untouchability and unapproachability. All this was sanctioned a privileged priestly class and tacitly aided and abetted by the feudal ruling by putting the seal of authority on the pattern of living in the name of texts and traditions as cleverly interpreted by them.

Chattampi Swamikal pointed out that the eternal principle of Advaita Vedanta is discussed in his '*Advaitacintapadthati*' in detail. It was simple in nature and even the layman can read and assimilate its contents. '*Advaitapanjaram*', '*Brahmatvanirbhasam*', '*Nijanandavilasom*' and '*Vedanta saram*' are the other major works of him.

In *Advaitacintapadthati*, Chattampi swamikal observes that Brahman is the truth, knowledge infinite, attributeless and the Absolute. It has no modification or change. It is beyond all contacts. It is beginningless and endless. It is beyond the limitations of time and space. In *Advaitacintapadthati*, Brahman is defined as the one which is changeless in the states of awakening, dream and sleep. It shines in its own nature. Chattampi Swamikal, in the work

Nijanandavilasam, holds agreeing with the Advaita concept that Brahman shines with all its nature sat, cit and ananda. Further he clarifies that it is without attributes and is Brahman itself without any qualities.

According to Sankara, the world of thought and mater has a phenomenal or relative existence, and is superimposed upon Brahman, the unique absolute reality. It is neither non-existent nor existent nor is it both combined. It is not describable as either existent or non-existent. It is of the nature of mithya and is eternal. Maya is existent, because it is eternal like God. It is the creative power in the universe. It is non-existent because apart from God, it has no existence. Chattampi Swamikal asserts that the world is false and non-significant; so also maya is false and non-significant; what is non-existent cannot produce any motive towards the change in the true substance which is the base of support. Therefore through the acceptance of maya no harm is going to happen to the unity or integrity of Brahman and the Advaita doctrine. Chattampi Swamikal, in his *Advaitacinthapadthati*, explains that maya is one only because there is only one atman to be veiled and multiplied. In this book, he opines that there is no difference between maya and avidya. Maya is defined as the one which makes names and forms in the universe. Avidya is defined as the one which is destroyed by vidya.

In the *Aparoksanubhuthi* of Sankara, the whole universe is nothing but Brahman. Chattampi Swamikal accepts that Brahman is the cause of universe. To him, the universe as a very fantastic thing based on gunas and having many and conflicting names and forms and this universe is the transformation of Brahman and the evolution of maya. In the *Advaitacintapadthati*, Swamikal is of the view that though the universe is palpably present as time; one can conclude that it is not eternal and liable to annihilation. Hence the universe is asat(false). The universal illusion- the illusion of world phenomena- continues throughout a man's whole waking life unless he becomes aware of the truth through knowledge of Brahman. The illusion, according to him, is that the universe is eternal is derived from a delusion of the mind. That it is not eternal is the truth.

Liberation means freedom from pain without any possibility of a return to this state. This is the summum bonum. It is the highest desirable goal. Chattampi Swamikal asserts agreeing with all the schools of Vedanta that the ultimate aim of the human being is the

attainment if the realization of the supreme. Sakara's description of moksa corresponds with his description of Brahman and the atman. Liberation is the state of brahmanhood. The only experience that can give him permanent satisfaction is the realization of Brahman. It is the supreme state of joy and peace. Swamikal asserts that the highest value to be attained is the realization of Brahman.

Conclusion

Sankara and Kerala are closely connected. Adi Sankara seems to be the most famous Keralite in the world. The most valuable contribution of Sankara is his philosophy, Advaita Vedanta. His philosophy has made impact on all over the nation. Sankara Vedanta is revivalist. He preached the Advaita theories to the society. Later during 18th and 19th century, philosophers used these theories to reformation. The main impact of Sankara Advaita in Kerala is the social changes. The greatest contribution of Advaita Vedanta to the social changes in Kerala was the Neo Vedanta. In the 19th and 20th century Kerala, Advaita Vedanta got the role of practical philosophy rather than theoretical philosophy of Sankaracharya, to the social change. The main advaitic thinker in Kerala is Chattampi Swamikal. The philosophy of Sankara and Swamikal had some-where similarities. Swamikal made use of Advaita philosophy as a practical philosophy.

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Dr. Lima Raj

**MENTAL HEALTH AND EXTERNALISING BEHAVIOURS:
MODERATING ROLE OF PERCIEVED SELF-DEROGA-
TION OF MOTHER AMONG ADOLESCENTS**

Children occupy central place in family life as they maintain the continuity of family tree, provide psychological satisfaction, and help the family economically (Srivastava & Misra, 2003). Adolescent population constitutes one of the precious resources of any country and received prodigious attention among the researchers, mental health professionals and policy makers across the globe. According to UNICEF, there are more adolescents in India than in any other country (UNICEF, 2012). As they form an important segment, there is a call for focused attention with regard to their physical as well as mental health. For the first time, adolescents were added to the core of United Nation's Global Strategy for the period 2016-2030 illustrating their critical role as key drivers of change in the post -2015 era. Therefore mental health problems and related behavioural issues during adolescence have to be addressed with due seriousness and care for its association with significant impairments and future psychopathology (Hofstra et al., 2001). There are a plethora of studies conducted among adolescents examining the role of different individual-familial and societal factors on emotional and behavioural outcomes of adolescents (Smith & Stern, 1997; Pathajay & Mulchopadhyay, 2010)

During adolescence, several cognitive changes occur within the individual, most importantly the development of autonomy and identity and advances in cognitive abilities (Spear, 2000). Such cognitive transitions tend to influence the parent-child relationship at various levels (Collins & Steinberg, 2006). Among several factors, adolescent's perception play a significant role in colouring the feel-

ings and attitude towards their parents and this in turn influences their mutual relationship too. It is also imperative that adolescent's individual views and perceptions about self and significant others have an impact on their emotional and behavioural outcomes (Eva, Brito & Julio, 2000; De Los Reyes, Alfano, & Beidel, 2011; Ohannessian, 2012). Moreover, perception differences may reach their peak during adolescence and studies ascertained that adolescents are influenced more by their perception of parenting rather than by actual parental behaviour or the one reported by their parents (Demo et al., 1987). Advanced researches have exemplified the significance of shared as well as individual perceptions with greater emphasis upon the variance unique to mother and adolescent perceptions (Collins & Steinberg, 2006; Milkie, Nomaguchi & Denny, 2015). The impact of parental involvement, engaged parenting, rejecting, alienation and detachment on parent-child relationship has been well documented (Rothbaum & Weiz, 1994; Aseltine, 1995; Barber, 1996; Treutler & Epkines, 2003).

The child rearing practices in India are predominantly family focussed, where mothers were given a huge responsibility. Having family systems deeply embedded in patriarchy, the bearing and rearing children is a main purpose in the lives of women (Trawick, 2003). This view continues to form an integral part of the Indian social reality. Feeling close to one's mother appears to be better predictor of positive adolescent outcome than any other factor (Field et al., 1995). Furthermore research also shows that mother's negative and unfavorable attributes can have a significant impact on their children in all spheres of life (Glick & Rose, 2013). Moreover mothers are in a key position to influence their children in significant ways (Kaslow et al., 1994; Chorpita & Barlow, 1998; Grusec & Danyliuk, 2014). Therefore it is important to consider mother's attitude towards herself while examining the mother-child relationship in the context of mental health of children. The present study focusses on mothers and the way their self-attitude being perceived by their adolescent offspring.

Person with self-derogation perceives oneself negatively and often believes that they are responsible for the entire undesired outcomes even though the reality may be different. Moreover, they often feel inferiority complex and try possible ways to keep away from social interactions. Self-derogation negatively affects the psychological management of an individual (Nidheesh, 2008), self-es-

teem (Katz & Burt, 1988), and overall adjustments (Gupta, 1996), Moreover self-derogation is negatively related to the mental health of an individual and its extreme form exemplified in different modes of psychological and/or socially outlined deviance thereby making an individual's behaviour pathological, for example depression (Frazier, 1990), neuroticism (Kaplan, Robbins and Martin, 1983) etc.

Considerable number of researches have been conducted on the moderating role of various familial factors such as parenting style, disciplinary practices, family environment, and family dysfunctions (Bradshaw et. al 2006; Cerezo, Mñndez, & Ato GarcTa, 2013). It was observed that parental attitude towards oneself, significant others, and the impact it has on their children are some important areas which requires further exploration. The present article reports the findings of an empirical study conducted by the author on the moderating role of perceived self-derogation of mother on adolescents' mental health and externalising behaviours. In this study mental health is considered as a state of well-being in which the individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to his or her community (WHO, 2001) and externalising behaviours are defined as the problem behaviours that are manifested in children's outward behaviour and are negatively acting on the external environment.

The sample for the present study constituted 1080 adolescents studying in various schools in Kerala. All of them belong to the middle adolescent age group ranged from 15 to 17 years. The present study adopted random sampling method and data was obtained following normative survey method.

Based on the theoretical and practical understanding the researcher has arrived at the proposition that the extreme negative attitude of mother as perceived by their children will have a moderating effect on the association of mental health and externalising problem behaviours. For performing moderation analysis, externalising behaviour was considered as dependent variable (predicted), mental health as independent variable (predictor) and perceived self-derogation of mother as the moderating variable. In order to examine this, moderator analysis was performed using statistical techniques which is presented in table 1.

Moderating role of perceived self-derogation of mother (PSDM) on the relationship between mental health and externalising behaviour of adolescents

| Predictors | β | T | Sig | CI | | R^2 | F | Sig. |
|----------------------|---------|--------|------|-------|-------|-------|--------|------|
| | | | | LB | UB | | | |
| Mental Health | -.262 | -6.881 | .000 | -.336 | -.187 | .569 | 474.04 | .00 |
| PSDM | .452 | 6.246 | .000 | .309 | .594 | | | |
| Mental Health X PSDM | -.002 | -5.558 | .000 | -.003 | -.001 | | | |

$\Delta R^2 = .0124$, $F(1, 1076) = 30.885$, $p = .000$; PSDM: Perceived Self-derogation of Mothers

Summary of moderation analysis presented in the table 1 indicates that interaction of mental health and perceived self-derogation is a significant predictor of externalising behaviour ($\beta = -.002$, $t = -5.558$, $p < .01$). R^2 change due to the interaction variable is also found to be significant, ($\Delta R^2 = .0124$, $F(1, 1076) = 30.885$, $p < .000$).

The coefficient of determination, R^2 (0.569) is the percentage of variance in the dependent variable (externalising behaviour) explained by the independent variables (mental health and perceived self-derogation of mother). In this case, the percentage of variance in externalising behaviour accounted for by mental health and perceived self-derogation of mother is about 56.9% which means that 56.9% ($R^2 = 0.569$) changes in externalising behaviour of adolescents by mental health and perceived self-derogation of mother is predictable. Together this model explains 56.9 % of variance in the dependent variable ($\Delta R^2 = .0124$, $F(1, 1076) = 30.885$, $p = .000$). Thus the results clearly indicates that adolescents' perception of self-derogation of their mother have a significant moderating effect and contribute to more than fifty percentage (56.9 %) changes in negative behavioural outcomes. A conditional analysis was performed afterwards, in order to find out the effect/strength of mental health on externalising behaviour at different levels (low, average, & high) of perceived self-derogation of mothers (PSDM). The conditional analysis results showed that the effect of mental health on externalising behaviour is significant at all levels of perceived self-

derogation of mother and found to be stronger at high levels of perceived self-derogation ($\beta = -.5260$, $t = -25.46$, $p < .01$) compared to average ($\beta = -.445$, $t = -27.67$, -25.46 , $p < .001$) and low levels ($-.364$, $t = -16.01$, $p < .001$) of perceived self-derogation of mothers.

Role of parental influence on their children's behavioural and emotional outcomes are beyond question. And more specifically mothers are in a key position to influence their children in significant ways and children normally model the behaviour and attitude of their parents (Grusec & Danyliuk, 2014). The significant moderating effects of perceived self-derogation of mother on externalising behaviour provide insight on the implication of adolescent perception, its impact on adolescent-parent relationship and the subsequent behavioural outcomes. Mothers tend to be the primary caregivers in both traditional and single parent Indian families and thus are with their children more than anyone else. Moreover the responsibility to bring up and discipline the child primarily rests on the mother whether or not they are employed. As mothers play a crucial role in family dynamics, their negative attitude and subsequent behaviour may be passed on to those around especially children and immediate family members. Being in a powerful position, mother's negative attitude towards oneself or others, tend to create an unpleasant home environment and subsequent family functioning. Such negative self-attitude may get easily noticed and influenced by their children as well. When children get constantly exposed to it, they absorb such attitude and behaviour which may have serious consequence on his/her emotional, cognitive and social development and their emotional regulation. Those mothers who are perceived as having high self-derogation tend to show poor parental involvement and a decrease in the overall time spend with children. This also affects the parent-child relationship. Since engaged parenting is found to be related to a reduction in antisocial behaviours among adolescents over time (Barnes et al., 1994; Aseltine, 1995), mothers who are perceived as having extremely negative self-attitude may get less engaged or involved in their children's affairs. Emotional neglect of children, parenting that is unresponsive or rejecting, parental unavailability, lack of active involvement in child's activities, experience of alienation and detachment were found to have a close association with poor mental health outcomes of children (Kaslow et al., 1994; Rothbaum & Weiz, 1994; Chorpita & Barlow, 1998).

Adolescents' perception of extreme inferiority complex, self-devaluation attitude and acts of seclusion of their mother tend to have an impact on their self-attitude too. Generally, mental health problems have a 'ripple effect' on families, affecting the entire healthy functioning of the family. The extreme negative self-attitude of an individual is not only dysfunctional for the person, but also affects those around his/her immediate environment as well. There is a higher probability that the perception of extreme negative attitude of mothers tends to have an influence on the self-conception, including self-esteem of their children. Negative self-attitude often leads an individual to engage in deviant behaviours including delinquency and conduct problems. Subsequently, poor self-conception of adolescents tends to increase the probability of deviant behaviours including aggression, delinquency and conduct problems. A great deal of studies also support the contention of the present study substantiating the association between low self-esteem and high scores on several signs of emotional distress, including aggression, delinquency and hyperactivity among adolescents indicating an overall poor mental health. Moreover high levels of inferiority significantly worsens the emotional, social, educational, and general adjustments of mothers (Gupta, 1996), which in turn likely to affect the mental health and overall adjustments of their children too. From the conditional analysis of the study variables, it was found that the effect of mental health on externalising behaviour is significant at all levels of perceived self-derogation of mother and found to be stronger at high levels of perceived self-derogation. In other words the more adolescents' perceive their mothers' having inferiority complex, self-devaluation and seclusion, the association between mental health and externalising behaviour becomes stronger.

Subjective perception about significant others, family environment and the society significantly mould the attitude and behaviours of adolescents, although it needs further exploration especially in the Indian context. The present study has given a major focus on the perception of adolescents and their view about the self-derogatory attitude of their mother. The findings highlight the crucial role of adolescent perception, mother-child relationship, impact of mother's attitude and behaviour on emotional and behavioural outcomes of their children. The study provides insight to mothers that their self-attitude and subsequent behaviours, either positive or negative, are being perceived by their children which in turn influences

the overall mental health and increases the risk of externalising behaviours. The findings clearly indicates the necessity of providing awareness to mothers regarding the importance of maintaining as well as expressing a high positive self-regard in their interactions. The study is highly relevant in the present scenario where parent-child conflicts are very common and identified as a major determinant to the well-being and quality of life of both parents and children. In terms of practical implication, the psychosocial interventions and training programs aiming towards enhancing the mental health and reducing the externalising behaviours of adolescents should especially consider the quality of mother-child relationship and its potential impact.

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Dr. Ranjini M. V.

**MYTHOLOGICAL ASPECTS OF GODDESSES IN
PURĀṆAS**

In the religious history of India Purāṇas. occupy an irrefutable place. The famous saying 'Itihāsa Purāṇābhyam vedasamupabrmhayet' (Vedic ideals shall be further expanded and disseminated through the Itihāsas and Purāṇas) explicitly suggests the main aim of this bulk of literature. To make practical this mission, one of the effective means accepted by the composers of the Purāṇas was to adapt or assimilate deities other than Brahmanical tradition into the Purāṇa pantheon. Vijay Nath, who has attempted an in-depth study of the Purāṇas from a historical-anthropological perspective, observes that the mythological frame of these texts was utilized for this assimilation. She states: 'The Brahmanical concept of the triad, Brahmā as the creator, Viṣṇu as the preserver and Śiva as the annihilator of this universe, which had already evolved by the beginning of the Christian era, provided to the composers the basic structural framework for developing such an elaborate pantheon'. Thus, one can see a detailed list of various non- Vedic and ingenious deities, their modes of worship, etc. in the Purāṇas . The Devī or Śakti cult also has given an important place in several Purāṇas .

Traditionally the 18 Mahā Purāṇas are classified about the trinity God Brahmā, Viṣṇu , and Śiva. But there is another tradition of classification, which accepts that among them two are more related to the Devī cult. But their name is not at all mentioned anywhere. One who goes through the Purāṇas can see that in almost all Mahā Purāṇas ample material is available on the deeds and concept of Devī, though she has not given an independent status. *Mārkaṇḍeya Purāṇa (Mḍp)*, *Linga Purāṇa*, and *Brahmāṇḍa Purāṇa (Bḍp)* give

a more detailed exposition of the Devī cult which is discussed in detail in this paper.

Goddesses as Divine Consorts

The concept of the triad, Brahmā as the creator, Viṣṇu as the preserver and Śiva as the annihilator of this universe is a basic structural framework on which the elaborate Purāṇic pantheon is developed. The three main goddesses in Hinduism, Sarasvatī, Lakṣmī, and Pārvatī are considered as the divine consorts of the three Gods, Brahmā, Viṣṇu, and Śiva respectively.

In Ṛgvedic mantras, Goddess Sarasvatī has been conceived as a river Goddess and is praised for her ability both to cleanse and to fertilize. In later Vedic literature, she is consistently identified with Vāgdevī, the Goddess of speech. Purāṇas, sustaining her identity as Goddess of Speech, depicts her as the consort of Brahma. The mythical accounts are given in *Matsya Purāṇa* and *Brahmavaivarta Purāṇa* she is portrayed as consort to Brahma¹. Thus, the Vedic river divinity is later elevated to the position of Goddess of speech and learning and is associated with Brahmā as his wife.

Lakṣmī occurring in the early Vedic literature as in the sense of prosperity and wellbeing (Good fortune)² came to be regarded as the Goddess of fortune and the wife of Viṣṇu in the Purāṇa texts. Her association with so many different male deities like God Soma, Dharma, Indra, and Kubera are also famous³. Her association with Viṣṇu as his wife comes about the context of the mythological story of the churning of the Milk Ocean by the Gods and Demons and in Purāṇic mythology, this concept got wide acceptance.

Scholars like N. N Bhattacharya point out that in the post Ṛgvedic age a revival of the pre- Vedic Mother Goddess cult took place and the Vedic Āryans adopted several non-Vedic Deities like Ambikā Umā and Kālī. The Umā the daughter of Himavān mentioned in *Kenopaniṣad* as Haimavatī. Ambikā is described as Rudra's spouse in *Taittirīyaraṇyaka*⁵. As a continuation of this the Purāṇas, she is identified with in the form of Pārvatī and Durgā as the wife of Śiva.

War Goddesses

Demon slaying conception of the Goddesses and her terrible forms are not at all referred to in earlier Purāṇas like *Vāyu*, Brahmā, and *Matsya*. In Vaiṣṇavaite and Śaivata Purāṇas Viṣṇu and Śiva are given more importance. But in *Mṃp* and later Śākta Purāṇas the

glory of the Goddess is revealed in its full extent. Demon slaying conception of the Goddess and her terrible forms are narrated elaborately in these texts. The *Devīmāhātmya* portion of *Mḍp* in three episodes, narrate the destruction of several Asuras like Madhu, Kaiṭabha, Mahiṣāsura, Śumbha, Niśumbha Caṇḍa, and Muṇḍa. In the first episode, she is related to Viṣṇu . She is not at all a war Goddess. In the Mahiṣāsuravadha episode Devī is depicted as a manifestation born of the energies of all the Gods (Devāmśasambava) i.e. she is not related to either Śiva or Viṣṇu . In the last episode, two manifestations of Devī are seen. Referred to the first is Kauśikī or Ambikā or Kālikā who emerged in the body of Pārvatī and the second is Cāmuṇḍā or Kāli, who originated from the forehead of Kauśikī or Ambikā

Annihilation of Bhaṇḍāsura

Laḷitopakhyāna, a portion appended to *Bḍp*, narrates the legendary origin of Devīas Laḷita as the destroyer of Bhaṇḍāsura. He was accidentally created from the holy water over the ashes of Kāmadeva sprinkled by Śiva for his rebirth. The supreme strength of the demon spoiled the righteousness of the three worlds. Indra, the king of Devās performed a Yajña according to the advice of Śiva and as a result of this Yajña, the Goddess Lalitā appeared, embodying the powers of creation, protection, and destruction. The Devas praised her in eloquent terms as Universal Mother. The Goddess Lalitā marched towards the army of Asura, which is led by Kurantha and five Asura commanders and after a terrific war, she killed Bhaṇḍāsura.

Rurujit Episode

The mythological account connected with the Badra Kāli and Mātr̥s is provided in chapters LXXXIII, LXXXVII, and CXVI of *Devīpurāṇa*. It is said that a demon called Ruru was created from the sharp beak of Mayūra, the vehicle of Kārthikeya. About sixty years of worship of Parameśvara, Ruru got a boon of 'Avadhyatva' from Śiva. Accordingly, he will not be killed either by a demon or by human beings. He will be killed only by the Sakti of Śiva. Finally, Ruru was killed in a terrific fight and the world was protected from him by the Sakti of Śiva. In this task, Camuṇḍa was assisted by Mātr̥gaṇa. This legend is also described in the nineteenth chapter of Mātr̥sadbhāva with subtle variations. This episode is given in another way in *Padmapurāṇa*⁶.

Lingaīpurāṇa deals with the Dāruka episode in which Pārvatī is depicted as a war Goddess. Śiva asks Pārvatī to destroy the demon Dāruka, who has been given the boon that he can only be killed by a female. Pārvatī then enters Śiva's body and transforms herself from the poison that is stored in Śiva's throat. She reappears as Kālī ferocious in appearance and with the help of flesh-eating piśācās attacks and defeats Dāruka⁷.

The Concept of Sapta Mātṛs

Mātṛkās/ Mātṛs are the group of Goddesses. The earliest and clear descriptions of these Goddesses are appearing in the *Mahābhārata*. Here they represent many village Goddesses throughout India. They are widely worshiped by the common people and associated with disease or prevention of diseases, especially those that afflict children⁸. In Purāṇas the best-known mythological account of the Mātṛs is found. In the third episode of the *Devīmāhātmya* portion of *Mḍp* the mythological account of the origin of Saptamātṛs is given. The Demons Śumba and Niśumba, who have usurped the Gods from their positions, are confronted in battle by the Devī. When the demon armies approached her, the male Gods, who were present there to see the battle created these seven to help her. These Śaktis are conceived there as the female counterparts of the Gods themselves. The description given in the text shows that in appearance they resemble the male Gods from who they arose. The Vehicles, the dress, the ornaments, weapons are similar to their counterpart deities.

Devī -The Supreme Deity

However, the three Śāktapurāṇas, *Kālikā purāṇa (Klp)*, *Devīpurāṇa (Dp)* and *Devībhagavata purāṇa (Dbp)*, elaborate the exploits of Devī narrated in the Purāṇas *Mḍp*, *Linga purāṇa*, etc. they focus on the exposition of Devī worship based on Tāntric tradition and their philosophical aspects.

In *Dbp*, Devī is conceived as primordial energy or Ādyāśakti. The presiding deity of *Dbp* is who is depicted as Prakṛti itself. She is evoked as Mūlaprakṛti. It is also said that in every creation this Mūlaprakṛti manifests herself in parts, smaller parts and further subdivisions (Amśarūpiṇī, Kalārūpiṇī, and Kālamśarūpiṇī.)

Amśarūpā Kalārūpā yāh Kālamśasambhavā|

Prakṛte prativiśveṣu devyaśca sarvayoṣītāh|| (Dbp IX, i. v.58)

Duṛgā Lakṣmī, Rādhā Sarasvatī and Sāvitrī are conceived as 'Amśarūpā' manifestations. Gangā, Tulasī Manasī, Ṣaṣṭīmagalacaṇḍikā and Kālī are Kalārūpā 'manifestations'⁹. All other female deities are given there as her manifestations in smaller parts.

In this *Dp*, Devī appears as a war goddess. She is Ādyaśakti and is not different from Śivādevī. She is named as Cāmuṇḍā and saved the life of Viṣṇu, in the time of yore from the rage of Kālāgnī Rudrā. Cāmuṇḍā is said to be the powerful Śakti i.e, she can create, protect and destroy the universe¹⁰. The form of worship of Devī given in this purāṇa is mainly Tāntric and requires the use of Tāntric Mantras, Nyasas, and Mudras. This purāṇa permits Caṇḍālas and other outcaste groups to perform the rituals and sacrifices to the goddess. It even states that Devī prefers for the worship of a virtual Śūdra to a worthless member of one of the higher caste¹¹. The use of wine and meat for the devotees is allowed.

Camuṇḍā is the controller of Gods like Brahmā, Viṣṇu, and Śiva as well as the creator and ruler of the gods, demons, birds, animals and inanimate beings¹². She is a great goddess having different forms¹³ like Duṛgā, Śākambarī, Gaurī, Vindhyaśāsinī, Kātyāyanī, Mahādevī, Mahābhogā, Mahāśvetā, Caṇḍī, Pārvatī, Bhagāvatī etc.

Klp deals with the exploits and worship of Kālī, who is described primarily as the Yoganidrā and Māyā of Viṣṇu (Viṣṇumāyā) and later on became the wife of Śiva. References to the temples of several Goddesses like Siddheśvarī, Tṛipurā, and Kāmarūpa, etc are seen in this text. Yoganidrā and Viṣṇu māyā is, according to *Klp*, the universal mother called Ambikā herself. She is also known as Mahiṣāsura-mardini, Durgā, Kāmeśvarī, Bhadrakālī, Caṇḍikā. The purāṇa describes her as the most beautiful lady in the world wearing gold ornaments and having a fair complexion, decked with three eyes and four hands having the weapon and Siddha Sūtra in her right hand and Abhayā and Varadā gesture in her left hand. She is also said to be having eighteen hands. The fragrant flowers, lamp, and all luxurious things are used for her worship. Balidāna, the offering of meat of the animals to the Goddess is described herein detail¹⁴. Mahāmāyā is also Kāmākhyā, residing in Kāmarūpā¹⁵.

Durgā (Daśabhuja), Ambikā (Aṣṭadaśabhuja), Bhadra Kālī, (Ṣoḍaśabhuja) are the manifestations of Devī.

Tārā or Cāmuṇḍā is another form of Mahāmāyā. She is described as with her complexion is like the color of blue lotus. She has four arms and in her right hand, she holds Khaṭvāṅga, and Chandrahāsa and in her left hand Chaṛma and Pāśa. She wears a tiger-skin and puts a garland of the skull on her neck. She is slender, long with a horrifying body, with long teeth having a protruding tongue; extended ears wide face, and red eyes, sunk in a socket. She is shown seated on Kabandha¹⁶.

According to *Kṛp*, the goddess Kauśikī sprang from the body of Kālikā. *Kṛp* represents the goddess Kauśikī in a very pleasing manner as in Devī Mahātmya. Her locks are well controlled in braids and she wears a down-turned half-moon on her forehead just above the mark (Tilaka). Bejeweled earrings touch her cheeks. She is adorned with a crown and ornaments. She wears a gold necklace set with jewels and garlands of Nāgas. In her left-hand holds Śūla, Vajra, sword and Bāṇa and right-hand hold Gadā, Ghaṇṭā, Cāpa, Charmā, and Conch. She sits on a tiger skin placed on the back of a lion.

Dikvaṛṣiṇī is a new goddess imported in *Kṛp*. She is worshipped in the eastern region of Assam. The goddess has two forms Tīkṣṇa Kāntā (Dreadfully attractive) and Lalitā Kāntā (Gracefully attractive)¹⁷. Her mode of worship, in general, conforms to that of the goddess Kāmākhyā. Her most delectable offerings consist of strong spirituous liquor, human sacrifice, modhaka, flesh curry, coconuts, and sugarcane¹⁸. She is also called Ugratārā.

The Goddess Lalitā Kāntā has popularly titled as Mangalā Caṇḍī worshipped even today in Assam and Bengal. She has two arms in Varada and Abhaya poses, her body is yellow, she sits on a red lotus, is adorned with a bright crown, and is attired in red silk. Her auspicious face is in a constant smile and her charming body is endowed with fresh youth. Mangalā Caṇḍī is to be meditated either on a picture, or image or a pot¹⁹. She is invoked to Vaiṣṇavaite Tantra. In *Kṛp* Goddess Umā is described as having a golden complexion and two arms. In her left hand, she holds a blue lotus, and on the right a white Cāmara. She stands on the right side of Śiva resting her hand on him²⁰. She is having eight attendant deities Jayā, Vijayā, Mataṅgī, Lalitā, Nārāyaṇī, Sāvitrī, Svadhā and Svāha.

The goddess Rudrā is depicted as having two arms and carrying lotus and Cāmara in each of them. She sits on a tiger skin placed on a lotus²¹.

The Goddess Ṭṛipurā, is the manifestation of the goddess Mahāmāyā. The goddess Ṭṛipurā, manifested herself as a virgin god Kumārī. The three different forms of Ṭṛipurā, are Ṭṛipurā, Bhairavī, ṬṛipurāBālā and Ṭṛipurā Sundarī²². The Bhairavī form is one of the dominant manifestations of the Goddess. She is to be worshipped in this form in the left-hand ways.

Śudrādayastu satatamdadurāsavamuttamam|

Evam tu vāmabhāvena yajet ṛipurabhairavim|| (Klp,LXXIV, v.124)

Kāmākhyā is the presiding deity of the Kāmarūpa in *Klp*. When Mahāmāyā went to enjoy with Śiva at Kāmarūpa she was named Kāmākhyā²³. She resides on Nīlakūṭa Mountain where the Śiva resides. She is called by the name of Kāmākhyā, Ṭṛipurā, Kāmeśvarī, Kāmarūpā, and Yonī-Maṇḍala. She is having fair color, decked with ornaments, young age, and is a lady of beauty²⁴. Her mantra is named Kāma- Gayatrī.

Dbp, *Dp* and *Klp* are describing the mode of worship of Śakti. According to these Purāṇas the people who are belonging to Śūdras, Mlecchās Kirātas and ladies are the adikāris of Devīworship. These Purāṇas discussing Devīpūja, Place for worship, Time and days for worship, Upacārās, Mantrās, Daily worship, Yearly worship, Articles used for worship, etc. *Klp* gives a long list of the names of the animals to be offered to the Goddess. It also gives very interesting details regarding the performance of Human sacrifices. Still only, the goats and he-buffaloes were sacrificed

mahiṣachāgalairmeṣaih khaḍgairbhekādibhi satī| (Klp,IX ,v.78b)

From the above survey, the name, nature, and mode of worship of the female deities of the Purāṇa, it is clear that the Purāṇic pantheon includes a large number of Goddesses that are Vedic, Non-Vedic and Folk. Among them, Sarasvatī, Lakṣmī, and Pārvatī are representations of Vedic deities. Durgā also can be included in this category. Some of them originally belong to Buddhist and Jaina traditions and later adapted toPurāṇic pantheon. Still, a large number of them are local Goddesses or Gramadevatās. They are also assimilated to Purāṇic group of Goddesses, sometimes as the mani-

festations of the supreme Goddess otherwise in one way or other related to her. To accept them into the Purāṇic pantheon several mythological stories are designed and narrated effectively.

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5. *Taittirīyāranyaka*, X. v.18.
6. *Padmapurāṇa* I, 30, 63-100
7. *Lingapurāṇa* I,106,1-23
8. David Kinsly, *Op.cit.*, p.155.
9. *Dbp*, IX. i, vv. 60- 144
10. *Dp*, V.v.60.
11. Cited in : *Śakti cult in Ancient India (With Special Reference to Puranic Literature)*, Pushpendra Kumar., Bharatiya Publishing House, Varanasi, 1974., p. 71.
12. *Dp*, VI.xix,v.34.
13. *Ibid.*, II, v.33.
14. *Klp*, LVII.vv.1-2 and 1-22.
15. *Ibid.*, LX, vv.41-44 and 52-59
16. Cited in : Pushpendra Kumar., *Op.cit*, 1974., p. 127.
17. *KLp*, LXXXIII. vv.13-65.
18. *Ibid*.
19. *Ibid.*, LXXX, vv.61-64.
20. *Ibid.*, LXIII. vv. 43-45.
21. *Ibid.*, vv.45-46.
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23. *Ibid.*, LX.vv. 40-59.
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**PREDECESSOR POETS OF NEMICANDRA AS RE-
VEALED FROM HIS PRATISTHATILAKA**

Nemicandra is a name shared by some Sanskrit, Prakrit, and Kannada authors of the medieval period. The Jain work *Pratisthatilaka* by Nemicandra Siddhantideva at its end includes a *kavivamsavarnanam* which is a treasury of the names and attributes of the predecessors and relatives of Nemicandradeva. This is very useful in the interpretation of the date and works of these and their other contemporary authors of the medieval period.

Kavivamsavarnanam of *Pratisthatilaka* details the paternal and preceptor ancestors of Nemicandra. In the beginning of *krtayuga* Adibrahma that is Adinatha Tirthankara gave birth to Antyabrahma Bharata who created numerous great twice borns Dhvijottamān. Some jains of them settled in Kancimahapura. Among them was Visakhacharya) who was an exponent of the jain agamas. In his lineage emerged great souls including Akalanka Bhattaraka Indranandi Munisvara who taught all theories, Anantavirya, and Virasena. That kula was flourished by Jinasena. Vadibhasimhasuri and Vadiraja logicians fit for their names came next. Then arose Hastimalla who was an expert in defeating those who argue with him. Many other great personalities took birth in that ancestry.

In that pedigree Lokapalacharya who was respected by the then Cola king was born. He with the Cola king arrived Karnataka country with his relatives. His son Samayanatha was a logician. Samayanatha's son was Kavirajadimalla (Orator Cintamani Ananthavirya who was an expert in playing ghata musician Paryanatha, Adinatha an expert in Ayurveda, an archer named Uddandaramaka Brahmadeva who had expertise in the six karmas

and Devendra whose capabilities were equal to those of the king of the devas succeeded Rajadimalla through regular generations. Devenra's wife was Adidevi, daughter of Vijayaparya and Srimati and sister of Candaparya , Brahmasuri and Parsvanatha. Devendra and Adidevi couple had three sons named Adinatha Nemicandra and Vijayapa the astrologist.

This Adinatha had two learned sons namely Trailokyanatha and Jinacandra. Vijayapa was an expert in Astronomy. His son Samantabhadra dealt with literature. The preceptor who taught logic, grammar and jain agamas to Nemicandra was Abhayacandra .Nemicandra had two sons well versed in all sciences namely Kalyananatha and Dharmasekhara . As Nemicandra used to conquer the opposing scholars in debates in the royal palace, the king had granted him swing, palanquin, and umbrella-dolāśivikāchatravaibhava. He gave away wealth to those who asked for and enjoyed pleasure along with his relatives. He constructed pathways to the hall of the jain shrine jaina dhāmamaṇḍapavīdhikā. He made arrangements for singing, playing instruments and dancing in the shrine of Parsvesa. Thus he dwelt with the trivargas ,dharma artha and kama in the city of Sthirakadamba with due respect from the king. Thus while living with his large joint family and being influenced by the piety of Jina Nemicandra, he ventured to write Pratiṣṭhātilaka, a book on the science of Pratiṣṭha.

He praises in the prasasti annexed there to his preceptor Vijayakirti and salutes his five Gurus. Pratiṣṭhātilaka is completed on the fifth day of the month Chaitra of the year Ananda. This date corresponds to 1040 AD which corresponds to the rule of Bhoja I of the Paramara dynasty.

Brahmadeva while commencing the commentary on Dravyasamgraha has stated,

अथ मालवदेशे धारानामनगराधिपतिराज भोजदेवाभिधान कलिकालचक्रवर्तिसम्बन्धिनः श्रीपालमण्डलेश्वरस्य सम्बन्धिन्याश्रमनाम नगरे श्रीमुनिसुव्रततीर्थकर नारकादि दुःखभयभीतस्य परमात्मभावोत्पन्न सुखसुधारसपिपासितस्य भेदाभेदरत्नत्रय भावनाप्रियस्य भव्यवर पुण्डरीकस्य भाण्डगाद्यनेक नियोगाधिकारि सोमाभिधान राजश्रेष्ठिनो निमित्तं श्री नेमिचन्द्रसिद्धान्तिदेवैः पूर्वं षड्विंशगाथाभिर्लघु द्रव्यसंग्रहं कृत्वा पश्चाद्विशेषतत्त्व परिज्ञानार्थं विरचितस्य बृहद् द्रव्यसंग्रहस्यायिकार षुद्धिपूर्वकत्वेन वृत्तिः प्राकभ्यते ।^{vii}

The city named after Bhoja was Bhojpur and Nemicandradeva was dwelling in the monastery named after Suvratatirthankara situated in Bhojpur.

The name of the author given in Pratisthatilaka is Nemicandradeva, and not Nemicandra Siddhanta Cakravarti who was connected with the Caundaraya who was the minister of the kings of Western Ganga Dynasty of 10th century A.D.. Hence the authorship of Pratisthatilaka can only be attributed to Nemicandradeva i.e. Nemicandra Siddhanti Deva.

The Bhojpur fragmentary stone inscription of the time of Bhojadeva I of Paramara Dynasty discovered by Dr. D. C. Sircar, Government Epigraphist in 1959-60 written in Sanskrit in two stanzas praising king Bhojadeva contains a statement that Nemicandra has installed the image of Santijina i.e. the Jain Tirthankara Santinatha. The portion of the date and some other parts of the inscription are broken away. However the characters of Nagari script of the inscription is of about eleventh century AD. The reference to Bhojadeva in the inscription according to Dr. D.C. Sircar is in respect to the Paramara king Bhoja I who reigned circa 1000-1055 AD. Thus this Nemicandra who is an expert in installation pratiṣṭha of images belonged to a period around 1000 AD.

The Bhojpur inscription of the time of Naravarman, the Paramara king who ruled between Vikram Samvat 1151 (1094 AD) and 1190 (1133 AD) also tells about the installation of two images of Jain Tirthankaras by Chillana (चिल्लण) grandson of Nemicandra. The date recorded in the inscription is samvat 1157 corresponding to 1100-1101 AD. If the installation of images by Chillana was made in his old age there is no conflict in chronology between the above mentioned two inscriptions mentioning Nemicandra. After 60 years of the installation of Santijina by Nemicandradeva, it is quite possible that his grandson Chillana (चिल्लण) might have installed the images of Jain Tirthankaras in 1100-1101 AD.

However an epigraph dated in 1542 A.D. found at Bhatkal, mentions the donation made by Nemicandradeva and his disciple Parsvadeva to the Basadi for the performance of rituals including milk bath to the Tirthankaras. This could either be a reference to a later Nemicandradeva or be done by Parsvadeva in memory of Nemicandra, a great personality of his line of preceptors.

The first reference in kavivamsavarnanam apart from the Brahmas is Visakhacarya of Kanci. He was one among the most revered early digambara monks and during his life time 10 puvvas out of 14 agamas of the Digambara jains were extant. He succeeded the great

jain monk Bhadrabahu (भद्रबाहु), the last Srutakevali (श्रुतकेवलि). Visakhacarya was the first Dasapurvi (दशपूर्वि) and pertains to first century B.C. or A.D..

Akalankacarya's Tattvartharajavartika (तत्त्वार्थराजवार्तिक) is revered even by the Svetambaras. Some of his important works are Astasati (अष्टशति), Laghiyastraya (लघीयस्त्रय), Nyayaculika (न्यायचूलिका), Nyayaviniscaya (न्यायविनिश्चय), Pramanalaksana (प्रमाणलक्षण), Pramanaratnapradipa (प्रमाणरत्नप्रदीप), Pramanasamgraha (प्रमाणसंग्रह), Pravacanapravesa (प्रवचनप्रवेश), Siddhiviniscaya (सिद्धिविनिश्चय), Svarupasambodhana (स्वरूपसंबोधन), Rajavarttikavrtti (राजवार्तिकवृत्ति) on Vivekamancari. Akalanka was a pupil of Samantabhadra who flourished in the 2nd century A.D. and succeeded him after Devanandi.

Indranandi is the author of Srutavatara . His some other works are Darsanaratnakara, Samayabhusana, Vrtti on the Yogasara of Yogindradeva and Nitisara Nitisara is said to have composed between 1524 and 1565.

Anandavirya is a preceptor lived before Virasena and Jinasena. He is the author of Prameyaratnamala Vrtti on Nyayaviniscaya, Bhasya on Pramanasamgraha, and Tika on Siddhiviniscaya.

Hastimalla refers to Virasena as a teacher of Jinasena. Pramananauka and Satkhandagamatika are his works. Jayadhavala is attributed both to Virasena and Jinasena. He lived in the 9th century.

42 chapters of Mahapurana or the Trisasthilaksanamahapurana was composed by Jinasena who is known as the paramaguru of the Rastrakuta king Amoghavarsha I (Amoghavarsha Nripatunga of 815-877). He wrote Jinasamhita Jayadhavala, Trivarnacara and many other works. According to M. Krishnamachariyar, Jinasena is attributed Harivamsapurana of Saka 705 (783 A.D.) and Parsvabhyudaya in 814 A.D.. The author pays his tribute to Virasena and Jinasena himself. This is highly improbable. This Jinasena is not identical with the Jinasena, the author of Harivamsapurana. Jinasena flourished in the 9th century A.D.. Gunabhadra is the author of Uttarapurana with 8000 slokas, which is a continuation of Jinasena's Adipurana, Atmanusasana and Jinadattacarita.

Vadibhasimha whose real name was Odeyadeva was the pupil of Sage Puspasena of jain digambaras. His gadyacintamani was

based on Uttarapurana of Gunabhadra. He wrote a poem Ksatracudamani also. The Ksatracudamani of Odeyadeva Vadibhasimha, who lived in the beginning of the 11th century, gives a treatment in eleven Lambhakas, mostly in Sloka of the Uttarapurana legend. His other famous works are Navapadarthaniscaya, Syadvadasiddhi, and Vadanyaya. Vadiraja and Vadibhasimha are named in an inscription of 1035 of Jayasimha II, the Calukya king.

Vadiraja authored Yasodharacarita and Parsvanathacarita, an abridgment of Brhatkatha of Somadeva and a commentary on Mahabharata. Vadiraja completed Parsvanathacarita in 1025 A.D. He is attributed the authorship of Nyayaratnavali Vivarana on Nyayaviniscaya of Akalanka, Pramananirnaya and Yuktimalika.

Hastimalla probably lived in the ninth century A.D.. He wrote several dramas in Sanskrit including Arjunaraja, Bharataraja, Meghesvara, Maithiliparinaya, Subhadraharana, Anjanapavananjaya and Vikranta kaurava. Hastimalla may have written an akhyayika divided into lambhas. Tarunavācaspati has stated in his commentary on Kavyadarsa hastimallena lambhānte lambha śabdha". The Sanskrit dramatist Hastimalla cannot be said to be identical with the Ubhayabhasakavikaravarti) Hastimalla, the author of Kannada Adipurana

We are not certain whether the Cintamani mentioned by Nemicandra is the one to whom Krishnamachariyar attributes the commentary of Meghasandesa of Kālidāsa.

The achievements of the successors from Lokapala to Udandaramaka might have been of some importance to the period of composing Pratisthatilaka, but much of it is not left for the contemporary world.

Devendrasuri wrote a vivrti on Kammavivaga and Chandraprabhasvamicarita, but the dates of this Devendra and the father of Nemicandradeva do not match. Hence the Devendra mentioned in the kavikulaprasasti cannot be Devendrasuri.

The author of Pratisthasaroddhara is Brahmasuri. There is another Pratisthatilaka attributed to him. This Brahmasuri also claims the ancestry of Hastimalla. But Nemicandra's Brahmasuri is his maternal uncle. In a patrilineal society this is not so common. Moreover the numbers of generations mentioned by Nemicandra and Brahmasuri from them to Hastimalla vary greatly. They, being close

relatives might have read and compared their lineage and corrected the difference, had they been really nephew and uncle.

Nemicandra's immediate relatives are also not of much literary importance. Nemicandra's preceptors were 5 out of which he has named only two Pratisthatilaka namely Abhayachandra and Vijayakirti.

Abhayadeva and Nemicandra were included in the eight commentators of jain agamas flourished between 12th and 13th centuries of Vikram Samvat . In the concluding verse of Trilokasara Nemicandra Siddhanta Cakravarti salutes his preceptor Abhayanandi. Abhayanandi, a digamber jain monk was the Guru of Viranandi and the author of a shorter version of Jainendra vyakarana) and jainendra vyakarana mahaavrtti . Thus Abhayacandradeva cannot be the preceptor of Nemicandra Siddhanta Cakravarti. Abhayacandrasuri wrote commentaries on Samavaya and Pancasaga and thuna. Tippana on Visamapadatatparyatika, Tatparyavrtti on Syadvadabhusana are also attributed to him.

Nemicandra do not denote a single author, but can be identified as many. Nemicandrasuri has flourished between circa 1129 - 1139 Vikram Savat (circa 1073-1083 AD). He authored Sukhabodhavrtti on the Uttaradhyayanasutra, and the Prakrit works Akhyanakamanikosa (Ratnachudakatha and Mahaviracariam The last two works are also called Ratnachudacaritam and Laghuviracaritam .

Nemicandra Siddhanta Cakravarti is famous for composing Gommatasara by giving answers to the questions asked by Raja Chamunda Raya (who constructed in AD 983 the image of Bahubali called Gommatesvara at Shravana Belgula. Nemicandra Siddhanta Cakravarti flourished in the later half of the tenth century AD and the first half of eleventh century AD. His works are Gommatasara Labdhisara Kshapanasara and Trilokasara Some other books are also attributed to him. Trilokasara is dated circa 981 AD .

The Kannada poet Nemicandra is the author of Kaviraja Kunjara and Lilavathi He lived circa 990 A.D. . Nemicandra made his commentary on Nitivakyamrtam of Somadeva in Kannada .

Nemicandradeva apart from Pratisthatilaka has authored Laghudravyasamgraha and dravyasamgraha as well as other works.

Even though the dates of these Nemicandras do not vary consid-

erably, there is no doubt that they are different. It can be concluded that the material provided in the Pratisthatilaka of Nemicandradeva is of great historical and literary relevance.

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- vi आनंदाब्दे चैत्रमासे पंचम्यां परिपूरणात्
- vii Dravyasangraha by Muni Nemichandra Siddhantideva, Page 90
- viii Ibid
- ix (1. - - U - U U U - U U - U(का) रे चंद्रार्द्धमौलिरसमः सम - U - - - - U - U U U

- राजपरमेश्वरभोजदेवः 2. - - U - - - U - - U - - - - U रः सागरनंदिनाम सा(शां)तिजिनस्य
मू(सूरिः)
- x Inscriptions of the Paramaras, etc. Vol VII, Part 2, Pages 60-61
- xi Epigraphia Indica Vol XXXV, 1963-64 Pages 185-186
- xii (1. Sam(v)at 1157 | s(r)ī - Naravarmma - svā(sā)mrājyē Vema-
2. k-ānvaya(yē) | Nemicha(m)dhu(dra)- sa(su)tah srē (śrē)shthī Rām-
akhyō nu-
3. ni-sutiyah tat-putra-Chillaṇākhyēna Ji(na)-
4. yugmam pratishṭhitam(tam)) ||
(1. सम(व)त् 1157 । (श्री)नरवर्मस्वा(सा)म्राज्ये वेम-
2. कान्वय । नेमिचं(द्रः) स (सु)तः स्त्रे (श्रे)ष्ठी रामा(ख्यो) नू
3. णिसुतियः तत्पुत्रचिल्लणा(ख्ये)न जि(न)
4. युगं प्रति ष्टितं (तम्) ॥
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SUN WORSHIP IN ṚGVEDA

Abstract

In this article, the effort has been made to trace the tradition of Sun worship in Ṛgveda. The Vedas are earliest documents of human civilization. The sun worship has been prevalent throughout the world for centuries. Ancient Tribes in various parts of the world worshipped the Sun as a universal force. They worshipped Thunder, Wind, Sun, etc. which are natural phenomena. In Ṛgveda these natural phenomena were worshipped as deities.

Introduction

The oldest Scripture of India and the most important are the Vedas. Of the four Vedas Ṛgveda is probably earliest. And the Ṛgveda a mainly focused on the Vedic Gods or Vedic deities. The Ṛgvedic hymns addressed to various deities may be viewed from this perspective. The Ṛgvedic seers have their belief many Gods and have expressed their sense of reverence to them through prayer, propitiation on laudation and sacrifice. Indra, Agni, Sun, Mitra, Varuṇa, Soma etc are the most important deities in Ṛgveda.

Sun worship in Ṛgveda

The sun god is the prominent deity in ancient times in India and other nations in the world. The Sun god was being worshipped in India from very early times. In the Vedic times India has a tradition of worshipping to the Sun god, which later becomes an integral part of nature worship. So prominently practiced by the Indo-Aryans. A firm conviction in the divinity and worship of Sun has become an essential part of the religious and spiritual consciousness of Indians.

In India Sun worship originated as early as the Neolithic period as in other countries. The advent of Aryans brought new streams of religious thought which contained a strong belief in the divinity of sun.

In Ṛgveda the God Sun is personified, and worshipped under many names and forms. The Sun God also assumes different forms and he is worshiped by the different tribes and families among the Indo Aryans. In fact, the Aryans have contributed multiple names and forms to the Sun god. There are mainly three chief aspect, under which he represents himself to his worshippers, are the rising, culminating and setting. The Sun displace himself with different powers. Under two distinct appellations, Viz, Sūrya, and Savitā, Mitra, Varuṇa, Puṣan, Āryaman etc. he is clearly presented in Ṛgveda. The Yāska classifies the Vedic Gods in to three groups; 1. Terrestrial Gods 2. Atmospheric Gods 3. Celestial Gods. The Surya among the celestial gods. The Sun god played in many vows and rituals of the Hindus and indication of his popularity among all sections of Indian society.

Sūrya: Sūrya is the most solid of the solar deity. his connection with the visible luminary orb is very intimate in the Ṛgveda. However, in the Brahmaṇās, Upaniṣads, sūtras are commonly worshipped to the Surya. In the Ṛgveda the singer wishes the rising sun to declare him sinless to Mitra and Varuṇa. In the Kauṣītaki Upaniṣad used to adore the sun god for the removal of his sin. The god Sūrya is a great healing power obviously because of the healing qualities of his rays. In the Ṛgveda Sūrya is worshipped for the removal of the jaundice. And the Sūrya is described as a soul of all movable and immovable things. In the Brahmaṇas, Aditya is said to be the supreme essence of the deities and the soul of all gods. In the Upaniṣad developed to the concept of puruṣa in the sun which is nothing but the formless ultimate reality while the Sun is the essence of the formed and actual reality.

Savitṛ: The stimulative aspect of the God Sun is represented by the form Savitṛ in the Vedic literature. Savitṛ is the stimulator of everything. Though there is contradiction among the philosophers regarding the abstraction of the deity, yet Savitṛ cannot be a mere abstract deity as because anthropomorphism of his personality is well cited in the Vedas who is called hiraṇyākṣaḥ, i.e., golden-eyed, hiraṇyapāṇi, i.e., gold-handed, etc. The golden deity Savitṛ

is mentioned in the Vedas as the supporter of the sky, i.e., divo dhartā.

Divo dhartā bhuvanasya prajāpati? piśaṅgam drāpim prati muñcate kaviḥ ||

Vicakṣaṇaḥprathayannap?ṇannurvajijanatsavitā sunnamukthyam ||

The god Savitṛ attributed to the work of impulsion, vivification, instigation and stimulation. He enlightens man and stimulates their thought. In the Atharvaveda describes Savitṛ as the lord of stimulation. He is intimately connected with the sacrifices in the Vedic tradition. Some other solar deities are Pūṣan, Varuṇa Aditya etc.

Pūṣan: Pūṣan signifies the benevolent power of the sun, manifested chiefly as a pastoral deity. He has been intimately connected with the cattle and pastoral life in the Ṛgveda. In a latter Vedic literature, he is connected with the prosperity of cattle. The Pūṣan is the guardian of the roads. He knows the roadways and protect his devotee from dangers. Such as robbers and wolves. He is connected with marriage in the wedding hymns. His invocation led to the bride safely. There is no growth of his personality in the latter Vedic literature except his spiritualization in the Upaniṣads

Vivaśvan: The word Vivaśvan, derived from the root of two words, like vi +vas, etymologically gives the meaning shining forth. The shining aspect of the Sun-god is called Vivaśvan. He is the rising Sun. In the Vedic texts, in connection with Agni and Uṣas, the word Vivaśvan is used, which is found in the sense of brilliant. 'vivasvatā cakṣasā dyāmapaśca devā agnim dhārayandraviṇodām' || In the Śatapathabrāhmaṇa, it is clearly stated that Vivaśvan is Āditya and it illumines the day and night, 'asau vā ādityo vivasvān eṣa hyahorātre vivaste' || he was also looked upon by the hymnists as the first sacrifice and the ancestor of the human rise. He was the husband of the Tvaṣṭṛ.

Āditya The God Sūrya is called as Āditya in the Vedic literatures. In the Nirukta, Yāskācārya etymologizes the term alternatively as 'aditeḥ putram' , it means son of the Aditi. Different groupings and different context a special class of god is collectively known as Āditya, the god Aditi was looked upon the mother of the all-Vedic divinity. There are mainly six Āditya s mentioned in Ṛgveda. They are Mitra, Varuṇa, Aryaman, Bhāga, Dakṣa, and Amīśa.

Mitra: Mitra is a most important Vedic god. He is closely connected with the god Varuṇa. Only one hymn is exclusively devoted to him. In the Ṛgveda represented the god Mitra as a dearest friend of the people. Then the Ṛgvedic evidence point out to Mitra as the representative of the beneficent aspect of the sun as suggested by the name Mitra which originally meant an ally.

Varuṇa: chief of the Ādityās in the Vedic literature appears to be a representative of luminous encompassing sky although a few scholars as Chattopadhyay regarded him as the nocturnal Sun . but Ṛgveda represented Varuṇa as a setting Sun.

Aryaman: It has been taken as a solar origin and though others take him as a god of marriage. His connection with the marriage may be explained on the ground that other sun gods are also associated with the marriage rituals in the Vedic literature.

Bhāga: It is appearing to have been sun god in his aspect of prosperity. Bhāga means wealth. He is connected in a distinctive way with Savitṛ a solar god. It is expressly said that Bhāga's eye is adorned with rays. The Bhāga is addressed as Vidhartṛ, i.e., the supporter of all, and worshipped to bestow wealth. Yāskācārya in the Nirukta states that his time is prior to sunrise. 'bhago vyākhyātaḥ tasya kālaḥ prāgutsarpanāt'

Amśa: it is occurring less than a dozen times in Ṛgveda is almost synonymous with Bhāga expressing both the concrete sense of share, portion and that of apportioned.

Dakṣa: he was regarded with the Aditi as the universal parent representing the luminous sky it fits in with his description as Prajāpati. In another context in the Ṛgveda Samhita denoted that Dakṣa is invoked as the son of Aditi . Aditi gave birth to Dakṣa; and again, Dakṣa gave birth to Aditi. After that, the entire gods take their birth. The Yāskācārya clarifying the doubts regarding the birth of these two deities in his Nirukta; aditirdākṣāyaṇī tatkathamupapadyate samānajanmānau syātāmiti api vā devadharmenṇetaretarajanmānau syātām itaretaraprakṛtī ||

The Sun was also adored in the rhizomorphic fetishist and symbolic forms in the Vedic period. Behind the anthropomorphic forms of some solar gods. Probably there may have been some animals. The Aśvins seems to have the horses Pūṣan the goats and Viṣṇu the bird in the back ground of their personalities in addition to these

identification of the Sun god with the animal there were a verity of animal. Fetishes of the solar deities in the Vedic worship.

The horse is a common symbol of the Sun. this denoted to the lots of places in the Ṛgveda and later Vedic literatures. In the Brahmaṇās have directly identified the Sun with the hours. In the Aśvamedā sacrifice hours is the symbol of the Sun god. Bull is another symbol. In the Taittirīya Samhita and Śatapata Brahmaṇās are also described bull as a symbol of Sun. Besides animals, various materials objects were also employed in the Vedic times to symbolise the Sun god. The wheel served as another symbol of the Sun god. It represented both the shape and motion of the sun. The wheel was frequently used as a symbol of Sun in Vedic rituals. Like Vājapeya sacrifice, in the Vedic rituals a gold plate served as a symbol of the Sun god. In some various rituals in a gold was employed as the role of Sun god. The lotus also served in the Vedic rituals as symbol of the Sun probably in this fertility aspect. In as Atharvaveda lotus closely connected to him.

The role of the Sun god is most important in the daily life. For example, the Gṛhya sūtra, every house holder is enjoined to offer oblations to the Sun god daily in the morning. every twice born house holders is to perform the sandyopāsana, as a form of sun worship. In the various seasonal ceremonies and festivals sun is a prominent deity, as well as house building, agricultural ceremony, and funeral ceremonies etc. In addition to the common people the aristocratic circles of Vedic society also worshipped the solar deities. Agnihotra and Agnicayana are the important evident of the Sun worship.

Concussion

Ṛgveda is one of the oldest documents of the wisdom having universal appeal and significance. For several centuries Vedas have been regarded as the great human heritage. The Vedas constitute a rich collection of hymns in praise of various elements of nature personifying them as divine beings. The sun god as a most important god of the Ṛgveda. It has been the most impressive phenomena of the nature. in the Vedic India too had vigorous tradition of sun worship which forms an integral part of nature worship. In the Ṛgveda God Sun was worshipped under various names, forms and different periods of human life. Sun god as an un avoidable part of human life, and it is clearly stated in the Vedic literatures. So, the Vedic

gods are considered as the different manifestations of the same reality means 'ekam sat viprā bahudā vadantī'. The many and the one is the same the same reality. The reality is one and wise sages call it by various names.

Footnotes

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MANY RAJAYOGAS: CONCEPTUALIZING HISTORY AND PRACTICES

Introduction

The concept and practice of *Rājayoga* was evolved under the background of colonial modernity in India. The social reformers such as Swami Vivekananda and Swami Śivānanda was two among the prominent figures who took effort to re-interpret Yogasūtra and introduced the concept of *Rājayoga* in to modern World. It is very difficult to prove that Patañjali's Yogasūtra is the prime source for *Rājayoga*. The literal meaning of *Rājayoga* is the king of all yoga. This system of yoga prefers meditation techniques rather than physical exercises called *āsanas*. At the same time the idea and practice called *Rājayoga* was got much popularity in the modern academic discourse as well as popular culture. This paper is deconstructing the concept of *Rājayoga* with respect to modern and pre-modern interpretations especially under the background of colonial modernity.

Historicity of *Rājayoga*

The history of yoga demonstrates that yoga functions as a source of a wide range of meanings and functions. Yoga has a long history whereby adherents of numerous religions, including Hindu, Jain, Buddhist, Christian, and New Age traditions, have constructed, deconstructed, and reconstructed it anew.

Rājayoga is a system of Yoga practices which was compiled through the efforts of Swami Vivekananda and Swami Śivānanda during the period of nineteenth and twentieth century as per the basic texts of Patañjali's Yogasūtra. In the West the term 'yoga' tends

to refer to postural practice and 'meditation' to seated practice. A similar distinction is seen in the dichotomy of haṅḥayoga and *Rājayoga* which is prevalent in India. They were adopted the concept of aṣṭāṅgayoga from this ancient yogic text and then re-interpreted to the modern World. According to these social reformers Yogasutra of Patañjali was the authentic source for the concept of Rajayoga. The problem in this assumption and theory is that the idea of 'modern-Rajayoga' little to follow the concepts of Patañjala Yoga. In general Rajayoga is more paid attention foe meditation rather than asanas . There are very little research has been done to explain why there are variations between modern system of *Rājayoga* and the ancient practices. The term *Rājayoga* itself used to denote the superiority of these yogic concepts over the haṅḥayogic practices and tradition which was more prevailed during the pre-modern times. As per the present understandings *Rājayoga* is nothing more than yogastura which introduced by Vivekananda which is Patañjala yoga. In many occasions the term *Rājayoga* replaced for Patañjali's Yogasutra and it is very identical in its usage. Patañjala yoga system is a set of yoga concepts and practices which we pays more attention for the mental exercises than the physical activities and generally accepted in the yogic discourse. At the same time the idea of 'modern-Rajayoga' is totally differed from this concepts and which is a set of new practical system. In the academic context, the meanings and historicity of *Rājayoga* is not well defined. Our idea about *Rājayoga* begun with the introduction of Vivekananda but the process of its discovery, historicity and genealogy are not much studied. Therefore the present study is focused on the diversity and historical background of the evolution of *Rājayoga* tradition.

Modern *Rājayoga*

The idea of 'modern *Rājayoga*' yoga was most probably begun with the interpretations of Vivekananda. In his book entitled as *Rājayoga* was published on 1896 July, through this he opined that Yogasutra is one among the many texts of Rajayoga. According to Elizebeth De Michelis *Rājayoga* and its relationship with Patañjalayoga was equated by the Theosophical society and then popularized by Vivekananda through his academic and non academic efforts. This modern interpretation was the first and foremost academic base for *Rājayoga* which imitated through yogic publications and scholarly networks without deconstructing the historicity,

ideology, time and space. The studies which followed after Vivekananda's *Rajayoga* which are understood the fact the term *Rajayoga* is absent in yogic texts such as Patañjali's Yogasutra, Yogabhaṣya descriptions of Saṅkara, Vachaspati Mishra's Tatvavaisarathi and Rajamarthaṅda. It can be said that the term *Rajayoga* does not appear in a yoga text until after the eleventh century. (Jason Bricks,) The present academic studies on *Rajayoga* preferred that the original source of this yogic concept is Yogasutra and the structure adopted from Aṣṭāṅgayoga.

Raja Yoga contains transcripts of lectures by Vivekananda on 'Rajayog' his interpretation of Patañjali's Yogasutra and a 'rather free translation' of Patañjali's Yogasutra plus Vivekananda's commentaries, which also was a series of talks. It presents Vivekananda's understanding and interpretation of Patañjali's Yoga Sutras, "and a selection of haṭhayoga teachings on the basis of the beliefs that he shared with his students". These included elements from traditional Hinduism, but also ideas from western science, Idealism, and "the Neo-Vedantic esotericism of the Brahmasamaj and Western occultism, including mesmerism and "American Harmonial religion".

Vivekananda adapted traditional Hindu ideas and religiosity to suit the needs and understandings of his western audiences, who were especially attracted by and familiar with western esoteric traditions and movements like Transcendentalism and New Thought. An important element in his adaptation of Hindu religiosity was the introduction of his four yoga's model, which includes, his interpretation of Patañjali's Yogasutra which offered a practical means to realize the divine force within which is central to modern western esotericism. The other three yogas are the classical Karma Yoga, Jñāna Yoga, Bhakti Yoga. Vivekananda's interpretation of Patañjali's Yoga Sutras is mostly based on the part on Aṣṭāṅgayoga the eight limbs of yoga described in the Sadhana Pada or practice part. At the same time the idea of modern yoga was influenced the different religious, philosophical, meditative techniques and physical exercises (especially colonial). Therefore the interpretation of Vivekananda and other social reform agencies of nineteenth and twentieth century definitely influenced the concept of modern *Rajayoga*.

Raja Yoga in Pre-modern Period

Pre-modern yogic texts in between the period of sixteenth to eigh-

teenth century had a revivalist in its structure especially those works of Sivananda Saraswati and Bhavadeva. The sixteenth/seventeenth century work entitled *Yogacintamaṇi* of Sivananda Saraswati which contains around 3423 verses. In this text the author tries to compile the yogic traditions both the ancient and medieval. This text organized with reference to Puraṇas, Dharmasastras and epics are arranged within the framework of Aṣṭāṅgayoga tradition. Sivananda Saraswati throughout his commentary followed the Advaita philosophy of Saṅkara and his teachings. This text was compiled for the elite's classes of the society especially the upper class Brahmans. This shows how ideology worked for the association and adaptation of different yogic practices under an umbrella. The similar texts and authors of pre-modern times were definitely influenced the write-up of Vivekananda. As we knew he came from a neo-Vedantic background which also a reason for his interpretation of *Rājāyoga* as equal with *Yogasutra* of Patañjali. Sivananda Saraswati took a considerable effort for accommodating different systems of Yoga with Patañjali yoga practices. While he focused on *Yogasutra* techniques but the interpretation had a tremendous influence over the other influential yogic techniques of that period. Therefore it must be said that both of these scholars compiled the yogic texts as per their ideological and circumstantial purposes. Vivekananda arranged *Rājāyoga* with several techniques in *prāyama* and the meditation techniques of eastern and western esoteric teachings. In similar ways the pre-modern ideological and institutional interests may cause to the effort of *yogacintāmaṇi*. The *yogacintāmaṇi* combined the practical instructions of earlier Haṭhayoga texts with the philosophy and metaphysics of Patañjala Yoga, Advaita Vedanta, and Tantric Saivism and so on.

Swami Sivananda maintained the distinction of *Rājāyoga* as mental practice and haṭhayoga as physical but he also integrated haṭhayoga in to aṣṭāṅgayoga by equating it as the auxiliaries of asanas and *prāyama*. He said that *Rājāyoga* and haṭhayoga are independent.

Raja Yoga in Pre-modern Texts

Amanaska

The earliest extant definition of *Rājāyoga* occurs in the second chapter of a Saiva Yogic text named *Amanaska*, which was written before twelfth century. In answering Vamadeva's opening question,

Shiva states that there is an internal Yoga (antarayoga) called *Rājayoga*, and he defines it in two ways. At first, it is the king of all yogas and secondly it enables the yogin to reach the illustrious king, the supreme self. The first definition is abroad declaration of *Rājayoga*'s superiority over all yoga systems known at that time.

The Amanaska's *Rājayoga* is presented as an easy, direct and simple way to Samadhi which is described as a natural state (sahajavastha). The text rejects gradualist yoga techniques for attaining Samadhi, which would include any stem based on auxiliaries (that is *śadaṅga* yoga, *aṣṭāṅgayoga* and so on)

Anandena ca santuṣṭaḥ sadabhyasarato bhavet
Sadābhyāse sthīrībhūte na vidhir naiva ca kramaḥ
(Amanāska 2.53)

"And (the yogin) who is made content by bliss, become devoted to constant practice. When the practice has become even steady, there is no prescribed method and so step by step progress.

Amanaska's *Rājayoga* begin and ends with samādhi. The second definition of *Rājayoga* is based on the metaphor that the supreme self (*paramātman*) is a king (Raja). This metaphor is found in one of the oldest Upaniṣads, the *Bṛhadāraṇyaka* (2.5.15). In the Amanaska the word 'yoga' is better understood as 'method' that is, the method for attaining the self. The second definition indicates that *Rājayoga* is the means by which the yogin attains the self. Therefore in the context of Amanaska *Rājayoga* is the no mind state and both the terms *Rājayoga* and Amanaska are synonymous in the Amanaska and later yoga texts.

In light of the modern association of *Rājayoga* with the Yogasutra, it should be noted that the Amanaska was not influence by directly Patañjalayoga. Amanaska rejects Puruṣa-prakṛti metaphysics and the levels of *samādhi*, *kriyayoga*, *mantrayoga* and *aṣṭāṅgayoga*. Amanaska placed itself firmly among the yoga traditions which became prominent from the twelfth century onwards although the amanaska provides the earliest extant detention of raja yoga.

Aparokṣānubhuti

This text preserved a Vedantic system of yoga with fifteen auxiliaries called *Rājayoga*. This text has been attributed to Adisankara, however it was probably written only a century or two before its terminus 'ad quem' of the fourteenth century. The *Aparokṣānubhuti*

teachings on yoga stand at a distance from the Amanaska because its *Rājayoga* concept is more of an attempt to homologize the auxiliaries of yoga with Vedantic doctrine and it appears to have had little influence on later yoga tradition until the south Indian recension of the yoga Upaniṣads. *Aparokṣānubhuti* is unique in using the term '*Rājayoga*' to denote a system of yoga without the connotation of *Samādhi*. In other pre-modern yogic texts, *Rājayoga* is both a name for a type of yoga based primarily on the practice of *Samādhi* itself.

Haṭhapradīpika

The meaning of Rajayoga as the practice of Samadhi was ubiquitous among yoga texts. However unlike mantrayoga and haṭhayoga which were largely characterized by specific techniques and for this reason, no typology of a system of Rajayoga is apparent. The attainment of Rajayoga as per haṭhayoga is the central theme of the fifteenth century haṭhapradipika.

DattatreyaYogasutra and Yogabhija

According to these texts mantrayoga, layayoga and haṭhayoga were the means to Rajayoga. Therefore one could inter that the first three yogas cause the internal sound and the mind's fusion with it.

Amaraughaprabhodha

This text states that Rajayoga is achieved by using the mind with an internal sound. (Amaraughaprabhodha, 52-53)

"Then having pierced rudra's knot, the breath goes to his throne. In the Niṣpatti, a flute like sound whose tone of a resonating lute arises. Then the mind becomes fused which is called Rajayoga".

This text explains that laya, mantra and haṭha have been taught solely for the attainment of Rajayoga.

In short, yogic texts of pre-modern period had gives references for meditative yogic practices at the same which defined Rajayoga in different manner as compare with the modern interpretations. In one view, haṭhayoga concerns with the physical body and control of breath. Raja Yoga deals with the mind. Rajayoga and haṭhayoga are interdependent. Rajayoga and haṭhayoga are the necessary counterparts of each other. No one can become a perfect Yogi without knowledge of the practice of both the Yogas. Rajayoga begins where properly practiced haṭhayoga ends.

From the above discussion it must be understood that Yogic practices as well as interpretations of Yoga is changing accordance with time and space. In the Indian context the colonial modernity made considerable changes in the orientation of Indian social reformers especially the Hindu religious tradition. Yoga was one of the prominent subjects interested by these social reformers as well as the Europeans. The interventions of missionaries and their pan-Indian activities caused the wide popularity of this Indian knowledge system. The influence of physical education as well as sports introduced by the colonial authorities definitely changed our educational system and concept of physique and body concepts. At the same in India an interaction of traditional and modern educational system was visible. This tendency was also found in the field of Yoga. During the period of nineteenth and twentieth century a tremendous growth of literary production as well as other promotions was found in this field. For example a large number of Yoga clubs was inaugurated across the British India. Similarly the popularity of Yogic practices was increased in the Western countries. In this growth both the Westerners as well as the migrated Indians who lived in abroad was also the consumers of this new product. The major distributors or promoters of the modern Yogic practices were the social reformers. They were acted as an important agency for the promotion and circulation of Yogic system in this modern discourse. Here we already mentioned the contributions of swami Vivekananda and Swami Sivananda in to this field. Similarly many other socio-religious movements were promoted the yogic practices.

As part of this new emerging socio-religious movement a considerable number of literatures were produced in this field. Here we mentioned the first and most important publication on Rajayoga by Vivekananda. What they originally done is the re-interpretation of Patañjalayoga rather than just imitation of the existing yogic practices across India during the same period. They were selected only a particular kind of normative Yoga tradition which does not represented the whole yogic practices across India. The truth is that during the period of nineteenth century and even today there were number of different Yogic practices and traditions were prevalent in India but these were not came in front of the interpretations of these social reformers. They only followed the teachings of Yogasutra or in other words the selected certain form of yoga practices and re-

interpreted for the requirements of the modern industrial and consumer World. This selection process excluded many other prominent yogic traditions across the country. The problem in their interpretation is that they placed Rajayoga is the King of all other Yogas. This meditative yogic tradition already found from different yogic traditions of India but this new arrangement may influenced the neo-Vedantic interests of these social reformers.

The pre-modern yogic texts which we analysed here clearly show the presence of meditative practices with in haṭhayogic practices and all the other yogic traditions of India. But the method each yogic tradition was followed is different accordance with their ideological interests. The modern interpretations on Rajayoga which was largely influenced the new changing atmosphere (social and political) of Modern India.

Vivekananda's interpretation of advaita vedanta functioned as the so-called rational foundation of yoga. He maintained that any version of yoga other than the rationalist one he prescribed was a corruption of its true form. Vivekananda's revisionist historical narrative about yoga thrived until the second half of the twentieth century when body-centered, postural yoga became increasingly popular. But even advocates of postural yoga appealed to Hindu origins. The body-centered practices equated with haṭhayoga were now reconstructed and medicalized in ways that made them modern fitness techniques deemed original to Hinduism.

Conclusion

The term and concept of Rajayoga does not appear in a yoga text until after the eleventh century. However it seems to a longer history in Indian astrology, for it is found in at least two early works, in which context it denotes astrological signs that foreshadow the birth of kings. Nearly all published books on Rajayoga acknowledge the Yogasutra as the textual source for this Yoga, and the structure of their expositions is usually the eight auxiliaries (aṣṭaṅgayoga) of Patañjalayoga. Often, their explanations of each auxiliary are a synthesis of various religious and philosophical ideas with meditation techniques, depending on the author's predilections. However, the difference in this regard is that the yogacintamaṇi embraced haṭhayoga, whereas Vivekananda rejected it and preferred to invoke Sankaracarya as an authority on alternate nostril breathing. Vivekananda not only separated Rajayoga from haṭhayoga, but also

advocated the independence and superiority of the former over the latter. Indeed, in his view, haṭhayoga was merely concerned with making the physical body strong, and he believed there were other, more effective ways to do that. Sivananda maintained the distinction of Rajayoga as mental practice and haṭhayoga as physical, but he also integrated haṭhayoga into aṣṭāṅgayoga by equating it as the auxiliaries of asana and praṇayama.

In other Pre-modern Yoga texts, Rajayoga is both a name for a type of yoga based primarily on the practice of samadhi as well as a synonym for the state of samadhi itself. Unlike mantrayoga and haṭhayoga which were largely characterized by specific techniques, Rajayoga was associated with a diverse range of techniques, and for this reason, no typology of a system of Rajayoga is apparent. The second chapter of the Amanaska is the earliest extant evidence for the definition of the term in a Yoga text Rajayoga. Second, the absence of Rajayoga in earlier Tantras, and particularly in the mokṣopaya, in which one would expect to find it, suggests that the term was not used in connection with Yoga before the tenth century. It is clear that with the exception of the Aparokṣanubhuti the chief denotative meaning of Rajayoga in Yoga texts written before the fifteenth century was samadhi and its use in relation to sexual fluids, sexual practices such as Vajroli Mudra the Yoga of the yogavasiṣṭha and Patañjalayoga occur after this time. However, the connotative meaning of Rajayoga as the "best Yoga" is always implied when the term is used in medieval and modern texts. In the early haṭhayoga and Rajayoga traditions, Rajayoga superiority was implicit in the necessity of samadhi for attaining liberation while alive (jīvanmukti). After the fifteenth-century haṭhapradīpika, various other traditions including modern writers such as Vivekananda adopted the name as an emblematic term for the superiority of their innovative reinterpretations of Yoga.

Footnotes

The term modern used here to denote the developments of yoga took place in the nineteenth and twentieth century which is a culmination of different yogic traditions as well the physical exercises with respect to Western/colonial influences.

Physical exercises and postures in Yoga practices

Theosophical society is social reforming/missionary organization which

was initially started from America and extensively spread into India during the period of nineteenth century.

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DISPARITIES IN THE UNDERSTANDING OF CONSCIOUSNESS IN SANKARA'S ADVAITA AND SRI AUROBINDO'S POORNADVAITA

Abstract

Consciousness is a debating mystery in Indian and western tradition and the concept which is an independent monistic principle can be traced from the earliest Upaniṣadic speculations. The common picture to emerge from those reflections on the character of subjective reveal in and external reality, defined ultimate subject of all mental state is consciousness, itself ever precluded from turning into an object. As a universal type it transcends the psychophysical complex constituting the empirical individual and the three associated levels of waking, dream, and deep-sleep. Consciousness is common to all. All over, pure consciousness is the foundation for the knowledge relation between subject and object. It is the field upon which the relation between mind and the world revealed to found. While not entirely fictitious, this psycho physical adjunct is nevertheless is an obstacle to the realization that at bottom the individualized consciousness (ātman) is nothing but the universal consciousness (Brahman). The realization of the (ātman -brahman identity is the Summum bonum of existence, signifying final emancipation from the mundane world and the beginningless cycle of death and rebirth.

This characterization has served as the point of departure for the developed accounts of the nature and function of consciousness found in classical advaita and its sub-schools, also in the Poornādvaita as well as in competing systems of thought. These schools make debates related to their views, both internal and with other schools. The disputations arose as philosophers sought to shield

their specific interpretation of the Upaniṣadic pronouncements; in so doing, debts of thoughts and world grew in element and sophistication. Answers to questions concerning the sources of knowledge, perception, truth and error, consciousness in general etc, ultimately led to the crystallization of a remarkable variety of views on the nature of consciousness among Indian philosophers. Here the paper which discusses the disparities in the understanding of consciousness in advaita School Sankara and poornādvaita of Sri Aurobindo, the two important schools who have made great contributions to consciousness studies in Indian schools of philosophy.

Views of Advaita and Poornadvaita

AdiSankara's advaita replaces the nihilism of buddhism with its notion of māya. That this manifestation is illusory and the only stable meaning we can wrangle out of existence is by escaping out of it to the root of all that is Brahman. Sri Aurobindo who declares that being and becoming are inseparable dual modes of Brahman perceiving itself. That Life can be divinized, by removing its masks of error, suffering and pain. That a complete release from error and pain at all levels of existence is possible if we consented to an integral aspiration without imposing constraints on the divine to whom we aspire. Aurobindo explained about the achieving of this in his integral yoga. The implications of this idea fundamentally change how we view ourselves and our role in existence.

The Upanishads say that Brahman, the ultimate reality, is pure consciousness (prajnānam brahma). But, so long as this empirical world of multiplicity exists for us, consciousness remains a mere philosophical concept with different categories. According to advaita vedanta, these different categories of consciousness are classified as absolute consciousness (brahma-caitanya), cosmic consciousness (īśvara-caitanya), individual consciousness (jiva-caitanya), and indwelling consciousness (sāksi-caitanya). However, all these distinctions are due to limiting adjuncts (upādhis) and are not intrinsic to the true nature of consciousness, which is by itself one and non-dual. Advaita Vedanta says that there is a substratum of this universe, even finer than energy (prāna), called brahma-caitanya. The very nature of this substratum is sat-cit-ānanda: absolute existence (sat), pure consciousness (cit), and bliss (ānanda). In other words, pure being is self-aware and is of the nature of pure consciousness and bliss, or 'loving consciousness'.

For Aurobindo all creation is nothing but self-manifestation or unmanifested self into a form of manifestation. The individual who creates or develops out of himself makes a distinction between himself, the force that works in him and the material in which he works. In reality the force is himself, the individualized consciousness which it instrumentalized is himself. The play of self-force and the play of self-formation what it produces is itself. It is working out a play, rhythm, a development of its own existence. Absolute completeness is not feasible in the finite because of its alien to the self-conception of the finite. Therefore, only final goal possible is the emergence of the infinite consciousness with the individual.

Advaita posits four states of consciousness, namely waking (jāgrat), dreaming (svapna), and deep sleep (suṣupti), and turiya. First three were empirically experienced by human beings, and correspond to the three bodies doctrine. In waking state, we are aware of our daily world. This is the gross body. The second dreaming mind is the subtle body. The third state of deep sleep is the causal body. Turiya is the final state which some describe as pure consciousness, the background that underlies and transcends these three common states of consciousness. Turiya is the state of liberation, where states Advaita school, one experiences the infinite (ananta) and non-different (advaita or abheda), that is free from the dualistic experience, the state in which ajātivada, non-origination, is apprehended. According to Chandra Dhar Sarma, Turiya state is where the foundational Self is realized, it is measureless, neither cause nor effect, all pervading, without suffering, blissful, changeless, self-luminous, real, immanent in all things and transcendent. Those who have experienced the turiya stage of self-consciousness have reached the pure awareness of their own non-dual Self as one with everyone and everything, for them the knowledge, the knower, the known becomes one, they are the Jivanmukta. Advaita traces the foundation of this ontological theory in more ancient Sanskrit texts. For example, chapters 8.7 through 8.12 of Chandogya Upaniṣad discuss the 'four states of consciousness' as awake, dream-filled sleep, deep sleep, and beyond deep sleep. One of the earliest mentions of turiya, in the Hindu scriptures, occurs in verse 5.14.3 of the Brihadāranyaka Upaniṣad. The idea is also discussed in other early Upaniṣads.

Consciousness is a part of the universe. It is not something that has come from outside, Advaita Vedanta believes in a natural origin

of consciousness also. Since consciousness originates from and in the universe, whatever is the ultimate constituent of the material universe must be the ultimate constituent of the universe also. In Advaita Vedanta, the universe is said to be Saccidānanda, ie, sat, cit and ānanda. Sat means existence, this means the material existence, matter and force, cit means consciousness; ānanda is a particular state of consciousness, the state of bliss. Since Brahman lies as the root of our material world, the same Brahman must be the root of our consciousness also.

Advaita Vedanta recognizes consciousness as a dimension of existence of the world. In modern language, we can call this the information dimension. Just as there is a material dimension of the universe, consisting of mass and energy, so also there is an information dimension. We consider ourselves as conscious if we remember whether we have switched off the iron and as unconscious if we forgot it. Also, we should always remain conscious of internal processes - we consider ourselves more conscious if we note that an emotion has arisen inside us at the time that it arises, than if we note this only afterwards or not at all.

By observing ourselves and the world around us and always knowing exactly what is happening, we try to raise or expand our consciousness. We think that mindfulness is a form of higher consciousness and want to increase our consciousness by meditating or finding spiritual inspiration. All this is often called awakening consciousnesses. Meditation, psychotherapy, energy work or methods of personality development are used to perform 'consciousness work'. However, what consciousness really is rarely defined.

Aurobindo's philosophy is the idea that the human being is still in a process of evolution. The human race must rise from its present level of consciousness to a higher level if it is to survive, and hence the need of philosophy and religion. 'The Synthesis of Yoga' and formulated the basic principles of an integral yoga. In essence, this is the four-fold yoga expanded and amplified. At the same time, the new yoga found a place for artistic creativity as a means for sādhana and self-knowledge. He learned Sanskrit and tried to fathom the mystery of the Veda and dived deep into the system of yoga. Sri Aurobindo was a yogi of the highest order and since he stands prominently in the recent past, we can gain much from the nature of his sādhana.

Sri Aurobindo says that force is inherent in existence in the sense that there is relation of inseparability between the two. Although it is possible to think of pure existence apart from this force actually, they are inseparably related with each other. Force admits two possibilities, it can be rest or in motion. Sri Aurobindo says that this force also in the double or alternative potentiality of rest and movement, of self-concentration. In force and of self-diffusion in force. He talks the word consciousness not in the sense of human consciousness but in a very comprehensive sense. He says "it (consciousness) is no longer synonymous with mentality is a middle term, below mentality it sinks into vital and material movements which are for us the super conscient. But in all is one and the same thing organizing itself differently" . Sri Aurobindo holds that the absolute as it 'śakti' creates or manifest the world.

The object of yoga is to raise the human being from the consciousness of the ordinary mind subject to the control of vital and material nature and limited wholly by birth and death and Time and the needs and desires of the mind, life and body to the consciousness of the spirit free in its self and using the circumstances of mind, life and body as admitted or self-chosen and self-figuring determinations of the spirit, using them in a free self-knowledge, a free will and power of being, a free delight of being.

This is the essential difference between the ordinary mortal mind in which we live and the spiritual consciousness of our divine and immortal being which is the highest result of yoga. It is a radical conversion as great as and greater than the change which we suppose evolutionary nature to have made in its transition from the vital animal to the fully metalized human consciousness. The animal has the conscious vital mind, but whatever beginnings there are in it of anything higher are only a primary glimpse, a crude hint of the intelligence which in man becomes the splendour of the mental understanding, will, emotion, aesthesis and reason. Man elevated in the heights and deepened by the intensities of the mind becomes aware of something great and divine in himself towards which all this tends, something he is in possibility but which he has not yet become, and he turns the powers of his mind, his power of knowledge, his power of will, his power of emotion and aesthesis to seek out this, to seize and comprehend all that it may be, to become it and to exist wholly in its greater consciousness, delight, being and power of highest becoming. But what he gets of this higher state in

his normal mind is only intimation, a primary glimpse, and a crude hint of the splendour, the light, the glory and divinity of the spirit within him. A complete conversion of all the parts of his being into moulds and instruments of the spiritual consciousness is demanded of him before he can make quite real, constant, and present to himself this greater thing that he can be and entirely live in what is now to him at the best a luminous aspiration. He must seek to develop and grow altogether into a greater divine consciousness by an integral Yoga.

According to Sri Aurobindo his philosophy says that the yoga has the same relation with the inner being and nature of man as science has with the forces of external nature like stream or electricity. Yoga, Aurobindo says, is scientific in that its methods are observation of an experiment with the states, forces, functions of our subjective, i.e., inner being and nature. Yoga is known as a means of attaining spiritual liberation, mukti or mokṣa. While i.e., true, it must be clearly understood that by the practice of yoga, it is impossible to know the essential nature of our being, our true self. And yoga discovers the nature of our real self as consciousness. For Sri Aurobindo, the whole of reality, including physical, psychological, psychological and spiritual, is integral. In the ever-evolving process of reality, the whole reality is made of different levels of being. But without losing their individual identities, they are all part of one journey to the supermind. Such a philosophy is relevant to our times. Its re-embraces new forms of non-pathological, integral personal spirituality i.e., compatible to science, philosophy, art and, more universal in its outlooks. It creates more effective and life affirming solutions for every challenge or dream we have, whether your interests are culture, politics, religion, science or the environment.

CONCLUSION

Sri Aurobindo demonstrated the concept of consciousness in a different way where he recognized it as the essence of the Absolute Brahman. His theory of consciousness can be understood with the help of his theory of evolution. He believes in the evolution of consciousness. For him, Brahman is infinite consciousness who involves into the matter through the process of involution. Through evolution, he has given a fine picture of reality or Brahman which is already asserted in the Upanishads and also in Sankara Vedanta. His saccidānanda seems to be Īsvara of Sankara which is immanent in

the evolutionary process. His Reality can be realized only by the mystic seers or yogin's. Main difference of both these philosophers is the hierarchy of mind is while Sankara shares reflection of consciousness on the various sheaths and their subsequent transmission to other grosser evolutes and Aurobindo discusses through his evolutionary process. Drawing the divide between the mind and the self, Aurobindo, says consciousness is the essence of mind but this consciousness is finite and a part of divine consciousness.

Sri Aurobindo admits that mind has self-consciousness and through self-consciousness, human mind can apprehend the eternal being, the reality. It seems that Descartes has realized this self-consciousness, which is free from his universal doubt. In 'cogito-ergo-sum', Descartes proved his existence through universal doubt. It is the existence, in Sri Aurobindo, which is also consciousness force and bliss. Existence is not devoid of consciousness. But Descartes failed to conceive matter that is having consciousness in implicit manner and, in point Descartes' concept of consciousness differs from Sri Aurobindo. Moreover, Descartes has talked about the finite consciousness of mind as described by Sri Aurobindo.

It is interesting to note that K. C. Bhattacharya, also a contemporary thinker of this period, has not admitted any clear-cut theory of consciousness but, from his concept of philosophy, his concept of consciousness can be derived. His concept of consciousness is different from other Indian or Western philosophers. For him, consciousness is 'awareness' in wider sense of the term. According to Bhattacharya, philosophy is a form of theoretic consciousness. He uses the word 'thought' to mean consciousness.

Footnotes

- ¹ Sri Aurobindo, *The Life Divine*, p.83

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GOMATIDAŚA ELATTŪR RĀMASWAMY ŚĀSTRĪ'S CONTRIBUTION TO KERALA SANSKRIT TRADITION

Introduction

The rulers of Travancore state, besides being intellectual scholars, were well known for their liberal patronage of fine arts and literature. The reign of Maharaja Swathi Tirunal (1813- 1847) the famous poet and composer, can be said to be mark the beginning of a new era in the literary history and also known as the golden age of Travancore. Gomatidaśa Elattūr Rāmaswamy Śāstri, the author of the mahākāvya Surūparāghava, was the prominent literary figure in the Vidwad Sadas of four successive rulers of Travancore State after Maharaja Swathi Tirunal and was regarded as a very renowned Sanskrit scholar and poet of 19th century Kerala.

Ullur Parameswara Iyyar states in his magnum opus work Kerala Sahitya Caritram that "When Kodungalloor Vidwan Ilaya Tampuran passed away in 1851 C.E, it was Elattūr Rāmaswamy Sastri who become eligible for the exalted position of Mahākavi of Kerala."

Gomatidaśa Elattūr Rāmaswamy Śāstri (1823- 1887) was an outstanding scholar-poet of Kerala, though he was not earned the deserving acclaim in the scholastic world of later period. Rāmaswamy gained deep knowledge in Sanskrit and Malayalam and mastered in Vyākaraṇa, Nyāya, Sahitya and Vedantha too.

Life

Rāmaswamy Śāstri was born on 9th November 1823 in Padinjāre Agrhāram in the village of Elattūr near Shenkotta now in Tamilnadu sate. His father Śankara Nārāyaṇa Śāstri alias Āndi Śāstri was a pious religious man. He received his preliminary education from

the local Pandits of Elattūr. At the suggestion of his tutors, he was sent to Pandalam Rajas for high studies because of Elattūr was a part of Pandalam state till 1821CE. Within a few years Rāmaswamy attained a high degree of proficiency in Vyākaraṇa and Nyāya which he studied under guidance of Kerala Varma Tampuran, a scholar of high merits and also acquired scholarship in almost all branches of Sanskrit Literature. After the completion of his study in Pandalam, he studied Advita Vedanta under Appa Dikṣita of Tiruvilngadu in Tamilnadu.

Rāmaswami Śāstri was a follower of Srividya Samayachara tradition and got dikṣa name as Madananandanatha. Kerala Kālidāsa Kerala Varma Valiyakoyi Tampuran was one of his Srividya Disciple. In his Āryasataka he makes obeisance to his Dikṣa guru Narasimhanandanatha of Tiruvidaimarudur in Tamilnadu. Rāmaswami's family Devata was Goddess Gomathy (Pārvathī) enshrined in Tirunayanarkovil at Sankarankovil near Elattūr. It reported that one day when he was chanting the 500 times of Mūkapancāśati at one sitting, he had a vision of Goddess and he become the anugraha kavi and also assumed the name Gomatidasa. This prefix to his name is invariably found in the colophons of his works.

Around 1849 Rāmaswami reached to Trivandrum and settled there to pursue his literary career because Trivandrum was the Capital city of Travancore state was a centre of learning and was cynosure of Sanskrit scholars, poets etc. He gained the patronage and friendship of the ruler of Maharaja Utram Tirunal Marthanda Varma, successor of Swathi Tirunal, made him a member of his royal court which was adorned by eminent scholars. Utram Tirunal Maharaja's instance Śāstri wrote Jalandarasuravadham Āttakatha which is his only known major Malayalam work.

After the demise of Utram Tirunal in 1860, Maharaja Āyilyam Tirunal ascended the throne. He was a good scholar in Sanskrit and Malayalam and also a great patron of art and literature. The king respected a very high regard for the dignified scholarship and poetic abilities of Rāmaswami and showered on him liberal gifts and honour. The poet wrote the immortal works Surūparāghavam and Vṛittaratnāvali (treatise on Sanskrit meters) during this period and dedicated to his royal patron.

Once by some cause the poet happened to be a victim of the Maharaja's displeasure and he left the court immediately with reciting the following verse.

चित्तभू चूत्तभू मत्तभूपालको-
पासनावासनायासनान्मे भृशम्।
साधुता सा धुता साधिता साधिता
किं तया चुन्तया चिन्तयाम शिवम्॥

He left the city and toured all over India visiting eminent institutions of learning and holy places of pilgrimage. At Culcutta he had the privilege of having literary dialogue with Tharanatha Tharkavācaspathi, the author of the famous Vācaspatīyam. In Benaras he met several scholars and well-known Pandits and introduced himself as a Pandit from Trivandrum. When Bālaśāstri one of the eminent scholar asked him whether he had known the author of Manjubhāṣini commentary of Srikr̥ṣṇavilasa kāvyam and the poet revealed that he himself was the same person. Then Bālaśāstri highly pleased and hugged the Rāmaswami calling him Abhinava Mallinatha. Because of Śāstri's absence King would felt sorrow and sent word to Rāmasāstri and bring back him in his former place with added glory and honour

Rāmaswami Śāstri had a large number of students, many of them were renowned poets and scholars. Kerala Varma Valiyakoyi Tampuran, who is one of the great poets of Kerala and is known as the father of Malayalam literature, also the companion of Āyilyam Tirunal Maharaja was prominent among Śāstri's students. Keralavarma refers his guru as Śāstri in his famous work Viśakha Vijaya Kāvya, Rāmaswami Śāstri as his Brahmavidyopadeṣṭa and Sahitya Deśika. According to R.Y. Narayanan grandson of Rāmaswami Śāstri stats that Sundararāja Kavi, a poet and scholar who is the author of a number of valuable Sanskrit works, a native of Elattūr also a disciple of Śāstri. Āttukal Sankarapilla a famous Malayalam poet in that time, son of Chief Judge of Travancore was another disciple, who studied Vyākaraṇa and Manthraśāstra. Sankarapilla refers Śāstri as Elattūr Brahmajyotis in his famous Malayalam work Devi Bhāgavatham.

After the Āyilyam Tirunal's demise in 1880 Viśakhā Tirunal ascended the throne, who was good scholar in English and Sanskrit, gifted on Śāstri honour and rewards. Because of his old age Śāstri retired to his native village Elattūr. Insufficiency of drinking

water villagers appealed the King through the poet and well was dug and tank was constructed in 1882. The poet celebrated the occasion by built the temple of Mahāganapathi facing the tank and made grant of land for conducting daily poojas of the deity. One of his student and the same villager Sundararājakavi composed three stanzas which engraved on the wall of the temple on this auspicious occasion. The last two lines are here

श्रीविशाखो नृपो राम क्षीराम सचिवोत्तम
रामस्वामी कवि सभ्य रामस्वामयाधिकार्यपि ।

After a five year rule Viśakham Tirunal passed away in 1885 and Maharaja Moolam Tirunal ascended the throne, who was a student of the poet and cherished a loving admiration for his guru. However Śāstri did not live long to enjoy the love and regard of Sree Moolam Tirunal. He passed away peacefully on 15th August 1887 at his residence in Trivandrum.

Works

A short account of Rāmaswami Śāstri's works is given below

1. Kāvya -

Surūparāghavam Mahākāavyam with his own commentary.

2. Campukāvya -

1. Kīrtivilāsam, 2. Śākuntalam, 3. Kaivalyavallīpariṇayam

3. Prabhandas -

1. Ambarīṣacharitam, 2. Gāndaracaritam,
3. Pārvatīpariṇayam, 4. Kāśiyatravarnanam,
5. Gauṇasamāgamavarnanam, 6. Tulabhāraprabhandam

4. Śāstras -

1. Vṛittaratnavali, 2. Ramodaya (Alaṅkaraśāstra)

5. Stotras -

1. Aryaśatakam, 2. Aryaṣṭottaraśatakam
3. Devivarnamuktāvali, 4. Tripurasundarigiti,
5. Pundarikapuresastavam, 6. Kalisamanstotram,
7. Aswathagananathastakam, 8. Lalitāstavam
9. Sreekanteswarastotrācintāmnī (Vadakkumku mentioned Sreekandeswarastavam only) 10. Aṣṭtapaśāstakatrāyam,
11. Kartikeyaṣṭakam, 12. Dharmasamvardhini stotram,

13. Hanumadaṣṭakam, 14. Bhothanadaṣṭakam,
15. Madusūdanaṣṭakam 16. Sreekrishnadandakam,
17. Madhunadaṣṭakam

6. Ātta katha Malayalam -

Jālandarasuravadham.

7. Miscellaneous works -

1. Anyāpadeśadwasaptati, 2. Kṣetratatwadīpika
(Geometrical work) 3. Manjubhaṣini commentary of
Śrīkr̥ṣṇavilāsakāvya, 4. Yogānuśāsanvyakhyānam,
5. Samasyāvali. 6. Dharmasamvardhinīmahātmyam,
7. Pandlapurīmahātmyam, 8. Nrigamokṣam commentary

Surūparāghavam is one of the most important work. It is a mahākāvya wrote in the style of Bhattikāvya. Instead of the story of Rāmāyaṇa, the description of Paniniyan rules and common figures of speech was the content and highlight of this kāvya. There is said to be the work extended up to 18 sargas but the published version is 8 sargas and ended in the 33rd stanza of 8th sarga. Kīrtivilāsa is a champukāvya glorifying the Prince Āyilyam Tirunal and described the capital city, royal court and the prominent scholars of there. The only first ullasa which contains 94verses of this work is available. Tulabharaprabhanda describes the Tulapurushadhana ceremony of Viśakham Tirunal in over 100 verses in different meters. Some of the stanzas contain verbal devices and insertions of Dravidian words without effecting the meaning in Sanskrit. For e.g:-

अवन् वरानवान् नित्यमिवन् नारीमनोहरन्
मसयालंकृतमही पौत्तिमारारिवत् सुखम्

Gounasamāgamavarṇanam is a small work describing the visit of Lord Napier Governor of Madras to Trivandrum in 1863. Kāśiyatrāvarnanam contain 120 verses in Āryametre. In this work Śāstri described the journey of Viśakham Tirunal to Varanasi. Kaivalyavallipariṇayavilāsa is a drama which he wrote to teach the Advaita Vedanta to the prince. It is Krishnamishra's Prabhandacandrodaya model allegorical drama.

Dr. V.S. Sarma mentioned that Vṛittaratnāvali is perhaps the magnum opus of Rāmaswami Śāstri. Dr. Burnell has expressed the view that it is unbelievable to say that Vṛittaratnāvali is modern work. Discussion of this work is all the metres like sāma, arthasāma,

viṣama, matra dandaka etc and provides the information about all known and unknown chandas like Brihati. The work contains 662 verses. Ullur. S. Parameswara Iyyer has mentioned in his Kerala Sahitya Caritram that there is no other work on Sanskrit metrics dealing the subject so exhaustively and comprehensively.

Ramastūtiratna is a work contains 162 verses in 162 metres which are rare. This work forms an appendix to Vṛittaratnāvali. Ramodayam deals with Arthalañkāras and figure of speech. Kṣetratatvadīpika is a work dealing with geometry in Sanskrit based on Hutton's geometry in English. Another one is well known commentary of Sreekrṣṇavilāsa kāvya of Sukumarakavi, named Manjubhāṣini, unfortunately we had got two sargas only remaining parts were lost. Śāstri also wrote a commentary for Nṛugamoksha Prabhandā of Melpattūr Nārāyaṇa Bhaṭṭathiri which is not in the printed format.

Conclusion

Ulloor S. Parameswara Iyyer mentioned Śāstri as Abhinavakālidāsa in his Vijnānadīpika. Again he stated in his magnum opus work Kerala Sahitya Caritram that due to the non publication of his major works and non availability of certain portions of some of them, the name and greatness of Gomatidasa as one among the great Sanskrit poets of classical literature could not come to light. Ulloor again states in his Kerala Sahitya Caritram that "When Kodungalloor Vidwan Ilaya Tampuran passed away in 1851 C.E, it was Elattūr Rāmaswami Śāstri who become eligible for the exalted position of Mahākavi of Kerala." Dr. V.S. Sarma strongly argues that the works of Śāstri stand testimony for his technical skill, practical genius, mythological knowledge, scientific equipment, devotion, sense of humor, ability to use imagery and mastery over Sanskrit composition. Śāstri has the special characteristic like punning of words, strong vocabulary and lucidity in writing. Rāmaswami Śāstri deserves to be equated with any of the distinguished scholars of contemporary Kerala and outside.

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Rekha P. H.

मानसोल्लासेपाककलाविद्या - एकं पठनम्

(अस्मिन् शोधप्रबन्धे “मानसोल्लासः” अथवा “अभिलषितार्थचिन्तामणिः” इति ग्रन्थे उपवर्णितां पाककलाविद्यां अधिकृत्य निरूपणं कृतमस्ति।)

संस्कृतसाहित्ये उपलब्धमानः कश्चित् श्रेष्ठतमः ग्रन्थः भवतिमानसोल्लासः अथवा अभिलषितार्थचिन्तामणिः। अस्य रचयिता कल्याणचालूक्याधइपति राजा सोमेश्वरः (भूलोकमल्लः) ११२७ ख्रिष्टाब्दे (1127 AD) मानसोल्लासः प्रणीतवान्। अयं ग्रन्थः पञ्चमिः प्रकरणैः (अध्यायैः) निबन्धः। एकैकस्मिन्नपि प्रकरणे विंशति संख्यकाः अध्यायाः च सन्ति। एवं अस्मिन् ग्रन्थे १०० (शतम्) अध्यायाः सन्ति। राज्यस्थिरीकरणप्रकरणं, उपयोगकरणप्रकरणं, विनोदकरणं, क्रीडाकरणम् इति ते पञ्चप्रकरणानि। प्रथमविंशतिः, द्वितीयविंशतिः, तृतीयविंशतिः, चतुर्थविंशतिः, पञ्चमविंशतिः इति एतानि पञ्च प्रकरणानि अभिधीयन्ते।

मानसोल्लासे अस्माभिः ज्ञातव्याः बहवः विषयाः सन्तीति पश्यामः। अस्मिन् ग्रन्थे पाकविद्याशास्त्रं, सस्यशास्त्रं, रसतन्त्रं, राज्याधिकारः, गणितम्, गजशास्त्रं, आयुर्वेदः, धनुःशास्त्रं (धनुर्विद्या), ज्योतिःशास्त्रं, ज्योतिषशास्त्रं, कायिकं, चित्रकला, गीतं, नृत्यं, संगीतं, वास्तुविद्या इत्यादीनां शास्त्राणां विवरणं ददाति। किञ्च एतेषां शास्त्रज्ञानानां माहात्म्यं च सोमेश्वरः प्रतिपादयति। अत्र उपभोगकरणं नाम तृतीयप्रकरणे उन्नभोगः, पानीयभोगः इति द्वे अध्यायौ पाककलायाः ज्ञानं सम्यक् प्राप्तुं उपकारकं इति पश्यामः।

मानसोल्लासः इति ग्रन्थे राजा सोमेश्वरः एवं परामृशति- ‘व्याधिर्भिर्वर्जितो राजा राजकार्यक्षमो भवेत्।’^१ व्याधिभिः विमुक्तः राजा एव राजकार्ये समर्थः कार्यक्षमः च भवेत्। आरोग्यवान् मानवः एव समर्थः राजा भवितुमर्हसि। अतः राजा निश्चयेन समर्थान् सुदान् स्वराजधान्यां नियोजयेत्।^२ स्वग्रन्थे सोमेश्वरः उत्तमं भक्षणं आरोग्याय अत्यावश्यकं भवति इति अभिप्रैति। उत्तमं भोजनं स्त्रेहस्य प्रतीकं अपि भवति। गुणवत् भोजनस्य मनशास्त्र प्राधान्यं अमूल्यमेव। मनुष्यस्य शारीरिक वैकारिक स्वास्थ्यं गुणवत् भोजनात् एव लभ्यते।

पुरा चालूक्यानां शासनकाले विद्यमानां जनानां भक्षणशीलं अद्य एव कर्णाटकेषु साधारणतया प्राचीन भक्षण रीतेः साम्यं वहति। ते शालीनां प्ररोहणे परिपोषणे तथा गोघूमस्य शाकानां च प्ररोहणे अपि दत्तश्रद्धाः आसन्। एवं ते तण्डुलं, गेधूमं, शाकानि च भक्षणे प्रधानतया

उपयुक्तवन्तः च आसन्। धान्यानि मुद्राः च न केवलं मनुष्याणां भक्षणाय किन्तु गवादीनां भक्षणरूपेण च उपयुज्यन्ते स्म।

तदानिन्तनकाले सम्पन्नाः जनाः परिपूर्णसस्यभोजिनः आसन्, विशिष्य ब्राह्मणाः सर्वे। किन्तु अधिकाः अपि जनाः मांसभक्षणं कुर्वन्तः आसन्। उन्मादकपानीयानां तथा इतरेषां फलरसानां च उपयोगः साधारणः आसीत्। सूपकारं सस्याहारस्य मांसाहारस्य च पाचकशिक्षणं दातव्यम् इति ग्रन्थकारस्य अभिप्रायः।

सोमेश्वरः विविधानां भोज्यपदार्थानां पाचकविधिमपि अस्मान् परिचाययति। प्रथमं तावत् पायसस्य निर्माणं तेन प्रतिपादितं पश्यामः।

पायसम्

‘सरवेष्टितसेवाकैर्दिवसेलघुविस्तृतैः।
चिरप्रसूतमहिषीपयसा पायसं पचेत्।’३

पायसपचनाय गुणसम्पुष्टं शुद्धं च तण्डुलं आवश्यकम्। तण्डुलेन सह महिष्या (चिरप्रसूतमहिष्याः) दुग्धं च आवश्यकम्। किञ्च नागरचूर्णं, सिता तथा सुगन्धद्रव्याणि च योजयित्वा पायसं पचति चेत् नितरां स्वादिष्टं भविष्यति इति ग्रन्थकारस्य अभिप्रायः। धातूनां, प्रोदीन् संयुक्तानां च भांडागारं भवति महिष्याः दुग्धम्। आरोग्यसंरक्षणार्थं उपकारमेवं दुग्धेन सुगन्ध द्रव्याणां सह पायसं पचति चेत् शारीरिकारोग्यं वर्द्धयेत्।

मण्डका

मण्डकानाम्नाख्यातस्य भोज्यपदार्थस्य पचनमधिकृत्य अपि सोमेश्वरः दिशदीकरोति। मण्डकनिर्माणार्थं उत्तमं पोषकसम्पुष्टं, शुद्धिकृतं च गोधूमं सम्यक् क्षालयित्वा आतये (सूर्यरश्मिभिः) शोषयित्वा सम्यक् चूर्णं करणीयम्। तादृशं शुद्धं गोधूमचूर्णं धूतेन लवणेन च स्योज्य तत् मिश्रितं दारुमये पात्रे निधाय शुद्धिकृतं तैलं च योजयित्वा लघु लघु गोलकान् कृत्वा हस्तेन विस्तीर्य लोहनिर्मिते पात्रे लघूना आग्निना पचनियम्।४ अग्निज्वाला तीव्रा चेत् मण्डका कृष्णवर्णा भविष्यति। अतः एव अग्निः लघुः एव भवेत्। एवं मन्द्रान्नौ पचिता चतस्रशः घटिता मण्डका अतीव स्वादिष्टा भवति इति सोमेश्वरः अभिप्रेति।

पोलिका

पोलिका नामकस्य भोज्यपदार्थस्य पाचकमधिकृत्यापि मानसोल्लासे विवृणोति। पोलिका पचनान् मण्डकनिर्माणार्थं यथा गोधूमं सज्जीकृतं तथा सज्जीकरणीयम्। अनन्तरं विस्तारितेगोधूमगोलकमद्धे इष्टतमं मधुरपदार्थं निधाय मधुरपदार्थयुक्तं विस्तारितं गोधूमगोलकं पिधाय पुनः पेषिव्या प्रसारणं करणीयम्। समीचीनतया प्रसारिताः पोलिकाः अवधानपूर्वं उष्णीकृतस्थाल्यां निधाय द्वै भागौ अपि समीचीनतया पाकं कर्तव्यम्। ईषद् कृष्णवर्णयुक्ताः पोलिकाः अत्युत्तमाः इति सोमेश्वरमतम्।५

पूरिका

मण्डकपचनार्थं यथा गोधूमचूर्णं सज्जीकृतं तथा सज्जीकरणीयम्। अनन्तरं विस्तारितेगोधूमगोलकमद्धे इष्टतमं मधुरपदार्थं निधाय मधुरपदार्थयुक्तं विस्तारितं गोधूमगोलकं पिधाय पुनः पेषित्या प्रसारणं करणीयम्। समीचीनतया प्रसारिताः पोलिकाः अवधानपूर्वं उष्णीकृतस्थाल्यां निधाय द्वै भागौ अपि समीचीनतया पाकं कर्तव्यम्। ईषद् कृष्णवर्णयुक्ताः पोलिकाः अत्युत्तमाः इति सोमेश्वरमतम्।५

मण्डकपचनार्थं यथा गोधूमचूर्णं सज्जीकृतं तथा एव पूरिकापचनार्थमपि शुद्धं गोधूमचूर्णं सज्जीकृत्य पेषयित्वा प्रसारयित्वा शुद्धीकृते नारिकेल तैले अथवा इतरे कस्मिञ्चित् तैले भर्जनं क्रियते चेत् पूरिका स्वादिष्टा भवति ।

दोशका

ग्रन्थकारः दोशकपचनस्य रीतिमपि प्रतिपादितवानस्ति । दोशकायाः प्रभेदद्वयं अपि प्रतिपादितम् । तण्डुलस्य चणकस्य च मिश्रणेन प्रथमप्रकारं दोशकां, तण्डुलस्य, माषस्य च मिश्रणेन द्वितीयप्रकारं दोशकां च पचितुं शक्नुमः ।

श्लोके-

“विदलं चणकस्यैवं पूर्वसम्भारसंस्कृतम्
द्रोण्यां तैनाविलिसायां दोसकान् विपचेद्बुधः ।
माषस्य राजमाषस्य वोहणस्य च दोसकान् ।
अनेनैव प्रकारेण विपचेत्पाकतत्त्ववित् ॥”६

तण्डुलं चणकं च मिश्रित्य पेषयित्वा तेन मिश्रितेन सार्धं हिङ्गुचूर्णं, जीरकं, लवणं च योजयित्वा, समभ्राष्टे ईषद् तैलं प्रसारयित्वा मिश्रितं तस्मिन् निधाय समीकरणीयम् । अवधानतया दोशकायाः द्वौ भागौ अपि समीचीनतया पचनियम् । चणकस्य स्थाने माषं योजयित्वा पूर्वोक्तिप्रकारेण द्वितीयप्रकारं दोशकां च पचितुं शक्नुमः ।

इड्डरिका

इड्डरिकायाः पचनरीतिमपि सोमेश्वरः निर्दिशति । तण्डुलस्य माषस्य च पेषणेन लब्धे मिश्रिते हिङ्गुचूर्णं जीरकं च योजयित्वा एकदिनपर्यन्तं अम्लीकरणाय स्थापयितव्यम् । अम्लीभूतं तत् मिश्रतं पिटिकासु निधाय बाष्पेन समीचीनरित्या पाकं करणीयम् ।७

घरिका

घरिकापचनरीतिं च सोमेश्वरः परामृशति । चणकचूर्णं माषचूर्णं च मिश्रित्य हीङ्गुं जीरकं लवणं च योजयित्वा गोलकान् कृत्वा पञ्च वा सप्त वा द्वारं कृत्वा तप्ततैले निधाय समीचीनतया पाकं करणीयम् ।

वटिका

वटिकापचनविधिं अधिकृत्य अपि सोमेश्वरस्य विशदकरणमस्ति । चणकचूर्णेन माषचूर्णेन वा सितां एलां कृष्णमरीचं च योजयित्वा मिश्रितं सज्जीकर्तव्यम् । अनन्तरं समीचीनरित्या गोलकान् कृत्वा तप्ततैले भर्जनं कृत्वा स्वादुयुक्तांस वटिकां भक्ष्यामः । पुनरपि सोमेश्वरः एवमुक्तावान्-“यदि वटिकां कञ्जिकायां निदधाति चेत् तस्य पदार्थस्य नाम काञ्जिका इति भवति । काञ्जिकां दधिना, लवणेन, आद्रकेण, धान्यकेन, जीरकेन, मरिचेन हिङ्गुना च योजयित्वा भर्जयति चेत् तस्य भक्षणपदार्थस्य नाम भवति तेमन्म् ॥”८

एवं प्रकाराणां भक्षणपदार्थानां नामानि अनेकासु भारतीयभाषासु सर्वसाधारणतया उपयुज्यमानानि पश्यामः । इदानीन्तकाले उपयुज्यमानप्रकारं हिङ्गुः न उपयोक्तव्या इति मानसोल्लासे सूच्यते । किन्तु हिङ्गुं जले लाययित्वा तदेव जलं उपयोक्तव्यं इति तत्र निरूपितमस्ति ।

अनन्तरं सोमेश्वरः मांसभक्षणपचनरीतिं विवृणोति। विशोषतः, “भक्षणाय मांसं कथं सज्जीकर्तव्यं” इति कथनावसरे मांसोपरि दृश्यमानानि लोमानि कथं दूरीकर्तव्यानि इति विशदीकरोति। भक्षणया उपयोक्तुं स्वीकृत्य जन्तोः शीररं वस्त्रेण आच्छादनीयम्। अनन्तरं गोडुकायाः साहाय्येन उष्णजलं पारयित्वा लोमानां मूलं, जन्तोः शरीरात् लाघवेन दूरीकर्तुं शक्यते। अवशिष्टानि लोमानि कर्तर्या च दूरीकर्तुं शक्यते। जन्तोः शरीरं मुदा लेपयित्वा शुष्कतृणेन ज्वालयित्वा अपि लोमानि दूरीकर्तुं शक्यते। मांसपचनाय मृदुः अग्निः एव उपयोक्तव्यः। मृदौ अग्नौ पचितं मांसं अतीव रुचिकरं भवेत्।

मानसोल्लासे पुनरपि एवं प्रतिपादितं पश्यामः। यत् “राजा विविधानां ऋतूनां अनुकूलरीत्या भक्षणकार्येषु वैविध्यं चालयितुं परिश्रमं कुर्यात्। वसन्तकाले कटुरसंयुक्तं भक्षणं राज्ञा स्वीकर्तव्यम्। तथा ग्रीष्मकाले मधुरशीतलं भक्षणं स्वीकुर्यात्। वर्षकाले क्षारगुणयुक्तं भोज्यपदार्थं, तथा शरत्काले मधुरगुणयुक्तं च भोज्यं स्वीकर्तव्यम्। शिशिरकाले तु उष्णयुक्तं अम्लकरसंयुक्तं च भक्षणं स्वीकुर्यात्। एवं प्रकाराणि भोज्यवस्तूनि स्वीकरोति चेत् सर्वेष्वपि ऋतुषु संजायमानान् रोगात् प्रतिरोद्धुं शक्यते।”९

मानसोल्लासे ग्रन्थे सोमेश्वरः विविधप्रकाराणां उन्मादकपानीयानां नामानि “मदिरपानक्रीडा”१० इति अध्याये विशदीकरोति। अत्र सोमेश्वरः अनेकप्रकारं उन्मादकपानीयानां उत्पादनविधिं तथा तेषां गुणन् दोषान् च प्रतिपादयति। उन्मादकपानीयानां निर्माणं, उपयोगः च भारतीयसंस्कारे पूर्वमेव आसीत्।

सुवर्णं, उत्तमधान्यानि इत्यादीभ्यः विविधवस्तुभ्यः निर्मितं “अस्तारमद्यम्”११ अधिकृत्य मानसोल्लासे विवरणमस्ति। एवं पाण्डूरनामकं, पनसनामकं च मद्यं अधिकृत्य अपि मानसोल्लासेप्रतिपादितं पश्यामः। साधुरित्या निर्मितस्य गुणसम्पुष्टस्य मद्यस्य पानेन सन्तोषं वर्धते, तथा दुःखं दूरीभवति च। उत्कृष्टं मद्यं ‘सुहृद्’ इव आचरति इति सोमेश्वरस्य अभिप्रायः। मद्यपानस्य दुष्टफलानि अधिकृत्य अपि सोमेश्वरः एवं कथयति-“मद्यं विनयस्य लालित्यस्य च नाशकं भवति। मद्यं मनुष्यस्य स्मरणशक्तिं च नाशयति। मद्यं रोगं जनयति, मन्दतां, भ्रमं, जडतां, अलसतां च जनयति”१२

अनन्तरं सोमेश्वरः “पानीयोपभागम्” अथवा शुद्धजलपानं अधिकृत्य विवृणोति। “भक्षणावसरे मध्ये मध्ये भक्षणस्य रुचिं वर्धयति, जठराग्निं च वर्धयति। यदा यदा पिपासा जायते तदा तदा समयस्य परिस्थितेः वा चिन्तां विना जलपानं कर्तव्यम्। प्रभाते वा अर्धरात्रौ च यदा पिपासा जायते तदा जलं विबेत्” इति सोमेश्वरः अभिप्रायः सोमेश्वरस्य अभिप्राये “जलं गुणमये पात्रे प्रपूर्य, त्रिफला, हरीतकी, बिभितका, आमलकिक इत्यादीन् निक्षिप्य संरक्षितव्यम्। एतादृशं जलं राजा सुवर्णपात्रे आदाय विबेत्”१३

सोमेश्वरः पुनरेवं कथयति- “राजा शरत्काले दिव्यं जलं (वृष्टिजलं) एव पिबेत्। हेमन्तकाले नदीजलं पिबेत्”१४ शिशिरकाले जलसंभणीतः एव जलं पिबेत्। निधानकाले निर्झरीभ्यः जलं पिबेत्। वर्षकाले कूपेभ्यः एव च जलं पीबेत्।

अथ सोमेश्वरः पादाभ्यङ्गमधिकृत्य कथयति- “निदाद्ये नवनीतेन, काञ्चिकैः कोलफेनकैः वा राजा पादाभ्यङ्गं कुर्यात्। वर्षसु तु पयसा, तत्रेण वा अभ्यज्येत्। हेमन्ते शिशिरे च तैलेन पादयगलं अभ्यज्चेत्। अनन्तरं पादौ जलेन प्रक्षालनं कृत्वा मसूरचूर्णेन लेपनं करणीयम्”१५ एवं आरोग्यपूर्णं जीवितं नेतुं सोमेश्वरः मानवान् उद्बोधयति।

धान्याणि पिष्ट्वा अम्लीकृत्य कथं विविधान् भक्षणपदार्थान् सज्जीकर्तुं शक्रुमः इति मानसोल्लासे विवृणोति। मांसविभवाधिकृत्यापि विशदीकरोति। किञ्च मद्यपानमधिकृत्य अपि चर्चा अस्ति। धेनूनां, पक्षिणां, मयूराणां, गजानां मांसं अधिकृत्य, अण्डं भक्षणाय उपयुज्यते वा न वा इत्यादीन् विषयानधिकृत्यापि अस्मिन् ग्रन्थे सूचना नास्ति। किन्तु सूकरमांसपचनरीतिं, अजमांसपचनरीतिं, मर्त्यस्य भक्षणपचनविधिं च अधिकृत्य सम्यक् विवृणोति।

भक्षणं कथं सज्जीकरणं, कथं वा परिवेषणीयम् इति कार्याणि शास्त्रीयरीत्या प्रतिपादनमस्ति। ‘भक्षणं कथं जीवने परिपोषिणीयं वर्तते’, इति विषये अयं ग्रन्थः उद्बोधनं ददाति। मानवानां आरोग्यसन्तुलनं उद्दिश्य सुगन्धव्यञ्जनानि, औषधगुणयुक्तानि धान्यानि च कथं उपयोक्तव्यानि इत्यपि मानसोल्लासे पाचकविधिषु विवरणं ददाति।

भक्षणरीतेः आधारतत्त्वानि तथा भक्षणस्वीकरणे पालनीयानि कार्याणि, तथा पाचकविध्यः इत्यादीनां विषयाणां सविशेषरूपेण चर्चायुक्तः अथवा विवरणात्मकः ग्रन्थः भवति “अभिलषितार्थचिन्तामणिः” इति नाम्ना प्रसिद्धः मानसोल्लासग्रन्थः।

मनुष्यजीवनम् अथवा तस्य आयुः- शरीरं, इन्द्रियाणि, मनः इत्यादीभिः अभेध्यरूपेण सम्बन्धः भवति। अतः शरीरस्य, इन्द्रियाणां च परिपोषयितुं अनुयोज्यं मितं भक्षणं आवश्यकमेव। भक्षणं मनसः आनन्दकरं भवितव्यम्। भक्षणं स्वादिष्टं, आनन्दकरं च, आरोग्यप्रदं च कथं भविष्यति इति अस्मिन् ग्रन्थे सम्यक् वर्णितमस्ति।

Footnotes

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Lijisha P.

बालानां सुखबोधाय विद्याधरी

कणादं पाणिनीयं च सर्वशास्त्रोपकारकम् इति प्रसिद्धा उक्तिः वर्तते। यथा व्याकरणशास्त्रं शब्दस्य त्रुटिनिवारणे साहाय्यं करोमि तथा तर्कशास्त्रं युक्तिसहितचिन्ताशक्तेः पोषणं करोति। आस्तिकदर्शने अन्तर्भवतः दर्शने इमे न्यायवैशेषिकदर्शने। भारतीय तर्कशास्त्रस्य उद्भवः न्यायवैशेषिकचिन्ताधाराणां समन्वयनैव भवति। यथा न्यायदर्शनं प्रमाणस्य प्राधान्यं कल्पयति तथा वैशेषिकं प्रमेयस्य प्राधान्यं वहति। प्रमाणैरर्थपरीक्षणं न्यायः^१। दर्शनद्वयमपि प्राचीने काले स्वतन्त्रदर्शनशाखारूपेण प्रसिद्धमेव। ततः परं शाखाद्वयं मिलित्वा तर्कशास्त्ररूपेण उद्भूतम्। एवमाविर्भूतयोः न्यायवैशेषिकदर्शनयोः सुप्रधानौ प्रकरणग्रन्थौ भवतः विश्वनाथपञ्चाननस्य सिद्धान्तमुक्तावली अन्नंभट्टस्य तर्कसङ्ग्रहश्च। न्यायवैशेषिकशास्त्रयोः अध्ययनाय अत्यधिकोपकारकः ग्रन्थः भवति तर्कसङ्ग्रहः। अत न्यायवैशेषिकदर्शनयोः पठनाय प्रथमं तर्कसङ्ग्रहस्य अध्ययनं कुर्वन्ति। तर्कसङ्ग्रहः यद्यपि सूत्ररित्या न वर्तते तथापि सूत्रवत् अधिकानि कार्याणि अल्पवाक्यैः। परामर्ष्टुम् अन्नंभट्टस्य श्रमः विजयं प्राप्नोत् मितवाक्यैः अधिकानि कार्याणि आसन् इत्यस्मात् अन्नं भट्टेनैव अस्य ग्रन्थस्य तर्कसङ्ग्रहदीपिका इति वाख्या रचिता।

तर्कसङ्ग्रहस्य समग्रज्ञानाय दीपिकाव्याख्यायाः अध्ययनम् अवश्यं करणीयमस्ति। भारते तर्कशास्त्रतत्परैः आदौ तर्कशास्त्रस्य अध्ययनम् क्रियते। द्रव्यादिसप्त पदार्थाः एव तर्काः, तेषां सङ्ग्रहः संक्षेपेण स्वरूपकथनं तर्कसङ्ग्रहः^२। अस्याः बह्वह्य व्याख्याः सर्जमानाः सन्ति। तर्कसङ्ग्रहस्य सरलावगमनाय तथा नित्यजीवने न्यायशास्त्रस्य प्रायोगिकताज्ञानाय च 2014 तमे वर्षे श्रीमता देवदत्तगोविन्दपाट्टील् महोदयेन विरचिता तर्कसङ्ग्रहव्याख्या भवति विद्याधरी। अन्यासां व्याख्यानानाम् उपेक्षया बहुविध्वैशिष्ट्यानि वर्तन्ते विद्याधर्याम्। तर्कसङ्ग्रहस्य व्याख्यानेषु अधिकेषु अपि पदानुपदव्याख्यानं भवति किन्तु इयं व्याख्या काचन विलक्षणा अत्यधिकं रमणीया च भवति। सचित्रोहरणानि, ललितवाक्यैः पदैः उदाहरणानि च अवतरणम् अस्य सारल्यं बोधयति। इयं हि व्याख्या मनोहारिण्या शैल्या तर्कसङ्ग्रहार्थं विवृण्वति वर्तते। लौकिकदृष्टान्तकथाः उपपत्तिप्रदर्शनमुखेन चित्रप्रदर्शनद्वारा, पारिभाषिकपदार्थानां स्वरूपम् अनायासेन च रचितानि सन्ति। एवं विद्याधरी बालानां सुखबोधाय इति मूलकृतप्रतिज्ञां पूरयति।

डो. देवदत्तगोविन्दपाटील्वर्येण कृतस्य अस्य उद्देश्यानि एवं भवति, न्यायविषयाणां विलक्षणभाषया निरूप्यतया संस्कृतभाषायां काव्यादौ च सम्यक् परिश्रमं कृतवानपि भीत्या एव अनेके शास्त्रमिदं वर्जयन्ति। पण्डिताः क्लिष्टभाषया निरूपयन्ति लिखन्ति च। अतः शास्त्रजिज्ञासवः अनेके जनाः शास्त्रस्य महिमानं ज्ञात्वा तदानन्तमनुभवितुं न प्रभवन्ति। विद्वद्धिरार्जितं यशः दृष्ट्वा तेषां विषये आदरं प्रदर्शयन्तः अपि शास्त्राद् दूरे एव भवन्ति। यदि च तां क्लिष्टां भाषां विहाय सुन्दरभाषया शास्त्रं निरूपयेत् तर्हि ते अपि शास्त्रालोचनारीतिं बुद्ध्वा तदानन्दम् अनुभवेयुः३।

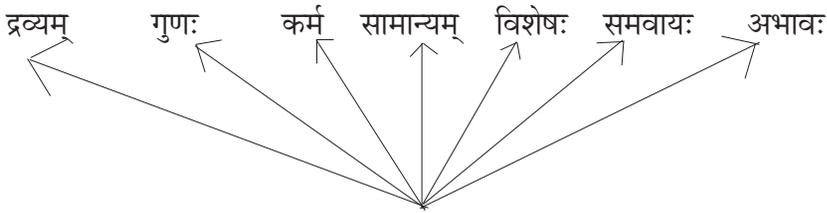
ग्रन्थे विद्यमानानाम् उदाहरणानां रीतिः

आधार-आधेयभावस्थानभावव्यवस्थापनाय चित्रसहितमेव अत्र वर्णितम्। आसने यज्ञदत्तो नाम कश्चन उपविशति। अस्य चित्रं प्रदर्शयति। अत्र इदं कल्पयामः आसनं प्राणिः तर्हि तदासनं इदं चिन्तयेत्। अहं यज्ञदत्तस्य भारं वहामि। इयं भारवहनस्य चिन्ता एव अधिकरणता, आधारता इति वा उच्यते। अत्र यज्ञदत्तः चिन्तयति अहं भारं स्थापयामि इति। इयं चिन्ता एव यज्ञदत्ते विद्यमानाधेयता इत्युच्यते। यज्ञदत्तं विहाय कश्चित् अचेतनः वक्ष्यमाणः सङ्ख्यारूपगुणः उपरि भवति चेत् अपि सः गुणोऽहं भारं स्थापयामि इति चिन्तयति इति आलोचयामः। अतः स तादृशो पदार्थ आधेयता भवति इति। तथा आसने अधिकरणता वर्तते। प्रकृते अपि द्वयम् अधः अस्ति, गुणश्च उपरि अस्ति इति उक्तौ द्रव्ये अधिकरणता गुणे च आधेयता अस्ति इति आयतम्।

तर्कसङ्ग्रहशिक्षणे सामान्यतः व्याख्यानेषु आधार-आधेयभावस्थानम् कथनमात्रेण सूच्यते। तेन सम्पूर्णावगन् न भवत्येव। अस्मिन् ग्रन्थे तु प्रत्येकं विषयं सचित्रम् उदाहरणम् उपरिलिखितवत् दत्त्वा प्रत्येकं विषयं बोधयति। तेन सामान्यः अपि विषयावगमने सारल्यम् अनुभवति।

द्रव्यादीनाम् आधाराधेयभावः

पट्टिकारूपेण एव अत्र सप्त अपि पदार्थाः द्रव्ये भवन्ति इति सूचयति। ग्रन्थे एवं प्रकारेण सूचयति यथा-



एते सप्त अपि पदार्थाः द्रव्ये अन्तर्भवन्ति इति अवगमनाय स्मरणाय अपि एवं रितिः अस्मिन् ग्रन्थे उपयुज्यते। अन्ये गुणकर्मसामान्यविशेषसमवायाभाव इति पदार्थानाम् अपि आधाराधेयभावः अपि पट्टिकारूपेण दत्तमस्ति। अस्य दर्शनेन एव मनसि शास्त्रावगमनं सिद्ध्यति।

एवं व्याप्यवृत्तित्वम् अव्याप्यवृत्तित्वम् इति पदार्थनिरूपणं, युथिविलक्षणम्, अव्याप्तिः, अधिव्याप्तिः, असम्भवः इत्यादीनां वर्णनं, अवच्छिन्नावच्छेदकपदानां ग्रहणार्थं च पट्टिकारूपेण, सचित्ररूपेण एवं विभिन्नरीतिः अवलम्ब्य अयं ग्रन्थः रचितः। लाघवगौरवस्वरूपम् इत्यादिशीर्षकम् प्रत्येकमपि अवलोकयतां विषयावबोधने अस्याः व्याख्यायाः असाधारणं वैशिष्ट्यम् अवगमयितुम्

अयं ग्रन्थः सहायकः भवति। एषः ग्रन्थः जिज्ञासूनां तर्कशास्त्राध्ययने नूतनाम् अभिरुचिं जनेष्यति। प्रत्येकं शास्त्रस्य एतादृशी व्याख्या यदि भवति शास्त्रसंरतक्षणमिति कार्यं सरलं भवति इत्यत्र नास्ति सन्देहः।

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Footnotes

1. न्यायभाष्ये तृतीये पृष्ठे।
2. तर्कसङ्ग्रहदीपिकायाः उद्देशप्रकरणम्।
3. विद्याधर्या व्याख्याकर्तुः अभिप्रायः।
4. विद्याधरी - उद्देश्यप्रकरणम्

Athira K Babu

ALGEBRAIC OPERATIONS: REFLECTIONS OF ZERO IN BIJAGAṆITA

The greatest contribution of Indians to world is nothing; nothing means zero. The Sanskrit term '*Śūnya*', meaning literally the 'void, empty or nothing' is used for zero. It is also known that many words, such as *pūrṇa*, *kham*, *bindu*, *ambara*, *gagana* and the like, were used as technical terms for zero in Sanskrit literature.

The mathematical tradition of ancient India is an ocean of knowledge that is dealing with many branches such as Arithmetic, Algebra, Geometry and Calculus under the background of the Vedic, Jain and Buddhist traditions, the mathematical astronomy, The Bhakṣāli manuscripts, the Kerala School of mathematics and the like.

In Sanskrit, Algebra is known as *avyaktaḡaṇita* or *bījagaṇita* and which deals with the determination of unknown entities while arithmetic (*vyaktaḡaṇita* or *pāṭīḡaṇita*) deals with the mathematical operations with known entities.

Bhāskarācārya's Bījagaṇita, a Sanskrit classic on Algebra, is a second chapter of *Bhāskarācārya's* monumental treatise on mathematics, *Siddhāntaśiromaṇi*. The first chapter *Līlāvati* mainly deals with arithmetic. The 3rd chapter *Grahaḡaṇita* deals with the method of calculating planetary motions and the 4th chapter *Golāddhyāya* deals with spherical geometry and trigonometry for helping astronomical calculations. The name *Bījagaṇita* is a compound formed by the composition of the words *Bīja*, meaning 'element or analysis' and *gaṇita*, meaning 'science of calculations or mathematics'. *Bījagaṇita* thus means 'the science of analytical calculations or Algebra'.

The Sanskrit commentaries of *Bījagaṇita* during the medieval period are: The *Sūryaparakāśa* of *Sūryadāsa*, *Bījapallava* of *Kṛṣṇa Daivajña*, *Bījavivarāṇa* (1639 CE) of *Vīreśvara*, *Śiśubodhana* (1652 CE) of *Bhāskara* of *Rājagiri*, *Bījaprabodha* (1687 CE) of *Rāmakṛṣṇa*, *Vāsanābhāṣya* (before 1725 CE) of *Haridāsa*, *Bālabodhinī* (1792 CE) of *Kṛpārāma*.

Bījagaṇita is divided into twelve chapters (*adhyaīyas*) which contain: The six-fold operation of positive and negative quantities, zero, unknowns and surds (*kaṛaṇī*), the indeterminate equations of the first degree (*kuṭṭaka*), and second degree separately; linear and quadratic equations having more than one unknown; operations with products of several unknowns. In *Bījagaṇita*, the science of algebra is broadly divided into two principal parts; tools for algebra and analysis. The first part treats with the subject essential for the analysis such as the law of signs, the arithmetic of zero and infinity, operations with unknowns, the *kuṭṭaka* and *vargaparakṛti* equations, the other part deals with analysis and applications.

There are six fundamental operations in algebra is recognized by *Bhāskara*. They are: addition, subtraction, multiplication, division, squaring and extraction of the square root. In *Līlāvātī*, (*pāṭīgaṇita*, the arithmetic), cubing and cube root are included. The 2nd chapter of *Bījagaṇita*, viz. *śūnya ṣaḍvidhavivarāṇa* or *khaṣaḍvidhavivarāṇa* deals with the algebraic operations of zero. Here *Bhāskarācārya* explains the elementary treatment of zero, particularly the addition, subtraction, multiplication, division, squaring and extraction of square roots of zero and zero as infinitesimal and all these described within four verses.

In the *Bījapallava* commentary on *Bījagaṇita*, describes the nature of zero as: खस्य धनर्णत्वम् नास्ति । 'zero is neither positive nor negative' . Elementary operations such as addition and subtraction with zero are explained in *Bījagaṇita* by the following verses:

खयोगे वियोगे धनर्णं तथैव च्युतं शून्यतस्तद्विपर्यासमेति ।³

Addition or subtraction of a positive or negative number with zero doesn't make any change in that number. In the case of subtraction of a positive or negative number from zero, the number remains same with opposite sign. Here, positive quantity becomes negative and vice versa. That is,

$$(\pm\chi) \pm 0 = \pm\chi \quad \dots(1)$$

$$0 + x = x \quad \dots(2)$$

$$0 - (\pm x) = \mp x \quad \dots(3)$$

(1) and (2) Implies the traditional awareness of the commutative property also. In *Bijapallava* explains: खयोगोद्विविधः, खेन योगः ($x+0$), खस्य योगः ($0+x$).

Example for the above rule is given as:

रूपत्रयं स्वं क्षयगं च खं च ।
किं स्यात् खयुक्तं वद खच्युतं च ।⁴

Please say that, what will be the answer, if zero is added to ± 3 and 0. Also (what will be the result), if ± 3 or 0 is subtracted from zero. The result follows:

$$(\pm 3)\pm 0=3$$

$$0\pm 0=0$$

$$0-3=-3$$

$$0-(-3)=3$$

$$0-0=0$$

For the multiplication and division of an expression with zero, *Bhāskarācārya* gives the following algebraic rules:

वधादौ वियत् खस्य खं खेन घाते ।
खहारो भवेत् खेन भक्तश्च राशिः ।⁵

The product of zeroes is zero. The product of any number with zero is zero. Any number divided by zero is *khahara* (infinity). Zero is multiplied or divided by any number also gives zero.

The mathematical expression for the rule is given as follows:

$$0 \times 0=0 \quad \dots(4)$$

$$x \times 0=0 \quad \dots(5)$$

$$x \div 0=\text{khahara} (8) \quad \dots(6)$$

$$0 \times x=0 \quad \dots(7)$$

$$0 \div x =0 \quad \dots(8)$$

Example given as:

द्वघ्नं त्रिहत्खं खहतं त्रयं च शून्यस्य वर्गं वद मे पदं च ।⁶

Tell me that the answer for Zero is multiplied by 2, Zero is di-

vided by 3, 3 is divided by zero, square of zero and the square root of zero. The mathematical expression for the example given as:

$$0 \times 2=0$$

$$0 \div 3=0$$

$$3 \div 0= \text{khahara } (\alpha)$$

$$0^2 = 0$$

$$\sqrt{0} = 0$$

Along with all these elementary operations of zero, *Bhāskarācārya* describes the nature of *khahara* (α) by the following verses:

अस्मिन् विकारः खहरे न राशावपि प्रविष्टेष्वपि निःसृतेषु ।
बहुष्वपि स्याल्लयसृष्टिकालेऽनन्तेऽच्युते भूतगणेषु यद्वत् ॥⁷

In any number is added or subtracted from infinity, it remains without any change. This is similar to the God (*Acyuta*) who is also endless (*Ananta*) remains unaffected during the period of deluge or creation. During deluge, infinite numbers of beings merge with Him and at the time of creation, infinite numbers of beings emerge out of Him. But the God remains unaffected.

Here, *Bhāskarācārya* refers that division by zero gives *khahara* (infinity). That is,

$$\text{Khahara } \pm k = \text{Khahara} \quad (\text{Khahara} = x : 0; x \text{ be any number})$$

.....(9)

$$\alpha \pm k = \alpha \quad (k \text{ be any small or large quantity of number})$$

.....(10)

Thus we have the following mathematical expressions for describing the elementary operations of zero from *Bījagaṇita*:

(x be any number/quantity)

| | | |
|----------------|--|-------------------------|
| Addition | $x + 0 = 0$ | $0 + x = 0$ |
| Subtraction | $\pm x - 0 = \pm x$ | $0 - (\pm x) = \mp x$ |
| Multiplication | $x \times 0 = 0$ | $0 \times x = 0$ |
| Division | $\text{khahara}=x/0=\alpha(\text{ananta})$ | $0/x=0$ |
| Infinity | $\text{Khahara } \pm x=\text{khahara}$ | $\alpha \pm x = \alpha$ |

Brahmagupta, the first who deals with the elementary operations of zero in his *Brāhmasphuṭasiddhānta*. Before *Bhāskarācārya*, it could be seen that the reflections of elementary operations with zero by the scholars *Śrīdhara* (*Pāṭīgaṇita*), *Mahāvīra* (*Gaṇitasārasaṅgraha*), *Śrīpati* (*Gaṇitatilaka*, *Siddhāntaśekhara*) and the like. The rules has been almost reproduced by *Bhāskarācārya* in *Bījagaṇita*.

Footnotes

1. उक्तं बीजोपयोगीदं संक्षिप्तं गणितं किल ।
अतो बीजं प्रवक्ष्यामि गणकानन्दकारकम् ॥ (*Bījagaṇita*, VI. 101)
2. *The concept of śūnya*, p.155-156
3. *Bījagaṇita*, II. 16
4. *Bījagaṇita*, II. 17
5. *Bījagaṇita*, II. 18
6. *Bījagaṇita*, II. 19
7. *Bījagaṇita*, II. 20

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Anoop V. P.

CULTURAL AND HISTORIC BACKGROUND OF THIRUNAVAYA BRAHMASWAM MAṬHAM

History is essential to any phenomenon. Each scholar has a different opinion about 'what history is' In general, everyone agrees of the E. H. Carr opinion's on what history is all about. In E.H. Carr's opinion, history is "an unending dialogue between the present and the past".¹

In the initial days, historians recorded only the war and the struggles of kings. Later, it changed into the story of kingdom and the life of great - kings. This tradition followed for many years only the ruling class were mentioned in our history. Ordinary people, Dalit people, women etc, became the part of history in a near era. As the continuation of this, studies were started about our local history and the subjects related to little tradition. Now a days, studies based on particular geographical area or a religion or a local trade or society or a village etc. were become popular.

Scholars have tried to document the history of Kerala Sanskrit Tradition. Works of Vadakkumkur, Dr.K.Kunjunniraja.etc are helps to understand History of Kerala Sanskrit literature.Yet history of Kerala Vedic tradition is still unknown. We have a number of Vedic scholars to protect our Vedic tradition but didn't have a historian to document the social and cultural facets of Kerala Vedic tradition.

The famous Vedic study centres of Kerala are Thrissur Brahmaswam Maṭham (Ṛgveda), Thirunavaya Brahmaswam Maṭham (Ṛgveda), Kānci kāmakoṭi yajurveda vidyapeedham - Irinjalakuda and Sāmaveda Gurukula - Panjal etc. Thirunavaya Brahmaswam Maṭham is one of the most important and ancient

Ṛgvedic study centre of Kerala. It is situated on the banks of river nilāin Thirunavaya, Malappuram District. It was formed in the last decades of 14th century.

Thrissur Brahmaswam Maṭham the first traditional Vedic institution of Kerala is imparting R?gvedic studies for the last hundreds of years. It is one among the most ancient institution in Kerala and is situated at the heart of Thrissur. At a later stage, some members of the Brahmaswam Maṭham, Thrissur established a parallel Vedic institution on the banks of Nilā at Thavanoor near Thirunavaya. Four hundred and fifty Namboothiri families formed 'Thirunavaya Yogam' and started Ṛgvedic teaching. Dr. C M Neelakandhan's explains the reason for the formation of Thirunavaya Brahmaswam Maṭham in his book Sruthisourabham .

Thrikkanamathilakayogam have a priming Contribution in the Kerala Vedic history however, it got destroyed due to some societal situations. In that condition, it is believed that Olasseri Yogathirippadu started a Veda class inside the Vadakkumnathan temple in Thrissur so that the Kerala Brahmins could sustain their Vedic tradition and he also constituted three madhas in Thrissivaperur. Later Thirunavaya yogam is formed as a separate division from these Thrissur mathilakam yogam. It is mentioned in the Rasikaranjini magazine published at 1906 A kid from Purakodinji illam beat up a kid from Bhattu Poothillam who used to study Veda from Thrissur Padinjarechira maṭham and this started creating quarrels between the two families. The other family demanded that the kid from Purakodinji do atonements needed but the Othikkan were not up for it. The members of the Bhattu got upset and broke the rule called "chiraneenthikadakkuka" and the Othikkan (head) ordered to pay the price. The bhattis rejected to do it then all of them and those who supported them quit and left from the Madhom. These people formed another community called as "Pthullath Shashtanmar".They continued their Veda studies at Mulamkunnathukavu with the help of Nambidis who used to be the caretakers of the Mulamkunnath kaavu , Thrissur.It is said that they were called "shashtar" because they excelled in all the six 'vedangas'. Gradually Namboothiris from Vettatunādu, Achippara etc joined them though they were not doing well in various tests. The Nambidis also started going bankrupt.They believed that it was detestation of Lord Vadakkumnathan so they left Mulamkunnath kaavu and approached Zamoorins of Kozhikkode . The Samoothiri advised and they established a Maṭham in

Tirunavaya. They later got known as members of Thirunavaya Yogam and made the lord Shashta in Chamravattam as their worship idol .

*Āttānandam niḷakhyappuzhayuṭe naḍuvil
ttan gṛhamtīrttu veḷḷam
cūrttaṭopattotettunnatubahurasamāy
kantukonṭāṭuvone
śā strābhyāsattinellām oru kulaguruvāy
camravamaṭṭuvāzhum
śāstāve kaitozhunnenariyuru Tirunā
vāyayogādhinātha .*

The manipravala verse quoted in Rasikaranjini also referred camravaṭṭattayappan as the authority of Tirunavayayoga.

Hundreds of scholars were studied at Thirunavaya Maṭham after its formation. This institution attained fame and prestige as great Vedic teaching centre in due course of time. It recieved support and protection from the rulers of that time. The Zamorin of Kozhikode gave all financial support for working this Maṭham. Thirunavaya Brahmaswam Maṭham is the union of about 450 Ṛgvedic Namboothiri families, distributed from Vadakara to Kidagoor in Kottayam district. They worshiped 'camravaṭṭattayappan' as their god

The Zamorins become weak during consequent combat of Tippu. At that time the Maharaja of Travancore give protection to Thirunavaya Brahmaswam Maṭham and give support to start vedic study facility near Kumaranallur Bhagavathi Temple. From this more than fifty years, Thirunavaya Brahmaswam Maṭham continued their activities related to vedic tradition at Kumaranallur and they worship Kumaranallur Bhagavathi as their goddess. After this they return to thirunavaya and continued Vedic training.

As per tradition at the beginning stage Tirunavayayoga includes fourhundred and fifty Nambuthiri families. All they were gave attention to protect the Vedic tradition. The scholars were participated in 'Vedapariksa' to prove their scholarship. Anyonyam held in Katavallur Srirama temple is such a ceremony where The Thrissur yoga and Tirunavayayoga meet each other. Pattattanam under the patronage of Zamoorins of Kozhikode Murajapam under the patronage of Thiruvithamkoor Maharaja are also promoted Vedic

scholarship. It is said that Tirunavayayoga kept their leadership in these events. The members of Tirunavayayoga were also become scholars in other branches of Knowledge like Mimamsa, Ganita, Vyakarana etc. Talakkulathu Bhattatiri, Kakkasserri Bhattatiri, Munnulattu Somayaji, Payyur Bhattas, Onakkuttipallippurath Nambuthiri, author of Bhattadipika, Kuttulli Namputiri, follower of Guru mata, Melputtur and Cennas were considered as the famous members of Tirunavayayoga. The vadhyar position of Thirunavaya Brahmaswam Maṭham was held by the people Achipra Erkkara Namboothiri Bhavan. They were also in charge of the administrator.

The study of Ṛgveda had been continued till 20th century. E.M.S Namboothiripad was a deciple of Thirunavaya Brahmaswam Maṭham. Erkkara Raman Namboothiri was the last guru of Thirunavaya Brahmaswam Maṭham. These practices related to Vedic tradition shows a new face of this institution. The publication of books related to Vedic culture, publication of Anādi are example. Āmnāyamathanam, Ekāhāhīnasattraḥ and Śrautakarmavivekam through these publications he was able to introduce Vedic knowledge to modern society. This can be considered as new trend in Vedic tradition. In 1972 a journal named 'Anādhi' was started releasing from Thirunavaya Brahmaswam Maṭham, it was led by Vedaratnam Erkkara Raman Namboothiri. The first issue of the journal was published in December, 1972 and continued till 1985. In the beginning it was a quarterly magazine, later on it got published on a monthly basis. The journal played an important role in the academic development of Maṭham.

Recently the Maṭham has been conducting traditional type of vedic training and various programme like lecture demonstrations, talks etc to the public. The institution with a history of centuries had gone through many social and political conditions.

HISTORIC AND CULTURAL BACKGROUND

Thirunavaya brahmaswam maṭham mainly passed through three historic and cultural eras: -

1. Under the patronages of kingship
2. During the period of British and during freedom struggle
3. Under democracy

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The safeguard of Thirunavaya brahmaswam maṭham was done by Zamorin of Kozhikode and king of Travancore. They provide all financial and administrative support to the Maṭham. At that time, only brahmins got the permission for reciting Vedas and performing 'Vedic Kriyas'. Caste system was predominant at those days, so lower caste has no right to see the Karmas or hear Vedic chanting. Working of Brahmaswam Maṭham held according to the will of financial donors. So that Maharaja believed that these Karmas helped for the prosperity of the state.

2. During the period of British and during freedom struggle

At this time the funding for Brahmaswam Maṭham was done by Land -Lords and, Rich brahmin families like Azhvanchery Mana. Training continued in this time also. But the practice of yagha etc were disappeared. During the freedom struggle the members of Namboothiri families have been influenced by modern education and begins to take part in social life. Many of them were participated in the social movements. They also begins to question the Vedic practices. The activities of Thirunavaya Brahmaswam Maṭham also shows the signs of Renaissance. At a later stage revolutionary thoughts and ideas influenced the working of Brahmaswam Maṭham. 'Āmnāyamathanam' by Erkkara Raman Namboothiri is the best example for this change upto that time Vedic books were only wrote in Sanskrit. But the book of Erkkara Namboothiri was in Malayalam. It helps the common people to understand some knowledge related to Veda's.

3. Under democracy

After independence India became a democratic nation. Our constitution guaranteed equality to all. Such a social condition was not apt to the development Vedic tradition. They didn't get financial assistance from government. The main source of income for the monastery was the leased agricultural land given by the Zamorins. Due to land reform policies in 1957, the monastery had to close due to lack of income. But the western scholars who were interested on Vedic culture gives financial support to Vedic scholars and encouraged the yagakriya tradition of Kerala. Studies were started in western universities and the tradition become popular all over the world. During this Vedic knowledge become available for all. And

the members of Namboothiri families also restarts to learn and practice Vedic education. The professionals belongs the thirunavayayoga like doctors, lawyers, Engineer Academics etc are begins to study Veda in the traditional method and participate in Anyonyam.

Sree Sankaracharya University of Sanskrit, Kalady formed an academic centre named 'Centre for Vedic Studies' for the academic study of Vedas in 2005. It was a revolutionary beginig in history. After that, the Vedas become a subject instead of Acharanustanam. Now a days Thirunavaya Brahmaswam Maṭham and Thrissur Brahmaswam Maṭham all conducting seminars, demonstration etc for the spreading of vedic knowledge. The academic institutions provide Vedic education to all without any discrimination.

But in Maṭhams the right to study Vedas is limited only for brahmins. Tantravidyapeedham of Aluva is a controversy for it Thirunavaya Brahmaswam participating Kadavallur Anyonyam is limited for brahmins and Vedic exams are conducted by brahmin pandit. The seminars related to Vedas and 'Vakyarthasadass' occurred during these Anyonyam is open to all without any caste limitation / discrimination. It is due to the revolutionary ideas of this century. Now a day's Vedic Maṭhams and other Veda related institutions try to spread the Vedic knowledge to common people. As a part of this, Thirunavaya Brahmaswam Maṭham relased the journal 'Anādi' in 1985. The funding for this was done by department of culture, central government of India.

CONCLUSION

Thirunavaya Brahmaswam Maṭham has a social, political and religious history of hundreds of years. Many of its historical features may have been lost. This history may belong only to an elite section of society. Yet this history needs to be recovered. The names of four hundred and fifty families under Thirunavayayoga, their native places and the contribution of scholars belonged these families should be found.

Footnotes

1. What is history?, E.H. Carr, Penguin UK, 2018, P- 24.
2. In the early days, there was only the Thrissur Brahmaswam Maṭham for the study of Ṛgveda. Later, a rift between the Ṛgvedic Namboothiris led to the establishment of the Thirunavaya Brahmaswam Maṭham. P-

- 36.
3. Rasikaranjini, Journal (Pusthakam - 4) (Ed.) Kodungallur Kunjukuttan Thampuram, 1906.
 4. Rasikaranjini, Journal (Pusthakam - 4) (Ed.) Kodungallur Kunjukuttan Thampuram, 1906. P - 345.
 5. Regional Traditions of Sanskrit: Contributions of North Kerala, (Ed.) N.K. Sundareswaran, University of Calicut, 2019, P- 150.

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P. V. Pushpalatha

RĀMĀYAṆA STUDIES OF KUTTIKRISHNA MARAR

In Rāmāyaṇa studies, Kuttikrishna Marar debates on the implied meanings of right and wrong. His article, 'Vālmīkiyūṭe Rāma', has been written at the two different stages of his life as a critic. It is a re-reading of the epic. It was first written between 1938-40, and the other appeared with the same title in 1970.

Marar tries to reshuffle the traditional impressions of Rāma, and reconstructs the impressions on the epic hero's greatness, idealism and affection for brothers in the first 'Vālmīkiyūṭe Rāma'. His intellectual eagerness to establish that Rāma is not free from the strength and weakness that ordinary man possesses is evinced.

Rāma is not merely an ordinary character. All noble qualities that take birth in the imagination of men are attributed to and gravitated in Rāma. He is resplendent incarnation of all divine merits. Hear what Vālmīki says:

कोन्वस्मिन् साम्प्रतं लोकेगुणवान् कश्च वीर्यवान्
धर्मज्ञश्च कृतज्ञश्च सत्यवाक्योदृढव्रतः ॥ (1.1)

Who at present in this world is like crowned with qualities, and with prowess knowing duty, and grateful, and truthful, and firm in vow.

But Marar pulls down Rāma to the real world of naked truths. Praised by the whole world, Vālmīki's Rāma is righteous, truthful and abnegative. Marar, on the contrary, argues that the hero has selfishness and frailties of common folk. He illustrates that Rāma was worried about not being enthroned. Rāma raged at his wife and

214 accused those who prevented his coronation. Marar asks how such a man can be an abnegator.

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Rāma manages to subdue his wrath, but the anger fumes out, not very late. "He was indignant at Kaikeyi, the sorrow of Daśaratha worried him and was jealous of Bhārata;" (Rājānkaṇa, 1996:56) Marar observes. Rāma expressed the same mentality during jungle life too. Marar points out that he was resentful of being blocked from kingly authority.

"The goal of Rāma was to rule the country after the forest life by attracting the citizens and brother. Marar arrays evidence. It shows the noble covetousness" (Rājānkaṇa, 1996:62) of Rāma. But he could restrain the greed for royal power. All the circumstances were favourable to him before he started to the wilderness. Use of force would be against kingly ethics and paternal respect. He was in a quandary. At last with his perseverance, Rāma subdues the urge to use physical power. He was very powerful but did commit unrighteous deeds. This withdrawal too essentially aims at the final acquisition of the kingdom. Rāma's temporary 'renunciation' could surpass all impediments.

Marar's sharp criticism permeates into the world famous vow of monogamy of Rāma. Man is usually talkative and humorous before a blonde. Śurpṇakha begged Rāma to marry her, and Marar points out that manly infatuation is visible in Rāma's behavior. So it is a psychological analysis.

In order to hold to power, Rāma's attitude to Sītā is contemptible. His duty as a king and husband turns to be nothing but desire. He tarnishes Sītā publicly. A sick eye cannot see a lamp clearly. So is Rāma about the chastity of his wife as he becomes dubious. Here, the lamp is as it should be, but the looker is eye-sick and his sight is blurred. He thinks of himself perfectly righteous. Yet as a king and an individual he does not grasp the essence of right unto the last. Lenient to kingly duty and priest hood, he does not discern right and wrong, he is at a loss. To ensure authority he leaves Sītā so that the duties of a king and spouse become alienated.

But the separation from Rāma to Sītā was unbearable. As far as she was concerned, it was an ascension to spiritual knowledge. Her life in hermitage is an index of her transformation from the worldly to the celestial. All the preparations made for the horse-sacrifice

(Aśvayāga) were outshone by her death. The ordeal she had to face too became meaningless when the earth swallowed her. With equal indifference she rejects worldly life and life with Rāma as his wife. With her departure, morality became unreachable to Rāma forever. That was when he and his brothers bid farewell to life in the Sarayu.

Rāvaṇa, the antihero in the Rāmāyaṇa, is supposedly the replica of all worldly vices. That is the general concept about him. Marar demolishes the customary image of Rāvaṇa and rebuilds it. As a king who captured the trio of worlds, Rāvaṇa is honourable. On those days polygamy is honourable and permissible to rulers. That Rāvaṇa had a number of wives cannot be blamed. To all, except Sītā, it was a recognition to be the wife of the Asura king. In short, he has committed only one crime i.e, the abduction of Sītā. In this manner Marar stirs the traditional concepts.

'Cirañjīvi Vibhīṣaṇa' an article in Palarum Palatum presents categorized brothers. Marar attempts to make pairs of brothers and studies them. The pairs from the epic Rāmāyaṇa are Bharata and Lakṣmaṇa, Bāli and Sugrīva, Vibhīṣaṇa and Kumbhakarṇa and Sampāti and Jaḍyū.

Of the pairs of brothers, Marar admires Sampāti and Jaḍyū, freely as model brothers. They are of lower birth but, " even Bharata and Lakṣmaṇa wither before them. The very name of Vibhīṣaṇa necessitates a bath of purification"(Palarum Palatum, 1992:138). The monkey-brothers quarrelled because of misunderstanding. At the time of death what Bāli uttered to Sugrīva is heart melting. The demons, Vibhīṣaṇa and Kumbhakarṇa abuse their elder brother for abducting Sītā. But in the battle, Kumbhakarṇa fought for Rāvaṇa and died heroically. Vibhīṣaṇa, at the decisive moment denounced his brother and sided with Rāma for vested interests. Marar substantiates that Vibhīṣaṇa is an opportunist.

Rāvaṇa began his wicked deeds very early before the extortion. Without trying to prevent the cruel activities of his brother, Vibhīṣaṇa led a luxurious life. About a year Sītā lived in the palace of Rāvaṇa. Vibhīṣaṇa, neither admonished nor departed from his brother at that time. Rāma had reached the seashore with an immense army of monkeys. The fall of Lanka was imminent. He offered help in the battle to Rāma and proved himself an opportunist. As a reward Rāma promised the enthronement as king of Lanka and the man of betrayal consented. So his individuality is stained.

Marar argues that such a man should be blamed in place of appraisal. "How different is this Vibhīṣaṇa from who are defectionists, seen always and everywhere, in an imbroglio?"(1992:132):- asks Marar. Yuyutsu, a character in the Mahābhārata is akin to Vibhīṣaṇa. He is younger to the hundred brothers. While faithful Gāndhari was pregnant and suffering, Dhṛtarāṣṭra engendered Yuyutsu in a Vaiśya maid servant. Marar remembers Yuyutsu, who has all the wickedness of Vibhīṣaṇa. We praise Vibhīṣaṇa who sided with Rāma and Rāvaṇa. That he sided with Rāma does not make him praiseworthy. His company with the righteous hero does not mean Vibhīṣaṇa too is good. We forget the duty of Vibhīṣaṇa to Rāvaṇa. Marar protests against it. Forgetting brotherly duty, Vibhīṣaṇa did not help his brother in disaster. May be a part of his diplomacy, but he should not have joined hand with enemies in assassinating Rāvaṇa. He violated his duty. How such a man can be enthroned as the king of morality? Kumbhakarṇa advised Rāvaṇa that the abduction of Sītā was a deadly sin. He did not leave his brother in utter calamity and fought for him to the last breath. So, Marar remarks that Kumbhakarṇa is more honourable than Vibhīṣaṇa.

Naturally, these studies have catapulted provocations. Other critics called him 'iconoclast', 'revolutionary and so on.

Many dramas and poems have been written in Sanskrit, Rāma as the central character. Kālidāsa took the story of Rāma's pedigree for the plot of his great poem. Men of great epic knowledge have remarked that Sītā is a more important character than Rāma. May be there many Rāmas. But there is only one Sita. She represents the truthful Indian womanhood :-comments Swami Vivekananda. For more than four millennia she lives in the Indian mind as synonym of patience and perseverance. Kumāranāśān has composed the poem Cintāviṣṭayāya Sītā with a clear view to propagate freedom of women. Acknowledged is Aśān's deep knowledge of Kālidāsa works. Of this reason we see similarity and assimilation at some places in his work with that Kālidāsa. Cintāviṣṭayāya Sītā was a turning point in the literary career of Aśān, true, but the guideline was Raghuvamśa.

Kālidāsa accepts the idea that Rāma is the incarnation of Viṣṇu. But is the he does not give any celestialty or divinity to his hero. His Rāma is a character quite like an ordinary man with sense and

sensibility, vice and virtue and all feelings and emotions. Āśān's Rāma who takes shape through the thoughts and opinions of Sīta is similar, not different.

Āśānte Sītayepatti' appears in Marar's Carccāyoga. This article subsists on the Rāmāyaṇa. It has been written in support of Kumāranāśān's Cintāviṣṭayāya Sīta, a short poetic work. Its publication caused much debates and arguments. Various aspects of feminine life are under discussion in the poem as well as the interpretation of Marar. Social malpractices are being impugned. His interpretation of the poem is in support of feminism.

Āśān has studied well Sīta's magnanimous honour, so, he has not tried to present her stream of thought excessively but restrained it:- Marar emphasizes. In Cintāviṣṭayāya Sīta, Sīta abusively speaks of Rāma;- which case raises objections from various critics that it spoils the individuality of the character. Kālidāsa's Sīta too has to face such an allegation. Kuttikrishna Marar reiterates this point. In order to clarify, he quotes the 51st sloka, Canto 14 of Raghuvamśa.

न चावदद्भर्तुरवर्णमार्या निराकरिष्णोर्वृजिनादृतेऽपि ।
आत्मानमेव स्थिरदुःखभाजं पुनः पुनर्दृष्ट्वात्तिनं निनिन्द ॥ (14.51)

And she did not speak ill of her husband who rejected her even without any fault, but she only condemned herself which is destined to have everlasting grief being herself an unfortunate woman.

The words 'na cāvadaḍ' are as meaningful as the word 'Ārya' in the line 'na cāvadaḍ bharturavarṇamāryā'. The substance is that silence is kept though too much to be spoken. On this unpleasant occasion, it is futile to speak to Lakṣmaṇa who is constrained by the eldest brother.

In 'Uttararāmāyaṇa', it was for his fame that Rāma forsook Sīta. See the view of Kālidāsa in Raghuvamśa that Rāa abandons Sīta for the sake of the renown of his clan blessed by Rājariṣi.

राजर्षिवंशस्य रविप्रसूतेरुपस्थितः पश्यत कीदृशोऽयम् ।
मत्तः सदाचारशुचेः कलङ्कः पयोदवातावि दर्पणस्य ॥ (14.31)

You see what a stain is caused by me to the family of saintly kings having their origin from the sun and unblemished with its pure conduct like the one caused to a mirror by the wind surcharged with watery vapour.

Rāma gives up Sītā when she is to give birth to a child in order to maintain the rich heritage of his race and fulfil the duty to the forefathers. Kālidāsa is against this injustice and imprudence which he speaks out through Vālmīki's own word of mouth.

उत्खातलोकत्रयकण्टकेऽपि सत्यप्रतिज्ञेऽप्यविकथनेऽपि ।

त्वां प्रत्यकस्मात्कलुषप्रवृत्तावस्त्येव मन्युर्भरताग्रजे मे ॥ (14.65)

I am angry with elder brother of Bharata for behaving wrongfully towards you without any cause, despite his having rooted out the thorn of the three worlds, although he is of truthful resolve and free from boastfulness.

Sītā passed the ordeal and proved her chastity which was of no avail for Rāma pushed her off. The words of Sītā in a whirlpool of misery to Lakṣmaṇa are vituperative but remarkable.

वाचस्त्वया मद्बचनात्स राजा वह्नौ विशुद्धामपि यत्समक्षम् ।

मां लोकवादश्रवणादहासीः श्रुतस्य किं तत्सदृशं कुलस्य ॥ (14.55)

That king should be told by you as my representative to the effect - "is it consistent with your noble birth or your wisdom to abandon me though purified in fire in your presence just because of some alicious report of the people?"

Kālidāsa indicates that it is an inhuman deed committed by the hard-hearted Rāma. Sītā worries on the bitter truth that Rāma, famous for justice and righteousness, has abandoned her without any scruple. He should not have one it.

The very beginning of Cintāviṣṭayāya Sītā states that Rāma did injustice to Sītā. But the literary men of that time did not like such an allegation against the noblest man, Rāma. Marar was not at all timid to face narrow - minded men. He ruthlessly brings out the weaknesses of epic characters. A very fine example is 'Vālmīkiyūṭe Rāma'. Only such a critic can assimilate the thoughts and emotions presented in Cintāviṣṭayāya Sītā by Āśān with a view to bring about a social reformation as far as his ambit allowed. Marar wrote the preface to Vallattol's Koccusītā in which he discloses how women were strangled with inhumane observances and masculine supremacy. Both the articles are feministic.

We have seen that Marar is unwilling to stick to the opinions his literary ancestors said while he was studying - touring through the epics and legends. He follows his own path that is straight. Marar said

and wrote whatever he thought logically unblemished and judicious on which the readers may contravene.

The studies of Marar on epics and legends expose the hollowness of superstitions and bad customs and habits. He did not follow any belief or concept sans questioning it. We come to the conclusion that Marar envisaged development of Individual mind and the socio- cultural growth in harmony with the change of time. His attitude is to analyse everything logically, find a reasonable solution and be completely free. Ever since the beginning of humanity, rational thought, challenging mean beliefs and dissections of them existed. Marar's works remind us that these are inevitable.

In Rājānkaṇa, Marar see Rāmacandra simply as the hero of sage Vālmīki's world famous classic. But in old age he raises Rāma as the incarnation of Tretāyuga. Marar's change is grotesque, but very noteworthy. The reason he gives for this change is that God is omnipresent according to the principle of the Bhagavat Gīta. Of some weak reasons he had rewritten the arguments in 'Vālmīkiyūṭe Rāma'. Old age is not a sin, we have to remember that this change was brought about by the corollary fragility of old age. Readers with aesthetic appreciation do not see a glorious Rāma of vigour and vitality in 'Vālmīkiyūṭe Rāma', Sāhityaśeṣa. 'Vālmīkiyūṭe Rāma', in Rājānkaṇa, is an excellent piece of work that a man of literature can provide. This article, one of the most known, has given him everlasting renown.

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NARRATOLOGY, ITS FEATURES: A STUDY BASED ON INDIAN NARRATOLOGY

Abstract

Narratology represents the narrative techniques. In another words, it represents the human's perspectives. Differences in narrative techniques also mean the different viewpoints of human beings. Indian narratology is a wide area which covered so many literatures. India has a long tradition of storytelling process. If the style of narration is different, the primary aim of narration is to describe the story and its content to the readers. Different art forms and literature forms have their own style of narration. Indian tradition considered the audience / readers as the primary object. 'Sahrudaya' is the Sanskrit word which depicts the capacity of audience. Several works like Puranas, Ithihasas, myths, Fairy Tales, folk literatures etc have their own narrating style. Each one is famous for its narrative techniques. Some are verbal while others are written narratives. For example, folk tales and folk literature are mainly oral. Indian style of narration influenced the foreign literature also. The old generation's narrative style is another example of oral tradition. Because the narrating techniques of old people to communicate moral values to the younger generations are also depict the Indian tradition of storytelling. Authors of India have beautiful narrating style for embracing the readers. Kalidasa, commonly known as Indian Shakespeare, has proven that he is the master of narrative techniques. Through this paper, I wish to point the elements of Indian narratology.

Key Words: Narratology, Indian Narratology, Indian Tradition, Myths, Oral Tradition

Narratology denotes a recent concern with narrative in general. It deals especially with the identification of structural elements and their diverse modes of combination with current narrative devices and with the analysis of the kind of discourse by which a narrative gets told. A narration is a story, whether in prose or verse, involving events, characters and what the characters say and do. This theory picks up and elaborates upon many topics in traditional treatments of fictional narratives¹. Narratology describes the techniques of narratives in oral as well as written. The best example of written narrative is our epics that are the Ramayana and the Mahabharata. Indian narrative techniques have world wide acceptance and it influenced the writers in other nations. Indian narrative techniques have a predominant position while comparing with other literatures in the world. This is very difficult to calculate the origin of Indian story telling. It originated from hundreds of years ago and covered all areas of literature. Indian narrative techniques can be seen in Short Stories, Stories, Epics, Puranas, Ithihasas, and so on. Narration is possible through oral and written style. For example, the old generation people describing a story to the grand children. Their way of story description, its rhythm, structure etc is a new experience to the grand children. This type of narration include mythical elements and similar like fairy tales. These stories include sub stories inside in it. The main use of these stories is to provide the moral lessons to the younger generations. Folk tales and folk stories are another example of Indian narrative techniques. These folk tales and folk stories are mainly oral in nature. They also have narrative techniques because they perform an oral descriptive style which gives an imaginative world to the listeners. Ithihasas are the works which represent India's narrative style. Ithihasas include stories and sub-stories written by many authors. In one story, there include so many stories and each story includes again sub-stories. Through this paper, I wish to point out the elements of Indian narratology.

Indian Narratology: an Overview

For embracing the readers, an author can choose so many writing methods. Indian way of storytelling based on these concepts. The readers in India were treated as an important part and they commonly known as Sahrudaya and Pradibha .Pradibha is commonly used to denote the person who having an ability to analyse the things

which he/she enjoying. That word has so many meanings. Indian Epics, Puranas, Ithihasas, Akhyayikas, Novels, Mural Paintings, Classical Dance forms, temple art forms like kadhakali, Koodiyattam, Kooththu etc are providing a wide range of narrative techniques. The folk literature, especially folk music indicates the elements of narrative techniques. Folk tales convey messages to the public through its style of narration. The main story contains many sub stories just like the layer of a flower. The narrator can include his own ideas and imaginations in the story which can impress the audience.

The time period or the origin of Indian narrative techniques can't be mentioned. It has been taken a long period since the method of storytelling begun. It originated from hundreds of years ago and undergone serious changes .that means the early period of narratology is far different from present scenario. The changes in the culture, ideologies and taste of the audience influenced the changes of narrative techniques. The Puranas, especially mythical stories indicates India's narrative techniques because the mythical stories creating a world, an imaginary world, in the mind of readers. These stories sometimes take the stories of kings, ghosts, Indian Goddesses, serpents, and other warriors and so on .These stories are again recreated by the author with his/her own imagination and convey it to the audience. Here the two or three level transformation of the story is happened. Story from the first narrator is passed through another narrator, who has his own freedom to recreate the story, and finally reached the audience in another way. These all happened in the case of folk literature and oral literature also.

Chain narrative system is another important area of Indian narratology. Chain narrative means many stories are combined to form a new story. Jathaka Kadhakal and Panchathanthra Kadhakal are the best example of chain narratives. Panchathanthra Kadhakal includes the stories of animals. The author wants to tell the moral values of life to the audience. For that he includes animals as the characters so that the audience, especially children, can enjoy the story. These stories contain some extra ordinary imaginative elements and structured as fantasy type stories. There was no specific study in the early period about Indian narratology. But in later many theoreticians like k.Ayyappa Panicker wrote books in the field of Narratology. In the early period poetry (kavya) gets more important position in literature. Works of ancient, medieval periods and Tamil,

Sanskrit, and Pali languages have been picturaized the narrative elements of India. K.Ayyappanicker, in his famous work 'Indian Narratology' classifieds the narrative techniques in to ten major headings. They are:

1. Interiorisation
2. Serialisation
3. Fantasisation
4. Cyclicalisation
5. Allegorisation
6. Anonymisation
7. Elasticisation of time
8. Spatialisation
9. Stylisation
10. Improvisation (pg: 4)

This categorisation is very much important for the later studies. But this study is not the last one because later theoreticians argued that the characteristics of Indian narratology are always changing. Because of the changes in the cultural and social elements of the audience affect the structure and contents and style of the literature itself. For example, the folk tales there is no specific narrative techniques and rules. The narrator can have his/her own freedom to express their creations too. The western literature adopted the narrative techniques of India. India has a strong Puranic and Vedic culture which influenced the foreign writers and they adopted the narrative techniques in their works. So many Vedic tales and encrypted hymns are used by several writers, dramatists and so on. Our Epics like Ramayana and Mahabharata influenced common as well as intellectual writers. Kalidasa wrote his works on the basis of these Epics. The Epics in India are the first and foremost examples of Indian narrative techniques. The Ramayana is simpler than the Mahabharata in its narrative techniques, when compared. The Mahabharata consist of stories and sub stories. That means the sub stories playing an important role and it is intelligently blended with the main stories. The Vedic literature and its narrative structure influenced the Sangam literature also. Vedic encryptions are picturaized in the mural paintings and arts forms. The paintings of the Kerala and Tamilnadu are the best example for this.

Puranic and Vedic tales are based on the heroic deeds of Gods and their incarnations. The heroic deeds of Gods such as wars, con-

quest, love and separations, etc are the basic themes. These themes are adopted by eminent writers, musicians, artists, painters and so on for their works. Their narrative techniques influenced the readers, especially the critics. Indian Ithihasas, Puranas, etc are following another type of narrative techniques. For example in Bhagavatha we can see chain narrative system. That is the story transferred from one person to another and that person narrates the story to others. This is a continuous process and an example of another type of narration.

Conclusion

This is very difficult to denote the narrative style and techniques of India in few sentences. Because Indian narratology is a wide range of area which include Puranas, Ithihasas, Epics, common man's stories and folk literature etc. In the case of folk literature, the narrative style is different. The style of oral tradition is adopted in the case of folk literature. Folk literature represents the stories of common man while Puranas and Ithihasas are representing the stories of kings, Gods and their incarnations etc. The Indian narrative tradition is adopted by many foreign writers. In India the readers are treated as Sahrudaya which means the person who can enjoy the aesthetic pleasure of a work. Kadha and Akhyayika are the two divisions of literary forms and they having a separate style of narrative techniques. Kadha means short story which has the influence of fantasy while Akhyayika means the story based on historical elements. Similarly the Sangam literature, Thirukkural, Akananoor, Purananoor, etc are another examples of Indian narrative techniques.

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V. Pradeep Kumar

श्रीशङ्करभगवत्पादीयस्तोत्रकृतिनामेकं विहङ्गावलोकनम्

भूमिका

अखण्डभूखण्डपण्डितमण्डलाग्रगण्यः प्रतिवादिभयङ्करः अत्यल्पे प्राये नितान्तमद्भुतकार्यकर्तृबह्वर्थगर्भितातिगम्भिरख्याससूत्राणां मतरञ्जकमुग्धगम्भीरशैल्या व्याख्याता श्रीमच्छङ्गरभगवत्पादः वेदान्तशास्त्रप्रवर्तक इति सुप्रसिद्धः। यद्यपि अद्वैतवादस्य प्रवर्तकः गौडपादः, तथापि प्रमुखः अस्य प्रतिष्ठापकः शङ्कराचार्य इत्यत एव प्रसिद्धोऽभवत्। अत एव अस्यशङ्करदर्शनम् इत्यपि नाम।

भगवद्पादः प्रायः चतुःशतं ग्रन्थान् रचितवानिति प्रथा। तेषु ये च तेन ग्रथिता इति विमर्शका अपि निर्धारितुं कष्टमनुभवन्ति। किन्तुब्रह्मसूत्रभाष्यसम्- गीताभाष्यम् - दशोपनिषद्भाष्यम् - उपदेशसाहस्रि - विवेकचूडामणिः- सर्ववेदान्तसारसंग्रह इत्यादयः प्रकरमणाग्रन्थाः, दक्षिणामूर्तिस्तोत्रमित्यादि स्तोत्रग्रन्थाः केचन शङ्करस्यैव इति निस्संशयं वक्तुं शक्यतेष एतस्य शैली भाषासौन्दर्ये, रचनाचातुर्ये, क्लिष्टविषयस्पष्टिकरणे, पठित्मानसोल्लासने अनितरसाधारणतामेति।

अयमाचार्यः पारमार्थिकतया अद्वैतवादी चेदपि व्यवहारभूमौ नानादेवतानाम् उपासनासार्थकतयोः आवश्यकताम् अङ्गीकरोति। नीर्गुणोपलब्धैः सगुणं ब्रह्मोपास्यमिति लोकानुद्धोधयितुं विशालमनाः सन् शिव, विष्णु, गणेश, शक्तित्यादि देवतानां सुसुन्दरस्तुतिः चकार। महत्तमदार्शनिकस्यास्य स्तोत्रसाहित्ये सुललितकोमलरसभावालङ्कारादिसम्पूर्तिविषय आश्चर्यचकिता भवन्तीति निश्चप्रचम्।

तत्र यानि स्तोत्राणि शङ्करभगवत्पादै रचितानीति यत्किञ्चित् वक्तुमयं विचारारोहः।

शङ्कराचार्याणां ग्रन्थाः

भाष्यग्रन्थाः

प्रस्थानत्रय्याः भाष्यम्, विष्णुसहस्रनामभाष्यादयः भाष्यग्रन्थाः।

प्रमाणग्रन्थाः

अद्वैतपञ्चरत्नम्, आत्मबोधेत्यादयः प्रकरणग्रन्थाः।

गणेशस्तोत्राणि, शिवस्तोत्राणि, देविस्तोत्राणि, विष्णुस्तोत्राणि, युग्मदेवताकस्तोत्राणि, नदीतीर्थ-विषयकस्तोत्राणि, हनुमत्स्तोत्राणि, सुब्रह्मण्यस्तोत्राणि, साधारणस्तोत्राणि इति विभज्यन्ते ।

■ गणेशस्तोत्राणि

गणेशपंचरत्नम्, गणेशभुजङ्गस्तोत्रम् (चिदानन्दसान्द्रादि....)

■ शिवस्तोत्राणि

| | |
|--|----------------------|
| शिवानन्दलहरी | कालभैरवाष्टकम् |
| वेदसारशिवस्तोत्रम् | दाशश्लोकीस्तुतिः |
| द्वादशलङ्गस्तोत्रम् | सुवर्णमालास्तुतिः |
| शिवनामावल्यष्टकम् | दक्षिणामूर्त्यष्टकम् |
| शिवपादादिकेशान्तस्तोत्रम् | |
| दक्षिणामूर्तिवर्णमालास्तोत्रमिवापराधक्षमास्तोत्रम् | |
| शिवपञ्चाक्षरस्तोत्रम् दक्षिणामूर्तिस्तोत्रम् | |
| शिवपञ्चाक्षरनक्षत्रमाला शिवकेशादिपादान्तस्तोत्रम् | |
| मृत्युञ्जयमानसिकपूजास्तोत्रम् । | |

■ देवीस्तोत्राणि

| | |
|----------------------------------|-------------------------------|
| शारदाभुजङ्गप्रयाताष्टकं | सौन्दर्यलहरी |
| भ्रमराम्बाष्टकम् | आनन्दलहरी |
| देवीभुजङ्गप्रयातस्तोत्रम् | मीनाक्षीस्तोत्रम् |
| मीनाक्षी-अष्टकम् | त्रिपुरसुन्दरीवेदपादस्तोत्रम् |
| त्रिपुरसुन्दरीमानसपूजास्तोत्रम् | अन्नपूर्णाष्टकम् |
| देवीचतुःषष्ट्युपचारपूजास्तोत्रम् | त्रिपुरसुन्दर्यष्टकम् |
| ललितपञ्चरत्नस्तोत्रम् | कल्याणवृष्टिस्तवः |
| नवरत्नमालिका | मन्त्रमात्रिकापुष्पमालास्तवः |
| गौरीदशकम् | भवानीभुजङ्गप्रयातस्तोत्रम् |
| कनकधारास्तोत्रम् | |

■ विष्णुस्तोत्राणि

| | |
|---------------------------------|-----------------------------|
| विष्णुभुजङ्गप्रयातस्तोत्रम् | कृष्णाष्टकम् |
| विष्णुपादादिकेशान्तस्तोत्रम् | विष्णुषट्पदीस्तोत्रम् |
| पाण्डुरङ्गाष्टकम् | अच्युताष्टकम् |
| भगवन्मानसपूजा (निर्गुणमानसपूजा) | गोविन्दाष्टकम् |
| जगन्नाथाष्टकम् | कामभुजङ्गप्रयातस्तोत्रम् |
| हरिमीडेस्तोत्रम् | चर्पटपञ्चरिका (मोहमुद्धरम्) |

■ युग्मदेवताकस्तोत्राणि

अर्धनारीश्वरस्तोत्रम्

उमामहेश्वरस्तोत्रम्

लक्ष्मीनृसिंहपञ्चरत्नस्तोत्रम्

लक्ष्मीनृसिंहकरावलम्बस्तोत्रम्

लक्ष्मीनृसिंहकरुणारसस्तोत्रम्

■ नदी-तीर्थ विषयकस्तोत्राणि

यमुनाष्टकम्

मणिकर्णिकाष्टकम्

गङ्गाष्टकम्

नर्मदाष्टकम्

काशीपञ्चकम्

■ हनुमत्स्तोत्राणि

हनुमत्पञ्चरत्नस्तोत्रम्

■ सुब्रह्मण्यस्तोत्राणि

सुब्रह्मण्यभूजङ्गप्रयातस्तोत्रम्

■ साधारणस्तोत्राणि

गुर्वष्टकम्

प्रातःस्मरणस्तोत्रम्

इत्यादिरूपेण षष्ठ्यधिकानि स्तोत्राणि लिखितानि श्रीमच्छङ्करभगवत्पादैः इति शङ्करग्रन्थावलिः इति नाम्नि पुस्तके प्रचुरिताति। परन्तु ‘शङ्कर’ इत्यनेनैव नाम्ना हस्तनिखितादीनि त्रिंशदुत्तरद्विशताधिकानिस्तोत्राणि लभ्यन्त इति प्रतीतिरस्त्येव, “स्तोत्रमाला, स्तोत्रनिधि” इत्यादि तन्त्रपटलेष्वपि गोचरायन्ते। तत्र शङ्करभगवत्पादविरचितानां ग्रन्थानां विषये नवतिप्रतिशतं प्राचीनानां व्याख्याः दृश्यन्ते, किन्तु भुजङ्गप्रयातेधन्दसि यानि गणेश-सुब्रह्मण्य - हनुमत् - गण्डकी - दत्त - दक्षिणामूर्ति - देवि - नरसिंह - भवानी - राम - विष्णु - साम्ब - शिवादिदेवताः उद्दिश्य स्तोत्राणि कृतानि तत्र नवतिप्रतिशतानां व्याख्याः नोपलभ्यन्ते।

तथैव अच्युत - अन्नपूर्णा - अम्बा - अर्धनारीश्वर - कालभैरव - कृष्ण - गङ्गा - गोविन्द - गणेश - चिदानन्द - जगन्नाथ - हालास्य - सहजा - श्रीचक्र - शिव - शारदाम्बा - लिङ्ग - राम - राघव - यमुना - मणिकर्णिका - भ्रमराम्बा - भैरव - भवानी - बिन्दुमाधव - बालकृष्ण - पाण्डुरङ्ग - नर्मदा - दक्षिणामूर्ति - त्रिपुरसुन्दरी इत्यादि देवविषयकाष्टकानि पञ्चत्रिंशतधिकानि विराजन्ते शङ्कराचार्यकृतानीति। तत्रापि “दक्षिणाभूर्तिस्तोत्रस्य, गोपालाष्टकस्य च प्राचीनवेदान्ताचार्याणां टीकाः उपलभ्यन्ते”।

किञ्च एतानि स्तोत्राण्यतिरिच्य त्रिंशत्स्तोत्राणि एवमेव यानि लभ्यन्ते तानि आदिशङ्कराचार्यस्य शिष्येषु विद्यमानः तैः प्रतिष्ठितमठाधिपेष्वन्यतमः उत अन्यः शङ्करनामको वा भविष्येव्यरचयत् इति मे चिन्ता।

तत्रापि केचनपण्डिताः निस्सन्देहं भगवत्पादीयानि स्तोत्राणीति वदन्ति तान्यत्र पश्यामः।

चर्पट पञ्जरिकास्तोत्रम्

इदं गोविन्दभजनोपदेशरूपं सप्तदशश्लोकयुतम्। प्रत्येकं पद्यमपि रमणीयम्, सुबोधम्, स्वरसं च अस्त्यस्मिन् गीतमये। अस्यैव सुप्रसिद्धं नाम मोहमुद्धरम् इति। अस्यान्यत्रामास्ति द्वादशमञ्जरिका इति। “भजगोविन्दं भज गोविन्दं गोविन्दं भज मूढमते...” इति प्रारब्धेऽस्मिन् एकं वाक्यं वर्तते यत्, “न हि नहि रक्षति ङुकृञ् करणे” इति। तत्र येच ‘ङुकृञ् करणे’ नाम

व्याकरणशास्त्रम्, तत्र रक्षति इति वदन्तः आचार्यशङ्करभगवत्पादाः वैय्याकरणविरोधिनः इति ब्रुवन्ती ते अज्ञानिन एव। यतः लोकपूज्याः, योगिनः, समस्तप्रजानाम् उद्धारं कटिबद्धाः कस्यापि विरोधिनः न भवन्ति हि। वस्तुतः पूर्वोक्तवाक्यशास्त्राणि, सम्पतं इत्यादिकं सर्वविना गोविन्दः एक एव रक्षकः इत्यत्र तात्पर्यम्। एतेषां द्वादशपञ्चिकाऽपि प्रायः एवमेव भवति।

दशश्लोकीस्तुतिः

अस्यैव “निर्वाणदशकम्”, “चिदानन्दस्तवराजः”, “चिदानन्ददशश्लोकी” इति नामानि सन्ति। अत्र प्रत्येकश्लोकस्य तुरीयः पादः तदेकोऽवशिष्टः शिवः केवलोऽहम् इत्येव भवति। सिद्धान्तबिन्दुः इति मधुसूदनसरस्वतीनां पाण्डित्यपूर्णया व्याख्याया समलङ्कृतास्ति यमिति विशेषः।

दक्षिणामूर्त्यष्टकम्

विश्वं दर्पण... इत्यादिरूपेण शार्दूलविक्रीडिते छन्दसि दशश्लोकयुतं विराजते। अस्मिन् वेदान्तेन साकं तन्त्रांशानामपि प्रभावः विशेषतया दृश्यते। तन्त्रस्य पारिभाषिकपदानि लभन्ते अत्र। शङ्करस्य तान्त्रिकमतमवगन्तुम् इदमुपकारकं भवति। अस्मिन् सुरेश्वराचार्यः “मानसोल्लासः” इति टिकाव्यरचि।

किञ्च विद्यारण्यस्वामिनः, स्वयंप्रकाशः, पूर्णानन्दः, नारायणातीर्थार्थदयोऽपि स्वव्याख्यायाइदमलञ्चक्रुः।

आनन्दलहरी

“भवानि स्तोतुंत्वां प्रभवति चतुर्भिर्न वदनैः” इत्यादिरूपेण शिखरिणीवृत्ते विशतिश्लोकयुता इयम्। उमायाः स्तुतिरियञ्चिरात् अपि संस्कृतसिकान्स्वङ्के बध्नाति सरससुन्दरचमत्कारमनस्पर्शी। अस्यां स्वयं शङ्कराचार्य टिकयासह त्रिंशट्टिकाः उपलभ्यते।

शिवभूजङ्गप्रयातस्तोत्रम्

इदं चतुर्दशश्लोकयुतं स्तोत्रं भगवत्पादः तस्य मातुः अन्तिमकाले महादेवं शङ्करम् उद्दिश्य कृतवान्। तदा शिवः स्वदूतान् प्रेषितवानिति कथाश्रूयते।

हरिमीडेस्तोत्रम्

हरिस्तुतिः इत्यपि प्रसिद्धमिदम्। स्तोत्रे भक्त्या विष्णुमनादी... हरिमीडे इत्यादिरूपेण प्रत्येस्मिन्श्लोके अन्तेहरिमीडेइति श्रवणात् अस्यैतन्नाम। अस्मिन्शङ्कराचार्यटीकया सहविद्यारण्य, स्वयंप्रकाश, आनन्दगिर्यादिरचिताः टीकाः समुपलभ्यन्ते।

षट्पदिस्तोत्रम्

“विष्णुषट्पदि” इति अस्यान्यन्नाम। तत्र तृतीयः श्लोक “सत्यपि भेदपगमे नाथ” इत्यादिः बह्वर्थगर्भितो दार्शनिकतत्त्वबोधको भासते। अतएवस्यात् अस्मिन् विद्यमानेषु षट्सु टिकाग्रन्थेषु एकः रामानुजमतानुसारोऽस्ति। तत्रशङ्करस्वीयटीकाप्येका वर्तते।

इत्येवं रूपेण एते तु शतप्रतिशतं शङ्करभगवत्पादीयस्तोत्रग्रन्थाः इति वक्तुंशक्यते।

अपि च काशीनगर्यां चण्डालवेषधारी पुरुषः विश्वनाथम् आत्मस्वरूपं पृच्छति सति शङ्करभगवत्पादाः स्वयं शिवरूपं मत्वा नवश्लोकेषु आत्मतत्त्वमबोधयदिति यत् श्रूयते। तदेव “मनीषापञ्चकस्तोत्रम्” इति एका कथा प्रसिद्धा। तत्र अन्तिमपद्यपञ्चकमपि मनीषाशब्देनैव

समाप्तिमेतीति अस्यनाम मनीषापञ्चकमिति उच्यते। तदयंसत्याचारस्य गमने.... गच्छगच्छेति इति श्लोकत्रये वृत्तान्तमुक्त्वापरपञ्चके प्रत्यग्वस्तुनि निस्तरङ्गसहजानन्दावबोधाम्बुधौ इत्यारभ्यनूनं मनीषा मम इति यावत् आत्मतत्त्वं, तात्त्विकांशांश्च समवोचदिति विशेषः। किन्तु श्रृङ्गेरीमठस्य शङ्कराचार्यस्य अध्यक्षतायां प्रकाशिते शङ्करग्रन्थावलि ग्रन्थे नास्तस्य नाम।

उपसंहारः-

इत्येवं रूपेण शङ्करभगवत्पादानां स्तोत्रग्रन्थान् तत्र तत्र उक्तान् क्रोडीकृत्य एकत्र समर्प्यते मया।

प्रयोजनम् :-

यतः अन्ये ये के च शङ्करनामानः स्तोत्राणि ग्रन्थयामासुः तत्र क्वचित् दोषाः सम्भवेयुः किन्तु महोग्रपण्डितानाम् अस्माकं महापूज्यानां श्रीमदादिशङ्करभगवत्पादानां रचनाम् कदापि दोषाः सन्तीति यद्वन्ति तदन्येषां विषये सङ्गच्छते न तु भगवत्पादे इति ज्ञापनम्। यत्र दोषाः विषयप्रतिपादनेशैली च भिन्ना दृश्यते तदन्येषामेवेति धर्तव्यम्।

भाव्यानुसन्धानसूचनाः-

अत्र यक्वचिदुक्तं पूर्वजानां व्याख्याभाववन्ति स्तोत्राणि यानि सन्ति इति, तत्र व्याख्याः सन्ति वा इति, शैलीभेदं च परिशील्य भगवत्पादीयान्येव एतानि स्तोत्राणीति स्थापयितुं शाक्नुवन्ति। एवमेव उपनिषद्भाष्यविषयेऽपि।

उपयुक्तग्रन्थसूची

स्तोत्रनिधि - Stotranidhi application, stotramala application

शङ्करग्रन्थावली- श्रीमच्छङ्कराचार्यकृत योगतारावली का एक अध्ययन, Shankaracharya by T.M.P. Mahadevan, National Book Trust, New Delhi, 1968

श्रीशङ्कराचार्य - बलदेव उपाध्याय।

Wikipedia

Swetha M.K.

PŪRAM : OWES THE SANSKRIT TRADITION OF NORTHERN KERALA

Introduction

India, being the seventh largest and the second most populated country, portrays a ceaseless variety of culture and history in India. India locale of uniqueness in diversity is composed of people exhibiting diverse cast, creed, religion and customs. Kerala stands distinguished in comparison to the other states extending from the Himalayan ranges to the stretch of the Western Ghats. Its distinct climatic and topographical features are reflected in culture and stile of living. Furthermore, there is a contrast between the north and south Kerala in terms of history, culture, rituals and ideology. This paper discusses the myth behind the festival Pūram, which is not so renowned like Thrissur Pūram, and the Sanskrit tradition in this area. Only a few, amid myriads of festival forms in the state. Festivals and celebrations in Kerala commences in Chingam, the beginning of the year, with Onam according to the Malayalam calendar. Onam is the festival of unity, celebrated for ten days. Another important festival is celebrated during the month of Medam as a harvest celebration. In the list of major festivals of Kerala, we can see, Thrissur Pūram, Attukal Ponkala, Makaravilakku etc. as major festival. Alike Thrissur Pūram, the Pūram of north is a special ritual related to temples and community.

Thrissur Pūram is also known as Devamela as it is the medley of Gods. In this Pūram, a massive attendance of deities from the neighborhood, shrines made them call as Devamela. That is because of various temples from different parts of the area attend the Pūram. The Arattupuzha Pūram, an oldest one-day-festival held before

Thrissur Pūram is the main Pūram in Thrissur. There is a story about the opening of Thrissur Pūram., i.e., Once Arattupuzha committed others being late, King Raja Rama Varma who was known as Saktan Tampuran initiated to organize another festival in an extravagant way as a malediction for the eviction. This event was marked as the onset of Thrissur Pūram.

Pūram of north Kerala has anomalistic features pursuant to Thrissur Pūram. Thrissur Pūram is the festival of illumination of crackers. The Pūram of north Kerala is the festival of color or flowers, which also known as Madanolsavam. There is a fable related to Pūram which has an epic relation about the reincarnation of Kamadeva. We all know about the story of Siva and Kama and let it be explained from the beginning.

Kāmadeva who was buried by Siva have some curse from Vidhata . A girl appeared from the tapovrtti of Brahma, Kama bowed upon Brahma and an affection lead to accept the daughter as wife, after a while Brahma realized the apathy and cursed Kama who was the cause of this Idiocy. After long way ahead Devagana was disturbed by Tarakāsura , who can be buried by the son of Lord Siva. The ambiguity is, later the loss of Sati , he decided not to have a companion. To overcome this situation, and to convey the re-birth of sati as Parvati , Indra and others sought advice from Visnu and assigned Kama to thrive. According to the guidance kama reached Siva's mansion with Vasanta. They decided to help Parvati who beseech for the acceptance of her love towards Siva. They exhorted Parvati to shed the flowers in front of Siva who is in deep meditation.

In the arrival of Kama and Vasanta, the entourage became flourished. Cupid heaved his bow pointing to Lord siva. For an instance, Siva distracted in the power of flower bow. After when he hindsighted, buried the cupid in fire by the third eye. Loss of Kama made his wife Rati and whole world fell into sorrow. She urged to Siva for the redemption of cupid by apologizing and weeping. She was replied with advocacy to live in the Sambara's Mansion for a whilst. While living in Sambara's mansion, Rati anticipated in the absence of Kama. She perceived the situation of terrene that without the flowery bows and heaves of Kama, the worldly creatures are in asymmetry. There is endearment with couplets, the aging lives and maidens without any graze. The whole devagana thought about

this and they approached Lord Vishnu and they decided to pray for the advocacy of Lord Siva with Lord Vishnu as prime. He consecrated to pray for the reincarnation of Kama bestowing with flowers by maiden. For this, devas are advised to strife for thirty days for the reincarnation of Kama. Visnu adviced a maiden to beseech his cognomen with joy. In reverence with this is the ritual which carried out or being practiced in the month of Meenam of Malayalam calendar from the Kartika asterism to Pūram star. The festival of Madana is ranging from valapattanam river of Kannur to Chandragiri river of Kasargod. All the while little maidens shed flowers in pūjaroom, or beside the well till the last day, everyday evening watering the shed flower is also an eve. The flowers shedding should be murikku, erukk, campaka, thumba or Narayan poovu. in the first childish model of kama is made with flowers and at last on pūram day matured kama is made using these flowers as shown in the picture below. These are all done to invoke kama, to get a flourished love and good companion.



Pūrakkali

Pūrakkali and maruthukali , the performing arts are the part of this festival. Pūrakkali is a uique performing art which engages the practice of dance and singing the song to bow vinsu. The important



part of this performing art is 18 colors which are sung and practiced by goddess like Rambha , urvasi etc. this 18 is divided into 3. The first consists of 7 colors which

is performed by Rambha, Urvashi, Menaka, Arundhati, Tilottama, Citralekha, and Ratnavali respectively at suraloka. The second consisting of 5 colors performed Ahalya, Sita, tara, mandodari, and draupati at world. And the last part with 6 colors by Bhumidevi, Gangadevi, Vagdevi, Rati devi, sridevi and girikanya at patala. This is the concept of commencement of Pūrakkali. These colors are composed in different ragas, 1 - pūvali raga, 2 in pūrnahari, 3 in ksterahari, 4 in vanahari, 5 in kanakahari, 6 in madhyamahari, 7 in ahari, 8 in sankaravarni, 9 in saindhavi, 10 in bhūtanandi, 11 in bhūtakarsi, 12 in bhūtalili, 13 in manjari, 14 in malahari, 15 in margi, 16 in salini, 17 in sariravi, 18 in malavi. Meleodious songs composed in these ragas are befitted with bodily movments as shown in the picture below and it steals the heart of audience.

This is an art which compass knowledge and entertainment. Performing team with young artists dressed up in uniformity so it is also a visual treat.

Maruthkali

The accomplishment of Sanskrit in the heart of people living in the northern region of Kerala astonishes the world. They are leading a moderate life with farming and other simple earning ways. Eventhough they have a



culutural excellency. A person who wishes to be a Panicker studies Amarakosa, Balaprabodhanam, Siddharūpas, Sanskrit Kavyas and Vyakarana, Tarka and Vedanta in Gurukula system. Other than these, slokas composed by pūrvacharyas are also plotted. Those who integrates this knowledge can become a paniker after pūramāla mūlal ceremony (singing and practicing the whole steps of Madanolsava) with the blessings of Parents and Mentors. Before they enter into the wide world of discussion there are many steps to follow. The day of practicing is already decided by each temple in different area. The word itself shows the idea of defence. Maruth means oppose. First the committee members evisages paniker and lead him to the temple, paniker starts the prayer and play in the arranged outskirts



of the temple, by deciding the date and time, a special eve of shedding gold by a maiden, paniker or committee members before kartika star , third step is deciding the methods and eves of defending between both temples, end of

outsirt practice day before pooram festival starts (pooram will be celebrated 5 or 7 days days in each temples), at night paniker enter into the temple, at the commencement day committee invites opposing paniker and stewards with procedures, panikers envisages, After this they can engage in Maruthukali (defending talk using sastra). The paniker from two different temple stands face to face, and after chanting a sloka, they both discuss the sastras in that sloka.

They should possess a high mental stability and sharp wisdom. The discussion may amplify from sloka to any topic under the sky. They should possess Malayalam as well as Sanskrit literature in depth which includes Natyasastra, poems,kavyas , sastras like jyotisa, tarka etc.

The Sanskrit knowledge and the culture the northern Keralite follows is a wonder which is still practicing and entertaining. As mentioned above northern keralites possess and innocent life, these middle path living people have the consciouness about puranas and itihisas. The performing arts like p[ra]kkali and maruthkali plays a great role in this. We are all trying to reinvent our culture through many projects and propaganda. By protecting and spreading these performing arts and culture we can upgrade our society. In this yuga we can hand over some good things to our next generation. Any topics under the sky can be discussed in maruthukali so we can hope for great intellects who quench the thirst of knowledge in next generation, who can perform healthy competition in this field.

Footnotes

1. स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयातः।
अङ्गव्ययप्रार्थितकार्यसिद्धिः स्थाण्वाश्रमं हैमवतं जगाम॥ कुमारसम्भवम् ३/२३
2. Erythrina variegata - kalyana - indian coral tree

3. Calotropis in the family apocynaceae
4. Plumeria
5. Leucas zeylanica
6. Scientific name : Calycopteris floribunda
7. അറ, കഴക്കം, മുണ്ടു
8. പൊന്നു വെക്കൽ
9. കളിഒരുക്കല്

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Siji C. K.

**THE TERRITORIAL VALUE OF NYAYABHASHYA IN
THE PRESENT DAY WORLD**

Vatsayana, the Nyaya writer, also known as Paksila swami is believed to have lived around 4th century AD in India. He is the author of Nyayabhashya a commentary on Nyayasutra. Vatsyayana is also designated as Darmila for some of Dravida) Daksinatya. So there is a possibility of his being a native Dravida (Deccan) the capital of which was Kanchipura, modern Kanjivaram. Kanchi was famous for Brahmanic learning and Buddhist culture. Also it was the birth place of Dinnaga (500 AD), Dharmapala (600 AD) such and other famous Buddhist logicians¹.

There are some, slokas in Abhidhanachinthamani and Trikandasesha kosha in which different names of Vatsyayana ²are being mentioned. His bhashya on Nyaya sutras is named Vatsyanabhashya or Nyayabhashya. There is a long interval of time between Gautama and Vatsyayana, He is later than Nagarjuna. The Buddhists refuted several views of Gautama. Buddhist logician Dinnaga was an early of Vatyayana. From these evidences he assumed to have lived between 300 and 400 AD.

Some scholars are of opinion that Vatsyayayana could interpret the views of Gautama in an elegant style since the belated commentary could be made enriched with so many current views. Nyaysbhashya, the commentary on Nyayasutra is simple and forceful in argument and exposition. He follows the pattern of Patanjali while writing Mahabhashya³.

In order to explain the true meaning of Nyayasutra, Vatsyayana follows a method of putting forth some questions, and though answers the essence of the work is made clear.

There is no cognition (pratipatti) of object (artha) without the instrument of valid knowledge. Without cognition of knowledge there is no successful activity. On being aware of the object with the help of the instrument of valid knowledge, the knower either wants to obtain it or neglect.

Vatsyayanabhashya is commented upon by Uddyodakara of the 6th century AD in his Nyayavartika. In his Vartika, Uddyotakara has acknowledged some of the latest developments in logic, chiefly authorised by the Buddhist logician Dinnaga and others. He has taken pains to refute those views and arguments.

Vatsyayan's exposition of the sixteen topics of Nyaya is classified under four heads viz., theory of knowledge, theory of the physical world, theory of the individual self and its liberation and finally the theory of God. These theories have been elucidated by him with great argumentative skill. Vatsyayan's treats the subject following three steps obeying the customarily method Enunciation (uddesa), definition (lakshana) and examination (pariksha)4. Vatsyayana records pramana as an instrument of knowledge by which the seeker gets knowledge of the subject. Gaining the object of knowledge using pramana is called Nyaya thus plays a major role in acquiring and analysing the subject.

Vatsyayan's interpretations of the Nyayasutra deal with the theory of knowledge in the introductory section of the Nyayasutra. Vatsyayana has not much to say on epistemology in his own words. His are only supplements of the doctrines put forth by Gautama. In the Nyayasutra there are analysis of cognition, definitions of right cognition and a comparative study on the various means of knowledge.

According to Vatsyayana, the means of knowledge becomes valid only when the right object is cognized by it5. He analysis of knowledge includes 1.

The knower (pramata) who is led to action either by desire to acquire it or by hatred to discard it. 2, the means of knowledge (pramana) by which the objects are known. 3. The cognized object (prameya) and 4. The form of cognition (pramiti) all of which constitute the knowledge of the object (arthavijnana). It is how the knowledge of the object is derived.

Vatsyayana's finding on knowledge have a separate identity somewhat differing from others. Mind is an essential element for perceptual knowledge. Vatsyayana treats inference in a different way. He subjects the members of five numbered syllogism under inference. They are Pratinjna, Hetu, Udaaharana, Upanaya and Nigamana. He criticizes some logicians accepting ten numbered syllogism including Jijnasa, Samsaya, sakya-prapti, prayojana and samsayavyudasa.

According to Vatsyayana, the real knowledge derived from verbal testimony is quite unlike the knowledge that is derived from anumana and upamana. According to him the validity of aitihiya depends on that of verbal cognition.

For him the confutations of Tarka do not always lead to real knowledge. There are mistaken notions in between time and space the awareness of time is achieved by action rather than consciousness.

Vatsyayana explains the soul by means of its being the abode of qualities like desire, aversion, effort pleasure, pain and action, knowledge. In his point of view the moral laws have no value unless the difference between soul and body is detected. The body cannot be identified with soul since the result of sin and virtue our rebirth cannot be observed done to its change. Soul controls sense organs. It is different in different bodies. Individual souls are innumerable. If the soul is same for everyone, the experience of all the individuals would be the same.

3

Vatsyayana, following the original text recommends emancipation alone as the only remedy for sources. Until attaining it no soul can attain the actual bliss. Emancipation is the liberation from misery. Vatsyayana observes that emancipation is the absolute and faultless condition of being in bliss. It is not the destruction of the soul but it is the release from the bondage Vatsyayana states that God is omniscient. He possesses the real knowledge and is the one devoid of errors. God holds a paternal love towards the creations. Vatsyayana observes and defines doubt as it has been defined by Gautama (parah). Doubt is of types (1). Recognition of common properties (samanadharmopapatti), (2). Recognition of properties not common (anekadharmopapatti), (3). Conflicting testimony (virpratipatti), (4), Irregularity of perception (upalabdhiyavyavastha)

and (5). Irregularity of non perception (anupalabdhyavyavastha). Vatsyayana explains each with examples. One, at night may doubt an elevated object whether a man or tree. The samanadharma common features of man and tree like height causes doubt. Unless the distinguishing features like branches (in the case of tress) and limbs (in the case of men) come to notice, the doubt cannot be removed.

Vatsyayana explains vada, jalpa, vitanda, and nigrahassthana as defined by Gautama. A vada is a constructive discussion guided by the logical theories between members of the same school wishing to advance their own thoughts. It is contrasted with the other two kinds of debating, viz. jalpa and vitanda. Jalpa is a dispute between opposed schools, where the object is not to advance knowledge but to defeat the opponent. Vitanda 'eristic' or purely destructive sophistry aims to demolish the opponent regardless of the means used and without maintaining any position of one's own⁶. Gautama defines vitanda as a mere opposing of the statement, not classified with one's views or beliefs⁷.

Nirnaya is the establishment of a fact by rejecting the opposing ones and reaching at a conclusive decision. Debate is the discussion of the participants of the same discipline intending to get more knowledge. According to Vatsyayana said a debate should flourish with five avayavas⁸(organs).

4

Chala, jati and nigrahassthana may have intrusion in a competitive argument⁹. But Vatsyayana hopes that while practicing vitanda in one should avoid the defects which commonly occur from the confusing remarks or unhealthy situations mentioned above.

Vatsyayana rejectings Nihilism of Nagarjuna while upholding the theories of the ever - unshipped Gautama. The universe is not produced from sunya or emptiness, which possessing the form of non- existence cannot produce anything. Vatsyayana observes the law of Causation. He propagates theories regarding the origin and nature of universe. He criticizes Kshanikavada (the theory of momentariness) on the ground that it is not perceivable due to the continuity of moments without any break. The essence of his theses is that there is definitely a link between the past and future.

Conclusion

In brief the Nyayabhashya speaks of the sixteen categories while

passing through the difficult areas of Nyayasastra so as to make it easy for a path finder on the way of logical argumentation the author emphasizes the need of attaining real knowledge. In this modern period Nyayabhashya serves the purpose of a torch-bearer so as to reveal the exact idea of the original work. Among the other books of Nyaya philosophy the nyayabhashyas method of explaining is specially different and noteworthy. By clearing the way to real knowledge, Nyayabhashya stands unique in the field of commentaries.

Not deviating from the original text Nyayabhashya, follows a peculiar way. Which bears consistence ever in this modern era of sciences.

5

Nyaya Philosophy is a very popular subject in Indian logic. Unlike the western one, the Indian Philosophy especially when it is limited to the Nyaya and Vaisesika, definitely a form of sciences. Unimpeded by the basic them, it goes at a gallop through several concealed notions till then unnoticed. Nyaya conception of universe is realistic and hence the system turned to be known as a logical realism. This Sastra promise the attainment of salvation on attaining the knowledge of sixteen categories.

Footnotes

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Aparna Aravind

NĀṬYAŚĀSTRA AND THEATRICAL ART FORMS OF KERALA

Nāṭyaśāstra Is The Pivot Of The Indian Literary Perspectives And Traditional Theatrical Forms. It Is Presented As A Scientific Method Of Nāṭya Conventions And Their Grading. The Research Paper 'Nāṭyaśāstra and Theatrical Art Forms of Kerala' discusses the contemporary reference of the theoretical aspects of Nāṭyaśāstra and its reflection on Kerala art forms. In this contemporary scenario the theoretical approaches exert their influence on the artistic life both explicitly and implicitly. This paper also discusses the cultural discourse of Kūttu, Kūṭiyāttam, Kathakali. The paper also examines the different experiences ignited by the performing space in the audience when the literary forms get converted into theatrical forms. History of India's Nāṭya tradition cannot be determined. Many scholars demand two thousand years of old for this work. The universality of art forms can be seen as the result of this forever relevance of Nāṭyaśāstra and the continuous evolution happens to this art form. The pivotal point of this evolution, the base form of every art is the evolution; the base form of every art form of every art is this opus like Nāṭyaśāstra The existence of artistic conventions in the Indian tradition is explicit event before the origin of Nāṭyaśāstra.

Historical overview of Nāṭya

Nāṭyaśāstra is written in the form of a conversation between Bharata and Sage Āthreya and his disciples. It details the origin of Nāṭya to its application in various forms including universal phenomenon. It has been noted that the Indian aesthetic tradition and its studies are rooted in Bharata's Nāṭyaśāstra. Translation for Nāṭyaśāstra is published around the latter years of 1800s.

Nāṭyaśāstra India's traditional aesthetics was the first analyzed by the western scholars. The various chapters of the Nāṭyaśāstra were printed during different times.

"F. Hall was the first to print 18, 19, 20, 34 chapters of Nāṭyaśāstra. Later Paul Regnaud printed of sixth and seventh chapters with translation and 15th and 16th chapters without translation. Later his disciple J. Grosset published 28th chapter. Sivadathan along with

Kashinath Panduranga Parab published the complete Nāṭyaśāstra in 1894 from Bombay" (Narayana Pisharody. K. P., 2014, 10).

Nāṭyaśāstra gained broad dimension with the interpretation of Abhinavagupta's Abhinavabhāratī. It is important to understand how this ancient text of 36 chapters and 6000 verses got its scientific form. In Indian concept, the word science has got different interpretations. Science means to instruct, perceptual knowledge. It also centers on the dharma. It is also denotes receptors of receptors of Dharma, Artha, Yaśass, these substance from the Nāṭyaveda is regarded as the universal essence. Essence means that which exist. It has relevance over the period. It is because of this timeless nature, Nāṭyaśāstra remains a 'classic'. The first chapter on Nāṭyotpatti is described as flows. Nāṭyaveda was made for all the people of the world.

"न वदे वहारोऽयंसं शूजातषु ।

तमासृजापरं वदे पचमंसावव णकम् ।।" (Madhusudan Sastri 1973, 48)

It means a fifth Veda is made for the common people to achieve the insight of dharma. The first chapter of Nāṭyaśāstra doesn't refer to the origin of Nāṭya, but to the origin of Nāṭyaveda. The three dimensional approach that is, story, practice and science, is given importance in Nāṭyaśāstra. All these three co-exist together the discourse relevant for all the times also regarded as science. Indian literary and theoretical aspects grew up from the roots of Narration, interpretation, analysis and discussion Nāṭyaśāstra is the great example for this method. This is the end result of a long discussion between preceptors and disciple.

Over the course of the years these spread to different parts of the world and gained multiple interpretations notably in the light of Abhinavagupta's Abhinavabhāratī. It is often believed that Nāṭyaśāstra was formulated for those who didn't receive elemen-

tary practice in Vedic discourse. It is shaped taking into account the principles of both theoretical and practical aspect of dharma.

The characters of Nāṭyaśāstra are historical or mythological persona from Indian epics who through the performance is able to accentuate the imaginative faculties of the audience. Sage Bharata says that Nāṭya is for the world and there is no differentiation of any sort. Nāṭya has stood the testimony of time.

"नकै ततोऽभवतां देवानां चानभु वनम् ।

लै ययाय सवय नां भवानकु तन म् ।।" (Madhusudan Sastri 1973, 107)

Nāṭya is not only for Devas but rather for both Devas and Asuras. Nāṭya as a dramatic form is for the whole world not for any particular section. In Nāṭya it is the Anukīrtana of bhāva that is happening. Nāṭya is the medley of the different facts of imagination present all over the world. A mere representation of events cannot be taken as Nāṭya. Story, practice, science form the three pillars of Nāṭya this trinity plays an instrumental roles in making the Nāṭya way superior than mere representation of events the knowledge received from Nāṭya is infinite and it has various realms mainly Vidyā,

Yogamm, yajnam, and Artham.

"न तान... न तपं, न सा वा, न सा कला

नासौ योगो, न तकमना...ऽमन्य यते ।

सवशण शपान कमाण ववधान च

अमा...समवते ...न तमादेतमया कृतम् ।।" (Madhusudan Sastri 1973, 117-118)

There is nothing in the world that escapes Nāṭya. This prompts many to view Nāṭya as a form of science. The forms and themes of Nāṭya are applicable to the whole of the world. In actual performance Nāṭya is a combination of science, story and practice. Nāṭyaśāstra gives a clear cut definition of Nāṭya.

"योऽयं वभावो लोकय सखु ...खसमवतः ।

सोऽ...भनयोपते नामयभधीयते ।।

....तमृतसदाचारपरशषेथकपनम् ।

वनोदजननंलोके नामेतवयत ।।" (Madhusudan Sastri 1973, 121,123)

Nāṭya reflects pleasures and pains of the world. Nāṭya includes Aṅgābhīnayas as well. Nāṭya brings forth to meaning that Śruti and Smṛti are unable to that provide to the audience. From this it is

evident that common people were unable to understand the nuances of Śruti and Smṛti. The first chapter of Nāṭyaśāstra provides information on Nāṭyotpatti, in the last chapters titled Nāṭyāvatāra science is gained joined with the elements of mythical stories. Tānāvalakṣaṇa, Uttamāṅgābhinaya, Hastābhinaya, Śarīrābhinaya, Cārīvidhānaṃ, Sāmānyābhinaya., these chapters describes the application level of practice. Nāṭyaśāstra could be taken as sum total of age old tradition and principles even today there are different perceptions regarding Nāṭyaśāstra's creators, period, age, etc. This paper focuses on such dance forms of Kerala that has widely adopted from Nāṭyaśāstra tradition namely Kūttu, Kūdiyāttam, Kathakali.

Traditional Stage Forms of Kerala

Kūdiyāttam is the Kerala's ancient art form which gained UNESCO title of heritage of humanity. It is similar to Sanskrit drama enactment. The traditional art forms of Kerala have been greatly inspired by the art direction of Kūdiyāttam. Kūttu consists of just one actor on the stage, whereas the appearance of more than two characters on the stage can be seen in Kūdiyāttam. The art form is performed by a Cākyār and Nagyār. In AD 9th century major innovations were introduced in to the art form by Kulañekharavaṃma and his disciple poet Tolan and it has increased the status of Kūdiyāttam to much higher levels. The rules of stage direction in Kūdiyāttam are known as Āttaprakaram and Kramadīpika.

The properties used in the performance were all taken from the nature. This includes Kari, Manjal, Manayola, Cāyilyam, Teccipoo, Pāla. The common characters seen in Kūdiyāttam are Katti, Cemannatādi, Pacca, Pazhukka etc. amongst this, Pacca and Pazhukka used to illustrate the characters of Sāttvika. Katti is used to denote Rajasa characters and Cemannatādi to imply Tāmasa characters. Noble characters like Śrīkṛṣṇa and ŚrīRāma are portrayed in Pacca whereas Kīcaka and Duryodhana are portrayed in Katti. Pazhukka is used to denote feminine characters. Śurpanakha is a prominent character in Kūdiyāttam who is depicted in Kari. These same rules are adopted in Kathakali also it is completion of Āṅgikābhinaya depicted in Bharata's Nāṭyaśāstra can be seen in Kūdiyāttam.

Kūttu is a solo performance art form. Colours related to nature are used in Kūttu also. Kūttu gained prominence because of its pre-

sentation. It is always used as a social satire. Then the Kathakali which came after Kūttu received the attention of the whole world. Both Kūttu and Kathakali follow the dramaturgy put forward by Nāṭyaśāstra. A Kūttambalaṃ is constructed for the performance of these art forms. They are constructed in the right side in front of the temples according to the methods of Nāṭyaśāstra. Construction of Kūttambalaṃ is mentioned in the chapter Maṅḍapavidhi of Nāṭyaśāstra.

"वकृतु यैव तुमडपः ।
तषेण माणान येमयंतथाऽवरम् ॥
माणमेषानंदंहतदडसमायम् ।
शतंचा.... चतुःषहताशदेव त ॥" (Madhusudan Sastri 1973, 8-9)

Kuttambala? can be constructed in three designs namely Vikṛṣṭam, Caturaśra, traśra. The Kūttambalaṃ in Kerala are generally seen in rectangular shape. The scientific aspects of Indian architecture are also considered during construction. The basis of art will always be knowledge from scientific enquiries in Nāṭyaśāstra detailed analysis of stage construction is provided. This is explicitly and implicitly visible all art form of India. Nāṭyaśāstra have influenced basic art forms like drawing, sculpturing etc.

Nāṭyaśāstra stipulates that there must be paintings on the walls of Kūttambalaṃ. Navarasas are also an integral part of these drawing. In the third chapter of Nāṭyaśāstra details of Raṅgapūja are described before performing any art form related to dance. The names given to the Karaṇas in dance and the gestures involved are in association with the nature and its movement. The main Mudras known as the classics of Kerala are derived from the Mudras of Nāṭyaśāstra and Hastalakṣaṇadīpika. The elements of Nāṭyaśāstra are mainly mentioned in the art forms from north India. The foundation of any sort of thought has its roots from Nāṭyaśāstra. Rasa and Dwani remains the greatest of the theoretical aspects of Indian aesthetics. Nāṭyaśāstra also gives in depth description about Vṛtta, chandass, Talaṃ, Vādyam. "There are 108 engravings of the Karaṇās on the pillars of the Chidambara temple situated in Tamilnadu. These engravings are believed to be the ones dictated by Bharata his Nāṭyaśāstra. These were built during AD 1243-1273. According to Sage Bharata there are 14 SamyuktaHasta and AsamyuktaHasta in relation to Mudraviniyogam. Abhinavagupta claims that new

Mudras can be incorporated apart from those given by Bharata.

In the Hastalakṣaṇadīpika, only the descriptions of AsamyuktaHastas are portrayed. There are a lot of Variations in the Hastābhinaya of Bharatanātyam" (Vedabandhu, 1997, 24).

Kathakali is an art form that is closely linked to the regulations of Nāṭyaśāstra. Āhāryābhinaya, the 23rd chapter of Nāṭyaśāstra points the rules related to colours. The prescribed colours are green for romance, red for anger, gold for excitement, black for fear and white for comedy. The major characters on the stage are Pacca, Katti, Kari, Tādi, Minukk. Colours are assigned to each of these roles too. So colours which are natural as well as selected according to the prescription in Nāṭyaśāstra are used in Kathakali when it is performed in the stage.

"The Keralites who still protect one of the ancient forms of Nāṭya such as Kūttu, Kūdiyāttam had included Sthāyībhāvas in the performances since the ancient times. In the later course of time these acting forms were adopted into Kathakali as well. These acting forms are the cornerstone of the classical tradition of Kerala" (G. Venu, 2006, 189).

Kathakali gives importance to acting that evokes Rasa in the audience. Kathakali enhances the different method of acting and performance suitable for each situation by combining components of Tauryatrika. Thus, a fusion of speech, act and expression happens in Kathakali. The costumes play a vital role in providing visual beauty to the performance of Kathakali. Costumes are designed in such a way that it showcases the grandeur of each role characterized by Caturvidhābhinaya. The nature of characters gives elegance and beauty to each costume. Stage is source of enjoyment for audience. Stage means the place where the action is performed and where the audience relish the act is defined as Araṅg. Nāṭyaśāstra is one of the founding texts that shaped the art forms of Kerala. Different forms of acts and performance reach out to the audience through Nāṭya and create an aesthetic experience in them. And this has led to innovations in the art forms opening new arenas to explore. Such innovations give a strong foundation to ideologies related to art and culture. Ideas taken from and given to one art form to another helps them to flourish even more.

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Maneesha S.

स्वाध्यायप्रकारः प्रातिशाख्ये

यस्य निःश्वसितं वेदा यो वेदेभ्योऽखिलं जगत्।

निर्ममे, तमहं वन्दे सदानन्दं सदाऽत्मजम्॥

अपौरुषेयोहिवेदः¹ हिरण्यगर्भपरमेष्ठिचतुर्वदन वदनारविन्दविनिःश्वरि सतनित्यभारतीश्रुतिरूपः, समस्तास्तिकजनुष्मतामार्यधर्मविषयकजिज्ञासावतांकृते परमप्रमाणभूतः², दशविधश्रौतस्मार्तयज्ञानुष्ठानादिप्रतिपादकानुश्रवो-

निगमः, समुपजीव्यश्चसकलसंस्कृतपुराणेतिहासदर्शनागम शास्त्रादि वाङ्मयस्य अनाद्यनन्तरूपः³, वर्तमानसृष्टिसमारम्भसमये चतुष्पाद एकरूप एवाऽसीत्। अनन्तरं द्वापरयुगान्ते तत्र भगवता कृष्णद्वैपायनेन महर्षि वेदव्यासेन वेदस्य ऋग्यजुःसामाथर्वरूपैश्चातुर्विधं पार्थक्येन संव्यस्य⁴ स्वशिष्यवराश्चत्वार ऋषिप्रवरा मन्द्रद्रष्टारः पैलवेशम्पायनजैमिनि सुमन्तवः क्रमशः समुपदिश्यन्तेस्म। तैर्हि चतुर्भिः शिष्यवर्यैस्तेषां प्रशिष्यवर्यैश्चाग्रे चतुर्धा व्यस्तानां वेदानां⁵ विविधासु शाखासु संविभागः संव्यधायि। ज्ञानराशिर्हि वेदः। खलु मानवज्ञानस्य विश्वकोषः। तेन तत्र किमस्तीति अनुसन्धानापेक्षया किं नास्तीति गवेषणं सुकरं भवति। तत्रैव संपूर्णभारतीयवाङ्मयस्य उपजिव्यं विद्यते। इतरसाहित्यानि तु तद्व्याखातृणि अव। ज्ञानार्थकाद् विद्वातोः घञि प्रत्यये कृते वेदशब्दः निष्पन्नः भवति। विद् धातोः प्रयोगः चतुर्ष्वर्थेषु वर्तते। तद्यथा-

‘सत्तायां विद्यते ज्ञाने वेत्ति विन्ते विचारणे।

विन्दते विन्दति प्राप्तौ श्यल्लुकश्नम्शेष्विदं क्रमात्॥’

विद्यन्ते धर्मादयः पुरुषार्थाः यैस्ते वेदाः इति ऋक्संप्रतिशाक्यम्। सायणस्तु अपौरुषेयम् वाक्यं वेद इत्याह। इष्टप्राप्त्यनिष्टपरिहारयोरलौकिकमुपायं यो वेदयति स वेद इति भाष्यभूमिकायामुक्तम्। तस्य प्रमाणमपि तत्रैवोक्तम्-

‘प्रत्यक्षेणानुमित्या वा यस्तूपायो न विद्यते।

एतं विदन्ति वेदेन तस्माद् वेदस्य वेदता॥’

आम्नायः आगमः, श्रुतिः, वेदः इति सर्वे शब्दाः परस्परं पर्यायाः।

वेदास्तु आपादचूडं धर्म्यप्रवृत्तिकम्। अतः वेदानां परमोपादेयन्ताद् अतिशयतममहत्त्वशालित्वाद् च महर्षयः तान् रक्षितुं विविधोपायान् चक्रुः। वेदरक्षणार्थं प्रतिदिनं तेषां स्वध्याय - अध्ययन - पारायणम् अवश्यं कर्तव्यम्। तदर्थं कश्चित् नियमः च अस्त्येव।

धार्मिकजीवितं काङ्क्षद्धिः जनैः श्रद्धापूर्वं वेदः पठितव्यः। प्रतिदिनं निश्चितसमये नियमितरूपेण वेदपारायणं वैदिकेषु स्वाध्यायः इति प्रसिद्धम्।

वेदाध्ययनेनावगम्यते यन्मानवजीवनं चतुर्षु विभागेषु विभक्तम्⁶। ते च चत्वारो विभागाः चत्वार आश्रमा अप्युच्यन्ते। आश्रम्यते स्थीयते यस्मिन् स आश्रमः। ते च आश्रमाः, ब्रह्मचर्यं - गृहस्थ - वानप्रस्थ - संन्यासलक्षणाः। पञ्चविंशतिवर्षपर्यन्तमेकस्मिन् एकस्मिन् आश्रमे विश्रम्य चत्वारोऽपि आश्रमास्सेव्यत्वेन निर्दिष्टाः, तत्रापि ब्रह्मचर्याश्रमाख्यप्रथमाश्रमस्तु सर्वैरेव जनैः अपरिरार्थत्वेन परिपालनीयः। प्रथमाश्रममन्तरा आश्रमान्तराणि अनुष्ठातुं न शक्यन्ते। गृहस्थादित्रयः आश्रमास्तु ऐच्छिकाः। तत्परिपालने पुरुषः सर्वथा स्वतन्त्रः। परन्तु प्रथमाश्रमानुष्ठाने स स्वातन्त्र्यनार्हति। यतः प्रथमाश्रम एवालम्बः सर्वोश्रमान्तराणाम्। सिद्धे सति प्रथमाश्रमे सर्वे आश्रमास्सफला भवन्ति इति तस्य प्राधान्यमपरिहार्यत्वञ्च प्रतिपादितम्। आचार्यो ब्रह्मचारी भवन्नेव सफलाचार्ये भवति। राजा ब्रह्मचारी सन्नेव राष्ट्रं रक्षति। युवा ब्रह्मचारि सफलतामश्नुते। युवतिः कन्यापि ब्रह्मचारिणी भवन्ती साफल्यं भजते। अस्मिन् हि आश्रमे प्रतिष्ठितस्य जनस्य शारीरिकी मानसी च स्थितिः सम्यगव्यवस्थिता विकसिता च भवति। सोऽयम् आश्रमाणां प्रथमः सर्वोत्कृष्टश्च ब्रह्मचर्याश्रमः मानवजीवन्त्याधारभूतः। ब्रह्मचर्याश्रमः एव शारीरिकी मानसीञ्च शक्तिं विकासयति। विशदयति च विद्याबुद्धिबलं बालः। अस्मिन् खलु ब्रह्मचर्यकाले गुरुकुलाश्रमे निवसन्तो ब्रह्मचारिण आचार्यसकाशात् विविधा विद्याः, विज्ञानानी, शिल्पकलाश्च शिक्षन्ते निशुल्कम्। तदर्थं वेदेऽतिरमणीयं वाणिसूक्तं प्रवर्तते सहृदयहृदयावर्जकम्। ऋग्वेदस्य दशममण्डलस्य एकसप्ततितमं सूक्तम्-

सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत।

अत्रा सख्यायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताऽधिवाचि⁷।

वेदाचार्यः ब्रह्मचर्ये स्थित्वा अनुव्रताय शिष्याय अध्यापनं कुर्यात्। कुत्र अपविश्य पारायणं कर्तव्यमित्युच्यते पूर्वाम्, उत्तराम्, प्रगुत्तरां वा यां कामप्येकां प्रशस्तां दिशामध्यासीनः⁸ इति। पठनाय एकः शिष्यः भवति तर्हि सः गुरोः दक्षिणभागे उपवेशेत्। यदि द्वौ शिष्यौ भवतः तर्हि तावपि आचार्यस्य दक्षिणतः एव उपविशेताम्। यदि बहवः श्रोतारः भवन्ति तदा यत्र यत्र अवकाशः तत्र तत्र उपविशेयुः। ते सर्वे श्रोतारः आचारस्य पादौ नमस्कृत्य 'अधीहि भोः' इति गुरुम् अभिप्रेरयन्ति। एवञ्च अध्ययनात् पूर्वं शिष्येण, अध्ययनात् पूर्वम् आचार्येण च अनुष्ठियमानः कश्चित् नियमः अत्र प्रतिपादितः।

वाजसनेयिप्रातिशाख्ये शिष्येण अनुष्ठियमानः नियमः एवं प्रतिपाद्यते। तथाहि पवित्रदेशे अधीयते, अभीष्टमासने उपवेश्युं शक्तये। हेमन्तकालं प्राप्य यामिन्याः चतुर्थप्रहरे अधीयते।

शिष्यः योजनान्न परमध्वानं न गच्छेत्। अधईयानः मधुररसप्रायं धृतप्रायं चान्नं भुञ्जीत⁹ इति।

ततः आचार्यः प्रणवशब्दं वदति। सः प्रणवमन्त्रः आचार्यस्य शिष्यस्य च सुखं सूचयति। सः प्रणवः एव ब्रह्मणः प्रतीकत्वेन वर्तमानः स्वाध्यायस्य मुखं च भवेत्। स्वाध्यायस्य आदौ ओंकारः भवतीति भावः। ओंकारः स्वाध्यायार्थं प्रयुक्तः उत्तरपदेन वा अर्द्धर्चनं वा न सन्धातव्यः। यज्ञकर्मणि तु सन्धानं भवति। सः त्रिमात्रिकः ओंकारशब्दः उपांशुस्थाने भवति। उपांशुस्थानं निषादपञ्चममध्यमतारेषु येन स्थानेन प्रयोज्यं स्यात् तेनैव प्रकारेण प्रणवं कुर्यात् इति। सः ओंकारशब्दः उदात्तः भवति। अथवा सः ओमित्येद् चतुर्मात्रः भवति। तस्य पूर्वार्धमनुदात्तं भवति। अथवा मः षण्मात्रेण सहितः द्विः स्वरः भवति। एवञ्च ओंकारशब्दः त्रिविधाः भवन्ति।

‘ओङ्काराथकारौ’¹⁰ इत्यनेन अथशब्दस्यापि ओंकारशब्दतुल्यप्राधान्यमस्तीति वाजमनेयिप्रातिशाख्ये प्रतिपाद्यते।

तथाचोक्तम्-

ओङ्कारश्चाथकारश्च द्वावेतौ ब्रह्मणः पुरा।

कण्ठं भित्वा विनिर्यातौ तेनेभौ मङ्गलावुभौ।।

इति स्मृतिः। वाजसनेयिप्रातिशाख्ये ओङ्कारस्य प्राधान्यं विव्रियते “ओङ्कारः स्वाध्यायादौ”¹¹ इत्यादि सूत्रेण। ओङ्कारः स्वाध्यायादौ कर्तव्यः इत्यर्थः तथाचोक्तं मनुः - “ब्रह्मण प्रणवं कुर्यादादावन्ते च सर्वदा। क्षरत्यनोङ्कृतं पूर्वं परस्ताच्च विशीर्यते” इति।

ततः शिष्येण प्रचोदितो गुरुः प्रणवमन्त्रं कृत्वा अध्ययनम् आरभते। अध्ययनवसरे प्रवचने सर्वादात्तं च यत् पदं क्षैप्रसन्धिरहितं वा, अपृक्तं वा उपस्थितं सेतिकरणं वा तत् पदं अध्येतुः अथवा शिष्यस्य बोधनार्थं गुरुः द्विवारम् उच्चारयति। गुरुणा द्वैपदे वा अधिके वा प्रोक्ते पूर्वं पदं वदति दक्षिणः शिष्यः। अनन्तरं इतरे शिष्याः वदन्ति। शिष्येण वक्तव्याभावे गुरौ ‘भोः’ इति त्रिमात्रं चोदना स्तात्। तेन गुरुणा निरुक्ते अर्थम् आवर्तयितुं ‘ओं भो’ इति अनुवादः स्यात्।

अनन्तरम् आचार्यः परिपन्नसन्धिः, प्राकृतोष्मसन्धिः, नकारस्य लोपः, रेफभावः, ऊष्मभावश्च, असंयुक्त ऋपरः सन्धिः, रेफसन्धिः, विवृत्तिश्च उदाहरति। परस्य आचार्यस्य एतद् वचनं प्रत्युच्चार्य शिष्यस्य ‘भोः’ इति चोदना स्यात्, न वा स्यात्। अर्द्धर्चसमयेषु तां चोदनां त्यजेयुः। अध्यायान्तेषु तस्याः चोदनायाः वर्जनं वा न वा इति द्विप्रकारेण स्मरन्ति आचार्याः इति। प्रश्ने गुरुः शिष्यस्य प्रधानं एकपदम् आह यदि समासः चेत्। यदि समासहितः चेत् द्वे पदे च आह। एतेन विधानेन प्रश्नं समाप्य सः शिष्यः तमेव प्रश्नं पुनः पुनः परिशीलयेत्।

ततः सर्वथा तुल्यशब्देन सन्धिकृतं पदं सन्धिरहितं कुर्यात्, कालाधिक्येन उच्चारयेदित्यर्थः। तथा च ‘उद् उ एति’ इति पठेत् न तु उद्वेति।

अनन्तरं अध्ययनस्य क्रमः। प्रथमं प्रश्नं गुरुः दक्षिणाय शिष्याय पृच्छति। ततः पठनानन्तरं क्वचिद् गच्छन्तः शिष्याः गुरुं प्रदक्षिणं कृत्वा परीयुः। एवमेतेन विधिना प्रश्नाः सर्वे शिष्याः अध्ययने पर्यवसाने गुरुसमीपं गत्वा तं नमस्कृत्य तेन विसर्जिताः युक्तार्थाः स्युः। यत् यत् स्वधर्मः तत् तत् कुर्युः इति। अध्ययनस्यान्ते अर्द्धर्चे समाप्ते 'भोः' इति गुरुणा उच्यते। अनन्तरं शिष्यः 'ओं भोः' इत्युक्त्वा बादं समापयति। अन्ते एकाम् उचितां वयं पठति। एतादृशमध्ययनं प्रातिशाख्येषु सूचितं भवति।

ग्रन्थसूचि।

1. वाचा विरूपनित्यया (ऋ. सं. 8-64-6), अस्य महतोभूतस्य निःश्वसितमेतत् (ऋ. सं. 2-4-10)
2. धर्मं जिज्ञासमानानां प्रमाणं परमं श्रुतिः।
वेदोऽखिलो धर्ममूलं स्मृतिशीले च तद्विदाम् ॥ (मनुस्मृतिः)।
3. अनादिनिधना नित्या वागुत्सृष्टा स्वयम्भुवा।
आदो वेदमयो दिव्या यतः सर्वाः प्रवृत्तयः। (स्मृतिसाहित्यम्)।
4. त्रैतायां सहता वेदा यज्ञ वर्णास्तथैव च।
संरोघायुषस्त्वेते व्यस्यन्ते द्वापरे युगे ॥ (महाभारतम्- शा-प-अ-2-श्लो-38)।
वेदश्चैकश्चतुर्धा तु व्यस्यते द्वापरादिषु (म. पुराणम्- 144-11)।
5. चातुर्वर्ण्यं त्रयो लोकाः चत्वारश्चाश्रमाः पृथक्।
भूतं भव्यं भवच्चैव सर्वं वेदात्प्रसिध्याति ॥ (स्मृतिसाहित्यम्)।
6. संस्कृतसाहित्यविमर्शः, सम्पादकः डा. सूर्यप्रकाशः स्नातकः, गुरुकुल वृन्दावन स्नातक शोध संस्थान,
स्नातक सदन, दिल्ली-वेदप्रकरणम्-ब्रह्मचर्याश्रमः। (page 31)
7. ऋग्वेदः - 10-71
8. पारायणं वर्तयेद् ब्रह्मचारी गुरुः शिष्येभ्यस्तदनुव्रतेभ्यः। (ऋग्वेदप्रातिशाख्यम्-
उव्वटाचार्यकृतभाष्यसहितम्, सम्पा. रामप्रसादत्रिपाठी, सम्पूर्णानन्द विश्वविद्यालयः, वारणासि,
1985. प-15-श्लो-1).
9. वाजसनेयि प्रातिशाक्यम्, कात्यायनः, सम्पा. वेङ्कटशर्मा, मद्रपुरी विश्वविद्यालयम्, 1934-
i-21, 22, 24, 25.
10. ibid- i - 17
11. ibid- i - 16

Devahar V.

THE QUEST OF STANDARDIZATION; LINEAR MEASUREMENTS IN VĀSTUVIDYĀ

For lengths, angles, areas, volumes, time, and weights, India established a variety of unit systems. They share common characteristics and continuity that can be traced back to Harappa, but they also show a chronological progression and significant geographical differences. Numerous metrological systems were evolved from the late Vedic era to the pre-colonial era. Here, we'll concentrate on linear unit systems and look at a few uncommon difficulties involving units ranging from the aṅgula to the yojana.

Though the units in ancient India were initially based on natural physical standards, they were later expanded to include numerous practical and fictional dimensions by popular agreement. Furthermore, the units appeared to fluctuate greatly in different areas and at different times in the same region. The ancient science of living's notions has evolved over hundreds of years based on actual observations, investigation, and development, and are not derivatives of any imaginary teleology. Its laws and regulations ensure that the environment and the entire universe are in harmony. Every object in construction has its dimension. The different terminology for dimensions is length, breadth, height, depth, slope, and perimeter. It is the foundation of mathematics, particularly geometry and arithmetic. This dimension system is responsible for the fundamental aspect of harmony in buildings. There are several measurement systems in vāstuvidyā. Several intellects have given their contribution to the system of measurement. Major early contributors were Kātyāyana, Baudhāyana, Atri, Kaśyapa, Viśvakarma, Maya and Mānasāra. Among them Kātyāyana and Baudhāyana found out the

methods of orientation, the survey of land and acquisition; Viśvakarma and Maya gave descriptions of designing and methods of construction of dwelling houses and temples etc. Atri and Kaśyapa described the rules of construction of idols etc. Anyway, the measurement system is a vital part of vāstuvidyā and hence the area of the measurement system has to be studied in detail.

Firstly, considering the term 'metrology', [from Ancient Greek metron (measure) and logos (study of)] is the science of measurement. It covers all aspects of measuring, both theoretical and practical. Metrology is the science of creating, reproducing, preserving, and transferring units of measurement and associated standards. Metrology is limited to measurements of length, angle, and values stated in linear or angular terms for engineering reasons. Measurement is a process of comparing quantitatively an unknown magnitude with a predefined standard.

The study of measures, or metrology, is defined as the precision of measurements. It can also be described as the accuracy with which measurements are taken. When a particular dimension is measured multiple times using the same measuring equipment and the same dimension is produced each time, this is referred to as repeatability or reproducibility of measurements. Precision is critical when only one measuring device is used to measure dimensions.

Linear Measurement is defined as the measurement of lengths, thickness, diameter, and heights including external and internal measurements. The remarkable experience of the world requires measuring length, area, volumes, weights, time etc. This activity developed systems of measurements over the whole world, and they were used to measure the objects and form standardized patterns of human behaviour for transactions of trade, commerce, division of property, paying for labour, measuring time etc., at different times and regions. This need was satisfied early in a variety of ways in which from grains to human length to ropes and sticks etc., were used.

In light of the aforementioned peculiarities in mensuration and metrology, this quest to standardize measures has a long history in India as well. Numerous experiments were conducted, and many systems were developed as a result of this endeavour. Analyzing these systems of measuring using Sanskrit literature, archaeological data, and local practises has proven to be a fascinating human institution.

"The use of standardized measuring rods, scales and reeds appear to have been in vogue in India and other parts of the world from very ancient period. The oldest reference to the use of a measuring rod for measuring or surveying a field in ancient India is seen in Rgveda. The finding of a slip of measuring scale made of shell from Mohenjo Daro, an ivory scale from Lothal, a fragmentary rod at Harappa and another from Kalibangan, assert the use of measuring scales in ancient India".

According to Sanskrit sources and vāstu treaties, the linear measurement is divided into six kinds ; Māna, (2) Pramāṇa, (3) Parimāṇa, (4) Lamba-māna, (5) Unmāna, and (6) Upamāna. The measurement from the foot to the top of the head is called Māna (which is nothing but height). Pramāṇa is the measurement of breadth. Parimāṇa is the measurement of width or circumference (paritaḥ). Lambamāna is the measurement by the plumb lines or the lines drawn perpendicularly through different parts of the body, the māna or the measurement of height being taken by the surface of the body. Unmāna is the measurement of thickness(nimna) or diameter. Upamāna is the measurement of interspace (antara), such as that between the two feet of an image.

According to Mānasāra, the smallest unit of measure, what is perceptible to the eye of the sages is called a paramāṇu (atom) , and eight times this is known as a ratha-dhūli (lit. car-dust, molecule). The number eight has assumed a very significant status of quality of unitary measure. Through this octonary system, Mānasāra gives, eight of the molecules combined are what is known as a vālāgra (hair-end), eight hair-ends joined together to make what is called a likṣā (nit), eight nits combined are called a yūka (louse), eight lice together are called a yava (barleycorn), eight barleycorns combined to make what is called an aṅgula (finger-breadth).

"Aṅgula (fingerbreadth or digit) can be considered as the smallest practical linear-measure in ancient India. This is the basic unit of and all other linear-measure units depends on this. Hence this review is begun with the concepts relating to aṅgula (or the digit) and its equivalents in different systems. A definite standard measure can be considered from aṅgula, which is the length of the middle finger of an adult man having a height of at least six feet, i.e., a man of full height (Arthaśāstra, ch. XX, p. 117). It had a length approximately three-fourths of the modern inch (1.9 cm).

According to Śulva texts, an aṅgula is a unit of measurement equal to 14 grains of anu plant (*Panicum milliaceum*) or 34 sesame seeds, while according to Hindu and Jaina literature, 64 sesame seeds or 8 yava (barleycorn) constitute an aṅgula. Buddhist literature, however, refer to an aṅgula of 7 yava or 49 sesame seed."

These early linear dimensions, which were the first to emerge, had their beginnings concerning human limbs because they supplied the most readily available standards to an acceptable extent and met the restricted practical needs. In practically every section of India, the concept of aṅgula served as the most practicable smallest linear measure. Each of these (modes of measurement) is said to be of three kinds, especially concerning (the increment of) yava-measurement. With six, seven, and eight barleycorns are (distinguished respectively) the smallest, the intermediate, and the largest yava measurements.

Jain canons mention three types of aṅgulas; utsadhāṅgula or sūcyāṅgula (needle-like finger), pratarāṅgula (plane finger) and ghanāṅgula (solid finger).

The scales and their usage in various cases were well defined. Twelve aṅgula-s together are called one vitasti (span). Two vitastis make a kiṣku (small cubit) and an aṅgula added to them, it is a prājāpatya (cubit). A cubit of twenty-six aṅgula-s is known as dhanurmuṣṭi. A cubit of twenty-seven aṅgula-s is called a dhanurgraha. Four dhanur-muṣṭi cubits make a daṇḍa and eight daṇḍas make one rajju. The kiṣku cubit is used in measuring conveyances and couches. The prājāpatya cubit is used in measuring all kinds of mansions. And the edifices are measured in what is (called) the dhanurmuṣṭi cubit. Measurement of villages and other objects should be carried out in the dhanurgraha cubit. But the measurement in kiṣku cubit may otherwise be used in measuring all the objects.

Dhanurgraha mentioned by Kauṭilya was a unit of four aṅgula-s. This measure seems to be similar to that referred to as muṣṭi of four aṅgula-s by Bhoja. Tala was a measure of five aṅgula according to Bhoja. Dhanurmuṣṭi of Kauṭilya was eight aṅgula-s. Pāda or pada is another important part of the body used for linear measure. A foot usually means the length of the sole, from the heel to the first digit of the toe. Baudhāyana mentions pāda of 15 aṅgula-s and 10 aṅgula-s.

"When the land survey was undertaken by Kulottunga Coḷa, his foot measurement was taken as a unit (Śripāda). This might be the Royal standard. Till recently in certain areas in North Arcot district in South India, the length of the foot of the Goddess of the temple Kampulapāliyam near Nārāyaṇavanam, which is taken into consideration as the standard measurement of the country foot in that area".

According to Samarāṅgaṇa-sūtradhāra, Gokaṛṇa is another linear measure of eleven aṅgula-s. Vitasti of 13 or 12 aṅgula-s was known to Brahminical, Jaina and Buddhist literature. Prādeśa is another span measure which according to Bhoja it was 9 aṅgula-s. Hasta, the popular hand measure, is the cubit of 24 aṅgula-s. In addition to all of this, the vāstuvidyā literature proposed several types of measures. These many types of units appear to have been useful in measuring items of vastly varying lengths.

Linear measuring techniques were refining with the pace of time. Though it could be further analysed and evaluated. These all units and properties continue to increase knowledge and understanding of the world. Without a doubt, the above-mentioned metrics were not standardized in this century. Currently, a length standard can be defined as the distance between two parallel lines etched on a material standard bar (line standard) or between two flat and parallel end surfaces of such a bar under conditions (end standard). In comparison, the ancient standards appear not only technically precise but shown their capabilities of complex theorems and execution in constructions. And in all those early tough conditions, the primitive measurements were useful in their socio-economic context. Even though the quest for standardization is relevant and seems to be continuing.

Footnotes

1. Srinivasan, S.
2. Acharya, P. K., LV. 3-9
3. Ibid, XX. 20
4. Ibid, II
5. Srinivasan, S.
6. Acharya, P. K., II

Reference

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Thejus S Nampoothiri

THE PROCESS OF TĀNTRIC INITIATION OR DĪKṢĀS IN ŚĀRADĀTILAKA

Initiation is the process of continuing the lineage from guru to the disciple, which is supposed to be started from Sadāśiva. It includes the advice of sacred and suitable mantra to the disciple and the code of conduct to be practiced thereafter. It enriches the spiritual knowledge and wipe out the sins. Dīkṣā is explained as-

द्वयं ज्ञानं यतो दद्यात् कुर्यात् पापस्य संक्षयः ।
तस्मात् दीक्षेति संप्रोक्ता देशिकैस्तन्त्रवेदिभिः ॥१॥

Rāghavabhaṭṭa in his padārthādarśa commentary explains it as-

ददाति यस्मादिह दिव्यभावं मायामले कर्म च संक्षिणोति ।
फलं चतुर्वर्गभवञ्च यस्मात्तस्मात्तु दीक्षेत्यभिधानमस्या ॥२॥

By Dīkṣā one get rid off all impurities which was connected with māya and karma. And the fruit of it is the attainment of Caturvarga. (Dharma, Artha, Kāma and Mokṣa). Rāghavabhaṭṭa explains it as-

दीक्षाशब्दव्युत्पत्तिमाह ज्ञानमिति । दद्यात् क्षयमित्यनयोराद्यर्णमादायेयं निरुक्तिः ।
अत्यक्षरसाम्यान्निर्ब्रूयात्' इति यास्कोक्तेः ॥३॥

"As one lamp is lit at the flame of another, so the divine śakti, consisting of mantra, is communicated from the guru's body to that of Śiṣya."⁴

Śāradātilaka explains the fourfold dīkṣas. They are Kriyāvati, Varṇamayī, Kalātma and Vedhamayī.

चतुर्विधा सा सन्दिष्टा क्रियावत्यादिभेदतः ।
क्रियावती वर्णमयी कलात्मा वेधमय्यपि ॥५॥

The primary process of Kriyāvati Dīkṣā involves the cleaning of body and mind. This is done by bathing with reciting of mantras. After that the guru explains the process of uniting Jīvātma with Paramātma by the yogic method.

The disciple should follow the paths described by the Guru. With a hum sound he should awaken the Kuṇḍalini. The Kuṇḍalini should be arised to the heart lotus and it should be meditated there. Then it should be risen to the face and later to the Sahasrāra lotus. Guru explains the cause and origin of the Universe and the process of dissolution to the disciple.

गरूपदिष्टमार्गेण हूकारेण कुण्डलिनीमुत्थाप्य तां हृदयकमलगतां विभाव्य
ततो जीवं मुखे गृहीत्वा सहस्रारगतां विभावयेत्।६

The disciple should meditate upon the origin, stability and dissolution of the universe. Mantras for meditating upon the dissolution of Pañcabhūtas are explained by the Guru. The disciple should strictly follow those mantras. The process of Pranayama with mantras are also explained. The disciple should perform the regular tantric rituals including Pīthapūja, Mūrtipūja etc. The Guru describes the features of Ādikūrma, Ananta, Varāha and Vasundhara. The rituals related with 'kumbha' for the Abhiśeka is described then. After that, the rituals for the first day of initiation is over.

The second day start with the worship of fire. It starts with the birth of fire in Ācārya Kuṇḍa and continuing the samskāras of fire. Guru then explains the seven Sātwika tongues of fire. They are-

हिरण्या गगना रक्ता कृष्णाऽन्या सुप्रभा मता ।
बहुरूपाऽतिरिक्ता च सात्विक्यो यागकर्मसु ।।”७

Hiraṇyā, Gaganā, Raktā, Kṛṣṇā, Suprabhā, Bāhurūpā and Athiriktā are the seven 'Sātwika' tongues. Guru also explains the seven Rājasa and Tāmasa tongues.

After the rites of fire the Guru should unify the disciple's caitanya with himself. Then he should purify the six Adhvās of the disciple. The six Adhvās are mentioned as : Kalādhva, Tattvādhva, Bhuvanādhva, Varṇādhva, Padādhva and Mantrādhva. Guru should also explain the six Adhvās. These Adhvās are mentioned as the six steps to reach the Supreme entity Śīva. After that the Guru should place back the caitanya to the disciple's body itself. Guru ,after the

worship of the devata who is placed in the disciple's body, start to provide knowledge to the disciple. At this time the disciple should meditate upon the uniqueness of Guru, Vidya and Devata.

गुरुविद्यादेवतानामैक्यं सम्भावयन् धिया ।
प्रणमेदण्डवद्भूमौ गुरुं तं देवतात्मकम् ॥८

This Dikṣa ends by the salutation of disciple to Guru and Devata. Kriyāvati Dīkṣa is mainly ritualistic.

Varṇātmika Dīkṣā

The Varṇātmika Dīkṣā is not so ritualistic like the Kriyāvati Dīkṣa. This is mostly conceptual based. It is knowledge oriented. It is the process of imparting the knowledge of eternal reality. This involves the true understanding of the mantras. All the letters are Puruṣa and Prakṛti Tattvas and the body of all beings are also the same.

पुंप्रकृत्यात्मका वर्णाः शरीरमपि तादृशम् ॥९

The Guru enlightens the disciple and unifies the caitanya present in him with the Paramātmā and then dissolves all letters in the reverse order to the disciple's body. After that he should impart the letters according to the order of Sṛṣṭi. Thereafter the body of the disciple becomes the Devata himself. And thus he reaches the Supreme state of Bliss. This process of initiation is not very long, but the prerequisite or eligibility to receive such an initiation is not so easy. This Dīkṣa is very powerful that the disciple receiving it is completely dragged to an another phase of life. The Guru who is initiating should have a deep knowledge about the concept of Śabda Brāhman and the fifty letters of the Śakta school. Śāradātilaka gives the detailed study of the fifty letters, Matr̥kānyāsa, Lipinyāsa and the deity in the form of Matr̥kāvarṇās. He should also be well versed in the tantric concepts of creation and dissolution. And finally, he should have the spiritual potency and gravity for enabling the disciple to achieve the Supreme. Śāradātilaka explains that the disciple who completes this Dīkṣa will become a God himself. He will be free from the illusionary world of Māyā. He will be free from all the bondages and chains of karma. The reality of the Nirguṇa Śiva and Saguṇa Śiva is realized by the disciple. Saguṇa Śiva, ie, the Śiva along with the Prakṛti is the cause of this Universe. By it's true realization the disciple gets enlightened and immerse into the ever enduring Bliss.

262 Kalāvati Dīkṣa

Pratyabhijñā

प्रत्यभिज्ञा

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The Kalāvati Dīkṣa is based on the concept that all bodies are made of Pañcabhūtas. By the true knowledge of the five elements one can get rid off the bondages and can wash out all sins. There are five Kalās associated with the Pañcabhūtas. They are Nivṛtti Kalā, Pratiṣṭa Kalā, Vidyā Kalā, Śāntikalā and Śāntyātita Kalā. The Guru initiates all these Kalās in the body of the disciple which is made up of the five elements.

निवृत्त्याद्याः कलाः पञ्च भूतानां शक्तयो यतः ।
तस्मात् भूतमये देहे ध्यात्वा ता वेधयेच्छिशोः ।।१०

The Guru blesses the disciple by placing the Kalās in his body in a particular order. The lowest portion of the disciple's body, starting from feet to the knees is blessed up by the Nivṛtti Kalā. Knees to navel is blessed by the Pratiṣṭa Kala. Navel to throat is blessed by the Vidyā kalā. Throat to forehead is blessed by the Śānti Kalā and finally the forehead to center of the head is blessed by the Śāntyātita Kalā. Guru shall place the Kalās in the dissolution order.

संहारक्रमयोगेन स्थानात् स्थानान्तरे गुरुः ।।११

In this Dīkṣa the flow of Kuṇḍalini from Ājñā to Sahasrārā lotus is driven perfectly by the blessing of Guru. And thus the disciple becomes auspicious and attains the transcendental Bliss. This Dīkṣa is also not ritualistic and is conceptual based and is much faster than the Kriyāvati and Varnamayī Dīkṣas.

Vedhamayī Dīkṣa

This is the supreme among all the Dīkṣas. By the initiation of this Dīkṣa one attains Śiva immediately. The Mūlādhārā lotus dwells in the center of the disciple's body. It has four petals and one triangle is inside it. The Eternal Supreme Devi Kuṇḍalini dwells here shining like one crore lightning. Even the body of Kuṇḍalini is caitanya itself. The Guru meditates upon the Kuṇḍalini of the Disciple.

ततो वेधमयीं वक्ष्ये दीक्षां संसारमोचनीम् ।
ध्यायेच्छिष्यतनोर्मध्ये मूलाधारे चतुर्दले ।।१२

This Dīkṣa makes the disciple free from all bondages of universe. The Kuṇḍalini crosses the six lotuses through the Suṣumnā's Path.

Brahma is the presiding deity of Mūlādhārā lotus with four petals. The letters from Va to Sa is inscribed on it. These letters should be dissolved to this deity. And it should be united with the Svādhiṣṭāna lotus. It has six petals and the letters Ba, Bha, Ma, Ya, Ra and La are inscribed on it. This is dissolved to the presiding deity Viṣṇu. And it should be united with Maṇipura. Maṇipura lotus has ten petals and the letters are Ḍa, Ḍha, Ṇa, Ta, Tha, Da, Dha, Na, Pa, Pha. Rudra is the presiding deity of this lotus. So these letters are dissolved to Rudra. This should be united with the Anāhatā lotus. It has 12 petals and the letters inscribed are Ka, Kha, Ga, Gha, Ṇa, Ca, Cha, Ja, Jha, Ṇ̄a, Ṭa, Ṭha. The presiding deity is Isvara. And the letters are dissolved in him. This should be united with the Viśuddhā lotus. This has 16 petals and all the vowels from A to Ah are inscribed on it. Sadāśiva is the presiding deity of this lotus. These letters should be dissolved in him. It should be united with the Ājñā lotus. It has two petals and the letters are Ha and Kṣa. This should be united with Bindu. Then it should be united with Nāda. Afterwards it should be unified with Nādānta. Again it should be united with Unmani. Then it should be united with the face of Viṣṇu and finally it is connected with the face of Guru and hence the knowledge, Guru and disciple gets united.

Śāradātilaka describes only about these four Dīkṣās. While Īśānaśivagurudevapaddhati describes four Dīkṣa as Mantra Dīkṣā, Śiva Dīkṣa, Śakti Dīkṣa and Viṣṇu Dīkṣa. Vāyavīya Samhita describes about three Dīkṣas as Śāmbhavī, Śakti, and Māntri. Ṣaḍanvaya Mahāratna describes three Dīkṣās as Aṇavi, Śākṭeyi and Śāmbhavi. Rāghavabhaṭṭa in the Padārthadarśa commentary of Śāradātilaka describes about four more Dīkṣās as Āṇavi, Śākṭeyi, Śāmbhavi and Ekadhaiva Dīkṣās.

End Notes

1. Śāradātilaka, paṭala 4, śloka 2.
2. Ed. & Translated by Malaviya Sudhakar. Dr., Śāradātilaka- tanṭram with the Sanskrit commentary padārthadarśa of Rāghavabhaṭṭa & 'Śudha' Hindi translation, Chaukhamba Sanskrit Pratishthan, Delhi, 2016, p. 235.
3. Loc.cit.
4. Avalon Arthur, Introduction to tantraśāstra, Jyoti Enterprises, New Delhi, 2019, p. 68.

5. ST, paṭala 4, śloka 3.
6. Ed. & translated by Malaviya Sudhakar. Dr., Śāradātilaka- tanṭram with the Sanskrit commentary padārthādarśa of Rāghavabhaṭṭa & 'Śudha' Hindi translation, Chaukhamba Sanskrit Pratishthan, Delhi, 2016, p. 252.
7. ST, Paṭala 5, śloka 23.
8. Ibid., śloka 112.
9. Ibid., śloka 116.
10. Ibid., śloka 122.
11. Ibid., śloka 125.
12. Ibid., śloka 127.

Dear Scholars,

The Department of Sanskrit Sahitya is inviting learned research papers for its Journal *Pratyabhijñā*, Vol-VIII, Issue- II, 2021, from eminent scholars. Please send your articles on or before 25th of December 2021. No articles, in any case, will be accepted after the last date.

Please find the instructions given herein before sending your articles:

- The articles must be a work of original research not published hitherto in any other Journal/Book.
- Topic of the article shall pertain to any field of Sanskrit research/ topics related to Sanskrit studies/Indological studies. (Analytical and critical studies from the point of view of Inter-disciplinary/ multidisciplinary approach in the fields of Ancient Indian History, Socio-cultural life of Ancient Indian People, Vedas and allied Literature, Epics and Purāṅgas, Religion, Philosophy, Archaeology, Arts, Theatre, Epigraphy, Creative Literature, Linguistics, Literary Criticism, Grammar, Translations of Sanskrit and Prakrit Works, Technical Literature, Contemporary Relevance of Ancient Indian Knowledge and so on are solicited).
- The language of Articles may be **Sanskrit or English**.
- English text must be in **Times New Roman 12pts** font.
- **DV1-Surekh in 16 pts** is to be used for **Dia-critic Roman**. International conventional method for transliterating Sanskrit should be followed.
- **DV-Surekh in 16 pts** is the font to be used for **Sanskrit texts** (Devanāgarī).
- Length of the articles could be up to **6 to 10 pages in A4 size**.
- Articles are to be typewritten (DTP) only on one side, double spaced with standard margins. Explanatory Notes are to be given in single space. (Double space shall be maintained in between each two Notes).
- Papers must be submitted in Digital form (preferably e-mail). A hard-copy also has to be submitted.
- In the first page of the article, title of the paper and name and address of the author are to be given separately.
- In the second page, an 'Abstract' of the article in not more than 100 words is to be given.
- Digital copies of the Paper are to be sent through e-mail to **pratyabhijna2020@gmail.com**.
- CD and/or hard copy of the articles are to sent to **The Editor, Pratyabhijñā, Department of Sanskrit Sahitya, Sree Sankaracharya University of Sanskrit, Kalady, Keralam, PIN- 683 574**.
- Language of the article must be pure and clear. Articles with many errors in language will not be accepted.
- A uniform modern method of academic writing should be adhered to in the articles.

- Consistency in the method of referencing should be followed in the article.
- All the names of the works referred to the articles are to be specified with *Italics*.
- Explanatory Notes/References/Bibliography shall be given at the end of the article.
- Endnotes should be numbered continuously through the whole paper (not per page).
- All references should be cited in superscript in the body in Arabic numerals and corresponding details have to be provided at the end of the article. In references to printed books, the conventional system should be used, under which the name of the author, the title of the book and the place and year of publication page number with in the text come in that order. Well-known abbreviations for journals should be used, without further, explanation of the abbreviations. Use of forms like 'ibid', 'op.cit.', etc is recommended for saving space in the notes.
- For quotations, arrangement of paragraphs, abbreviations, bibliography, use of brackets etc. also standard uniform method must be followed.
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- Research papers submitted by the scholars would be refereed by selected eminent scholars in the field. Only such reviewed research articles will be accepted for publication.
- Only one copy of the journal will be given as gratis to the authors of the articles published.
- The number of articles in one issue is limited approximately to Twenty.

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