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General Editor
Prof. R. B. Sreekala

Issue Editor
Dr. Sainaba M.



**Oriental Research Institute &
Manuscripts Library
University of Kerala
Kariavattom**

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(Yearly Journal in Sanskrit & English)

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Editorial of the First Issue

The Royal family of Travancore has evinced deep interest and enthusiasm in the preservation of our cultural heritage, and as a direct result of it the collection of manuscripts had been commenced from very early times, and the publication of manuscripts was begun in 1904. A separate Department for the Publication of Oriental Manuscripts was established in the state in 1908 under the supervision of the distinguished scholar Mahamahopadhyaya Dr. T. Ganapati Sastri. Collection and publication of manuscripts have been continued since then, and with the formation of the Travancore University Oriental Manuscripts Library in 1940, into which this Department was absorbed, the number of works collected has soared up to about 21,000, comprising works in Sanskrit, Malayalam and Tamil, a collection which makes the Library one of the foremost of its kind in India. There are a large number of important works in the collection of recent years and some of these have been undertaken for publication in Trivandrum Sanskrit Series issued from this Library. But there are also several smaller works which deserve early publication, and it is mainly with a view to publishing these that this Journal has been started.

The Journal will be a quarterly and will be issued in the months of January, April, July and October every year and it is proposed to publish in it works of general interest, minor works of great authors and some works of certain less known authors which are practically unknown but which have a fairly high literary quality and hence are worthy of publication. Works written by Kerala authors will receive special recognition. Although to start with the works published are continue to those of general interest such as Kavyas, Natakas and Alankaras, it is proposed to publish in course of time smaller works of a technical nature and critical and literary studies as well. As is usual with journals of this sort, introduction, indices, etc, relating to each work will be published as soon as its text has been completely published.

This, the first issue of this Journal, opens with Padmanabhasataka, a stotra of Sri. Padmanabha, the guardian deity of Travancore, composed by the famous Royal saint, His Highness Svati Tirunal Rama Varma Maharaja of Travancore (1829-1847), whose musical compositions are in the mouth of every South Indian Today. This is followed by Mukundasataka, a stotra of Ramapranivada a prolific and mellitious writer in Sanskrit and Prakrt, with a commentary on it by one of his own fellow students.

Two other works published in this issue are Matsyavatara prabandha of Melputtur Narayana Bhattatiri, one of the greatest Sanskrit poets of Kerala and the celebrated author of the devotional poem

Narayaniyam; Srngarasudhakarabhana of the gifted poet Asvati Tirunal Yuvaraja of Travancore; and Godavarma. Yasobhasna of Arunagiri, a short work on arthalankara, written on the model of the arthalankara – prakarana of Vidyanatha's Pratapadura-Yasoohusana, the verses in illustration of the alankaras dealing with the achievements of one Godavarma, the ruler of Bimbali, a small principality in medieval Kerala. Of these Padmanabhasataka, Matsyavataraprabhanda and Srngarasudhkarabhana have been completed in this issue.

The Editorial committee cannot adequately express its gratitude to His Gracious Highness the Maharaja and the Royal family of Travancore who have always evinced the profoundest interest in the revival of Sanskrit studies by their love and munificence; nor can it adequately express its deep indebtedness to the Dewan, Sachivottama Dr. Sir C.P. Ramaswami Aiyar, K.C.S.I., K.C.I.E., LL.D, but for whose timely advice and encouragement this Journal would not have seen the light of day. The Committee also records with great pleasure its immense gratitude to him for enriching this issue of the Journal with a Foreword. It is also grateful to the Pro-Vice Chancellor Mr. H.C. Papworth, M.A., G.B.K., and the Syndicate of the University of Travancore for their co-operation and help in its activities.

The Committee fervently hopes that this Journal will be well received by scholars and patrons of Sanskrit all over India and abroad.

1945

Mimamsakaratra V.A. Ramaswami Sastri, M.A., Siromani
(Managing Editor and Publisher)

Editorial

The Journal of Manuscript Studies is a bilingual peer reviewed journal published annually from the Oriental Research Institute and Manuscripts Library of University of Kerala. Beginning its publication in 1945 under the name “Journal of the Travancore University Manuscripts library”, it is now one among the few journals in India that has a continuous publishing history of over seventy five years. It has earned a prestigious place among the journals in the field of humanities, Indology and classical studies and is now a UGC CARE listed journal. The editor of the first issue was T. A. Ramaswami Sastri, a renowned scholar in Sanskrit and manuscriptology, then curator of the Oriental Manuscript Library. Originally issued as a quarterly publication, the journal was intended to bring out edited minor works of well known authors in Sanskrit. The focus of the journal was on Sanskrit language and literature and the articles were in Sanskrit and English. The journal later adopted a more wholistic content policy and now it covers literature, culture and art even though the primary focus is still on manuscriptology. Over the years the journal was edited by eminent scholars like Dr. P.K. Narayanapillai, Dr. K.S. Mahadeva Sastri, Dr. Sooranad Kunjan Pillai, Dr. Raghavan Pillai, Dr T. Bhaskaran and Dr. K. Vijayan. We welcome academicians and researchers to contribute studies and scholarly articles to this prestigious journal. We look forward to research based articles following standard reference styles. Submissions may please be emailed to orimss.library1098@gmail.com.

Prof. R. B. Sreekala

General Editor

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THE CONCEPT OF REFINED TEXT IN MANUSCRIPTOLOGY

Prof. R.B. Sreekala

Abstract

In Manuscriptology, the concept of 'Book' is different. The original text is transmitted through copies so that many types of copy errors and variance are introduced before a reader. The Original Text gradually disappearing and only copies with many variance will be available. The aim of Textual Criticism is to reconstruct a text that is closest to the original text.

Key Words

Manuscriptology, Textual Criticism, Corrupted Text, Purified and Refined Text, Critical Editor, Genealogical and Textual Approach, Textual transmission, Textual Variation, Kinds of text

Introduction

The concept of book in Manuscriptology is different from the concept of 'book' which was formed after the introduction of printing. A chain of many different texts is before the reader as a book in the age of manuscripts. Readers imagine that behind them lies an underlying text that is not available to us. As the original text is transmitted through copies, many types of copy errors are introduced. The original text produced by the author will gradually become unavailable and only copies with many variations will be available. Copies are not made by a mechanical process like printing; Rather, it is through the individual act of using handwriting. Unlike printing, manuscripts produce different editions. Its peculiarity is that it crosses many types of dialects. This process gradually 'corrupts' a text; That means more and more non-

author texts are creeping in. There are references to this process in our tradition itself. Composed in AD 1290, Eknath is believed to have 'purified' the text based on the evidence of the available copies, convinced that the Gnaneswari had been 'corrupted' within three hundred years due to an excess of aphorisms. (Introduction to Indian Textual Criticism p 27). Unfortunately we have no idea what plan Eknath adopted for the purification of the text. In any case, it is clear that there was a realization that a pure text can be constructed by comparing several texts. 'Refining' the text, or recreating the text as closely as possible to the original text, is a core part of Manuscriptology.

Purity value of Text

A hundred percent accurate copy is impossible to create through handwriting. Each copy changes more or less the form of the original text. S. M Katre exemplifies it thus (Introduction to Indian Textual Criticism p 20-21). Suppose lesson A is copied twice. Suppose B is copied directly from A and C is copied from B. Since A is the original text, we assume that there are no copy errors in it. That is, we can assign a value of 100 to its purity. If the person who copied B from A made three percent copy errors, the comparative purity value of B would be 97. If the person who copied C from B again varies the original text by three percent, the comparative purity value of text C will be 94.09. When D is replicated from C, if the same amount of replication error is introduced into D, its relative purity value is 91.17. In this way, as the copy errors increase in the transmitted texts, the purity value decreases. All the manuscripts available to us were copied in different countries at different times. Neither the original text nor the texts copied at the time of writing are available. Then there exists the concept of an original text and its direct or indirect copies. Text examiners attempt to determine the form of the original text based on the available texts. This process, known as Textual Criticism, is the foundation of the application of Manuscript studies.

The aim of textual criticism is to reconstruct a text that is closest to the original text, i.e. a critical edition, by evaluating the errors in several copies for textual criticism. This is the definition and explanation given by S. M Katre.

“Textual criticism has for its sole object the interpretation and controlling of the evidence contained within the manuscripts of a text or in documents so that we can reach as far back as possible and try to recover the authentic text or to determine as nearly as possible the words written by the author himself. In other words, it is the skilled and methodical exercise of the human intellect on the settlement of a text with the sole object of restoring it, so far as possible, to its original form. By original form we understand the form intended by the author. Such a restoration is often called a critical recension.”(*Introduction to Indian Textual Criticism, P. 30*)

Geneological and Textual Approach

Two approaches are available to Critical Editors to determine the original text. They are geneological approach and textual approach. The first is determining the original text on the basis of scripture witnesses. That is to say, the text examiners are determining the genealogy of the textual witnesses and deciding at what stage the textual variation/copying occurred and moving towards its original form. The textual approach involves selecting the most feasible form from the textual variants, setting aside genealogy. This is the method used in modern times in texts such as the Bible, which have thousands of witnesses. It is an automated method suitable for computerization. The classical method of study, and the most widespread and scientific method for which a precise methodology has been devised, is the geneological approach. Geneological method is used as another name for textual criticism.

Why Textual Criticism?

We know of many instances where only one copy of a text has been found that was composed thousands of years ago, survived orally for centuries, and was then written down and copied many times. When such a text is disseminated through printed editions in modern times, the reader does not have the transmission history of the text or the changes it has undergone in many copies. Hence there is no possibility of textual criticism here. Looking at this background, we cannot think of textual criticism as something essential for the readers. What is the validation of a process like textual criticism that requires intense effort, time, and planned action?

Many of the great lessons of human history have been preserved for centuries in many cultures. Texts like the Bible have determined the very course of the world. The study and interpretation of such texts, which human societies regard as the most valuable assets of their culture, are considered part of their identity by human beings all over the world. These texts have been transmitted orally for centuries and then through manuscripts in various forms and copies from various periods. Many of these works have been translated into languages around the world. It is estimated that there are more than five thousand manuscripts of the Greek version of the Bible alone. Effective Practical Strategies to Strictly Control Textual Variation Textual variation is a major problem with the vast ancient texts of all languages, apart from the ancient Vedas. Naturally, identifying the original form of such texts is seen as part of the preservation of these texts. It is in such a cultural and social context that the application of textual criticism took shape as a part of classical studies. The fact is that many other areas of classical studies would not exist in the absence of textual criticism.

Many eminent textual critics have found the broadest justification of textual criticism in the Latin phrase “Pro captu lectoris, habent sua fata libelli”. This saying, which means

“According to the capacity of the reader, books have their destinies.”, is from the book *De Syllabis* by the Latin grammarian Terentianus Maurus who lived in the second century AD. In many situations, readers will need some support to reach their maximum potential. For classical texts, the pure form of the text is one such help. The purpose of text criticism is to help readers read the text to the best of their ability. Textual criticism helps readers understand what the author of the text meant.

Textual criticism is not only aimed at those who enjoy reading the text. We know that a work like Mahabharata should not be approached only as a literary text. Textual criticism is essential for understanding and analyzing historically, culturally, and linguistically significant texts.

Classical texts have been transmitted through centuries. During this period the language also underwent major changes. Therefore, the help of textual criticism is necessary not only for readers but also for scholars who subject classical texts to expert study to approach the texts in the light of changes in form, meaning and usage.

Text from the perspective of Manuscript Studies

Before proceeding to the application of textual criticism, let us understand three characteristics of manuscript texts that are considered important from the perspective of Manuscript Studies. They are text types, textual transmission and textual variation.

Kinds of Texts

It has already been said that the concept of book in Manuscriptology is different from the concept of ‘book’ which was formed after the introduction of printing. The text acquires more diverse and unstable levels of meaning in the epistemology of handwriting. In the era of printing, the text was essentially associated with the author. Different print editions have many publisher-specific features-text, fonts, font size, layout, and images.

At the same time, all publishers try to keep the original text the same. In the case of manuscripts the quality of the text is not defined by the author alone; Who copied the text, which model text was used for copying, who did the copying, what was the method of copying (copying by looking at the model text or copying by listening to recitation) etc. become relevant.

When the word text is used in manuscript science, it is necessary to specify which text is more precisely. That is why the epistemology distinguishes different texts. First let's check autograph, apograph and antigraph. An authored text is a text written by the author himself. It is either written by the author himself or edited by someone else in his own handwriting. The original copy which is thus written in the hand of the author himself or at his direction and corrected by him in his own hand is designated the autograph. (*Introduction to Indian Textual Criticism, Katre p.18*) The author's text is a rare find among manuscripts. It can be said that even in modern times, the authorship is almost non-existent, except for a few that have been preserved, such as manuscripts of Kumaranashan's works. If texts were available, there would be no process of textual criticism; because we have the written record of what the author intended. That means we can correct 99% of errors that have crept into subsequent copies. 100 percent correction is not possible for two reasons. The main reason is that the author himself may make some mistakes. Due to carelessness some errors may occur while creating the written form of the work. Second, many handwritings may contain letterforms that cannot be unambiguously read. There is another problem involved in this. The author is likely to revise his own text at various points.

Texts copied directly from an author's text, or re-copied from such a copy, are generally available in manuscript literature. All these are copy texts or copies. The text from which the copy is written is the base text. The evolution from the primary text to the copy texts involves various changes. We are familiar with the

practice of adding sanctification to old printed books. This list contains the spellings and their correct forms found by the author or someone else by comparing the author's text with the printed text. A written copy created from an oral text is more likely to produce textual variation than a handwritten, printed or written copy. In the case of handwritten documents, the original text and the copy text are never identical. It is not possible to create an exact copy of the text by hand. Both intentional and unintentional variations creep into each copy. When the original text is lost or unavailable, a copy consisting of many copies becomes the exemplar for subsequent texts, and its copies, combined with the copies introduced in subsequent copies, create copies that deviate more and more from the original text. Some textualists describe the original text as the pure text, and each copy as an increasingly corrupt text. This is all about manuscripts. Printed copies based on manuscripts are also used in modern times. Single respondent lessons are also common. That is, a lesson without copies. This is called *codex unicus*. Naturally, there are no variations here. Textual examiners have little to do with such texts except to check the possibility of textual variations depending on the author's style and grammar.

There can be two types of Basic Texts. Both those with a written model and those with an oral model. When it comes to text production, there can be copies produced by multiple authors and copies produced by only one author. There are also texts that have been transcribed by scribes and revised by revisers. All these influence the course variables in different ways.

For Text Editors, not only copies of a text but also indirect texts are included. Indirect lessons fall into four categories.

- Translations
- Recreations: abridgements, adaptations into another literary form, paraphrases
- Extracts: quotations, references, text fragments, excerpts

- Interpretations. Various types of commentary exist such as Teeka, Tippani and Bhashyam. It may also include scholia in Western scholarship. These are short notes of a grammatical, interpretive or explanatory nature added to the side of the text. These may be written by readers or added from other commentaries.

Each of these will provide different types of information and evidence. A very developed tradition of interpretation exists in India.

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THOUGHTS ON CIVIC IDENTITY

STUDY BASED ON CHINTAVISHTAYAYA SITA

Dr. Naushad S.

Abstract

How does Kumaranasan re-read Ramayana Sita in the Renaissance period? How does Chinthavishtayaaya Sita manage to converse with anti-fascist literature? How do the corrupt governments of the civilized age treat the proud subaltern personalities? This article is an expanded reading of state-related indicators in Chinthavishtayaaya Sita.

Key Words

Nationalism – Tagore – Aijaz Ahmed – Kumaranashan - Chinthavishtayaaya Sita – Nineteenth Century Kerala – Anna Akhmatova– I'm not one of those who left their land

Citizen consciousness is the unique identity that a person gets with the formation of a nation state. It is a modern idea associated with the personality element that man acquires in his evolution from single – man to a collective/community identity. This idea is intermingled with many social institutions and the corrupt process of institutionalization like the power structures in a nation-state and monogamy that secures a biological offspring for power transfer.

A nation-state is not a mere territory of a citizen. It is a special place cultured by his ambitions, conditioned by boundaries and prepared for his survival. That is, an artificial system formed by social relations of production yet creative in a sense – a promised land for a community. There when people embrace each other the

lumpy earth turns into ploughed soil and there springs a language and culture which can only be communicated to these people. Habits and rituals become planning resources for building the future. At times, this nation can become a house on fire due to intrigues and power struggles. Some may even have to flee from there. But since the homeland is the history of any person, the return of the expelled is inevitable.

Tagore's criticism that there is a politics of exclusion in extreme nationalism based on the nation-state is the main context that makes the national consciousness essential and problematic. (The political civilization which has sprung up from the soil of Europe and is over running the whole world, like some prolific weed, is based up on exclusiveness. tagoreweb.in). The nation system is formed in primitive times from a group of blood relatives. The power structure is that the patriarch is the ruler and the descendants are the people. Fragmentation of tribes, fluctuations in the density of kinship and others later became the main factors determining the power structure. That is how caste communities and sub caste communities become diversities within a single nation. Depending on the intensity of kinship, a situation where some communities are within the power structure and others are outside the power system will repeat itself. It is this imbalance that turns nationalism into a politics of exclusion. Aijaz Ahmed observes (Fascism and Nation Culture: Reading Gramsci in the Days of Hindutva) that various myths about nationalism are constructed by the power system to maintain this situation forever. He points to the myth of the sacred land, which presupposes Indian nationalism, as an example of national identity myths that construct a system of power. He explains that the task of such myths is to conceal the participation of diverse community lives in shaping the state.

Ramayana is an epic poem that influenced Indian nationalism in many ways. It is the story of a son who sacrifices the

power of the state to protect his father's pride. It is a book that upholds the message that sacrifice, not indulgence, is the ultimate humanity. It is the story of the ruler who considered even the opinion of the lowest person in the society and left his *dharmapatni* (loyal wife) who incurred the hazards of forest life along with him. The Father of the Nation, Gandhiji's ideal state concept was the 'Rama Rajya' as put forward by *Ramayana*. How did the lower classes of colonial India view this concept of nationhood? How is that reading updated in the present? The problem can be resolved through an analysis of Kumaranasan's *Chinthavishtayaaya Sita*.

Writing Sita in the age of *tiindalpalakas* (caste related notice boards)

'Tiindalpalakas' are one of the notice boards that were displayed on public streets in caste-ridden Kerala. "From here onwards, public entry is prohibited as the temple is sanctum" (2012:155). The life of the downtrodden people in Pre- Independent Kerala was a life of prohibitions. They had to incur the simultaneous double slavery imposed by British foreign occupation and caste slavery practiced by the *Smritis*. If Gandhi could walk from Kashmir to Kanyakumari against British occupation, this was not possible for Narayana Guru, Ayyankali and Kumaranasan in spite of them being citizens of the same nation. The question of the better under dual occupation is irrelevant. The 'thiindalpalaka' was established on 1.12.1917 by the British ICS official Thoren Ship (2012:155) prohibiting the movement of 'thiyyas' through the streets near Thali temple. The reply given by the British government to the request to allow the outcastes admission in the public schools was: "The request of the petitioners should not be granted as the Pallikkutam is close to the palace and the temple"(2012:154). In other words, the Westerners and the Easterners, who are theoretically considered to be of dual nature, were in harmony in the exercise of power. Kumaranasan's works

are formed as a response to such a political climate. *Chinthaishitayaaya Sita* also addresses the same world of those times.

The subterfuges of lying tongues affecting the status of woman and Sudras

Lying tongues are a powerful factor in the decay of civilization. It was the lies that prompted the government to throw Sita out of the nation. The lie told to and believed by the government was that Sita was unfaithful. The exiled Sita receives a message from the government that she will be allowed to enter the nation if she pledges that she is not reprobate. The central theme of *Chinthaishitayaaya Sita* is the conflict of whether to take such a vow in front of the off springs, in front of the siblings, in front of the friends, in front of the countrymen. Asan tackles the question of the Ramayana Sita in a time when the system of power dictated not only how the public should move, but also how they should dress and how they should wear jewellery. In *Chinthaishitayaaya Sita* Asan read the sense of pride of lower class women who rejected the rules of the authority by covering their upper body with blouses and broke their stone necklaces to ascertain their will. Asan's Sita says that it is only in the human animal that sorrow caused by humiliation is never healed (*Chinthaishitayaaya Sita*, Stanza:23). Sita addresses herself as 'abhimani' (proud woman)(Stanza 163). A sense of pride is a great sign of citizenship. It is on the basis of that sense of pride that she vows that she will not be a reptile that rushes towards pleasure (stanza 17).

Civilization is the means of planning to meet human needs quickly and the social sense of sharing them with equal justice. But in the same system the division between the worker and the planner forms the structure of power. A civilized society in which labourers are constantly working and the planners are constantly planning will become unbalanced and therefore unhappy. The planners often

consider the system to be their birthright. The nation becomes a land of subterfuge and rebellion from the ruler's realization that the position in which he had been appointed to rule is not secure. The Asan describes the laundryman's words that Sita is an outcaste as the lies of a decadent civilization. Asan says that a lying tongue is a greater weapon than the sword (Stanza: 80). Sita thought that sons and pregnant women would be insecure in a nation corrupted by sorcery (Stanza:83). Sita also declares that in the state of Ayodhya, corrupted by lies and conspiracy, the ruler Rama has become an inhuman, devoid of virtue and tenderness (Stanza: 113).

Asan's reading of Sita does not adopt an apolitical stance that only puts the king in the opposite position. Sita questions the system of Dharma that excludes women and sudras (Stanza:112). It also raises the question of who owns the nation. Sita and Shambuka are evil in the Dharma system of Rama Rajya. Sita was thrown away and Shambuka was killed at the will of the Dharma system. Sita also means that it is that condition that makes the head of state dishonourable. But the fact is that citizens also play a role in the deterioration of the system. This is because Sita says that her own history is contemptible (Stanza:164). Sita laments that it is because of her the nation has faced great wars and many people have died (Stanza:165). Kumaranasan explains through the *Chinthavishtayaaya Sita* that the nature of civilized states is not determined by the personal good or bad of the ruler or the subjects.

That is why the government's promise that they will be allowed to enter the country if they take a new pledge always becomes a no small crisis for the proud and outcast citizen. Anna Akhmatova, a Russian poet from the time of fascism is also facing the dilemma of whether to live as an obedient lamb in her homeland by taking such a vow or to walk back without taking a vow. The way they arrive is in the poem, I'm not one of those who left their land-

I'm not one of those who left their land
To the mercy of the enemy.
I was deaf to their gross flattery.
I won't grant them my songs...
We have refused to evade
A single blow against ourselves.
And we know that in the final reckoning,
Each hour will stand justified...
No people on earth shed fewer tears,
Are simpler, or more filled with pride.

Sita, like the narrator in Anna's poem does not shy away from her nation. They do not fulfill the oath prescribed by the government. Proud Sita comes before King Rama with her head held high. Sita sees the pale face of the ruler. They realize that the dharmic system that expels the woman and the subordinate makes the ruler humiliated and weak. Sita decides not to run away or to take the vow of commitment. She thinks it is better to surrender her life rather than taking the vow dictated by her own government. The reason behind Sita's determination is the civic personality that the woman and the underprivileged who faced prohibitions procured in Renaissance Kerala. The renaissance meaning of the 'Sitakavya' is that the state system which tries to tame the subordinates who participate in nation- building with precepts and kills proud citizens who do not yield and incites suicide is an abhorrent one. The fact that Shambukan, Sita and the narrator of Akhmatova's poem are ready to discuss their predicament in the face of death is a good message of hope in the age of fascism where fear is the ruler.

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RASADHVANI AND POSTMODERNISM

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Abstract

This article is a comparison between the semantic discussions of Dhvanya Lokakaran and Ferdinand de Saussure. Finding the ahistorical within both.

Keywords

Rasa, semantic history, Rasadhvani, Postmodernism

The Theory of Rasa has controlled Indian readings for centuries. It is a treasure we have retained even as realism, modernism, and postmodernism passed before us in the modern times. Indian aesthetics has been affected by stagnation after the theory of rasa. It is because the basis of this theory is spiritual non-dualism that hinders the growth of life. It is the stance of spiritualism that splits life into body/spirit by denying the natural organicity of life that reduced Indian criticism to literary sciences in lieu of literary criticism, as Maraar suggests. We call certain sparks that sparkled in the struggle against spiritualism during the period of the renaissance Maraar and Mundassery. It is imperative to discard rasadhvanivada (argument of rasadvani) in our struggle to overcome the emotive and theoretic depravity of our criticism. This happens to be a modest attempt along that line.

The semantic history of 'horse'

Let the discussion begin with the analysis of the generation of meaning of the word 'horse'.

The wild animal with four legs and a tail (root form/sthayeebhava)

----(1)

Kuthira (horse)

(obtained form)

----(2)

The word ‘horse’(2) is used to signify the ecological and cultural condition produced by the interaction of the ‘leap’ of the ordinary animal (1) with human needs. It is the animal antecedent the pronouncement – the animal after pronouncing the horse as not a mere animal with four legs and a tail. There is the transformational history that connects the horse with man between them. When this animal (the horse) is recognized as distinct to animals that are similar to other animals, or in that historical moment that man attains the identity of man from his state of bestiality. For example, imagine a small child being taught by pointing to a horse which is a four-legged animal with a tail to call it a ‘horse’. However, when he sees even a cow the child will call it a ‘horse’. The child who has learnt to say ‘dad’, calling the uncle passing the street also ‘dad’ is another example. It is because, to know how the horse differs from common bestiality, one ought to know how the horse has intervened and still intervenes in human life and history. A small child is not capable of it. A child calls any two-legged male form ‘dad’ because it does not know the cultural history and power structure of urban humanity which evolved in the form of father, mother, and son. Therefore, a horse, in the experience of the child, is a retraction to its original form. The same thing occurs when the child experiences the cow as well.

Let us consider the horse in the statement ‘he is a horse’:

horse (original form/sthayeebhava).....(2)

V

he is a horse (obtained form).....(3)

The horse in the second context is not the horse in the third context. Interacting with the context whether its time and space is a battlefield, harem or field of a freedom struggle the second horse transforms itself into the third horse. The second horse is not the third horse just as we say the first horse is not the second horse. The

meaning of the third horse does not retract to the second or the first. In other words, it requires the ahistorical playful mind of a child to say that the meaning of a horse retracts to the second or the first.

The Dhvanyakara includes the statement ‘he is a horse’ in Lakshnavyapara (suggestiveness). If the meaning, an animal with four legs and a tail is obtained when one hears the word ‘horse’ by the transaction of abhitha (primary signification), lakshana vyapara (suggestiveness) is the acquisition of another meaning with the disruption of abhithavyapara owing to reputation or consequence. As a man does not become a horse, in the statement ‘he is a horse’, the meaning ‘horse’ obtained through abhithavyapara gets disrupted and another meaning ‘a powerful man’ is obtained.

However, what we have observed here is that the horse in ‘he is a horse’ does not entirely disrupt the root form and it does not retract to the root form either (the first and second contexts). It is very clear from the example demonstrating lakshana (suggestiveness) relating to reputation. It has been said that the literal meaning of the word ‘Kalavara’ (a storehouse) in Pathrakkalavara (a storehouse for vessels) as a storehouse for pots obtained through abhithavyapara (primary signification) gets disrupted to obtain the suggestive meaning ‘a storehouse to store anything’. But, ‘kalavara’ (a storehouse to keep pots) in ‘pathrakkalavara’ does not retract to its original form ‘kalavara’. When ‘Kalavara’ where pots are kept is used by man who stands at the historical juncture of the manufacture of clay vessels and similar things it turns into ‘a storehouse where anything is kept’. When one says ‘he is a storehouse of gossip’ a totally different meaning is generated in relation to time and place, as Maraar suggests. Apparently, the storehouse here is no storehouse at all. What is employed here are the possibilities of meaning that have transformed from the root form. Only the ahistorical mind of a child

who calls uncles dad can say that the obtained meaning is achieved by a retraction to the original meaning.

The Postmodernist ‘horse’

In the view of western thinkers like Saussure, naming the four-legged animal with a tail (signified) horse (signifier) is entirely accidental and arbitrary. If Malayalees had called the four-legged animal cow with a tail ‘horse’, it would have been that. However, what we have understood is that the word ‘horse’ was formed from the interaction of the leap of this ordinary animal with human constructive skill and it was not quite accidental. Even though many other animals leap (E.g.: the hare) only the horse can be called a horse. It has not been the leap of the hare or that of the cow that has interacted with human constructive skill. Therefore, a cow cannot be called a horse. If the animal that Malayalees call ‘kuthira’ is called ‘horse’ in English, it also is not arbitrary. The name given to it (sign) is dependent up on how this ordinary animal interacted with the requirements and circumstances of the English, or how it intervened with the history and linguistic culture of the English. The user of a language may not know the etymology of every word or every language. It does not mean the truth is different. The earlier mentioned ahistorical playfulness of a child is needed to call a cow horse as observed by Saussure.

Rasadhvani—Postmodernism---Comparison

In the view of Saussure, the meaning of the sign ‘horse’ and the sign ‘horse’ in the statement ‘he is a horse’ create distinct meanings without any mutual relationship. They are two different signs. They are arbitrary too. The views of Dhvanyalokakaka and Saussure can be compared. Dhvanyalokakara conceives another arbitrary meaning (lakshyartha-connotative meaning) after retracting to the original form (Sthayee) (after reaching the literal meaning obtained by abhithavyapara) and then by its disruption. In other words, the connotative meaning (Lakshyartha) is conceived

first, followed by the claim that the literal meaning is disrupted. It cannot be said that the ‘horse’ in ‘he is a horse’ is not in literal meaning without the discovery of its lakshyartha (connotation) like ‘a powerful man’ beforehand. The Lakshyartha (connotation) ‘on the bank of the Ganga’ is brought beforehand in order to conceive a disruption for the vachyartha (literal meaning) ‘the city of Kashi is on the Ganga’. Therefore, it is claimed that as the city cannot be in the river, the vachyartha is disrupted and the connotative meaning (Lakshyartha) ‘on the bank of the Ganga’ is obtained. However, if the objective is to obtain the lakshyartha ‘on the bank of the Ganga’ is it not suffice to merely employ that expression? (The same thing happens in the case of implications as well. “On the bank of the Ganga’ becomes the lakshyartha owing to the conception of implications such as coolness and purity beforehand. Dhvanikara has observed that implications are like an already given urn brightening in light. The expression ‘already given’ has to be emphasized.) In other words, the expression ‘the city of Kashi is in the Ganga’ is not meant to state ‘the city of Kashi is on the Ganga’. It is a pre-obtained meaning.

Flowing water (original form-sthayeebhava).....(1)

V

Ganga (Obtained form).....(2)

Here the second reading represents a unique historical meaning.

Ganga (original form/sthayeebhava).....(2)

V

The city of Kashi is in the Ganga (obtained form).....(3)

The third meaning is obtained here with the interaction of the time and place of reading the historical meaning of the ‘Ganga’. However, in saying the vachyartha (literal meaning) of Ganga is disrupted in the statement ‘the city of Kashi is on the Ganga’ the historical meaning of the ‘Ganga’ is obliterated

Flowing water (original form)

^

the Ganga (obtained form)

^

the city of Kashi is in the Ganga

on the bank of the Ganga

v

purity

and a semantic regression is conceived. As the city of Kashi cannot remain in the flowing water obtained this way it is observed to have disruption. Subsequently, a blind leap is made into the lakshyartha 'on the bank of the Ganga'. 'On the bank of the Ganga' is a root form (Sthayee) like the 'Ganga'. (A prevailing meaning). In other words, reducing the 'Ganga' in 'the city of Kashi is in the Ganga' and ordaining it a pre-obtained meaning is a mutually complementary and mutually determined process. It drains the historical meanings off the Ganga that has reached the city of Kashi. It confines the Ganga to a single meaning. Moreover, the predominance of another meaning is established over it. The example of the horse also works the same way.

Saussure does not conceive of the original meaning. However, his reading, in practice, returns to the original meaning. In other words, it returns to the perspective of Dhvanyalokakara. If in the view of Dhvanyalokakara the horse gets chained to its original form without semantic growth owing to conceiving the prevailing meaning 'a powerful person' beforehand in the expression 'he is a horse', in the view of Saussure, it is because of not conceiving the original form 'horse' in the expression 'he is a horse' that it regresses to the original form. (Because the signs in both contexts act arbitrarily in two different ways.) We have already seen how a child returns to the root form by defying the historical meaning.

While this semantic transmission of Dhvanyalokakara leads to the theory of rasadhvani, the perspective of Saussure leads to postmodernist aesthetics of Derida et al. This essay holds the view that these two aesthetic approaches that lead to semantic regression and maintain a regressive attitude towards life ought to be rejected.

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दमिलराज्ये क्षेत्रनर्तकानां पैतृकं पुनरुद्धारणञ्च ।

Dr. Bindusree K. S.

सारसंग्रहः

वेदे नर्तकी इति नाम्ना प्रथितो पश्चात् 'देवदासी' नाम्ना परिवर्तितो अभवत्। देवप्रीत्यर्थं बालिकाः देवालयेषु समर्पिता आसन् आचारतत्परैः रक्षकर्तृभिः, कालेन देवदासी सम्प्रदायः दुर्मागतत्परतया जीर्णप्रायो जातः। देवदासीनां नटनं देवालये वर्जनीयम् इत्यपि नियमः परिष्कारः कृतः।

कूटपदानि

नर्तकः, देवदासी, नाट्यम्, नृत्यम्, रुग्मिणीअरुण्डेल्

संस्कृते 'देवदासी' इति दमिले 'देवरटियार' इति च प्रस्तूयमानः कश्चन समूहः आसीत्। दमिलराज्ये संघकाले प्रचलन् अयं 'देवदासी' सम्प्रदायः किस्तोः शेषं षट्छतकादारभ्य अष्टादशशतकपर्यन्तं मध्यमकाले प्रचलितः आसीत्। वेदे नर्तकी इति नाम्ना प्रथितो अस्मिन् काले 'देवदासी' नाम्ना परिवर्तितो अभवत्। देवप्रीत्यर्थं बालिकाः देवालयेषु समर्पिता आसन् आचारतत्परैः रक्षकर्तृभिः। नृत्तकलायाः प्रणेताः विभिन्ननाम्ना प्रसिद्धाः अभवन्। ईश्वरसेवां कुर्वन्तयो याः ताः 'देवरटियार्' इति सूचिताः। कूत् इति कलाप्रकटनं याः कुर्वन्ति स्म ताः 'कूत्तियार्', इति श्रूयन्ते। अविवाहिताः ईश्वरसेवां कुर्वन्त्यः 'पतियिलर' इति। नृत्यविषये श्रेष्ठाः ताः 'विरलियार्' इति दमिलराज्ये सूचिताः।

पाणर, कूत् इत्यादि विभिन्नसमुदायस्थिताः संगीतनृत्यादिद्वारा शज्ञः तथा तत्तुल्यान् तोषयन्ति स्म। अनन्तरम् इयं कला जनपदेषु तथा उत्सवेषु लब्धस्थाना अभवत्। तस्मिन् काले आभारतं व्याप्ता जैनबौद्धानुकूलिनः इन्द्रियतोषणार्हा इतिकारणात् नृत्यसङ्गीतकलां तिरस्कुर्वन्ति स्म। अतः मान्यजनैः नृत्यकला अशुभोदका शङ्कता। तेन ताः कला गणिकामध्ये प्रचार प्राप्ताः।

देवदासीचरित्रमधिकृत्य भिन्नानि मतानि सन्ति। नन्दिवर्मा तृतीयः तस्मिन् काले गीतनृत्यार्थं देवदासीं नियोजयति स्म। चोलराजो राजराजः प्रथमः तञ्चावूर बृहदीश्वर क्षेत्रे चतुसहस्रदेवदासीनां नटनम् अकारयत्। माधवीति नृत्ये निपुणायाः चिलप्पतिकारे प्रस्तुतम्। किन्तु कालेन देवदासीसम्प्रदायः दुर्मागतत्परतया जीर्णप्रायो जातः। देवदासीनां नटनं देवालये वर्जनीयम् इत्यापि नियमः परिष्कारः कृतः। अस्मिन् डा. मुत्तुलक्ष्मीमहाभागया कृतो विप्लवः चरित्रप्रसिद्धः।

श्री. ई कृष्णय्यरमहोदयेन भरतनाट्यस्य पुनरुद्धारणे कृतः श्रमः सफलो जातः। स्वातन्त्र्यसमरसेनानीः, नियमपालकश्च अयं सुकुमारकलायाः पोषणार्थं संघटनामेकाम् आरेभे। तत्र तेन सङ्गीतसम्मेलनम् आयोजितम्। संगीतनाटकअक्कादमी क्षेत्रे तस्य नटनम् आविष्कृतम्। नृत्यवेद्यां तद्दिने बहुभि तिरस्कृता अभवत्। तस्मिन् समय एव श्री रुग्मिणीदेव्या नाट्यरङ्गप्रवेशः, 1935 AD वर्षे भरतनाट्यरङ्गे दीपशिखां प्रज्वाल्य सा विस्मयाय संजाता।

मधुरानगरे ब्राह्मणकुले जातः संस्कृतपण्डितः, नीलकण्ठशास्त्री तस्याः पितृभूतः। चतुरधिक एकोनविंशतिशततमे जाता। सा अतीवबाल्यदशायाम् एव तियोसफ़िक्कल सोसैट्टि मध्ये पितृप्रेरणया कार्याणि करोति स्म। तत्काले विद्याभ्यासविचक्षणं जोर्जअरुण्डेल् महाभागं दृष्ट्वा तस्य परिचयः विवाहश्च अभवत्। सा तेन साकं यूरोप् गत्वा तत्र भारतीयसंस्कारवैविध्यम् अधिकृत्य भाषणम् अकरोत्। भारतं प्रत्यागत्य पन्तनेल्लूर मीनाक्षीसोमसुन्दरपिल्लै महोदयात् नृत्यमपि अभ्यस्यति स्म।

त्यागराजभागवतर्, मुत्तुस्वामिदीक्षितः, श्यामशास्त्री एतानां संगीताचार्याणां रचना अधिकृत्य नाट्याविष्कारः कृतः रुग्मिणीदेव्या। नाट्ये देवानां स्तुतयोः भवन्तु न तु राजानाम् इति आसीत् तच्चिन्ता। नटनस्य शरीरभाषापि शास्त्रीयरीत्या तया परिष्कृता। तया नूतननृत्यकलालयस्य आविष्कारोऽपि कृतः। तस्याः प्रयत्नफलतो विकसिते कलाक्षेत्रे तस्याः गुरवोऽपि शिक्षका अभवन्। तस्याः स्नुषा राधाबरनियर तस्मिन् कलालये प्रथमविद्यार्थिनी अभवत्।।

नृत्यस्य पुनरुद्धारणाय सा नूतन नृत्तनाटकानि रंगे अवतारयति स्म। तदर्थं प्रसिद्धैः सङ्गीतज्ञैः निर्लौभसाहाय्यमपि कृतमासीत्। नृत्तसंगीतनिष्ठं सिद्धान्ते प्रयोगे च कलाक्षेत्रं नितरां निष्णातम्। विदेशादपि छात्राः अत्र आगत्य नृत्याद्यभ्यासं कुर्वन्ति स्म। रुग्मिणीदेव्याः नृत्तनाटकेषु कथावस्तु संस्कृतसाहित्यादेव बहुशः स्वीकृतः। कालिदासस्य कुमारसम्भवम्, जयदेवस्य गीतगोविन्दम्, भागवतवर्णितं कूर्मावतारम्, रामायणे सीतास्वयंवरम् एतानि उदाहरणानि।

आभारतात् शास्त्रीयनृत्यस्य पुनरुज्जीवनाय रुग्मिणीअरुण्डेलमहाभागया बहु प्रयत्नः कृतः। न केवलं कलायां जीवकारुण्यप्रवर्तनादिषु अपि सा तत्परा आसीत्। 1952 आरभ्य 1956 पर्यन्तं सा राज्यसभायाम् अङ्गत्वम् अभजत्। 1956 तमे वर्षे पद्मभूषणपुरस्कारेण बहुमानिता।

नृत्यलोके व्यतिरिक्ता प्रतिभा एव बालसरस्वती। 1918 तमे वर्षे जाता सा कलासु निपुणा अभिनयाय आत्मसमर्पणं कृतवती। वश्यभावैः नृत्ताभिनयं कुर्वती सा अभिनय चक्रवर्तिनी इति नाम्ना प्रख्याता।

कूत्, सदिर, चित्रमेलम् इत्यादि पदैः व्यवहियमाणो नृत्तं साधारणजनानां आनन्ददायकम्। चिन्नय्य, पोन्नय्य, शिवानन्दं, वटिवेलु एते नर्तकाः तत्कालीनाः प्रसिद्धाः कलाकाराः। वैदिककालात् आरभ्य नटनस्य पैतृकं द्रष्टुं शक्यते। ऋग्वेदे तादृश सूक्तयः दृष्टव्यः।¹

ऋग्वेदात् पाठ्यं, यजुर्वेदात् अभिनयं, सामवेदात् सङ्गीतं, अथर्ववेदात् रसं च स्वीकृत्य भरतमुनिना रचितं एव नाट्यशास्त्रम्।² अस्मिन् ग्रन्थे नृत्तनृत्यनाट्यादीनी सम्यग् विविच्य सूचितानि सन्ति।

नाट्यशास्त्रस्य प्रथमे अध्याये नाट्यम् अधिकृत्य यदुक्तम् तत्सर्वं नृत्यविषयेदपि परिगणनीयमेव।

त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम्।

क्वचिद्धर्मः क्वचित्क्रीडा क्वचिदर्थः क्वचिच्छमः।

क्वचिद्वास्यं क्वचित्युद्धं क्वचित्कामः क्वचिद्धधः।।

धर्मो धर्मप्रवृत्तानां कामः कामोपसेविनाम्।

निग्रहो दुर्विनीतानां विनीतानां दमक्रिया ।।
क्लीबानां धार्ष्ट्यजननमुत्साहः शूरमानिनाम् ।
अबुधानां विबोधश्च वैदुष्यं विदुषामपि ।।
ईश्वराणां विलासश्च स्थैर्यं दुःखार्दितस्य च ।
अर्थोपजीविनामर्थो धृतिरुद्विग्नचेतसाम् ।।
नानाभावोपसम्पन्नं नानावस्थान्तरात्मकम् ।
लोकवृत्तानुकरणं नाट्यमेतन्मयाकृतम् ।।³

नाट्यं सर्वलोकप्रियं भवेत् । भावाभिनयं सुष्ठु प्रकटयितुं शक्यम् नाट्यं
धर्मार्थकाममोक्षापेक्षं च भवितव्यः । सर्वेषां जनानाम् आनन्ददायकं भवेत् नाट्यम् ।

उत्तमाधममध्यानां नराणां कर्मसंश्रयम् ।
हितोपदेशजननं धृतिरुद्विग्नचेतसाम् ।।

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद्भविष्यति ।।
धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम् ।
लोकोपदेशजननं नाट्यमेतद्भवविष्यति ।।

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
नासौ योगो न तत् कर्म नाटयेदस्मिन् यन्न विद्यते ।।⁴

सम्पूर्णं नाट्यप्रयोजनं विस्तरेण उक्त्वा तदनन्तरं नाट्योदस्मिन् ज्ञानं,
शिल्पं, विद्या, कला, योगः कर्मश्च विवृणुते ।

नन्दिकेश्वरेण विरचिते अभिनयदर्पणेदपि नाट्यस्य प्राधान्यं एवं प्रस्तूयते ।

“कीर्तिप्रागलभ्य सौभाग्यवैदग्ध्यानां प्रवर्धनम् । औदार्यं स्थैर्यधैर्याणां विलासस्य च
कारणम् । दुःखार्तिशोकनिर्वेदखेदविच्छेदकारणम् । अपि बह्मपरानन्दादिदमभ्याधिकं
मतम्” ।।⁵ एवं “लोकानुकृतिर्नाट्यम्” इति उक्तिः भिन्नस्वरैः भिन्नचलनैश्च
जनमनसि एकीभावेन नृत्यन्ति । वैदिककालात् आरभ्य नर्तकानां पैतृकम्
संस्कृतसाहित्यद्वारा एवं कलानिपुणैः सह आभारते अनस्यूतं प्रवहति ।

सूचनाग्रन्थौ

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2. Nāṭyaśāstra, Ch.1 Sl. 17
3. Ibid, Ch. 1, Sl -107 - Sl. 112
4. Ibid, Ch. 1, Sl. 113 - Sl. 116
5. Abinayadarpaṇa, Ch. 1 Sl. 9, 10

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PATRIOTIC SONGS IN MALAYALAM AND TAMIL

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Abstract

India, is very rich with her numerous poets, musicians, and composers who have dedicated their talents to shape up the cultural structure of this country. Even though we speak many languages we can find such great personalities in the entire country. During the days of independence struggle, these creative poets and musicians have motivated and inspired huge masses of people to march towards the goal of attaining independence. A number of such souls can be identified and their services are considered with reverence. Either they themselves have taken part or they used their poems or music to propagate the importance of being independent. This was a huge motivation to the front fighters for the freedom movement. This article deals with such poet composers and their contributions with reference to Patriotic compositions.

Keywords

India, Freedom, Patriotic songs, Music, Composers, Independence

Musical legacy and the Swadeshi movement: Music has the unique and electrifying competence to reach out the public quickly. Various poets and poet composers reveal their devotion towards the motherland through their songs. There may be a lot of freedom fighters with a talent to write inspiring poems. There may also be persons to deliver inspiring speeches and to write a number of articles, but musicians cum poets maybe a few who made a revolution through fiery words. Patriotic songs that prevail in the regional languages helped gaining spirit and bring out patriotism in people.

Patriotic songs induce a national fervour among the people. During the pre-independence period, the word 'VandeMatharam' was a source of inspiration among the freedom fighters. It has an honoured place in Independent India also. The British officers were very much enraged at the very mention of the word 'VandeMatharam' and banned the word. Many freedom-loving poets of that period wrote patriotic songs and Bam Kim Chandra Chatterji, who was born on 27th June, 1838 in Bengal, was one among them to write the famous 'Vandematharam' song.

1. K C Kesava Pillai (1868-1913)

Among the Malayalam composers, K C Kesava Pillai, who was born on 8th January 1868 at Paravoor in 'Kollam' district, Kerala, is the first to compose patriotic songs. He was also known as 'Sarasagayaka Kavimani K C Kesava Pillai'. He was a poet, scholar, musician, composer, who has made enormous and varied contributions both in the fields of Literature and Music. Living in the Post-Swathi Thirunal period, he could earn great esteem and appreciation from popular writers, poets and musicians of his time, for his prowess in composing songs, writing musical dramas, philosophical poems, translations and Attakkathas, and so on. He was also talented in singing and a scholar in the languages such as Sanskrit, Malayalam and English.

Later many poets like Ulloor S Parameswara Iyer, Vallathol S Narayana Menon wrote several patriotic songs. During K C Kesava Pillai's period also, the word 'vandematharam' was banned and no one dared to use the word. But Kesavapillai wrote songs based on the freedom movement and used the word, 'Vandematharam' in his songs. There are two songs written by him and one is in Sanskrit and another song is in Malayalam. The Sanskrit song 'Vandematharam' is in the raga Navarasam and Triputatala, As there is no idea to the tune of this song, it is now being sung in the raga Sindhubhairavi and Rupakatala. The song:

VandeMatharam

Vandaneeyaguno-petham (Vande..)

Sagarameghalalika

Meydurathilakayitham

Manjularanyadrinadee

Punjakanthiramaneeyam (Vande...)...and it contains one more charana.

The second song, which is in Malayalam, in Khamas raga, and Aditala. 'Subhamayavandematharam'. This song is now very popular in Kuntalavarali raga and Aditala. It contains 14 lines without any sections or angas. Here the highlight is done on the reputation of Bharathamba. The song concludes with the saying that it is our duty to protect the fame of Bharathamba.

This song starts with a Srothovahayathi pattern, where the sahithya broadens from a short beginning. It resembles the flow of river.

'SubhamayaVandematharam' - Raga: KunthalaVarali - Thalam: Adi

Vandematharam

Subhamayavandematharam

Nirupamasubhamayavandematharam

Karuthukanirupamasubhamayavandematharam

Hrudikaruthukanirupamasubhamayavandematharam

While concluding the song it is sung in a reverse order ie, Gopuchayathi, reducing style from the top similar to cow's tail, which is broad at the starting and gradually tapering to the bottom.

Hrudikaruthukanirupamasubhamayavandematharam

karuthukanirupamasubhamayavandematharam

nirupamasubhamayavandematharam

subhamayavandematharam

vandematharam

The song concludes with the line, ‘Onnuthanne Karthavyamnammudesubhamayavandematharam’, making everyone feel patriotism.

2. Vallathol Narayana Menon (1878-1958)

Vallathol Narayanamenon popularly known as Vallathol is a much celebrated poet in Kerala. He was a multi-faceted personality who served as a social reformer, cultural enthusiastic, academic visionary etc. He made remarkable contribution to freedom struggle through his poetries and are very popular with meaningful lines. He was a direct participant in the freedom movement and considered Gandhiji as his “Guru”. He expressed his devotion to Gandhijithrough the poem “Ente Gurunadhan”. It is very significant to note that hehas motivated the future generations to read Gandhian history to realise the greatness of his simplicity, power of his struggle and policies.

The poem “Aikyapathaka” is another master piece by Vallathol connecting with freedom struggle. It is filled with the ‘swadesi’ feel of India and the spirit of Tricolour. He has portrayed Indian flag as the symbol of unity and asked everyone to keep it high. The usage like “lokabandhugathikkuttamargamkattatte” and “Satyakkodimaram” are remarkable with extensive meaning. His important poemsare ‘Pora Pora Nalil’, ‘Vandippin Mathavine’, ‘Ente Gurunathan’, ‘En kunjurangikkolkaenkunj’, ‘Vaname Gaganame’, ‘Vayanakkarkkishtam’, and so on.

3. MaayuramVishwanatha Shastry(1893-1958)

“Jayathi Jayathi Bharatha Matha” is very popular song among the songs on Mother land. This was the song featured by AIR Madras on the day of Independence in 1947. This song was composed by Maayuram Vishwanatha Shastry a renowned musician from Tamil Nadu. He was born at Therezhundur in Maayuram, the birth place of Kambar.

When AIR played this song, many people listened to it and appreciated the melody and it became popular which continues to

be the same among music lovers. The Madras Music Academy instituted a competition in composing Kritis irrespective of language and in that contest, the Sanskriti Kriti of Maayuram Viswanatha Sastry 'Bharatha Mata' in the raga Todi was selected as the best. In the year 1947, with the Independence Day, a booklet in Tamil was released which included subjects like 'Khadar', 'Gandhiji', 'Salutation to flag' and so on. A booklet containing 18 songs in Sanskrit called 'BharathBhajan' in praise of Bharata Mata and Mahatma Gandhi was published in 1948. The diction of the songs is simple, flowing and set to well-known Desiya Ragas like 'Maand', 'Des', 'Behag', 'Bheemplas', etc. making it easy for the common folks to follow. 'Bharatha Samrajya Sukhi Vijayi' in the raga 'Des' is a lilting melody brimming with patriotism.

4. Namakkal Ramalingam Pillai (1888-1972)

Namakkal Ramalinga Pillai was active freedom Fighter who was popularly known as Namakkal Kavinjar. He was born on 19th October 1888 at Mohanur in Salem District. In 1920s, he was a notable Congress leader of Namakkal and Trichy. The poetic talents which he obtained by birth was well utilized to kindle the spark of Nationalism and Patriotism through his poems. Such poems are collectively named as 'Nattukummi'. It was a song composed by Ramalingam which was sung by the sathyagrahis of 'Uppu Sathyagraha' in the year 1930. It was headed by Rajagopalachari and the group marched from Trichy to Vedaranyam. With the song, he became famous as a Patriotic and Gandhian poet. He happened to be jailed in 1932, for his participation in the 'Uppusathyagraha'. He has to his credit a treasure house of poems of which upholds the principles made by Gandhi such as 'Ahimsa', 'Sathyagraha', 'GramaSwaraj', 'Removal of untouchability' and the 'Gender equality'. Madras Government selected him as 'Aasthana Kavinjar' in 1949, for his valuable contributions in the field of Literature. He was nominated as M.L.C by Madras Government twice. He was honoured with the 'Padma Bhushan' by the Government of India in

1971. A list including a few numbers of his Poems on Gandhi and motherland is given below.

- a) Gandhi VazhiVaazhavendum
- b) GandhiyeVazhga
- c) TamizhaMarakkathe
- d) SuthanthiramVenum
- e) SanthiTharumKodi
- f) Jai Hind

5. Suddhananda Bharathi (1897-1990)

‘Eppadi Paadinaro’ is one of the popular songs written in Tamil in connection with freedom movement. This was written by Suddhananda Bharathi, who was born on 11th May, 1897 in Tamil Nadu. Suddhananda Bharathi was a poet, thinker, writer, a spiritual person and a nationalist.

Even at the tender age of eight, he started writing poems. After his meditation at the temple of Chidambaram, he first burst out into the song ‘Eppadi Paadinaaro’ in the raag Karnataka Devagandhari, which hit record in the history of music. He started his career as a lawyer but his desire was to move towards the path of spirituality. He became a school teacher and an editor afterwards. He was an expert in many Indian and foreign languages. He had a lot of opportunities to move along with many spiritual and nationalistic leaders like Mahatma Gandhi, Subramanya Bharathi, Aurobindo, and many more. His most important work was ‘Bharatha Sakthi Maha Kavyam’. In addition to a number of patriotic songs or songs in praise of Mahatma Gandhi and Freedom struggle, he has a number of popular Krithis.

A few of the Patriotic songs of Suddhananda Bharathi

- 1) Paripoorna Suthanthira Varam Vendum – Khamas – Jhampa Talam
- 2) VandeMaataram – Behag – Adi

- 3) UlagilumPeriyavare – Mohanam
- 4) KanavuPalithathamma – Behag – Aadi
- 5) UnnaiNinaikkayile – Punnagavarali – Jhampa
- 6) SuthanthiramMurasam – Dhanyasi – Adi

6. Periyasaamithooran (1908 – 1987)

Periyasaami Thooran was a patriotic Tamil poet, teacher and a composer of Carnatic music. He was born in Medakurichi in Erode district and even in his early age, he was deeply influenced by Mahatma Gandhi and Subramanya Bharathiyar. He was the editor of the magazine named 'Pithan' which spoke against British administration of the time. He has also written short stories and poems adopting the pen name 'Thooran'.

He was a prolific writer and created more than six hundred songs on national, spiritual and moral topics. He was the chief editor of ten volumes of 'Tamil Encyclopedia' during the period 1948 – 1978. The credit of publishing a pioneer project – children's encyclopedia in Tamil (10 volumes) belongs to him. His other works include poetry, folk songs, translations from English to Tamil, musical compositions with swara notations, books on Bharathi, etc. He was honoured with 'Padma Bhushan' in 1968. Patriotic poetry is available in two volumes of 'Thooran Kavithaikal'

Following are the three well known patriotic songs composed by him:

- 1) Saarathiye Varuvaaye, 2) Gandhiyey Pol Oru, 3) Enge Thedukindrai.

7) Subrahmanya Bharathi (1882-1921)

Chinnaswamy Subrahmanya Bharathi was a writer, poet, journalist, Indian Independence activist and social reformer from Tamil Nadu. He is popularly known as 'Mahakavi Bharathi'. He was born in the year 1882 in Ettayapuram. He had his early education in Tirunelveli and Banaras and he had served as journalist in many

newspapers among which ‘Swadesamithram’ and ‘India’ stands foremost. He was an active member of Indian National Congress. He was arrested in 1908 for his revolutionary activities and had to flee to Pondicherry. Bharathi was greatly attracted to Hindu spirituality and nationalism during his stay at Banaras.

In course of freedom struggle, he had to seek a shelter near Pondicherry and there, he had association with great personalities like Aurobindo, Lajpat Raj and V.V.S Aiyar. During this period he was interested in the study of Vedic literature and he translated Vedic hymns, Patanjali’s Yoga Sutra and Bhagavad Gita to Tamil. Three of his greatest works like ‘KuyilPaattu’, ‘Paanchali Sapadham’ and ‘Kannan Paattu’ were composed in 1912. Due to many imprisonments and poverty, his health deteriorated severely and he died on 12th September 1921 at the age of 39.

Bharathi was against Caste system. His powerful words kindled passion and patriotism in the hearts of Tamils, nay, the whole Indians and many people joined in the freedom struggle ‘EkamSath’ (Truth is One) as per Vedas was his philosophy of life. For Bharathi, freedom meant total freedom – political, social and personal – for every individual irrespective of caste, colour, religion and gender. ‘Thayinmanikkodipareer’ in Bihag, Aditala is a popular song in Tamil, composed by Subramania Bharati. Some of the popular songs composed by him are:

Vellaithamarai, Parukkullenallanadu, Kakaisiraginile,
Bharathasamudayamvazhkave, Chinnamchirukkiliye, Odivilayadu papa,
Viduthalai

8) Amsi Narayanpillai with the song “Varika Varika Sahajare’

A prominent journalist from Kerala rose to the occasion with his poetry when “Uppusatyagraham” movement was vibrant in India. He wrote a very direct poetry with simple words i.e. “varikavarikasahajare”. This song became very popular and it was the marching song from Vadakara to Payyanur as part of “Uppu Satyagraham”. He was born in Amsi, a place at Kanyakumari in the

year 1896 and was the founder of the News Paper ‘Mahatma’. He was a member in the team marched from Trivandum to Kozhikode to participate in ‘Uppu Satyagraham’ at Kozhikode in the year 1930. The authorities banned this song and jailed Amsi Narayanapillai for six months. Recently this song became popular after being featured in a commercial Malayalam movie “Lucifer”.

Music being a medium to express emotions, it has played a vital role in creating awareness and lighting the thrust for independence. The patriotic songs both in classical and non-classical genres played a significant role in creating patriotism among the people.

Even after 75 years of India’s independence, these songs still deliver the same spirit of patriotism and the Digital world helped to preserve these resources for future generations. As stated by ONV Kurup, the prominent poet of Kerala, “Pattukaran Naleyude Gattukaranallo ...Gattukaranallo’, i.e the singer will be/can be the refuge for tomorrow.

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पञ्चाङ्गानां परिचयः आनयनक्रमश्च ।

Dr. Harinarayanan Mankulathillath

Abstract

ज्योतिषफलचिन्तनं तथा मुहूर्तचिन्ता च पञ्चाङ्गज्ञानं विना न साध्यति। पञ्चाङ्गानां तिथि-नक्षत्र-वार-योग-करणानां परिचयः तथा तेषाम् आनयनपरिचयश्च प्रबन्धेस्मिन् विचार्यते।

Key Words

पञ्चाङ्गम्, तिथि-वार-नक्षत्र-योग-करणानि, रविः, शुक्रः, बुधः, चन्द्रः, मन्दः, जीवः, कुजः।

उपक्रमः

पञ्चानामङ्गानां समाहारः पञ्चाङ्गम्। तिथिवार नक्षत्रयोगकरणानि पञ्चाङ्गानि। एषामज्ञानेन मुहूर्तज्ञानं वा जातकनिर्माणं वा न सिद्ध्यति। अतः अस्य पञ्चाङ्गस्य प्रत्येकम् अङ्गस्य विवरणमत्र सूच्यते। सूर्यं परितः भूमिः, भूमिं परितः चन्द्रश्च भ्रमति। अनुभवे तु भूमिं परितः सूर्यः चन्द्रः च भ्रमति इति भवति। तदनुसारं एतेषां परस्परसम्बन्धेन पञ्चाङ्गानि स्वीक्रियन्ते। एतेषां त्रयाणां परस्परसम्बन्धः पञ्चाङ्गहेतुः। तानि तिथि-वार-नक्षत्र-योग-करणानि भवन्ति।

नक्षत्राणि ।

मेषाश्विप्रथमा नवर्क्षचरणाश्चक्रस्थिता राशयः।

राशिक्षेत्रगृहर्क्षभानि भवनञ्चैकार्थसम्प्रत्यये।।¹

एकस्मिन् राशौ पादप्रमाणोत्तरं नक्षत्रद्वयं भवति। 13 भागाः 20 कलाः एकस्य नक्षत्रस्य प्रमाणं वर्तते। एतेन नक्षत्रविभजनेन एव प्रतिविषयं राशिदृष्ट्या विश्लेषणं कर्तुं शक्यते। मुहूर्तगोचरादीनां निर्णये अयं विषयः अनिवार्यः भवति। आहत्य सप्तविंशतिः नक्षत्राणि सन्ति।

राशिषु नक्षत्रविन्यासः

1. मेषः - अश्विनी (4) भरणी (4) कृत्तिका (1)
2. वृषभः - कृत्तिका (2,3,4) रोहिणी (4) मृगशिराः (1,2)
3. मिथुनम् - मृगशिराः (3,4) आर्द्रा (4) पुनर्वसु (1,2,3)
4. कर्काटकः - पुनर्वसु (4) पुष्यम् (4) आश्लेषा (4)
5. सिंहः - मघा (4) पूर्वाफाल्गुनी (4) उत्तरफाल्गुनी (1)
6. कन्या - उत्तरफाल्गुनी (2,3,4) हस्तः (4) चित्रा (1,2)
7. तुला - चित्रा (3,4) स्वातिः (4) विशाखा (1,2,3)
8. वृश्चिकः - विशाखा (4) अनुराधा (4) ज्येष्ठा (4)
9. धनुः - मूला (4) पूर्वाषाढः (4) उत्तराषाढः (1)
10. मकरः - उत्तराषाढः (2,3,4) श्रवणः (4) धनिष्ठः (1,2)
11. कुम्भः - धनिष्ठः (3,4) शतभिषक् (4) पूर्वाभाद्रपदः (1,2,3)
12. मीनः - पूर्वभाद्रपदः (4) उत्तरभाद्रपदः (4) रेवती (4)

तिथयः

तिथिरर्कहीनः चन्द्रः² । चन्द्रस्फुटात् सूर्यस्फुटं न्यूनीक्रियते चेत् तिथिस्फुटं भवति । तिथेः मानं 720 कलाः भवन्ति ।

प्रतिपच्च द्वितीया च तृतीया च चतुर्थिका ।

पञ्चमी च तथा षष्ठी सप्तमी चाष्टमी तथा ।।

नवमी सा तिथिः प्रोक्ता दशम्यैकादशी तथा ।

द्वादशी च तथा प्रोक्ता तथा चैवत्रयोदशी ।।

चतुर्दशी पूर्णिमा चाप्यमावास्या तिथयः षोडशस्मृताः ।

1. प्रथमा, 2. द्वितीया, 3. तृतीया, 4. चतुर्थी, 5. पञ्चमी, 6. षष्ठी,
7. सप्तमी, 8. अष्टमी, 9. नवमी, 10. दशमी, 11. एकादशी, 12. द्वादशी,
13. त्रयोदशी, 14. चतुर्दशी, 15. पूर्णिमा, 16. अमावास्या इति षोडश स्मृताः ।

सूर्यचन्द्रयोगानन्तरं 15 दिनानि शुक्लपक्षः, पौर्णम्यनन्तरं कृष्णपक्षश्च भवति। प्रत्येकं पक्षे 15 तिथयः भवन्ति। एवं 30 तिथयः भवन्ति। एतासां तिथीनां क्रमशः नन्दा भद्रा जया रिक्ता पूर्णा इति विभागः अपि कृतः।

वाराः

भानुश्च सोमवारश्च मङ्गलो बुधसंज्ञकः।

बृहस्पतिश्शुक्रशनी सप्तवाराः प्रकीर्तिताः।।

1. भानुवासरः, 2. सोमवासरः, 3. मङ्गलवासरः, 4. बुधवासरः, 5. गुरुवासरः, 6. शुक्रवासरः, 7. शनिवासरः इति सप्तवासरः सन्ति। वाराः तु नित्यजीवने उपयुज्यन्ते। किन्तु तस्य पृष्ठतः ग्रहाणां स्वाधीनं महत् वर्तते। ग्रहाणां स्वाधीनानुसारं वारक्रमः एवम् उच्यते।

वारक्रमः

भानामधः शनैश्चरसुरगुरुभौमार्कशुक्रबुधचन्द्राः।

तेषामधश्च भूमिः मेधीभूताखमध्यस्था।।³

अत्युपरिनक्षत्रमण्डलानाम् अधः क्रमशः शनिः, गुरुः, कुजः, सूर्यः, शुक्रः, बुधः, चन्द्रः इत्येवं ग्रहकक्ष्या भवति। ग्रहाणां गतिवेगः अपि अनेन क्रमेणैव भवति। एतस्य क्रमस्य अनुसारेण एकैकघण्टां यावत् प्रत्येकं ग्रहस्य आधिपत्यं भवति। सूर्योदये यस्य ग्रहस्य आधिपत्यं भवति तद्दिनं तस्य ग्रहस्य वारः इति उच्यते। वारशब्दः अत्रदिनस्यार्थे स्वीकृतः वर्तते। रविवारे प्रथमहोराधिपः रविः भवति। चतुर्विंशतिघण्टात्मकदिनानन्तरं चतुर्थः ग्रहः अग्रिमवाराधिपः भवति। उच्यते-

सप्तैते होरेशाः शनैश्चराद्या यथाक्रमं शीघ्राः।

शीघ्रक्रमात् चतुर्था भवन्ति सूर्योदयाद्दिनपाः।।⁴

एवं कालहोरानुसारेण वारक्रमः स्वीकृतः। रविः, शुक्रः, बुधः, चन्द्रः, मन्दः, जीवः, कुजः च क्रमशः कालहोराधिपः भवति। तदेव उच्यते-

अर्कशुक्रबुधाश्चन्द्रमन्दजीवधरासुताः।

क्रमेण कालहोरायाः वारेशाद्या रवेर्दिनात्।।⁵

शुभाशुभवाराः

वाराणां शुभाशुभत्वं वर्तते। शुभग्रहाणां वारः शुभवारः तथा पापग्रहाणां वारः पापवारः अथवा अशुभवारः इत्युच्यते।

शुभवाराः	अशुभवाराः (पापवाराः)
सोमवारः	रविवारः
बुधवारः	कुजवारः
गुरुवारः	शनिवारः
शुक्रवारः	

वारदेवताः

रविवारः	-	हरः
सोमवारः	-	दुर्गा
कुजवारः	-	सुब्रह्मण्यः
बुधवारः	-	विष्णुः
गुरुवारः	-	ब्रह्मा
शुक्रवारः	-	लक्ष्मीः

योगाः

अर्कयुक्तः चन्द्रः योगः। एकस्य योगस्य प्रमाणम् अष्टशतं कलाः भवन्ति।
ते सप्तविंशतिः भवन्ति। उच्यते शिशुबोधे-

विष्कम्भः प्रीतिरायुष्मान् सौभाग्यश्शोभनस्तथा।

अतिगण्डः सुकर्मा च धृतिः शूलस्तथैव च।।

गण्डो वृद्धिः ध्रुवश्चैव व्याघातो हर्षणस्तथा।

वज्रसिद्धिव्यतीपाताः वरीयान् परिघश्शिवः।।

सिद्धः साद्ध्यः शुभः शुक्लः ब्रह्म ऐन्द्रश्च वैधृतिः।

एते योगास्तुविज्ञेयाः सप्तविंशतिसंख्यकाः।।⁶

करणानि

तिथ्यर्धकरणम्। एकस्याः तिथेः अर्थं करणं भवति। तिथेः पूर्वार्धे एकं करणं तथा उत्तरार्धे एकं च। करणानि चरकरणानि स्थिरकरणानि इति द्विधा उच्यन्ते। चरकरणानि एकादशस्थिरकरणानि चत्वारि च भवन्ति।

करणानां क्रमः

शुक्लपक्षस्य प्रथमायाः उत्तरार्धात् आरभ्य क्रमशः सिंहः, व्याघ्रः, वराहः, खरः, इभः, पशुः, विष्टिः इति क्रमशः भवति। पुनः सिंहादनुवर्तते। एवं कृष्णपक्षस्य चतुर्दश्याः पूर्वार्धपर्यन्तम् अनुवर्तते। चतुर्दश्याः उत्तरार्धादारभ्य शकुनि, चतुष्पात्, नागः, किंस्तुघ्नम् इति क्रमशः शुक्लपक्षस्य प्रथमायाः पूर्वार्धपर्यन्तं स्थिरकरणानि भवन्ति।

तिथ्यानयनम्

सूर्यचन्द्रयोरन्तरं तिथिः। सूर्याच्चन्द्रमसः द्वादशभागात्मकमन्तरं तिथिः। शुक्लप्रतिपदारभ्य पौर्णमी पर्यन्तं प्रतिपदादि तिथयः पञ्चदश शुक्लपक्षे, कृष्णप्रतिपदारभ्य अमावास्यापर्यन्तं प्रतिपदादि तिथयः पञ्चदश कृष्णपक्षे च। आहत्य त्रिंशत्तिथयः। अतः एका तिथिः द्वादशांशात्मिका। सूर्यचन्द्रौ एकत्रैव वर्तते तर्हि तिथिः अमावास्या। अर्थात् सूर्यचन्द्रस्फुटौ समानौ भवतः इति। तयोः षड्राश्यन्तरेण पौर्णमी जायते।

अर्कोनचन्द्रलिप्तास्तुतिथयो भोगभाजिताः।

गता गम्याश्च षष्टिघ्न्यो नाड्यो भुक्त्यन्तरोद्धृताः।।

चन्द्रस्फुटात् सूर्यस्फुटं विशोध्य द्वादशसंख्यया विभजनीयम्। यत्फलं प्राप्यते सा गततिथिः। शिष्टं (वर्तमानतिथेः भुक्तांशः) द्वादशभागात् विशोध्यते चेत् वर्तमानतिथेः भोग्यांशादयः भवन्ति। ते षष्ट्या सङ्गुण्यण्य रविचन्द्रगत्यन्तरेण विभजनीयाः। लब्धिः तिथेः अवशिष्टकालः भवति।

वर्तमानतिथिः = चन्द्रस्फुटम् - सूर्यस्फुटम् + 1/12

तिथेः अवशिष्टकालः (12 अंशः - तिथेः भुक्तांशः) 60/
रविचन्द्रगत्यन्तरम्

एवं प्रवृत्तमानतिथिः का, इतोऽपि कियत्कालः सा तिथिः प्रवर्तते इति ज्ञायते।

वारानयनम्

ग्रहकक्षामनुसृत्य वारक्रमः प्रवर्तते। सप्तग्रहाः सप्तवासरः। ग्रहाणां कक्षा क्रमः तावत् शनिःगुरुःकुजः रविः शुक्रः बुधःचन्द्रः इत्येवं वर्तते। एकस्मिन् दिने चतुर्विंशति होराः भवन्ति। दिनस्य प्रथमहोराधिपः तत्तत्वासरधिपः। द्वितीयहोराधिपः कक्षाक्रमानुसारमग्रिमः भवति। एवं पञ्चविंशतितमहोरा अग्रिमदिनस्य प्रथमहोरा भवति। तस्याधिपः वासराधिपः।

उदाः- रविवासरे सूर्योदयात् प्रथमहोराधिपः सूर्यः, द्वितीयहोराधिपः ग्रहकक्षाक्रमानुसारं शुक्रः च भवति। अतः क्रमेण बुध-चन्द्र-शनि-गुरु-कुजानां होराः प्रवृत्तन्ते। पुनः एतेषां आवृत्तिः भवति। एवं पञ्चविंशति तमहोरा चन्द्रस्य आयाति। तदग्रिम दिनस्य प्रथमहोरा भवति। अतः तत्सोमवासरः।

नक्षत्रानयनम्

अश्विन्यादि सप्तविंशति-नक्षत्राणि द्वादशराशिषु वर्तन्ते। तेषु यस्मिन्नक्षत्रेचन्द्रःतिफ्रति, तत्तदानीन्तननक्षत्रम्। एकस्य नक्षत्रस्य मानंत्रयोदशांशाःविंशतिकला (800 कलाः) भवन्ति।

भोगोऽष्टशतीलिप्ताः खाश्विशैलास्तथातिथेः।

ग्रहलिप्ता भभोगाप्ता भानि भुक्त्यादि नादिकम्।।

अभीष्टकालचन्द्रस्फुटम् अष्टशतसंख्यया विभज्यते चेत् फलं गतनक्षत्रम्। शिष्टम् अभीष्टकालनक्षत्रस्य भुक्तकलाः। ताः अष्टशतसंख्यायाः विशोध्यन्ते तर्हि नक्षत्रस्य भोग्यकलाः प्राप्यन्ते। ताः भोग्यकलाः षष्ट्या सङ्गुण्यचन्द्रगत्याविभज्यन्ते चेत् नक्षत्रस्य एष्यः कालः प्राप्यते।

वर्तमाननक्षत्रम्उ चन्द्रस्फुटम् / 800 कलाः + 1

नक्षत्रस्यावशिष्टकालः = (800 कलाः- नक्षत्रस्य भुक्तकलाः) X 60
चन्द्रगतिः

योगानयनम्

रविचन्द्रयोर्योगः योगः। ते च योगाः विष्कम्भप्रीत्यादयः सप्तविंशतिः।
एकस्य योगस्य मानम् अष्टशतकलाः (13 अंशः 20 कलाः)।

स्वीन्दुयोगलिप्ताश्च योगा भोगभाजिताः।

गतगम्याश्च षष्टिध्व्यो भुक्तियोगाप्तनाडिकाः॥

सूर्यचन्द्रस्फुटयोः योगं कृत्वा अष्टशतसंख्यया विभज्यते तर्हि
गतयोगसंख्या प्राप्यते। शिष्टं (वर्तमानयोगस्य भुक्तकलाः) अष्टशतात् विशोध्यते
चेत् वर्तमानयोगस्य भोग्यकलादयः भवन्ति। ताः कलाः षष्ट्या सङ्गुण्यण्य
रविचन्द्रगत्योर्योगेन विभजनीयाः। लब्धिः वर्तमानयोगस्य एष्यकालः भवति

$$\text{वर्तमानयोगः} = (\text{चन्द्रस्फुटम्} + \text{सूर्यस्फुटम्})/800 \text{ कलाः} + 1$$

योगस्य भोग्यकालः = (800 कलाः - योगस्य भुक्तकलाः) x 60/
रविचन्द्रगत्योर्योगः

करणानयनम्

तिथ्यर्धकरणम्। तिथेरर्धभागः करणमित्यभिधीयते। सप्तचरकरणानि
चत्वारि स्थिरकरणानि च मिळित्वा एकादशकरणानि। कृष्णपक्षचतुर्दशयुत्तरार्धे
शकुनि, अमावास्यायाः पूर्वार्धे चतुष्पाद्, उत्तरार्धेनागः, शुक्लपक्षप्रतिपदपूर्वार्धे
किंस्तुधाम्, एवं स्थिरकरणानि। बवादिचरकरणानि शुक्लप्रतिपदुत्तरार्धमारभ्य
कृष्णचतुर्दशीपूर्वार्धे यावत् पुनः पुनरायान्ति।

ध्रुवाणि शकुनि नाग तृतीयं तु चतुष्पदम्।

किंस्तुध्वं तु चतुर्दश्याः कृष्णायाश्चापरार्धतः॥

बवादीनि ततः सप्तचराख्यकरणानि च।

मासेऽष्टकृत्व एकैकं करणानां प्रवर्तते॥

तिथ्यर्ध भोगं सर्वेषां करणानां प्रकल्पयेत्।

एषा स्फुटगतिः प्रोक्ता सूर्यादीनां खचारिणाम्॥

कृष्णपक्षे - गततिथिः द्वाभ्यां सङ्गुण्य सप्तसंख्यया विभज्यते चेत् यत् शिष्टमायाति, तस्मिन् एका संख्या योज्यते चेत् वर्तमानकरणं प्राप्यते। शुक्लपक्षे - गततिथिः द्वाभ्यां सङ्गुण्य सप्तसंख्यया विभज्यते चेत् यत् शिष्टमायाति तद्वर्तमानकरणं भवति।

कृष्णपक्षेकरणम् उ गततिथिः $x \frac{2}{7} = \text{शिष्टम्} + 1$

शुक्लपक्षेकरणम् अ गततिथिः $x \frac{2}{7} = \text{शिष्टम्}$

गर्भाधानादिषोडशकर्मणाम् अन्येषां शुभाशुभकर्मणां च अभीष्टफलप्राप्तये विहिताः मुहूर्ताः स्वीकर्तव्याः भवन्ति। तथैव जातकफलकथनावसरेऽपि पञ्चाङ्गानां फलानि स्वीकर्तव्यानि भवन्ति। अतः जातकमुहूर्तादीनां चिन्तनकाले पञ्चाङ्गानि नितरां अपेक्षन्ते।

1. वृ-जा-प्रथमाध्यायेचतुर्थः श्लोकः - द्वितीया षड्क्तिः।
2. ष.बो - प्रथमाध्यायः।
3. आ.भ - कालक्रियापादेकारिका 15
4. तत्रैव - कारिका 16
5. वि.मा - प्रथमाध्यायः।
6. ज्यौ. बा. प्रथमाध्यायः, कारिका 4,5,6

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FOLKLORIZATION

THE HEGEMONICAL TOOL OF THE DOMINANT CLASS

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Abstract

Obligation towards the ruling class is one of the major functions of folklore. So folklorization works as a hegemonical tool of the ruling class. Myths become a favourable narration of the dominant class. The myths of Bhairavan theyyam, Pottan theyyam and Manayil Pothi reveal the same. Through euhemerism and mythification, the protest of the subaltern and women diluted and sterilized.

Keywords

Folklorization - Euhemerism - Mythification - Hegemony - Theyyam myths - Bhairavan theyyam - Pottan Theyyam - Manayil Pothi - Dominant Class - Suppressed class

Folklorization is the process of conversion of a non-folklore traditional expression into folkloric. As we know, any kind of manifestation of a particular folk is called folklore. Tradition is the soul of folklore. Richard M. Dorson says, "Folklore usefully suggests the oral traditions channeled across the centuries through human mouths. In its flexible uses folklore may refer to types of barns, bread molds or quilts; to orally inherited tales, songs, sayings, and beliefs; or to village festivals, household customs, and peasant rituals. The common element in all these matters is tradition" (American Folklore, p.2). Anonymity is the main characteristic of folklore. It means the author of a particular folklore is not known or not relevant. It means the ownership of folklore is vested in the society itself. Every lore has a creator or a group of creators. But

gradually the folklorization process occurs and the lore becomes public property and creator becomes irrelevant.

The major significance of the process of folklorization is its obligation towards the ruling class or the existing social system. William R. Bascom pointed out the four functions of folklore. One of them is, it supports and sustain the existing social system. He says," Folklore fullfils the important but often overlooked function of maintaining conformity to the accepted patterns of behaviour. Although related to the last two functions, it deserves to be distinguished for them. More than simply serving to validate or justify institutions, beliefs, social pressure and exercising social control(Four functions of folklore, The Study of Folklore,p.294). Existing social system is always obliged to the Ruling class. The reaction against the existing social system of the suppressed class comes out as songs, stories etc. But when it undergoes folklorization, the power of the reaction is being diluted and castrated.

This type of dilution and castration is strongly reflected in myths. Myths are the sacred stories of a folk and are generally perceived as narratives or stories that have taken place in a primordial age. The word Myth is derived from the ancient Greek word Mythos which stands for 'Utterance or story '. It presents the superhuman character and divine powers. Every myth describes the superhuman powers and the human limitations. There are two types of myths- higher myth and lower myth. Higher myths represent a large area. Most of higher myths related to religion. A.K.Ramanujan connects the lower and higher myths with the sankha poetry system Akam (interior) and Puram (exterior). He says, like Akam/Puram, double pairs exist in myth as domestic/public, secular/sacred and folk/classical. Lower myths are Akam, domestic, secular and folk. The higher myths are Puram, public, sacred and classical (Two realms of Kannada

folklore, Another Harmony, p.44-55). Lower myths are more powerful and represent a particular folk. Most of them evolved from the protest and resistance of suppressed people against the dominant class. But the local hero in the myth who is a representative of the suppressed class becomes god through folklorization (Euhemerism). When society began to worship him as god, the class difference disappears and a reconciliation happens. Then the myth becomes a favourable narration of the dominant class.

V. Vanamamalai says this in a different way "Aryanisation of folk deities is not for the purpose of introducing elite deities for worship among the folks, but adoption of folk deities by bearers of Aryan culture against the general trend of their worship practices in Kerala is, better described as Dravidianisation of Aryan worship" (Foreword, Studies in Folklore of Kerala, p.xii). But this type of Dravidianisation of Aryan worship is a deception. By worshipping the Dravidian gods, the dominant class gradually captures the Dravidian rituals and finally mixes it with the Aryan culture. Theyyam myths are the most appropriate example of this process.

Bhairavan theyyam is the ritual art in Kasaragod district. Bhairavan is assumed to be the incarnation of Lord Shiva, the god of destruction and rebirth. Lord Shiva is a higher myth. Actually the lower myth of Cheerala, the son of Cheruthandan and Cheruthandathi, is hijacked by the higher myth, which is Brahmanical. But the actual myth of Cheerala belongs to the suppressed class. The Bhairavan theyyam is performed by paanan cast, which was a suppressed community. Thandan was also belong to the same.

Story of Cheerala is a tragedy. He was educated all knowledge and skills at the age of seven. His father Cheruthandan is also a scholar. He took an offering to give a feast for Yogies. When he came to invite them for the meals, they were performing Koothu. Cheruthandan pointed out some mistakes in their performance.

They were provoked by the braveness of a lower caste man to give suggestions for them. They decided to deceive him. They put forward a demand that cheruthandan would kill his son Cheerala and make curries with his flesh and blood. Helpless cheruthandan obeyed their words and did the same. Before eating food they suggested Cheruthandathi to call Cheerala. When she called him, the curries began to leap and tremble. They frightened. Using mystic spells they fastened Cheerala through invocation and established him as god. Then Cheerala became theyyam.

This story reveals the conflict between upper class and lower class. In the age of monarchy and feudalism, the suppressed class were driven away from education. So many social evils including untouchability (Ayittha) existed and established in the society of that time. ManuSmriti and sankara Smriti, which suppressed and dehumanised the women and the subaltern, were the laws of the society. Shudra, listed in chaturvarnya and the unlisted majority could not enter even the threshold of education. But some of them overcame this situation and educated. The upper class realized the problem behind it. If one untouchable entered in the existing knowledge system he/ she handover this knowledge to his/ her community. Gradually this knowledge spreads to the next generation and the monopoly of upper class on knowledge system would come to an end. The newly earned knowledge enables the lower class to protest the hegemony of the upper class. It leads them to protest against the slavery and the existing system would be in trouble. The policy of the upper class is to nip the quest for knowledge of the lower class in bud to avoid the circumstances. So it was a custom to kill the subaltern who acquire knowledge.

In Valmiki Ramayana we see the story of Shudra Yogi Sambuka. He studied Veda and practiced meditation. Vasishta, the preceptor of Ayodhya, advised Rama to kill Sambuka. The kulaguru made an allegation that his meditation was the cause of the death of

a Brahmin boy. But the actual reason was another one. When Shudra abandoned his kuladharm and practice the kuladharm of Brahmin, the existing Dharma would be in danger. For the protection of Dharma Rama killed Sambuka. This was the interpretation of the fact. Here we see Rama is only a tool of Vasishtha who was afraid of the awakening of the suppressed. The same thing happened in the case of Cheerala. The yogies, the representative of the dominant class, smelt the danger in cheruthandan and Cheerala and planned to destroy them. They succeeded in their venture and killed Cheerala physically and tortured Cheruthandan mentally. It was also a warning to the subaltern. But there was a chance to arise another danger. The Cheerala is installed as the clan God out of fear that this captive act will mobilise a mob against them. This kind of deification is a safety valve strategy to prevent the spread of protest to the downtrodden masses. It hides the fundamental problem of denial of right of education. That is why they apply the hegemonical tool euhemerism. The victim Cheerala lifted to the god status and the upper class also started to worship that god. Then the reconciliation occurred and the protest diluted. The living history of Cheerala's martyrdom vanished and the god Cheerala was arisen. Through this hegemonic application the system would remain unchanged and static. Then the folklorization process continues and the story of Cheerala becomes a myth. This mythification process is the part of folklorization. Then the name Cheerala changed to Bhairava and it was mixed with higher myth. At last this subaltern Cheerala was replaced by Lord Shiva and the resistance content leaked out from the myth.

This kind of glorification and their by sterilization can be seen in most Theyyam stories. Another exact application of this can be found in Pottan Theyyam. Shankaracharya tells chandala who comes against him to move away. Then Chandala rises a question that according to his own theory of advaita he shouldn't deviate.

Chandala established that these kind of social customs are meaningless. Shankaracharya failed in front of him then he was convinced that Chandala is Lord Shiva. Here the superior who had failed in front of the inferior finds the justification that it was Shiva who defeated him and Chandala is an incarnation of Lord Shiva. Then the story is turned in favour of the upper class by giving it an ending that satisfied the ego of the upper class. Events in such myths may have taken place over a period of time. But by folklorizing it, this being changed in favour of the upper class.

It can be seen that not only the subaltern but also the women are being replaced into slavery through this kind of colonization. This is evident in the theme of Manayil Pothi, which is a story of Thirumunpu, an enraged man in Thazhakkattu Mana, who kills his virgin daughter -in- law. She is killed for the crime of cutting of a maiden and unripened jack fruit. But after a few days at night from the kitchen, Thirumunpu hears the sound of chilamb and crockery. Laughter is also heard from the kitchen. So she settled in a tamarind tree as a mother goddess in that mana.

The tragedy of upper class women is seen here. The tragedy experienced by the women, trapped inside the four walls. A woman who is a kitchen worker only, loses even her human personality. She is reduced to a slave. The protest against this, is the laughter from the kitchen. But the patriarchal society cools the protest by glorifying her as a goddess. This is another form of fraud done to the working class and women by the ruling system through out India. That is what Kumaran Asan says "tharuni padaja garhini sruthi" in 'Chinthavishtayaya Seetha', which means the vedic system hated women and the daliths. The history of the oppression of daliths and women by legal system including manusmriti and Sankarasmrithi can be seen in the ancient history of India. This is clearly evident in myths.

Three inter related terms - folklorization, euhemerism, mythification- are crucial in this case. These are normal processes that occur in the society. But these normal processes controlled and directed by the dominant class purposefully or unknowingly. Anyhow, undoubtedly folklorization works as a tool of dominant class and it works as a hegemonical application towards the suppressed class.

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KĀLĪVAJRAPAÑJARAKAVACĀDI - RUDRAYĀMALE

EDITION AND STUDY

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Abstract

Kālīvajrapañcarakavaca is one of the rare work found from ORI & MSS Library University of Kerala. This is a T. copy, subject related to Kavaca Mantras they are the part of famous Tāntric text Rudrayāmala. Rudrayāmala is an authentic work in the world of Tantra. This article try to express the general awareness of Stotra literature, Kavaca Mantras and the peculiarities of the particular work Kālīvajrapañjarakavaca. Neumerous Kavaca Mantras can be seen in our stotra literature. MS No. 10221. Contain five Kavaca Mantras related to Kālī. But only four Kavacas are available in the T. copy of and all the balance folios are worm eaten.

Key Words

Kavaca, Nyāsa, Yāmala, Tantra, Viniyoga, Puraścaraṇa

Introduction

Indian literature is mainly divided into two streams. Vedic literature and classical literature. The subject matter of vedic literature deals with Karma and Jñāna. Divisions like Brāhmaṇas, Samhitas, Āraṇyakas, Upaniṣads and Śaḍaṅgas have opened the vedic peculiarity in itself. Vedic literature is one of the foundation of Indian literature. In a keen observation we can see several impacts and influences of Vedic literature, Which is spread to classical literature. This influence are merging not only in the poetry and prose but also in our Dramas which reflected frequently. Our classical period which had its beginning from 600 B.C to 1100 A.D or up to the modern time. This is rooted in epics,

Puranas, Mahakavyas, Khandakavyas, Stotrakavyas, Historical Kavyas, Gnostic or Didactic Poems or Subhāṣitas, Anthology, Prose Romance, Fables, Campukavyas, popular tales, Scientific Kavyas, Philosophical Kavyas etc. Each one have explore So many significance to our literature. In these, Stotra literature or devotional lyrics occupied a prominent role in Indian literature. Bhakti is the main sentiments of this area. Various kinds of Bhakti or devotions are enumerated through this particualr devotional poems.

In a research point of view, we can identify that the aspects of ‘stuti’ or stotras rooted from vedic literature and to spread all over the classical literature also. Its very difficult to maintain, how did it spread in our literature. Bṛhatstotraratnākara is one of the famaous work in stotra literature. This popular work deals with collection of stotrakavyas from different sources like Epics, Puranas, Tantra etc. The definition of Stotra as is as follows.

‘स्तूयते अनेन इति स्तुतिः’¹

The word stotra is derived from the root ‘Stu’. Which means to ‘Praise’.

The another version of stotra is-

‘नमस्कारस्तथाशिश्च सिद्धान्तोक्तिः पराक्रमः ।

विभूतिः प्रार्थना षड्विधं स्तोत्रलक्षणम् ।।’

A Stotra describes the various exploits and splendour of deity and requests him to shower eternal bliss.² Devotional poems are mainly divided into Sahasranāma Stotra, Trisāti, Aṣṭṭottaraśata, Viṃśati, Akṣaramālāstotra, Aṣṭakas, Navakas, Pañcakas, Ṣaḍkas, Daśakas, Pañcaviṃśatis, Aṣṭākṣarī, Navākṣarī, Kavaca Stotras, Keśādipāda, Pādādikeśa, Ekasloka, Daṇḍakas, Pañcaratnas, Stavas, Bhujāṅgas, Mañjaris, Kalpas etc. Among those Kavacas are kept in a Separate status. But it is generally afforded in Stotra Stream and actually this is an integral part of Māhātmyas, Sahasranāma, Tāntric

Mantras etc. For example, Devīmāhātmya, Kālīkalpas, Sahasranāmas etc. Argala, Kīlaka Kavaca are the respective chanting procedure of the Māhātmya category. Kavaca means as a Shield, believing that its protect from the evil effects and other obstacles of the deciples or Sādhakas.

‘कं वञ्चयतीति कवचम्’ - means that even fire is not let inside. Another version of kavaca is -

‘कं देहं रक्षति इति शेषः’

‘शराश्च दिव्या नभसः कवचञ्च पपात’³

‘कं देहं वञ्चति विपक्षास्त्राणां वञ्चयित्वा रक्षति इति शेषः’⁴

Actually its style and methods is denoted is each Kavaca has a Caṇḍas, Nyāsas, Bījamantras, viniyogas and puraścaraṇa. Mantras of Śaivite, Śāktic and vaiṣṇavite tradition have also stipulated their own Kavacamantras. Here this article tries to open four rare Kavaca Mantras of Kālī. Its hails from the Rudrayāmala. Rudrayāmala is one of the authentic Tāntric wrok flourished in nothern part of India. It’s belongs in Yāmala category. Yāmala is one of the sepearate group of Tāntric literaure like Dāmara, Kalpa, Sūtra, Paddhatis, Rahasyas etc⁵. Above mention each classifictions have its own definitions also. All Tāntric texts belonging to the Āgamic tradition and the subject matter of the Tāntric texts handled in a conversation mode between Śiva and Pārvati.⁶ Rudrayāmala also had followed this particular method.

Kālīvajrapañcara Kavaca, Mahākāla Kavaca, Trailokyamohanakavaca and Kālīkakavaca are originated from Rudrayāmala. This T. copy founded from the collection of Manuscripts of ORI&MSS Library, University of Kerala, Manuscript No. 10221, A, B. C. D written in Devanagari script. Indian made paper and fether pen and black Indian ink are using for writing. As per the colophone details

this particular manuscripts have eight folios, but the available work contain seven folios only, the seventh folio denote the D work which is not in a readable condition, because 95% is destroyed by worms. Aproximately these are 120 grantas in Anuṣṭup metre and other metres also used very rarely.

This is an old work copied 250 years ago. As per the analytical study, this work MS No. 10221 orginated from nothern part of India. Because its writing style and lipivinyāsas also underlined this aspects. This manuscript contain from Kavaca Mantras from A to D.

The first Kavaca named Kālīvajrapañcarakavaca. This Kavaca started with a conversation method between Śiva and Pārvati, about the secret and occult nature of Kālīvajrapañcarakavaca. It contain several Siddhis and wordly pleasures. After the explanation of Candas of Vajrapañcarakavaca, here deleneated a beautiful Dhyāna sloka of Kālī.

‘अम्भोदश्यामलाङ्गीमतिविकारवति लोलजिह्वां जटालं ।

मुण्डं वामेदधानं करकमलतलेदक्षिणे चन्द्रहासं ॥

सुकृद्वन्द्वाश्रधाराधरमुखकमले प्रेतदोर्बल्लिकां चे ।

माध्वीकोन्मत्तनेत्रांत्तावद्दृदयागतां नौमि कालिं कालां’ ॥

‘(I meditate Kālī along with Mahākāla with black like blue complexion, extremly emotional in apperarance, with a long lolling tongue, embelished with Jaṭa or thick hair, with a skull placed in the left hand and write and with sward named Candrahāsa, adorned with two garlands, reddish face, because of drinking blood, the ‘Preta’ (Asat) are adorned around her neck as a two layers tranquilized by drinking sura)

Then he explains the Nyāsa Kriyas and thier appropriate Bījamantras. Each Kavaca has proclaimed Viniyogavidhis. Purścaraṇa vidhis and their impacts. Out comes like reputation wordly pleasures, protect from evil effects, protect from enimies, fear, Vaśya, Ākarṣṇa etc. Here, the discription of the style of Mūlamantras is dealt in a coded form.

The next Kavaca named Mahākālakavaca is one of the prominent secret mantra of Rudrayāmala. One who strictly chanting this particulr Mantra, he can feel the presents of Devi near the Sādhaka and gained all Siddhis. Here also expressing the Mūlamantra of Kāli in a coded form.

‘प्रणवं पूर्वमुच्चार्य महाकालायतत्पदं ॥

नमः पातुमहामन्त्रं सर्वशास्त्रार्थपारगः ॥

कूर्चद्वयं महाकाल प्रसीदति पदद्वयं ॥

लज्जायुगं वह्निजाया राजराजेश्वरोमहान् ॥

शक्ति बीजद्वयं दत्त्वा कूर्चं स्यात्तदनन्तरं ॥

महाकालपदं दत्त्वा मयाबीजयुगं तथा ॥’

These Mantras are the some examples of the coded version. This particular Mahākāla Kavaca originated from Gandharvatantra, the part of Rudrayāmala. Several wordly pleasures and Siddhis are described here elaborately.

Then the next Kavaca known as Trailokya Mohana. The first section of this Kavaca explore the significance of this Mantra. After this, here illustrates the peculiarities of the Mūlamantras. The performance of Pūja and Dhyāna will bring the Upāsaka gained unvisioned for varied Bhalasiddhis. The whole portions is devoted to the Nyāsa vidhis, Japavidhis and various results about this Kavaca.

These are the general nature of the Trailokya Mohana Kavaca Mantra.
Then the next part introducing the edition of MS. No. 10221.

कालीवज्रपञ्चरकवचादि - रूद्रयामले कालीवज्रपञ्चरकवचम्

॥ श्रीगणेशायनमः ॥

श्रीपार्वत्युवाच ॥

अधुना देवदेवेशकवचं वज्रपञ्चरं ।

काल्याः कृपाकटाक्षो किर्मोरितमिदं दशे ॥ १

श्री ईश्वरउवाच ॥

शृणुदेवी प्रवक्ष्यामि तवाग्रे कवचोत्तमं ।

यस्मिनुस्मृते भवत्यैव श्रीकालीतनयो नरः ॥ २

विनामुनासिद्धिस्याद्वक्षिणादक्षिणानना ।

ततः कवचिना भाव्यं साधकं इष्टसिद्धये ॥ ३

ऋषिरस्य स्मृतः शम्भुः छन्दः सुकृतिरुत्तमः ।

देवतां दक्षिणां ध्यात्वा कालीप्रत्यक्षरं न्यसेत् ॥ ४

अम्भोदश्यामलाङ्गीमतिविकारवतिं लोलजिह्वां जटालं ।

मुण्डं वामेदधानं करकमलतलदक्षिणे चन्द्रहासं ॥ ५

सुकृद्वन्द्वश्रधाराधरमुखकमले प्रेतदोर्बल्लिकां च ।

माध्वीकोन्मत्तनेत्रांतावाद्दृदयगतां नौमि कालीं स कालां ॥ ६

क्रीं बीजंमूर्ध्निगण्डे द्वितीयमनुपुनःस्तद्वयं हूद्वयं च ।

नेत्रे द्वन्द्वे च लज्जायुगलमपि पुनः कर्णयोर्विन्यसे च ॥ ७

नासाद्वन्द्वेचदक्षिरदनवदनयोर्कर्णचेदंत पङ्क्तौ ।

लिङ्केभ्रूहृत्पुदेच त्रितयमपिमुहुर्बीजमाद्यं न्यसेच्च ॥ ८

बाहु द्वन्द्वे च हूं हूं चरणयुगलके शक्ति बीजद्वयं च ।

स्वाहा सर्वत्रदेहो विशदतरमतिर्विन्यसेद्वायकेन ॥ ९

एवं न्यासं विधाय त्रिभुवनवलयं ख्याति कीर्तिः ।	
कविन्द्रोवज्राङ्गो जीवलोकेजयतिबहुधनः साधकः ॥	१०
सिद्धिमन्त्रः ॥	
क्रीं क्रीं क्रीं देवी हूं हूं कह कह कह हे दिहि ह्रीं ह्रीं	
हा हा हा दं दं दक्षिणेकं क क क क कलिते कालिके कालपत्नी ॥ ११	
क्रीं क्रीं क्रीं येनि हूं हूं ह ह ह ह महिले कालि ह्रीं ह्रीं हरांशो ।	
स्वाहा स्वहेशनेत्रे भ भ भ भ भवितु स्तुतये वो भवन्त्वां ॥	१२
भूतप्रेतपिशाच पन्नगवरप्रत्यर्थिसेनाभये रणमारणय ।	
तरे शुनीषु च तथा चान्येषु भीषुस्पुटं ॥	१३
स्मृत्वैनं मनुमुत्तमं गतभयं जायंतु वीरोत्तमां ।	
श्यामाध्यान परायणो विजयते श्रीशम्भुर्भवेत्साधकः ॥	१४
भूतैः प्रेतैः पिशाचैः ग्रहणसकलेर्पन्नगैर्योगिनिभिः ।	
पीडायां वा वने वारण रिपु दहने प्रान्तरे प्रवाहे ॥	१५
विद्यावादे विवादे मनुमपि परमंयत्समरेत्साधकस्य ।	
प्राध्यानन्दस्वरूपं तरति च विभवं सागरान्तं प्रषेतः ॥	१६
इति रुद्रयामले कालिकल्पे गौरीशङ्कर-	
संवादेवज्रपञ्चराख्या चतुर्थं कवचं सम्पूर्णं ॥	१७
॥ देव्युवाच ॥	
देव देव महाभागो भक्तानां सुखवर्धन ।	
केनसिद्धिददात्याशुकालित्रैलोक्य मोहिनी ॥	१
ममेवदययापार साधकाभीष्टद्धये ।	
कृपां कुरु जगन्नाथवददेवाविदांवर ॥	२
॥ ईश्वरवउवाच ॥	
गोपनीयं प्रयत्नेन तत्वात्तत्त्वं परात्परं ।	

यतसिद्धिकरं सत्यं किमहोकथयाम्यहं ।।	३
महाकालमहं वन्दे सर्वसिद्धिप्रदायकं ।	
देवदानव गन्धर्वकिन्नरैः परिसेवितं ।।	४
कवचं तस्य देवस्य पठणाद्घोर दक्षिणां ।	
सत्यं भवति सान्निध्यं कवचं श्रवणां नरात् ।।	५
सिद्धिं ददाति सा तुष्ट श्रुत्वा कवचमुत्तमं ।	
साम्राज्यत्वं प्रियं दत्त्वा पुत्रवत्परिपाल्यते ।।	६
कवचस्य ऋषिर्देविकालिका दक्षिणा तथा ।	
विराटच्छन्दः सुविज्ञेयं महाकालस्तु देवता ।।	७
कालिकासाधने चैव विनियोगः प्रकीर्तितः ।	
प्रणवं पूर्वमुच्चार्य महाकालायतत्पदं ।।	८
नमः पातुमहामन्त्रं सर्वशास्त्रार्थपारगः ।	
षष्ठाक्षरोमहामन्त्रः सर्वाणापरिपूरकः ।।	९
सर्वपापक्षयं यान्ति ग्रहणाद्भक्तिवत्सले ।	
कूर्चद्वयं महाकाल प्रसीदेति पदद्वयं ।।	१०
लज्जायुगं वह्निजाय राजराजेश्वरो महान् ।	
मन्त्रग्रहणमात्रेण भवेत्सत्यं महाकविः ।।	११
गद्येपद्यमयी वाणी गङ्गानिः सारणी तथा ।	
तस्यनामानुभावं तु देवा गायन्तु भावुकाः ।।	१२
शक्तिबीजद्वयं दत्त्वा कूर्चं स्यात्तदनन्तरं ।	
महाकालपदं दत्त्वा मायाबीजयुगं तथा ।।	१३
कूर्चमेकं समुद्धृत्य महामन्त्रो दशाक्षरः ।	
राजस्थाने दुर्गमे च पातु मां सर्वदा मुदो ।।	१४

वेदादि बीजमादाय भवानी तदनन्तरं ।	
महाकायतत्पश्चात् कूर्चं दत्त्वा च ठद्वयं ॥	१५
हीं कारं पूर्वमुद्धृत्यवेदादिस्तदनन्तरं ।	
महाकालस्यान्तभागे स्वाहान्तं मन्त्रमुत्तमं ॥	१६
धनं पुत्रं सदापातुवधुदारनिकेतनं ।	
पिङ्गलाख्यः सदा पातु वैरिमध्ये विशेषतः ॥	१७
महा भीमः सदा पातु युध्ये नित्य जयप्रदः ।	
सभायां पातु दुष्टघ्नपातुश्मशानवल्लभ ॥	१८
कालीपार्श्वस्थिते देवः सर्वदा परिरक्षतु ।	
इति ते कथितं तुभ्यं देवानामपि दुर्लभं ॥	१९
पठनात्कालिकादेवीतुष्टा भवति नित्यशः ।	
श्मशानेपठनादेव विघ्ननाशस्तदाभवेत् ॥	२०
सम्पूज्यकालिकादेवीं पठेत्कवचमूत्तमं ।	
शृणुयाद्वा प्रयत्नेनशुचि स्नातः समाहितः ॥	२१
सर्वव्याधिविनिर्मुक्तः सदानन्दमयो भवेत् ।	
श्रद्धयाश्रद्धया वापि पठनात्कवचस्य तु ॥	२२
सर्वसिद्धिमवाप्नोति यद्यदात्मनिरोचते ।	
बिल्वमूलेपठेद्यस्तु पठनात्कवचस्य तु ॥	२३
त्रिसन्ध्यापठनोद्देवी भवेन्नित्यं महाकविः ।	
कुमारीपूजयित्वा तु यः पठेद्भावतत्परः ॥	२४
न किञ्चित्दुर्लभं तस्य दिविवामोदते भुवि ।	
दुर्भिक्षे राजपीडायां संग्रामे वैरिमध्यगे ॥	२५
यत्र यत्र भयं प्राप्तेस्तत्र तत्र पठेन्नरः ।	
तथा वादिप्राणपरो भवेत्येव न संशयः ॥	२६

वामपार्श्वसमानीयशोधितावरकामिनी ।	
जपं धृत्वा पठेद्यस्ततस्य सिद्धिकरे स्थितः ॥	२७
इदं कवचमज्ञात्वाकालिकां भजते नरः ।	
नैव सिद्धिर्भवेत्तस्य विघ्नस्तस्यपदे पदे ॥	२८
इति रुद्रयामले गन्धर्वतन्त्रे महाकालकवचं षष्टं सम्पूर्णं ॥	२९
श्रीदेव्युवाच ॥	
भगवन्ब्रूहिकवचं भुक्ति मुक्ति फलप्रदं ।	
त्रैलोक्यमोहनं नाम कवचं परमाद्भुतं ॥	१
(वद देव महादेव कृपया मे जगद्गुरू ॥) ^{7*}	
श्रीशिवउवाच ॥	
श्रुणुदेवीवारारोहे कवचे परमाद्भुतं ।	
यद्धृत्वा पठनात्ब्रह्मसृष्टिं कर्ताभवत्प्रभुः ॥	२
कृष्णोदुर्वादलश्यामो देवकी गर्भसम्भवः ।	
हृत्पद्मे कालिकां ध्यात्वा ततः सिद्धित्वमाप्नुयात् ॥	३
कालिकां दक्षिणां ध्यात्वा ऋद्धि सिद्धि फलप्रदां ।	
सर्वाश्यामाभवन्येता जनार्दनाविभूतयः ॥	४
एवं देवगणाः सर्वेसर्वैश्वर्यप्रदाप्रिये ।	
यो ददात्यन्य शिष्या यज्ञाय पशुरूपिणो ॥	५
पञ्चत्वं जायते तस्य अथवा बाष्कलो भवेत् ।	
कवचस्यास्य सुभगे योगिरुद्रो मुनिः स्वयं ॥	६
विराट् छन्द निगदितं देवि दक्षिणाकलिका ।	
धर्मार्थकाममोक्षेषु विनियोगः प्रकीर्तितः ॥	७

* Inspected to me.

क्रीं क्रीं क्रीं मे शिरः पातु भालं नेत्रयुगं तथा ।	
हूं हूं च श्रोत्रयुगलं हीं हीं नासापुटद्वयं ॥	८
दक्षिणेकालिके पातु संजिकं मुखमेव च ।	
भुजयुगं सदा पातु क्रीं क्रीं क्रीं त्र्यक्षरात्मिका ॥	९
हूं हूं रक्षतुमेकण्डं हीं हीं चुबुकमेव च ।	
स्वाहापातु ब्रह्मरन्ध्रं द्वाविंशत्यक्षरो मनुः । ।	१०
हीं हूं क्रीं दक्षिणो पश्चात् कालिके पदमीरितं ।	
क्रीं हूं हीं हृदयं पातु क्रिं हूं हीं पार्श्वमेव च ॥	११
हीं हूं क्रीं नाभी कमलं क्रीं हूं हीं पृष्ठमेव च ।	
हीं हूं क्रीं वामके पश्चात् कालिके पदमीरितं ॥	१२
हीं हां तमुदरे पातु ऊर्युगं त्र्यक्षरी पुनः ।	
द्विग्वलका उदरं पातु नाश्याधः त्र्यक्षरीपुनः ॥	१३
दक्षिणेकालिपातुह्यां स्वाहन्ते मनुनायकाः ।	
उरुसप्ताक्षरी पातुपादौ मे षोडशाक्षरी ॥	१४
क्रीं हूं हीं दक्षिणो पश्चात् कालिके पदमेव च ।	
हूं हीं क्रीं हूं फडन्ते च स्वाहेति परिकीर्तिता ॥	१५
एकाक्षरी महाविद्या सर्वाङ्गमेसदाऽवतु ।	
प्राच्यां रक्ष मे काली अग्नेयां मे कपालिनी ॥	२६
कृषानुदक्षिणे रक्षेत्कुरुकुल्लातुनैऋते ।	
पश्चिमेबोधिनी पातु वायव्यां विप्रचित्रिका ॥	२७
उग्रारक्षेदुदियां च ईशान्येसा प्रभावती ।	
दीप्तारक्षत्वधोभागे नीला च ऊर्ध्वकेशके ॥	२८
घना मे पुरतः पातु बलाकाष्टदेशके ।	
मात्रातुदक्षिणो रक्षेत्द्वामे मुण्डां सदाऽवतु ॥	२९

पुत्रमित्रकलात्रान्मे नित्यं रक्षतु सर्वदा ।	
इत्येतत्कथितं देवी सर्वमन्त्रौघविग्रहं ॥	३०
त्रैलोक्यमोहनं नामकवचं ब्रह्मारूपिणां ।	
ब्रह्मेशप्रमुखादीशनारायणमुखाच्युतं ॥	३१
कवचं कालिकादेव्या यः पठेत् स्नपतो नरः ।	
सन्ति द्विफलमाप्नोति सत्यमेव न संशयः ॥	३२
गानेनतुम्बरः साक्षाद्दानेन वासवो यथा ।	
दत्तात्रय समो ज्ञानी गङ्गोव मलनाशकः ॥	३३
कामदेवसमस्त्रीणां गर्न्धवइवरूपवान् ।	
शत्रुनाशे यमः साक्षत्धने च नृपतिर्यथा ॥	३४
शतमष्टोत्तरं चास्य पुरश्चर्याविधिस्मृतः ।	
हवनं तद्दशांशेन कृत्वा तत्साधयेध्रुवं ॥	३५
सभवेत्साधकः श्रेष्ठोसत्यं सत्यं यथोदितं ।	
न हन्यंते गतिस्तस्य अम्भोरिव नभस्थले ॥	३६
यदिचेत्सिद्धकवचं शिवतुल्यो भवेत्स्वयं ।	
पठणाद्धारणात्सर्वाष्टैश्वर्यं च काशिपुरीं समा ॥	३७
यत्र कुत्र विपन्नोपि वाराणस्यामृतो भवेत् ।	
न मन्त्रं नौषधं तत्र न अकालमरणं तथा ॥	३८
भवत्येव महेशानि कवचे हृदिसंस्थिते ।	
अश्वमेधसहस्राणि वाजपेयशतानि च ॥	३९
महादानानि चान्येवां प्रादक्षिण्य भुवस्थथा ।	
तान्या वस सकृतदुच्चारणोन्वितः ॥	४०
कलानार्हन्ति तान्येवसकृतदुच्चारणोन्वितः ।	

पुष्पाञ्जल्यकं दत्त्वा मूलेनैव पठेद्यदि ॥	४१
शतवर्षसहस्राणि पूजाफलमवाप्नुयात् ।	
भर्जेविलिख्यविधिवद्गन्धकुङ्कुमचन्दनैः ॥	४२
शतमष्टोत्तरं जप्त्वा स्वोर्णरजं धारयेद्यदि ।	
शिखायां दक्षिणोबाहोर्दृष्टार्थं सिद्धिर्भवेत् ॥	४३
इदं कवचमज्ञात्वायोजयेत्कालिकां शिवं ।	
द्वैशतलक्षप्रजप्त्वापिनमन्त्रः सिद्धदायकः ॥	४४
इति रूद्रयामले त्रैलोक्यमोहनकवचं द्वादशः सम्पूर्णं ॥	

Notes

1. Ed. Sundarlal Jain, *Śabdakalpadruma*, Pub. Motilal Banarsidas, p. 937
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AN INTRODUCTION TO ARCHIVAL RESEARCH

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Abstract

This paper deals with role and importance of Archives in Research and also explains the important stages and process of Archival Research .

Keywords

#Archive #Archives #Archival Research # Archivist

Archives are documents which mark the time and life a past era and can be considered as a sign of the past. Ancient manuscripts, letters, photographs, sound materials, art work which are preserved in any medium constitute an archives. The history and legacy of individuals, families, dynasties, institutions and even nations are marked in such archives. However, many such archival materials which can enlighten us on our past, remain undiscovered. Only the Researchers and experts in the relevant field of study will be able to conduct a detailed study on such archival materials.

To conduct an archival research, the basic challenge is to locate the relevant archival materials Generally, every country collect and preserve such archival treasure in their national archives and state archives. In addition, museums, universities, institutions and even individuals own such archives. Each archival materials is an evidence left by our ancestors to convey their life and time of a particular era in history. Analysing such archival material and connecting the same with history can only be done by a researcher through an extensive research process. Therefore, archival research will always remain rare and unique expertise.

Acknowledging the relevance of archival research, many universities in India have recently started their own manuscript libraries to collect and preserve such archival materials. Universities now consider the collection and preservation of manuscript as a core priority function. Apart from Universities many institutions are also establishing archives. Over a period of time such institutions will slowly transform as Archives, persevering valuable materials which can contribute immensely in archival research. Collection of original manuscript of Kumaransan in Asan Memorial in Thonnakkal and the Kozhikodan Granthavankal in Vallathol Vidyanikethan in Calicut are examples of how Institutions can act as an Archive. Apart from many individuals also have such collection of archival materials which are mostly preserved and handed over by families through generations. The main concern with such individual collection is about proper preservation of the material and accessibility to researchers.

The relevance of an archival material for a particular research depends on how such archival material is selected and used for the research. The selection of archival material should be done with reference to the relevance of such material in the research subject. It also depends on the expected outcome of using the archive for the research. The primary task of researcher who intend to use archival material for research is to locate the availability any such material. Such selection of available archival material pertains only to research subjects which can utilise an archive for research process and it should not be confused with an archival research based entirely on any archival document.

The Researcher should examine whether the available archival material has any relevance to the topic of research and whether relying on such materials can positively contribute to the research outcome. The Researcher should also examine whether the archival material can be used extensively through the research or for any particular area of research. For example the search for available material by a Botany Researcher may extend upto *Hortus*

Malbaricus. But we have centuries old medical tradition which considers every plant around as a medicine and there are reference for the same in old medical manuscripts. If a potential Botany Researcher can get access to such medical manuscripts and make use of the same in his research, the expected outcome of such research may bring excellence to the Researcher. Our old medical manuscripts have detailed inscriptions on toxicology, mercury treatment, marma chikilsa etc. But the fact is that such archival materials are seldom used in Science research. The Science students should realise that the archival materials provide immense scope for their research. Similarly Research scholars in Humanities and Management can also make use of such archival material to enhance the quality of their research.

Five step approach

There are five steps to be implemented in archival research. The first is to locate the archive. The primary requirement is search for available archival materials and the current location where the archive is stored. For this the researcher has to recognise and acknowledge that the archival material is indispensable for the research process. The second step is to initiate action to get archive access. Keeping and preserving such archival material is now considered as a social responsibility globally, and archives are setting precise guidelines for accessing such archives. Be it national/ state/ university/ institution level, each Archive maintain separate guideline and protocol for access. This should be understood and based on such understanding the Researchers hold interact with Archives. For ensuring authenticity of the archival materials used for research process, it is necessary that access is gained through such defined guideline and protocol.

The third stage is the assessment of available documents. The real challenge of a Researcher is at this stage. If it is a written document, its writing material, writing language and writing script may be unfamiliar to researchers. Since such material refers to a past period, the assessment of the documents should be with the

help of an expert who can explain the content and relevance of the material. The role and importance of an archivist at this stage. The custodian or archivist of the Archive where the material is stored will have more knowledge about it. Be it an object, manuscript, picture or sound material, the archivist or custodian of the Archive will have more knowledge and attachment with the material. The Researcher should patiently interact with Archivist as part of the research process.

In Fourth stage the Research Scholar should examine the details from archival material which are to be used for research. It should be done based on the requirement of the search process and whatever needed should form part of the research process. In fifth and final stage, the Research scholar should arrange and acknowledge the archival material used in Research. It should be included either as photo or digital copy or edited copy in the thesis.

Archival Research can form part of any Research project. However it demands time and patience from the part of the Researcher. But if an Archival research is conducted patiently by precisely following the research ethics, the outcome will definitely be a true, rare and unique.

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JUDICIAL SYSTEM IN ANCIENT KERALA

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Abstract

In ancient Kerala, the judicial system was administered based on traditions, customs and conventions. The King was the Supreme head of the judicial panorama, and was entitled for the ultimate verdict in accordance with the existing social Mariyada Margam, Acharamand Kezh vazhakkom. The judicial system in Kerala underwent far reaching changes following the advent of the Aryans. As the state was deprived of any written code of law, the civil and criminal cases were probed into and decreed according to the prevailing customs and traditions promoted in Dharma Sastras, or the religious code of laws that determined the convictions and acquittals. As the King was the supreme power of the state and the sole protector of the subjects, the people were permitted to present their civil and criminal grievances before the King and nobody was empowered to refuse or disagree with the King's final verdict. In order to constitute the power of Justice in the state, the King nominated erudite persons as Dharmapalakas mostly from Brahmins or Purohits, and presided over them from the seat of justice called Dharmasana. Some eminent individuals from defence and affluent persons from economic domain of administration well versed in customs and traditions were also included among Dharmapalakas. The ancient system of judicial administration continued to function till the introduction of western judicial system under British influence. Among the British officers, the period of Col. John Munro as the Resident-Diwan of Travancore and Cochin assumed greater significance.

Keywords

Mariyada Margam, Smritis, Dharma Sastras, Brahmin writers, Sanskrit forms, Sangam literature, Valankai and Idankai castes,

Vyavatravamala, Kirtaratna, Thatasthars, Chattavariolas, Trial by GheeOrdeal, Ordeal by Balance, Ordeal by water, Ordeal by position.

Introduction

The Aryans who were familiar with the conventional system of *Varnashramadharma* in North India found an entirely different social set up during their migration to South India. Up to their migration, the people of South India appeared contented with their respective professions. They injected the distinctions based on upper and lower status into the judicial system of the South Indian society. It might have naturally developed a doubt in the minds of all the professional groups which led to beginning caste oriented judicial system. The Brahmins who formed the microscopic minority emerged as the greatest arbitrators and peace makers and extended their counsel to the reigning kings too. By virtue of their spiritual authority, they commanded considerable influence in the society.

The Brahmin writers on law propounded a model of the caste system which placed them at the top and gave them the privilege of declaring the duties of other castes, including the kings. In order to proclaim their spiritual superiority and temporal welfare, they manipulated customs and conventions, administrative and socio-economic systems and finally brought the entire society under the provisions of their *sastras*. The essential principles of caste system traditionally observed in Hindu society were unchangeable inequality based on birth, the gradation and inequality of vocational professions and restrictions on marriage outside one's own group. In essence, one's birth into a particular caste decided all spheres of his activity. Further the position afforded to the Brahmins by the local kings and the increasing use of Sanskrit forms provided the base for the introduction of the hierarchical organisation of caste into the society.¹

Following the large scale migration of the Aryans to the South, the society was divided into Brahmins, non-Brahmins and

untouchables. The Aryan theory included division of mankind into four *varnas* or castes—Brahman, *Kshatriya*, *Vaisya* and *Sudra*—was wholly foreign to the southerners.² There were no genuine *Kshatriyas* or *Vaisyas* in the peninsular India and the use of these categories in this area are referred only to local castes which had successfully claimed *Vaisya* or *Kshatriya* status.³ The introduction of the inferior and superior status led to a competition among the different communities to receive the sacramental recognition of the Brahmins for their claims.

The non-Brahmins, including the untouchables, during the medieval period were broadly divided into *Valankai* or Right-hand and *Idankai* or Left-hand castes. The exact origin of these two groups has been examined by several scholars, but no definite answer has been given to this interesting question. Some inscriptions state that each group consisted of ninety eight sub-sects. Though one gets the names of some sects in each group the names of all the ninety eight sects are not known. But side by side with these, there is a reference to groups of eighteen professional castes.⁴ Prof. K.K. Pillai writes: "Perhaps a large measure of laxity existed in the Sangam Age; but there is no-doubt that the stiffening of the hereditary increased with the lapse of time".⁵ The ninety eight sects under each of the two divisions were generally of the industrial and agricultural classes.⁶ The Brahmins and a few other communities who claimed the highest predominance were kept aloof from these two groups. These superior castes acted as the creators of troubles between the right and the left-hand factions.⁷

The division of the society led to regular confrontations among the different sects of the two groups. "This division into right hand and left-hand factions whoever invented it has turned out to be the most direful disturber of the public peace. It has proved a perpetual source of riots and the cause of endless animosity among the natives."⁸ Most of the skirmishes were centred on certain

privileges like the right to wear slippers or to ride through the streets in a palanquin, or on horseback during marriage festivals. Sometimes it is the privilege of being escorted on certain occasions by armed retainers, sometimes that of having a trumpet sounded in front of a procession or of being accompanied by a native musician at public ceremonies. Further, it is simply in the use of a particular kind of musical instrument suitable for such occasions the right of carrying flags of certain colours or certain devices during these ceremonies.

As per the Mackenzie Manuscript, the right-hand caste people who were designated as the Valankai caste used *savarkkali* and white umbrella. They were permitted to ride on white horses and possess *fivesembus*. The *Vellalar*, *Agambadaiyar*; *Idaiyar*, *Kavarai-Komutti*, *Kaikolar*, *Ceder* and *Ceniyar* (oil monger) were included in the *Valankai* group. The *Vannar*, *Ambattar* and *Pariah*s also used white cloths. Those who were having carts were also having five *sembus*. None among *Idankai* caste was allowed the use of *savarkhali* and white horse.⁹

As in other parts of India, in Kerala the temples consecrated to the Brahmanical deities, especially to Siva, and their precincts, were considered as *sanketam* grounds, and reserved exclusively to the caste Hindus. Such temples remained out of bounds for the non-caste Hindus. Though the non-caste Hindus were regarded as members of the Hindu society, who professed the same Hindu customs and manners, believed in the same sacred books, and worshipped the same gods, they were not permitted entry into the temples.¹⁰ Physical cleanliness, intellectual attainments, economic means, high status in life did not help the non-caste Hindus to enter the prohibited areas near the temple. The Brahmins propounded the customs and conventions, administrative and socio-economic systems and brought the entire society under the provisions of their *Sastras*.

Among the caste Hindus, the *pujaris*, mostly Brahmins, were alone permitted to enter the inner shrine or the *Garbhagriha* of the temple. The caste Hindus next to the Brahmins in social status, were allowed to approach up to the steps in front of the *Garbha-griha* for devotional acts like reciting Vedas, mantras and prostrating in front of the image. People grouped as Vaisyas were allowed to go as far as the steps of *namaskaramandapas*. People who belonged to the category of Sudras went up to *pradkshinavazhi* outside the *nalampalam*, but not nearer. According to *Karikagama Sastra*, the *Vaisyas* and the *Sudras* were allowed to worship God from the *Bhadra mantapa*, the other castes at the entrance of the *Gopuram*, and *Chandalas* and *Patitas* outside the *Gopuram*; but they were not permitted to enter it.¹¹

Further, *Smritis* like the *Dharmasastras* of Manu and of Yajnavalkya condemned the use of liquor as one of the five great crimes or *panckamahapatakas*.¹² Irrespective of their economic status, people connected with certain professions were labelled as untouchables and subjected to severe social disabilities. They were prohibited from touching or coming near the upper caste people due to *tindal* or distance pollution. They were strictly prohibited from entering the compounds of temples consecrated to Brahmanical deities.

The governments controlled by the caste Hindus preserved the *Sastric* rules and age-old customs in their pristine purity. They openly expressed their fear that laxity in the existing system would destroy the social structure and disastrous consequences would follow. Consequently, they acted as the "trustees" of the privileges of the caste Hindus. Accordingly, they identified these privileges with the laws of the land, and refused to effect any innovation in the existing judicial system that pressed hard upon the self-respect and honour of the inferior castes. The privileges of the caste Hindus became the disabilities of the non-caste Hindus; and this

arrangement the government wanted to perpetuate when they denied the right of the lower castes to walk along the roads around the temples and worship in the temples. In spite of their massive strength, the "non-caste Hindus accepted the spiritual and temporal pre-dominance of the caste Hindus and gave implicit obedience to all their arbitrary laws. They were afraid of questioning the long-established systems.

In the absence of constitutional or statutory code of law for the nomination of *Dharmapalakas* in the state, they had to be absolutely dependent to the mercy of the King because the King could shrug off anybody from the *Dharmapalakas* at his will and pleasure.¹³ To provide a clear cut verdict to the culprits, the king appointed the Caste tribunals. Caste tribunal is a distinctive body consisting the *Smarthan* as the president and two or more *Mimamsakas*, to arbitrate the charges of one's conduct against *Nambudiri* women.¹⁴ In fact, it rendered a vital contribution to the judicial administration of Kerala. The King constituted the caste tribunal in his own will and pleasure.¹⁵

Another important judiciary organization was *tara*. The term *tara* implies to the judiciary organization of earliest Kerala that played an essential role in the administration of justice in matters of Civil disputes in the villages. The *tara* possessed vivid units which had its own elders called '*Karnavars*', who held their offices hereditarily.¹⁶ They did not enjoy the privilege of receiving any monetary remuneration but collected certain portion of the yields from the lands, during the rural festivals for their substance. A village accountant who possessed an infallible and accurate account of the village assisted the *Karnavar* to adduce exact testimonials before the tribunal of elders whenever a land dispute arose among the residents. The sporadic disputes between the villages, mostly about encroachments were amicably settled by the elders after the prompt examination of the boundaries. Usually, the witness and

evidences were examined on the spot and the directive was pronounced then and there.¹⁷ *Tara* was the basic unit of civil organization and a group of *taras* framed a *Desam* that again merging with two or three *Desams* constituted a *Nadu*. As *Karnavars* in the *tara*, *nadu vazhis* and *desavazhis* hereditarily administered justice in the capacity of a Judge or magistrate within their stipulated domain for no monetary benefits. They administered justice in conformity with the local customs, conventions, *Vyavaharamala*¹⁸ and *Kirtaratna mala*.¹⁹ The *Melvisaripukar* were the judicial officers who looked after the judicial business. They were assisted by village and taluk *thatasthars*.²⁰

In medieval Kerala, the Brahmins were revered and as such the Brahmin pundits became the law givers and advisors to the kings. They influenced the judiciary and in consequence justice was administered on the basis of the status of the accused. There was no separate judiciary. One that was independent of the general administration of the state. Consequently, the laws were not enforced rigidly. Further, the old system of judicial administration in the state was antiquated and flawed. According to the *Panchayat* system, the civil disputes of the old village community were arbitrated by a group of three or four creditable persons presided by a head man who was considered the Chief judicial authority of villages. He settled small disputes on his own accord but sought the assistance of a bevy of elders of five to fifty in ascertaining important matters. This large team that had no restriction to the number of memberships was known as the *Panchayat* that secured merits surpassing other systems.²¹ Some of the integral merits include the system summoned the rival parties and witness to evince the truth before the deliverance of the final division. As the village elders, in general, capable of prompt discernment, disputes were easily settled in the *Panchayat*. Practically, no expenses incurred to the parties as the members of the *Panchayat* were deprived of any remuneration.

Despite the merits, the following were also prevalent. The main demerit of the *Panchayat* system was the non-vestment of adequate power to a judicious proceeding. Power to assemble the defendants and summoning the witness at a specific spot could not be executed. Consequently, the parties delegated members to the *Panchayat*, who in return acted as prejudiced advocates, rather than a veritable judge. As there was no fixed code of law, the judicial proceedings were based uniquely on the social custom of *Mariyadha* prevailed in the communities which exercised various types of customs and so no uniformity could be maintained in announcing the Judgment.

Numerous trial methods were followed in the early judiciary system. Trial by ordeal was customary to inflict varied types of torture as punishments to the culprits as the crimes were also of different nature in Travancore. The phrase 'Ordeal Trial' implies to such a type of torture levelled against the adamant accused threatening to confess the guilt in the presence of Brahmins. Such ordeals were of different types such as Ordeal by water, Ordeal by fire, Ordeal by poison; Ordeal by balance in minor forms.²² Ordeal by water also had various forms. In the first form, the suspect was made to swim across the river abundant with reptiles in the presence of Brahmin chiefs. If the accused crossed the river unhurt, he was declared innocent, if not, he was convicted guilty.

The next form of ordeal by water appeared survival. The accused had to stand up to his waist in the water, beside a Brahmin holding a stick in his arm. A *Sepoy* standing ashore would be assigned to shoot three arrows from his bow, that would fly far off in different directions and three men would be entrusted to pick up the arrows one after another in order. The accused should remain plunged into the water either grasping the feet of the Brahmin or holding the edge of the stick till the arrows were brought to the *sepoy*. If he succeeded, he was regarded as innocent but if he raised

his head or body above the water before the arrows were brought to the *sepoys* it was considered to be an apparent proof of his guilt.

The third uncanny form of water ordeal was mostly performed to detect the culprit of the theft cases. According to this form if any article is found missing in a house, the names of the inmates should be dotted in a tiny slip which would be encased in a wax ball and that would be dropped in a vessel full of water. It was believed that the wax ball that contained the name slip of the miscreant would float on the surface and the others would sink to the bottom.

The next form of ordeal by water used thug of the criminal was still very strange. This form advocated that the accused must bring three bulky vessels of water among which one would be purified with the chanting of mantras by some Hindu Guru and the accused was put to remain for fourteen days. If he was safe and sane after the fourteen days he was declared as innocent but if he was enervated or enfeebled by any sickness, he was found guilty. Yet another form of water ordeal prominent during the period was something associated with God of Justice. In this form two images of God made of silver and iron or clay was kept at hidden at the reach of the suspected. He was asked to select one and if he opted the silver one he is declared innocent and if he opted the other, he was convicted as guilty.²³

Ghee Ordeal was another important type of trial.²⁴ This form of ordeal was observed in the earliest times of Kerala with the chief intention of detecting criminals of theft cases. If the suspect denied his indulgences vehemently poison was smeared all over his body and was kept in an uncomfortable disposition for eight days. If he had been stubborn to confess even after the eight days he would be taken out of the prison, then given a compulsory bath from a pool, and brought to the house of prayer where idols were kept. There the accused had to pick out a coin from a heated copper pot of

simmering oil or ghee and his arm will be swathed in bandages immediately after the action. After three days, when the bandage was unfastened it would be decided whether the man was guilty or not on examining his arm if ulcerated or not.²⁵ This ordeal was annually held in Suchindram Temple of South Travancore. Later this system was reserved for Brahmins and upper castes to check their indulgences in crimes.

The poison ordeal had two versions. In the former one the Brahmins after chanting the due mantras blend three ingredients – barley, corns of poisonous plants and white arsenic with ghee weighing 32 times larger than the others. The accused would be constrained to consume the mixture from the hands of the Brahmins. If he remained safe unhurt, he was innocent otherwise he was declared guilty.²⁶ In the latter one after dropping a venomous cobra or a snake and a coin in a deep earthen pot, the accused would be enforced to draw out either the snake itself or the coin. If he succeeded in his endeavour unharmed by the reptiles, he was declared innocent, otherwise he was considered guilty.

Ordeal by Balance was adopted an odd strategy of weighing the accused in a balance to ascertain his guilt or innocence. The accused and a Brahmin would fast for 24 hours before the execution of the ordeal. After taking bath in a sacred pool, the accused would make an offering to the deity and then his weight was recorded. The charges against him would be written in a sheet and fastened to the forehead of the accused. The Brahmin, after his scheduled exhortation, would make the accused wait in front of the scales for six minutes before reweighing him and if the scales read an increase in the weight the accused is condemned, and a decrease would make him guiltless.²⁷

Besides, the above mentioned ordeals, ancient Kerala had some other less important ordeals in practice. Among them the one that deserves a citation here is that the suspected would be given

some grains of raw rice which he should chew and spit. If the grains came out appeared dry his guilt was promulgated and if the sputum appeared white milky fluid, he was considered innocent.²⁸ To be precise, the judicial system exercised through above said ordeals did give genuine verdict on a par with *Dharmasastra*.

The so-called existing primitive was uncivilized traditional Judicial organizations got transferred into the hands of officers who were appointed for the purpose with immense powers to discharge their verdicts. The advent of the era was marked with administration of the officers like *Sarvathikariakar*, *Valiasarvathikariakar* assisted by *Dalawa* in dispensing justice. Simultaneously, the village and *TalukThadasthars* (Arbitrators) also upheld their hereditary position of arbitrators in hearing the rural cases and passing on verdicts. Eventually this system featured with corruption and indiscipline continued a long period was obliterated with arrival of *Diwan Ummni Thambi*. Ummni Thambi established four courts in 1809 on the model of English courts, each being presided over by a Nair Judge with a clerical staff but there were no regulations for the guidance of time. His primary objective of accepting the office of the resident was to establish order and to regularize the administration as well as to recognize the confused state of affairs. Similarly in order to reform the judicial administration he made an uninformed visit surveying conditions of various fields from Thovalai to Paravoor .

The period of Col. Munro from 1812 to 1817, witnessed tremendous changes in the realms of both administration and judiciary.²⁹ He tried to remodel the administration in order to cater the needs of the common people. The initial measure adopted by Munro to ameliorate the disorder was the meting out of draconian punishment at the instance of corruption and other immoral conduct on the part of the *Sirkar* officers. He abolished the offices of the *Sarvathikariakars* and *Valiasarvathikars* and removed their judicial

and magistrate powers. The position of the *Kariakar* was lowered to that of mere collectors of revenue.³⁰ The state empowered *TannaNaiks* to carry out the criminal procedures and hand over the cases to the courts. Munro introduced a new scheme of administration with the consent of Rani Gowri Lakshmi Bai (1811 – 1815). She proclaimed a few ordinances known as *Chattavariolas* in 1812.³¹ They had been formulated on the basis of the procedures and laws and the *Dharma Sastras* prevalent in the land and incorporated with the regulations of the British Government. They were based on *Dharmasastra*, customs and usages prevailing in the country and at the same time, it incorporated some of the good features in the English legal system.

It was due to the remedial attempts of Munro all measures of the state were made reachable to all by the Royal Proclamation under sign manual. The so called *Kariakar*, the head of every district was renamed as Tahsildar and commissioned as an exclusive revenue officer. Munro selected the officers mostly from the natives of *Nambudiri* Brahmins, *Sudras* and Syrian Christians, who were fluent in their languages well versed in Sanskrit, and had at thorough knowledge of the institutes of Manu. The Travancore Code of Civil Procedure 1861 and Travancore Criminal Procedure Code of 1881 further modernised the judicial system and brought it in line with that of modern states.

For a clear evaluation of the period under study, justice was administered on the basis of customs, conventions and local traditions. These traditions were themselves a mixture of general Indian customary law and the Sastric legal tradition that was in practice over much of the sub-continent. There existed a kind of law, with the ideology of “might is right”. Hence the early legal system of Travancore did not consider all men to be equal before law, and the caste of the accused played a significant part in all the elements of the legal process including trials and punishments. From

the current society, it is evident that the land and people enjoy a better position after the establishment of democratic government based on socialism and secularism.

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31. *Regulations and Proclamations of Travancore*, Vol. I 1010-1070 M.E Trivandrum 1972. p.1.

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**SUBALTERN RESISTANCE
TO ENVIRONMENTAL RACISM
J.M. COETZEE'S *LIFE AND TIMES OF MICHAEL K***

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In recent years, an interesting trend to wed postcolonial discourse to the eco-critical discourse has come prominently to the fore and the achievement of a major breakthrough in postcolonial research brings into focus the significant attributes shared by these two domains of critical study in terms of their engagement with the problematic issues of power and prerogative. Postcolonial studies addresses the matter of human interest with its specific accent on the question of power; ecocritical studies with seeming contrariness designates the non-human environmental objects as being most important and brings to the surface the ecocritical concerns by discovering the geo-political truth that the enjoyment of ecological privileges is exclusive to the domineering individual or class. But, an impeccable depiction of immaculate nature is unfeasible without the human existence in it. Therefore, there is no denying that man and environment form a mutual constituent of each other. Postcolonialism takes on an ecocritical angle by exploring the historical reality that the eco-friendly exercises undertaken by the aborigines are revamped by the colonisers and the capitalist elites for the gratification of their self-serving interests. These two studies inevitably betray the parallel undercurrents of anti-colonial spirit present in an indigenous individual or in the collective unconscious of the indigenes. The intermingling of both the terms has, thus, stretched their semantic boundary by conjunctively combining, to quote what Graham Huggan and Helen Tiffin lucidly point out in

their magnificent work of scholarship, *Postcolonial Ecocriticism: Literature, Animals, Environment* (2010), “a wide variety of ongoing environmental and social struggles within the overarching context of an incompletely decolonised world” (238). This field of criticism draws upon the basic tenets of the explorative phrase, “ecological imperialism” coined by the leading American environmentalist, Alfred W. Crosby. In *Ecological Imperialism: The Biological Expansion of Europe, 900- 1900* (1986) Crosby drives home his making sense of the historical phenomenon of the Europeans’ coercive mechanism of appropriating the autochthonous land to realise their policy of territorial expansion that undergirded the colonial attitudes. The main postulates of this critical expression give rise to the concept of environmental racism as the pattern of this sort of bipolar discourse, in fact, assumed a racial mould in underpinning the indigene/ coloniser binary.

Environmental racism takes cognizance of the debate concerning white prerogative in devising repressive mechanism in exploiting the environment and the non-white aborigines. The phrase beheld its coinage in the 1980s¹ and it remarkably instated a correlation between the racially divisive politics in framing environmental policies that upheld white primacy and the racially designed expulsion of the blacks from the purview of the commandship of recognised movements for ecology. The term, thus, instituted a link between the positing of blacks within the unfavourable ambit of unjust exploitation and the unfair squeezing of ecological categories. The comprehensible definition of the term put forward by Deane Curtin in his cogently contended book, *Environmental Ethics for a Postcolonial World* (2005) manifests the hidden politics of white supremacy:

Environmental racism is the connection, in theory and practice, of race and the environment so that the oppression of one is connected to, and supported by, oppression of the other.

In simple terms, in a culture that damages nature there is a tendency to reinforce this by connecting certain people with nature so they can be “naturalized”. Conversely, in a culture that oppresses certain groups of people, there is a tendency to connect these groups with justifications for damage to nature. (145)

This is an exquisite summing up of the underlying socio-political components of environmental racism. In his insightful work on ecocritical issues, *Environmental Racism in the United States and Canada: Seeking Justice and Sustainability* (2020) Bruce E. Johasen tracks down a downward trajectory in the career of fellow members of the racially categorised fraternity interlinked with a declining graph in the ambience of the environment. In his seminal observation, environmental racism underlies the inequitable load of environmental oppression on the sphere of racial groups. It, therefore, inevitably calls for the pertinent discourse on environmental justice accordant with “what socially conscious people are doing (or would like to do) about these inequities” (2). Johasen, thus, highlights the ideological erosion revealed in the compatibility in the humiliating wearing down of the categories of the environment and the demeaning of the honour of the subaltern:

Environmental racism and the environmental justice that addresses it unite human and civil rights with acute ecological crises. The road through this thicket is paved with human stories fraught with suffering and death – human agony inflicted by several types of cancer and many other maladies borne usually by poor, non-white people who are already ailing, stuck at the bottom in a world increasingly laced with growing income inequity from all manner of pollution that is a by-product of modern industry. (1-2)

This is a superb gist of the implicit assumptions of these two discourses. By ‘pollution’ Jahasen, of course, points to the

contaminating impact of environmental racism. An affinity between environmental racism and colonialism can be aptly discerned because of their confirmed conscription of the similar socio-political motives of oppression of nature and the marginalised. Brendan Coolsaet's currently edited book, *Environmental Justice: Key Issues* (2021) traces the history of exploitation in connection with binding the people of colour with the ills of the environment. This critical book scrutinises myriad forms of resistance undertaken by the coloured to translate the environmental justice into reality and to rectify the pattern of inequity. Here, environmental justice ecocriticism is defined as a movement that evolved to wipe out environmental racism, one of the maladies afflicting the secular rubrics of the society, and to uphold the fundamental rights of the coloured:

Environmental justice is, importantly, a movement, which means that it starts and lives with the people: in the communities that are experiencing the harms and in the challenges environmental injustices enact in the places where community members live, work, and play. What this means is that, while environmental justice has intellectual and academic dimensions, it is primarily a grassroots and people-driven movement. (9)

In this exegetic study on how to navigate the framework of environmental justice, what is viewed as being the prime genesis of environmental racism is the settler colonialism, "settler colonialism is a major structural issue that deeply affects environmental realities for indigenous nations and complicates the privileging of environmental racism as a foundational principle" (8). The basic crux of this deeply probed concept carries pertinence in case of South African apartheid history of institutionalised racism as the country simultaneously exhibits the stipulated features of settler-invader colony and some traits of the colony of occupation.

Environmental racism was mainly ascribed significance during the mass movements for the liberty of black civilians conforming to the notion of environmental justice ecocriticism that gained vogue in the middle years of 1990s. Some years later, postcolonial ecocriticism was rendered a distinctive and dominant critical form in the realm of postcolonial discourse. All of these discourses take on the shape of a garland which is a circular wreath of connected flowers and leaves as these realms of study back up and corroborate one another in terms of betraying a very similitude in their connotative socio-political agendas. Environmental justice paradigm hints at the purging of this social dynamite i.e. environmental racism by the just and cosmopolitan inclusion of all sects irrespective of the politics of racialisation. It synchronises with the consolidated or individual resistance to the discriminatory racist environmental ambience. The inner core of environmental justice is embedded in voicing the resistance of the subaltern in eco-friendly enterprises literarily played out by the postcolonial writers like Coetzee acting as the intellectual bridge. Several years before these discourses' acquisition of expansive circulation in the academia Coetzee patterns the white/ non-white binary in a tortuous dynamic of interracial subjection of the environment and the coloured in conjugation with the central kernel of these approaches. He applies his dexterous literary hand at a complex interwinding of the postcolonial and the pastoral to reiterate the issue of resistance to the oppression of the racial 'other' and the environment.

A case in point is Coetzee's Booker Prize-winning novel, *Life and Times of Michael K* (1983) which is a reflection upon the fortitude of Michael K in the face of the oddities of life. The story of the non-Afrikaner native, K is peppered with his defensive activities that sanctify his credo of sustenance. The present paper intends to inspect the dynamics of the interfusion of the exploitation of the non-white human and the non-human agricultural and pastoral categories of the environment in the farm and focuses

specific light on the coloured native's resistance to the white empire's penetration of power politics into his subjection coupled with its regulating influence over the environment in the farm. The framework of the novel is knit non-linearly by two facets of K's narrative, one being third-person narration in first and third sections in the novel and the other being the interpolation of the subjective dissection of the intrinsic significance of K's resistant acts by the Medical Officer in the second section. Coetzee twists the conventional understanding of the novel as an *Erziehungsroman* in a way that allegorises Michael K's strenuous odyssey of life that takes on an anti-colonial dimension. K embarks on an arduous mission with his sick mother in the jaws of a civil turmoil to set their feet in Prince Albert, the district in which she experienced her upbringing in a household of slaves. Though she departs this mundane life en route, K assiduously translates his pursuit of constructing his own eco-friendly sphere in an abandoned land of a white lord. The ashes of his mother revert to the earth in the Afrikaner's land in which K feels electrified by the inner call to plant that "had been reawoken in him; now in a matter of weeks, he found his waking life bound tightly to the patch of earth he had begun to cultivate and the seeds he had planted there" (59). This impulse is triggered by K's bitterly enslaved stay in the ambience of the farm during his initial journey of life, "It is no longer the green and the brown that I want but the yellow and the red; not the wet but the dry; not the dark but the light; not the soft but the hard. I am becoming a different kind of man ... I am becoming smaller and harder and drier every day" (67).

K elicits this poignant but bold utterance from within that is extremely pertinent here, for it provides us with an explorative glimpse into a kind of racist environment that he dwells in and that necessitates the subaltern resistance to it in the form of environmental justice ecocriticism. It gears him to summon up an opposing mental stance that instigates his inner disclosure that

through his act of gardening he can resist his being weaponised for exploiting the yields of the land. The verdant dewy softness of the environment with its natural darkness is purloined by the incursion of the material mechanisation that beckons the advent of light in the farm. The ecocritical positioning of the postcolonial is illustrated here in K's realisation that the environmental resources in the farm are politically exploited to eliminate their aesthetic potential. A resilient energy seems to be radiating from K's being as he perceives an antithetical binary between what the empire is self-centrally enacting in the farm and what he is emotionally hankering after. As a sensible sort of writer, of course, Coetzee implicates the readers as well to decipher the layered connection between the institution and the individual. K's voice is not incorporated as the peripheralised voice into the fabric of the novel; rather, Coetzee qualifies the subaltern 'other' to concentrate relevantly on Elizabeth DeLoughrey and George B. Handley's neat pinpointing of the 'historical relationship between landscape and colonisation' and the historical embeddedness of ecocriticism within 'race, class, gender and colonial inequities' (9) in their edited volume, *Postcolonial Ecologies: Literatures of the Environment* (2011).

The consistent cohesion with the paradigm of environmental racism gets disjointed in what is maybe the most ecocritically sensitive intercept in the narrative, when K resolves to avert the farm life to construct his eco-friendly sphere, "I don't want to work. Why do I have to work? This isn't a jail" (85). This disjunctive site in the story insulates K by interposing a coherent correspondence between the environmental ethics and subaltern resistance. Coetzee portrays the empire with its machinery as the colonial surveyor and its treatment of the environment-centric categories and K as the subaltern 'others' in line with what Foucault theorises about 'panopticon' surveillance in *Discipline and Punish: The Birth of the Prison* (1975), "The Panopticon is a marvellous machine which, whatever use one may use to put it to, produces homogeneous

effects of power” (202). A striking dimension of the narrative is that Coetzee does not depict K as a diehard anchored in the explicitly dialectic interface with the white-laden predominant discourse; contrarily, he accomplishes his postcolonial ecocritical propensity of formulating an alternative pastoral narrative by instilling a self-empowering confidence into K to get loose from the shackles of racial servitude, “I don’t want to be in a camp, that’s all” (85). This stands corroborated by the medical officer, “... Michaels, you are a great escape artist, one of the great escapees” (166). The colonial penetration into the environmental components in the farm profoundly perturbs the indigenous subaltern other’s desire to treasure the environmental items as a gesture of integral nexus with the environment and this stands close to Upamanyu Pablo Mukherjee’s exploration in *Postcolonial Environments* (2010) that the colonial agendas of reorganisation of spaces and their geographical expansion “are etched in the cultural, political, material and ecological fabric of our lives” (91).

Coetzee imbues the narrative with a spiral dimension as K’s disgorgement of affirmative gardening at the coda of the novel traces back his deconstructive acts in the preceding chapters of the novel:

I would have told the story of a life passed in prisons where I stood day after day, year after year with my forehead pressed to the wire, gazing into the distance, dreaming of experiences I would never have, and where the guards called me names and kicked my backside and sent me off to scrub the floor. When my story was finished, people would have shaken their heads and been sorry and angry and plied me with food and drink; women would have taken me into their beds and mothered me in the dark. Whereas the truth is that I have been a gardener, first for the Council, later for myself, and gardeners spend their time with their noses to the ground. (181)

The monologic passage quoted above can be interpreted as the dazzling benchmark against which K’s progress as a resilient

being can be critically explored in compliance with the tone of this academic article. The passage is double-edged in its connotative tenor as it exudes K's disposition of defiance inherent in his extrication from the constraints of the empire and in his explicit proclamation of himself as a gardener for the assertion of his own ontological being. The judgmental expression, 'with their noses to the ground' is indicative of the metonymic intimate terms with the maternal earth where K comes by what apartheid society has deprived him of all through his life – self-dignity and self-determination. The farm, thus, becomes the signifier and the signified is the exploitative social institution. On the contrary, the garden is the referrer and the referent is the subjective territory that is analogous to the indigenisation of natural environment and antonymous to the hierarchical structure of oppression. Therefore, K's celebration of role reversal i.e. his transition from the position of slave to the function of a gardener embraces a wide range of implications. Coetzee foregrounds the subaltern subject's discursive act of appropriating the arable terrain in the Afrikaner establishment for the purpose of gardening. Dispossessing the Afrikaner registered holder of his land coincides with the switching over of the handhold of the ecological power control from the grip of the coloniser to the grasp of the colonised 'other'. In both colonial and postcolonial milieu, postcolonial ecocritical study tends to determine the crucial role that land has been carrying out since the dawn of the history of the species of *Homo sapiens* as observed by Swarnalatha Rangarajan in her illuminating monograph, *Ecocriticism: Big Ideas and Practical Strategies* (2018) edited by Scott Slovic, "One of the major recuperative exercises undertaken by postcolonial ecocriticism is to consider how land can be seen as a major actor in the process rather than as a passive backdrop to human history. Postcolonial ecocriticism problematises the term 'natural' and its separation from human agency" (92).

The intentional sliding of the deed of ownership of the land

from the Afrikaner master to K pertains to the postcolonial ecocritical vindication of stripping the coloniser off retaining environmental dominion and endowing the subaltern native with the possession of the hitherto misappropriated environment. Coetzee's literary stance to reinvigorate and strengthen the black 'other' to construct his own environmental territory on a miniature scale demonstrates a notional semblance with what Deane Curtin in the aforementioned work reasonably calls "environmental ethic that connects social justice with environmental justice" (25) which is the very antithesis of what the notion of ecological homogenisation insinuates. K's scanty stretch of cultivated land in the garden blends in with the ideology of environmental justice and fits in well with the paradigm of resistance that is transparently exemplified in his establishment of antagonistic ecological zone that does not operate in connivance with the practices of environmental racism.

Quite understandably, K's acceptance of his calibrated status in the hierarchy of the pattern of subordination of himself as well as the environment would harmonise with the white empire's hegemonic exploitation of the two. Therefore, to typify the counter-mechanical resistance K diligently "watered the seeds one by one, carrying water from the dam in an old paint-tin ... lay thinking of these poor second children of his beginning their struggle upward through the dark earth toward the sun" and when "he tended the seeds and watched and waited for the earth to bear food, his own need for food grew slighter and slighter. Hunger was a sensation he did not feel and barely remembered" (101). K's act of gardening can be construed as a comfortable cushion against the domination inscribed on him and the environment in the farm. The shielding capacity of the mother garden is in austere counterpoint to the oppressive ambience in the farm and this sanitised garden image provides K with psychosomatic relief, "When food comes out of the earth, I will recover my appetite, for it will have savour" (101). The ashes of his mother scattered on the soil of the garden reincarnate

her figure and undergo a rebirth in the body of the ecology. Coetzee seems to reincorporate the mother into nature to liken the maternalism of the garden to that of a deity who safeguards her children. Whereas, the unfair epic-scale oppression of the vast portion of environmental periphery and the enslavement of K consistently concord with the denaturing of environment by the white colonial masters, K's compassionate concerns for pumpkins and melons accord with Coetzee's adoption of radical literary views to position the indigene within the mainstream exercises of naturing the environment. His endowment of K with this environmentally privileged agency suitably rings in synch with what Elizabeth Ammons and Madhumita Roy in their scholarly edited volume, *Sharing the Earth: An International Environmental Justice Reader* (2015) argue with the contextual appropriateness about the radicalism of literary function in view of the discourse on environmental justice. They underscore the sole literary faculty in creating an alternative space for the subaltern to build resistance to the indigenous exploitation that is in concordant tune with that of the environment. Literature, thus, 'inspires people to become agents of transformation' (2).

Unlike the eco-warriors resorting to eco-terrorism to ward off ecocide, K as an individual intentionally recodes an ecologically prudent mechanism so as to conserve his eco-protected vegetative sphere in which the growth of plants is to be accorded utmost prioritisation, not the mere garnering of vegetables. His empathetic ecological obsession with the vegetable plants inherent in his becoming oblivious of the impulsive call of corporal hunger is rigidly premised upon his flouting of the white ignoring of the black indigene in matter of land belongingness. The content of K's umbilical filial bond with nature is politically loaded as it collocates with Coetzee's literarily convenient sagacious apparatus to ameliorate the effects of what Australian radical ecosophist, Val Plumwood in her polemical study, *Environmental Culture: The*

Ecological Crisis of Reason (2001) refers to as ‘hegemonic centrism’ the structure of which is built upon the patterning of environmental racism as well as ‘speciesism’ that aims at valuing the institutionalised rationalisation of the exploitation of the non-European lands, animals and most significantly animalised human ‘others’ under the facade of a kind of “human- and reason-centred culture” (8). This self-privileging unilateral Euro-centric politics can be unearthed in the persuasive tone of the guard of the internment camp, “If I let you out now, in three days you’ll be back pleading to be let in” (85). But, Coetzee deconstructs the latent agenda of this audacious hegemonic centrality by displaying K’s provoking the guard to explode in a brutal and violent way when he sounds insubordinate in his coercive sort of utterance, “Let me climb the fence and go. ... You climb the fence and I’ll shoot you dead, mister” (85).

While John Steinbeck in his Pulitzer Prize-winning novel, *The Grapes of Wrath* (1939) puts forth the collective vocal wrath of the farming ménage of the Joad family excited by the capitalists’ denying them access to ‘the stolen earth’ (259), Coetzee with noticeable difference narrativises an individual’s silent refusal to abide by the unipolar grammar of environmental racism. But, the point of commonality between the two novels can be traced in terms of their conformity to the genre of agrarian-protest fiction. Steinbeck stages the epic battle of the family in its relentless journey from Oklahoma’s dust bowl to the American dream-realising land of California where “tiny points of grass came through the earth, and in a few days the hills were pale green with the beginning year” (480). Coetzee showcases the untiring efforts of the racially ‘other’ individual without any socio-political stature to become an epitome of eco-political combat with his bold disobedience to the fusing of the empire’s environmental manipulation and racial categorisation. Even when K’s world of gardening witnesses its ravage by the guards representing the

empire, he keeps up his recognition as a potential gardener whose paper container of the flowering plants' units of reproduction is his treasured belongings and whose memory is enlivened by the vision of "the earth grey and brown beneath the sun ... a tip of vivid green, pumpkin leaf or carrot-brush" (183).

K's arduous pursuit of a succedaneum for the farm is, thus, channelised into his own universe i.e. the garden. An inviolable temperament operates within K's psyche when he soliloquises his stubborn penchant for gardening, "... there must be men to stay behind and keep gardening alive, or at least the idea of gardening; because once the cord was broken, the earth would grow hard and forget her children" (109). This ecosophical discovery of K draws him closely parallel to Robert P. Marzec's pithy thematisation of the 'ontological understanding of land' in *An Ecological and Postcolonial Study of Literature: From Daniel Defoe to Salman Rushdie* (2007). His ecological wisdom that the ontology of the earth mother is intertwined inseparably with that of him can be related to Marzec's articulation of the postcolonial ecological proposition that "this dynamic of resistant essence that shelters lies at the heart of human/land relations" (7). So, K rejects the practice of homogenising hoarding in the farm in preference for internalising the denial of perfect harvest for subsistence, "All that remains is to live here quietly for the rest of life, eating the food that my own labour has made the earth to yield. All that remains is to be a tender of the soil" (113). His visualisation of the prolificacy of seeds as "the bounty of the earth" (118) reinforces the idea of the unending cycle of reproductive progeny.

. What is, therefore, installed in the story with tact and sharp insight is the farm/garden binary that becomes comprehensible to K. He validly invokes an indexical equivalence between himself and the earth's bosom friend, earthworm or a mole to register the vindication of himself as a bonafide gardener integrally associated

with the genuine soil of the earth, not the concrete surface of the earth, “I am more like an earthworm, he thought. Which is also kind of gardener. Or a mole, also a gardener, that does not tell stories because it lives in silence. But a mole or an earthworm on a cement floor?” (182). This pragmatic crystallisation of K’s environmental wisdom quite comprehensively agrees with the general purport of the present paper as it hints at Coetzee’s judicious invoking of the bilateral interface between the environmental racism and the subaltern resistance to it into the texture of the novel. The ‘cement floor’ is a trope for biocolonisation² that unmasks the neoteric mechanical act of snatching the naturalness of the environment. And K’s circumlocutory mode of pouring forth his dismay in being coupled with the commoditised floor in interrogative strain unearths his obstinate unwillingness to inhabit the racist environment. His temporal pristine kingdom of gardening, thus, becomes his privileged site for surfacing himself as a denizen of the ecopolitically opposing world. K’s resistant mode of sustainability in the garden is symbolic of the distortion of the shape of the model of the empire embodied in the farm. As a ficto-philosophical writer, Coetzee, thus, invests the subaltern ‘other’ with the agency of registering his ecocentric ideology and this literary exercise of authenticating the aborigine’s proximate ties to the environmental ethos echoes its consonance with what Graham Huggan and Helen Tiffin refer to as “the ethics of relating to the underprivileged and disadvantaged, whether animal or human” (210) in their above cited influential study.

In his non-fictional treatise, *White Writing* (1988) Coetzee highlights the undeniable fact that the original environmental abode now colonised by the white empire carries the indelible stamps of the coloured people’s agricultural labour. So, the racial politics masked in the unjust taxonomic construction of the white as ranking above the blacks in terms of environmental modernisation actuates

the white self-seeking environmental control and this stability is upset by Coetzee, “In more ways than one the logic of the pastoral mode itself, thus, makes the incorporation of the black man – that is, of the black serf, man, woman, or child – into the larger picture embarrassing and difficult” (5). The guiding formula of gardening, thus, serves as the hallmark of counteraction to the leitmotif of incarceration in the novel and carries greater postcolonial ecocritical signification, equating K’s minimal subsistence with the deeper question of human survival.

Notes

1. Benjamin Chavis coined the term in the year 1982 during his revolt against the demarcation of an African-American area of inhabitation as a landfill site. He was apprehended by the police for his active participation in this civil rights movement in America. He shouted, “This is environmental racism!” at the time of his apprehension. His definition of the phrase markedly focuses on the racial discrimination in the trajectory of environmental policy-making and the retention of the legacy of denying coloured people access to the position of spearheading ecology movements. These references are to be found in Richard J. Lazarus’s paper, “Environmental Racism! That’s What It Is” (2000) published by Georgetown Law Faculty Publications in 2010.
2. Biocolonisation is a novel kind of approach propounded by a host of environmentalists who work with numerous tribal groups at grass-roots level to ventilate their protest against the plundering of nature by the capitalists. The notion subsumes a broad spectrum of biocolonial issues and scrutinises the politics behind the present modern occidental mechanical practices. It brings out the concerns and grievances aired by the environmentalists regarding the mechanised onslaught upon the autochthonous

environmental assets and the suspension of the native ecological discretion by the commercial elites. An exegesis of the manifold aspects of this new perspective is to be seen in Kimball, Andrew. "Biocolonization". *The Case Against the Global Economy*. Edited by J. Mander and E. Goldsmith, Sierra Club Books, 1996.

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SINGULAR PLURAL FORMATION IN MALAYALAM – A LINGUISTIC STUDY

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Abstract

Each language has its peculiarities in its grammatical system especially; likewise, Malayalam also has its peculiarities in its grammatical system; this article deals with the formation of singular and plural in Malayalam. As per Kerala paniniyam, A.R.Raja Raja Varma says that all nouns that base in Malayalam are in the singular form, but it is not like that; certain singular formations are happening from the plural form. This article adopts Eugen Nida's Principles of Identification of Morpheme methodology for analysing the data, and the data collection has been done from various Malayalam textbooks. As well as the computational approach is also has been adopted for the data analysis. Plural formations in the Malayalam language have multiple kinds of patterns that have been adopted, and all these patterns may not be able to define either phonologically, morphologically, or lexically; because of the patterning complexity in the Malayalam language. Malayalam language learners and grammarians are still following the grammar book which is written by A.R Raja Raja Varma in the nineteenth century. Thereafter, there are so many grammarians dealing with the grammar of Malayalam, but still, Kerala paniniyam is used as a reference as well as the textbook. This article provides insight into the formation of singular and plurals in Malayalam.

Keywords

Singular formation, plural formation, double plural, multi plural formation, Honorific singular, Honorific plural

Introduction

A number is that part in an utterance that indicates whether an object we talk about is one or more than one. In Dravidian languages, there are only eeka vachanam and bahuvachanam, denoting one and more than one, respectively.

As per Kerala paniniyam A R Raja Raja Varma says that; the base form is singular; Plural can be of three types, namely Gender

Plural, Non-gender plural, and Honorific Plural. Singular is the Base; in other words, there is no separate suffix for singularity.

As per the present scenario of the Malayalam language; A R Raja Raja Varma's argument has to be revisited and studied. This article is doing the revisiting argument and studying the singular and plural formations in the Malayalam language.

The study shows that the Base form may not be a singular form, it may be a plural form and from the plural form, the singular form is developing with the addition of a suffix.

As per A.R Raja Raja Varma Plural is three types; salinga (gender), alinga (Non-gender) and puujaka (Honorific). The same utterance may have more than one of these. That denoting the plurality of both Masculine and feminine is Gender Plural, that denoting the plurality of both Masculine and Feminine is Nongender Plural and that which denotes the respect given to an individual is Honorific Plural.

This study shows that; the Honorific Plural is not an Honorific Plural it is to be an Honorific singular, because it is indicating only an individual, not more of an individual.

According to A.R Raja Raja Varma, Gundert, George Mathan, Rev. Joseph Peet, and other contemporary grammarians describing Malayalam Language has many plural markers available, and non of the grammarians say that there are no singular markers available, because they consider the Base form itself is a singular form.

All feminine and masculine gender markers are considered as singular markers, likewise, some other plurals and singular markers are available in nongender items.

The aim of this study is to find out the maximum number of singular and plural markers available in the Malayalam language and its formations. As well as this study has reviewed existing work done in the area of singular plural formation in the Malayalam Language. This study has mainly adopted the research methodology corpus-based analytical and identification method with the morpheme identification principle of Eugen Nida, as well as a computational approach for demarcating the morpheme by the

concordance analysis. The data for the analysis has been collected from the various textbooks available in Malayalam.

Singular Formation from Plural Base Form

The base form of some nouns occurs in a plural form, not in a singular form, here in such types of plural nouns are not gender-specific plurals; it is considered as nongender plurals; such types of plural forms are changing gender-specific singular forms with common gender-specific singular markers and as well as such kinds of gender-specific singular forms can modify itself into gender-specific plural forms with plural suffix. Examples with analytical details are given below;

kuu ukaa	‘friends’
vii ukaa	‘people from the house’
naa ukaa	‘national’
paalkkaar	‘milk sellers’
adhyapakar	‘teachers’
manu a	‘human’
veelakka	‘servants’
va akkaa	‘boat owners’

These are the words are Base forms that have formed as plural forms, especially nongender plural forms; likewise, so many nongender plural forms are available in Malayalam, but it has only a single pattern of forms predominantly Base form has plurality, that is, the final morpheme is kaar. But, a very important one is that, this is a compound form of noun with plural morpheme (kaa). From this nongender plural form, it can be possible to make a gender-specific singular form as well as gender-specific plural forms; examples are given below;

kuu ukaaran	‘male friend’ >
kuu ukaaranmaa	‘male friends’

kuu ukaari ‘female friend’ > kuu ukaarika
‘female friends’

Singular Formation with Plural Suffix

In general, /-ka / and /-maa / are the plural suffix in Malayalam, but on certain occasions, the plural suffix /-ka / may not be treated as a plural suffix; it has to be considered as a singular form.

pe a ‘elder sister’
aa a a ‘elder brother’
swaamika ‘swami’
gurukka ‘traditional teacher’

Especially the above two pronouns and other forms have a plural suffix /-ka / in the base form itself, but it is not treated as the plural form. It is considered a singular form because these forms have another plural form and plural suffix. That is, if these forms end with the general plural suffix /-maa /, then it will be considered a plural form.

pe ammaa ‘elder sisters’
a a amaa ‘elder brothers’
swamimaa ‘swamis’
gurukkanmaa ‘traditional teachers’

Here these examples show that there are two plural forms in a single noun, but first plural form is not treated as a plural form so the second one is only considered as a plural form and suffix in these forms.

Plural Formations in Malayalam

According to A.R. Raja Raja Varma and other grammarians, the Gender suffix to denote the plurality of either man or woman is generally /-maa /. But some of the nouns, especially feminine nouns and their gender suffix, denotes the plurality with the suffix marker /-ka /; as well as some of the feminine nouns are replacing the plural suffix markers /-maa / and /-ka / as free variant forms.

ammamaa	‘mothers’
accanmaa	‘fathers’
ka anmaa	‘male theives’
cee anmaa	‘elder brothers’
bhaaryamaa	‘wives’

In the case of the plurality of the noun /ceecci/ ‘elder sister’ will be used as /ceecimaa / as well as /ceecika / as well as /sahoodarimaa / ‘sisters’ and /sahoodarika / ‘sisters’, here it shows that both are in use, as well as the plural suffix /-maa / and /-ka / are using simultaneously. Another peculiar feature found in this study is that the particular human nouns’ plural formation occurs through the suffix added by /-ka / only.

For example; ka i ‘female thief’ ka ika

‘female thieves here the plural form of female thieves will take only the suffix /-ka / there is no other option available at present. Likewise, pitaavu ‘father’ and maataavu ‘mother’ is male and female nouns, respectively, but these nouns can accept only /-ka / as their plural suffix; there is no other option to accept other suffixes for plural formation. This means this study shows that generally, /-maa / is the plural suffix of gender-based human nouns but some of the gender-based human nouns can’t accept /-maa / as a plural suffix. Only/-ka / can be used as a plural suffix.

The plurality of Neuter objects is indicated by the suffix ‘/-ka / as well as it is used to represent disrespectful people. veelakkaarika ‘female servants’, kuttika ‘children’. These examples show that disrespect is also controlling the plural formation in Malayalam.

The plural suffix /-a/ is occurring mostly with the pronouns /a-/, /i-/, /e-/ etc, likewise /-a/ is occurring with /cil-/, /pal-/ etc. Here the plural marker /-ar/ is also used instead of /-a/ it indicate that human.

ava	‘those’
iva	‘these’
eeva	‘which are’
ava	‘they’

iva	‘they’
cila	‘something’
pala	‘something’
cila	‘somebody’
pala	‘somebody’

Where there are qualifiers denoting numerals, Plural suffixes need not be added to Neuter Nouns. For example;

muunnu ruupa	‘three rupees’
pattu ruupa	‘ten rupees’
naalu maala	‘four chains’
aa u kaa u	‘six cars’

The above data shows that, in Malayalam, the noun is preceded with numerals; the noun should not be followed with plural markers or suffix.

The marker /-am. Or -aam/ has to be considered as plural formation suffixes. For example, naam ‘we’ here this noun indicates that it is plural, especially first person plural. The noun /naam/ ‘we’ is a plural form it may indicate as singular also. Here it is discussed as plural form; these types of plural formation with /-am or -aam/ is described below.

naam	>	namukku	‘for us/ let us’
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Honorefic Singular Formation in Malayalam

A.R. Raja Raja Varma and other grammarians say that the honorific formations are considered as Honorific plural formation because in the formation have plural suffix are adding even then it has considered as the honorific, it is not plural form, but it is termed as Honorific plural. Actually, what is happening there is an individual is getting honour, so it has to be considered as Honorific singular, not Honorific plural.

naam	‘I/myself’(H)	taanka	‘you’(H)
ni a	‘you’(H)		

Here these examples show that; these are the nouns, especially pronouns suffixed with plural suffix, but it is not treated as plural forms, it has been treated as Honorific forms; this study has considered Honorific singular because it is Honouring an individual, not more than an individual.

Double Plural Formation Becomes Honorific Singular

In Malayalam, there are some forms made plural forms, with plural suffix, it is not a closed morpheme there is a possibility to add more morphemes again, again as suffix plural suffix is adding, such a condition is called double plural.

ava ‘they’ (plural)
avarkal ‘he’ (Hon. Singular)

This type of honorific singular form is available in Malayalam; there two plural suffixes are placed together, and even then, it is treated as an Honorific singular form, not a plural form.

Double Plural And Multi Plural Formations In Malayalam

Double plural formation and multi plural formation in Malayalam are visible; sometimes, the double plural forms become Honorific singular. In the case of Malayalam, there are honorific plural forms, like in Tamil, there are some double plurals that become honorific plurals, such as taaymaa ka ‘mothers’ (Hon. plural) tantaimaa ka ‘fathers’ (Hon. Plural).

namma ‘we’ (inclusive)
ni a ‘you’ (pl.)

These data show that there are two plural suffixed added with the base form, the two plural forms are /-am- and -kal/ is suffixed there with base forms aan become naan then its plural form naam and nam then this form again adding plural suffix /-ka / the meaning of this is as same as with single plural suffix, and double plural suffixed nouns.

In the case of double plural, except for these examples, some other forms are also seen; they are;

pitaakka ‘fathers’
maataakka ‘mothers’

maataapitaakka			‘parents’
pitaakka + maar	>	pitaakkanmaa	‘fathers’
maataakka + maa	>	maataakkanmaa	‘mothers’
maataapitaakka + maa	>	maataapitaakkanmaar	parents’

The above data shows that /-ka / suffix indicates that plurality after that again /-maa / plural suffix is used to emphasise the plural moreover double plural provides the honorific plurality.

How these two plural forms occur is the plural suffix /-ka / thereafter again plural suffix /-maa / occurs, the final retroflex sound of /=ka / is changing when the initial sound of the /-maa / occurs into /-n-/ nasal assimilation is happening there.

The multiple plural forms is also seen in Malayalam; within the single base form is adding more plural suffixes making a plural form.

a			‘that’
a + a	>	ava	‘those’
a + a	>	ava	‘they’
a + a + a + a	>	avarra	‘those people/animals etc’ (dis-honorific)
a + a + ar + a + ka	>	avarraka	‘those people/animals etc’ (dis-honorific)
i + a + ar + a + ka	>	ivarraka	‘these people/animals etc’ (dis-honorific)
e + a + ar + a + ka	>	evarraka	‘which people/animals etc’ (dis-honorific)

These data show that multi plural suffixation is possible in Malayalam, and such types of multi plural suffixes are used with pronouns and made a dis-honorific plural form.

Conclusion

This study shows that Malayalam has a singular formation pattern and plural formation pattern as well as double plural formation; in the double plural formations, the form *ava ka* ‘he’ (Honorific) is honoring a person, it is indicating that Honorific

singular. This study again reveals multiple plural suffixation patterns in single base form. As well as this study again shows that singular formation from the plural base form. The /kaa / is the plural morpheme; it indicates that it is a nongender plural form. And it reveals that Honorific plural patterning also can be seen in the Malayalam language as Tamil. In Tamil, mostly the leaders use the honorific plural form for addressing the gathering as taaymaa ka e ‘mothers’, tantayaa ka e ‘fathers’, and periyoo ka e ‘elders’. But in Malayalam, it can be seen in pitaakkanmaare ‘fathers’ and mataapitaakkanmaare ‘fathers and mothers’ (Honorific), Likewise some Honorific plural forms are available in Malayalam. This study mainly reveals these peculiar features of the Malayalam Language.

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PATHS TO THE INNER ESSENCE OF TEXTS
A READING OF SELECT PLAYS OF BHASA THROUGH
THE LENS OF INTERIORIZATION

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Abstract

Interiorization or Antassannivesa can be looked upon as a theoretical vision gifted to literary studies by Prof. Ayyappa Paniker, the bilingual poet, critic and scholar with profound understanding of Eastern and Western literature and literary theories. This was indeed an original insight gained by the literary world, alien to the literary critical and analytical projects in vogue till then. The cues connected to certain crucial junctures in the text by the author sometimes offer a bewildering and paradoxical kind of beauty to the enjoyment of the work of art and render the fulfilment of the work more thought-provoking and brilliant. This vision which was polished into visibility and being by Paniker through continuous study, observation and meditation has opened up new vistas to analyse and understand texts. Rereading of literary works in the light of this theoretical vision offered by Paniker would enable one access to relish the essential core of texts, very often the visionary intention of the author.

The present paper attempts, using the realisation that emanates from an understanding of interiorization, to seek the source of excellence of three of the reputed Sanskrit plays by Bhasa, the invincible dramatic and poetic genius.

Keywords

*Interiorization, Ayyappa Paniker, Bhasa, Svapnavasavadatta ,
Kar abhara ,Urubha ga*

Interiorization or *Antassannivesa* can be looked upon as a theoretical vision gifted to literary studies by Prof. Ayyappa Paniker, the bilingual poet, critic and scholar with profound understanding of Eastern and Western literature and literary theories. This was indeed an original insight gained by the literary world, alien to the literary critical and analytical projects in vogue till then. The cues connected to certain crucial junctures in the text by the author sometimes offer a bewildering and paradoxical kind of beauty to the enjoyment of the work of art and render the fulfilment of the work more thought-provoking and brilliant. This vision which was polished into visibility and being by Paniker through continuous study, observation and meditation has opened up new vistas to analyse and understand texts. Re-reading of literary works in the light of this theoretical vision offered by Paniker would enable one access to relish the essential core of texts, very often the visionary intention of the author. The present paper attempts, using the realisation that emanates from an understanding of interiorization, to seek the source of excellence of three of the reputed Sanskrit plays *Svapnavasavadatta*, *Karabhara* and *Urubha ga* by *Bhasa*, the invincible dramatic and poetic genius.

Like any other independent literary critical theory, interiorization too opts for study those subtle layers of meaning formation and emotional transference that exist between the writer and the reader. In great works of art that stand the test of time there exists certain secret cells which remain in the deeper layers of excellence, quite often in seemingly grave opposition to the surface layer meaning of the text. Some of the things connected to some quarters of the text may seem disturbing the free enjoyment of a regular reading of the text.

G. Reghukumar But if one goes for an analysis of texts through the lens of interiorization the ultimate aim of the writer

would be glowing through these seemingly disconnected references and episodes.

Ayyappa Paniker in his work *Interiorization* cites instances while explicating his literary vision. Ezhuthachan the Malayalam poet presents *Kr a* through the character Shalyar in *Kar aparvva*, detailing out the beauteous form of Lord *Kr a* from head to toe, in the middle of the narration of events and spectacles of the *Kuruk etra* war. This apparently creates a jarring note in the aesthetic enjoyment to be had by the readers who expect more about the war. But while eyeing the same through the lens of interiorization, it becomes evident that the ultimate intention of the poet to represent the very concept of devotion attains a state of fulfilment through this detailing out of the physical appearance of the Lord.

Moreover, the glorification of *Kr a* who is the intellectual aura and the centre of all the secrets in *Kuruk etra*, gains in meaning as the seemingly inopportune presentation of *Kr a* indirectly contributes to the glorification of the essence envisaged by the poet creating another layer of aesthetic enjoyment unexpected by the reader. Though the reader remains bewildered for a while at the '*a gapratya ga var ana*' of *Kr a* in the midst of the gory battle, the creation of a realm of devotion and an aesthetic enjoyment unfathomable add to the merit of the text.

The eighteenth chapter of the first novel by O. Chandu Menon (a landmark name in Malayalam literature) created a furore in the field of Malayalam literary criticism leading to harsh critical pronouncements against the author. The length of the chapter and the matter discussed in it were referred to as being detrimental to the aesthetic enjoyment of the text.

Many critics argued that this chapter revealed the weakness in Chandu Menon as a writer the parading of his erudition. But a prominent critic, P. K. Balakrishnan in his 1957 work *Chandu*

Menon: Oru pa hana (*Chandu Menon: A Study*) justifies in a detailed manner, the controversial 18th chapter. He believes that the 183th chapter, which if closely analysed would G. Reghukumar emerge as a discussion on the Kerala Renaissance perspective, which is indeed a representation of Chandu Menon's philosophy, the essence the author had infused in the work through the chapter. Writers like Tolstoy and Hugo too have practised such a strategy. What ultimately needs to be stated is that certain factors that are infused in a work of art by the artist are capable of rousing a re-organised reading and re-thinking in readers. Such unceasing possibility for generating meaning enriches aesthetic enjoyment. The vision offered by interiorization can offer the light essential for such analytical reading and aesthetic appreciation.

Certain aspects retained in a subtle manner within the text by the author turn out to be the bright torch gifted to the reader/critic by the author. The lighting up of that torch brightens a new emotional essence that remains in darkness till then. This offers an intense glow to the visible text and the text embedded within the explicit one. Ayyappa Paniker's lens of interiorization makes it clear that this offers excellent possibilities of understanding the work of art and opening up fresh avenues of aesthetic pleasure.

What Paniker tries to establish through his vision of interiorization was something that was not touched upon by both Eastern and Western literary theories like *Rasa*, *Dhvani*, *Riti*, Structuralism or Deconstruction and the analytical and critical projects of the East and the West. Through this means of observation offered by Paniker, a critical reader will be able to arrive at the ultimate literary and creative strata embedded in the work of art by the writer, which is otherwise not easily perceived.

A literary critic must be able to draw the attention of the reader to the essential core of the work of art. Almost all critical projects are intended as paths that lead one to the inner realms

which are not often laid transparent and accessible. Paniker had definitely offered to clear a new path enabling the reader a better access to the inner recesses of the text crucial for aesthetic enjoyment and profound understanding. This vision of Paniker has to be elaborated G. Reghukumar upon and introduced as a new path in the study and analysis of world literature. In the light of interiorization, the path opened up by Ayyappa Paniker for literary critical analysis, an attempt has been made in this paper to enter three of the works by the dramatic genius, *Bhasa*.

In *Bhasa's* play entitled *Svapnavasavadatta* the chief protagonist is the King of *Kausambi*, *Vatsaraja Udayanan*, the other characters being *Vasavadatta*, *Padmavati*, *Yaugandharaya* among others. By the time *Udayanan* returns after marrying *Vasavadatta*, the daughter of King *Pradyodhana* of *Ujjayini*, the city of *Kausambi* is taken over by King *Aru i*. The theme of the drama is the strategy adopted by the Minister, *Yaugandharaya an* to regain the lost city. The intention of the minister is to get King *Udayanan* marry *Padmavati*, the sister of King *Darsakan* of *Magadha*, which would ensure the strong support of the army of that land to regain *Kausambi*. *Yaugandharaya an* convinces *Vasavadatta* of his plan and gets a drama enacted.

King *Udayanan* is informed that *Vasavadatta* got killed in a fire and disguised as *Avantika*, her charge is entrusted with the palace of *Magadha*. A bachelor who comes from *Lava a* village informs of *Vasavadatta's* death. *Padmavati's* foster-mother makes clear the decision to get her married off to King *Udayan* and the marriage takes place.

At a later point in the play, *Bhasa* presents *Padmavati* announcing her decision to move to her sea-palace for some relief from her headache. The king reaches there and shares the bed with *Vasavadatta* thinking that it is *Padmavati*. In his sleep he calls out to *Vasavadatta* which makes her realise that King *Udayanan* is

sleeping next to her. She stands near the king who is asleep and restores his arm hanging down the royal cot back to its position. This awakens him and he follows *Vasavadatta* for a while unable to realise whether it is a dream or reality.

G. Reghukumar In order to make the play more interesting and enriched with love, the playwright seems to have infused in the text one or two references which would aid him in placing the great reality called love, which is the aesthetic foundation of the drama. The references are as follows: (1) King *Udayanan* makes an attempt at suicide when he is informed of *Vasavadatta's* death. *Ruma van*, his minister dissuades him from it with great difficulty. (2)

On the jester's query to the king whether he loves *Padmavati* or *Vasavadatta* more, he replies that on account of *Padmavati's* beauty, love and good nature, he adores her. Thinking of *Vasavadatta* the King *Udayanan* sheds tears and adds that *Padmavati* is unable to steal his heart that is lost absolutely on *Vasavadatta*. *Vasavadatta* is made to listen to this conversation between the jester and the King, unseen by them. (3) Even in his sleep he calls out to *Vasavadatta*, which is also witnessed by *Vasavadatta*.

By incorporating these scenes the playwright enriches the core of the drama with the strength of the purity of love and the relationships based on love. This also elevates the merit of the play *Svapnavasavadatta*. In the absence of these scenes King *Udayanan* would have gained the colour of a lustful and lecherous man. Such scenes infused consciously in the text enhances remarkably the overall aesthetic beauty of the text and reveals the ultimate aim of the writer. That King *Udayanan* is a loving and affectionate husband is made known to the self-sacrificing *Vasavadatta* and the readers or viewers through these instances of conscious revelatory infusions in the text. As dramatic moments are made to blossom within the text, the aesthetic merit that overflows from within the core gets realised through the lens of interiorization. Hence the vision proves itself to be something that could be

profusely used in the realm of literary study and analysis unravelling layers that do not explicitly present themselves.

Kar abhara is another powerful play by *Bhasa* that paints a remarkable picture of the seas of hatred that lash out in the feud between *Paavas* and *Kauravas*. The dramatic G. Reghukumar genius of *Bhasa* pays close heed to represent the clash of conflicting emotions that the author of *Mahabharata* lays bare through manifold slokas. *Bhasa* arrays exquisitely, various dramatic moments in the play the courageously bold stance of *Kar a*, the heat waves endured by him on account of the stance consciously adopted, the love for the *Kauravas* even when he offers himself knowingly to death by depriving himself of his sacred and divine earrings and armour, the steadfast friendship with *Duryodhana* and the bold and generous magnanimity of *Kar a* when *Indra* in disguise begs for alms. The volcanic eruptions that occur within *Kar a* despite the unswaying and stable, seemingly calm and strong external appearance are depicted with exceptionally brilliant artistic excellence by *Bhasa*.

Bhasa explores the crucial aspect in dramatic art, which is the depiction of inner conflict and turmoil in an individual when he presents *Kar a* facing Lord *Indra*, who comes disguised and begs to *Kar a* for his celestial earrings and armour with which he was born. *Kar a* who faces death in the battlefield with the clarion call already made, and *Indra* who in disguise begs for *Kar a's* ornaments and armour as alms (which is as good as asking for *Kar a's* life) are exquisitely portrayed by *Bhasa*.

Mother *Kunti's* request to *Kar a* and *Indra's* wicked disguise are episodes infused in the text by the author which reveal their brilliance when explored using the torch of interiorization. Moreover, the repetition of the statement made by *Kar a* – to ride his chariot to where *Arjjuna* is – reverberates in the mind of the *sahr daya* and rouses emotions in them which raise *Kar a* to the

pedestal of rare courage and immense capacity for sacrifice. The strategy of infusing apparently disconnected events and episodes when the entire focus of the drama rests against the backdrop of the battlefield, is an instance of the brilliance of the author. This sort of infusion by the artist in the interiors of the drama gains in meaning only when viewed through the lens of interiorization.

G. Reghukumar Another glowing example of *Bhasa's* dramatic excellence is the play *Urubha ga* .

The depiction of the final moments in the life of *Duryodhana*, the anti-hero of *Mahabharata*– who is known for his villainy and meanness – transforms him to a brilliantly virtuous and just character. The episodes and references that are infused to this extent are multifarious-*Duryodhana* is presented as praying that, if possible, on account of any of the virtuous deeds done by him, he should be blessed to be born as *Gandhari* son in the life to come as well. He is also seen soothing down the angry *Balarama*, who is filled with rage against *Bhima* (who had cheated *Kr a* in the combat) and *Kr a* (who had signalled to *Bhima* the way to be adopted to defeat *Duryodhana*).

Duryodhana makes it clear that the stance adopted by the *Kauravas* was an utter failure and goes to the extent of advising that they have been defeated but they need not worry as the *Pa avas* would take care of them. The playwright infuses in the text the hitherto unseen facet of *Duryodhana* and he emerges as a hero exhibiting that noble mindset and mental equilibrium essential to accept reality and pursue a practically possible life. In the face of death, when *Duryodhana* prays to be born as his mother's son again, though it has nothing to do with the war, the innate virtue of the character glows. The entire life of *Duryodhanan* shines brilliantly when *Bhasa* infuses the interiors of the text with words of request to *Balarama* to forgive *Bhima*, who had killed his ninety-nine siblings. By infusing *Urubha ga* with noteworthy settings and

circumstances such as the depiction of the last moments in the life of *Duryodhana* and by granting exquisite words to characters, the text of *Urubha ga* gains in merit. The vision of interiorization by Ayyappa Paniker can very well be placed alongside any other literary theory for the re-reading of literary texts. It is high time that we realise interiorization as an ever-relevant vision, widen its practice, and gift it to world literary G. Reghukumar, thought as another new approach to be considered for eliciting and lighting up inexplicit innate dramatic elements embedded in works of art.

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ASVINS AND THE INDO-EUROPEAN DIFFUSION TO INDIAN SUBCONTINENT

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Abstract

The waves of the migrations of Indo-Europeans from the Steppe zone Yamnayas and related cultures like Sintashta and Andronovo to Central Asia, Iran and Indian subcontinent are upheld by the evidences of linguistics, Archaeology and recent studies of Population Genetics. This paper tries to reveal the elements of moving tendency and travel of Indo-Aryan speakers through the explanations of primitive dual deities, the A vins alias N satyas, related with horse and chariot in gveda.

Key words

A vins, N satyas, gveda, Zend Avesta, Indo-European, Indo-Aryan, Iranian, Steppe, horse and chariot, migrations, dual kingship

A vins or the N satyas are considered as the prominent deities in gveda. They have been given the fourth place next to Indra, Agni and Soma in gvedic pantheon. These dual deities are praised in more than fifty hymns and most of the hymns are composed by the earlier gvedic families like Ka va and Atri. It shows that, among the Indo Aryan deities, Asvins can be said as the primitive deities who have a long history of evolution through the migrations of Indo-European speakers to South and Central Asia. The relation of these primitive dual deities with horse and chariot unveils the waves of migrations of Yamnayas, the Steppe people, and the later Steppe cultures like Sintashta and Andronovo to Central Asia, Iran and Indian subcontinent.

The Indo Aryan name A vin is related with *a va*, (horse) derived from the Indo-Iranian stem **acua*. The Indo-European common word **hekwos* is used as **acua* in Indo Iranian phase,

as va in Aryan gveda and *aspa* in Iranian Avesta. The name Asvins were used only Aryan speakers and not seen in other migrated groups in Iran or Central Asia but the term N satyas can be traced. The name N satya is widely used as *na asatya* (non-untruth) in traditional interpretations¹but it has no connection with the word *satya*, the truth. This name is derived from the Proto Indo-European root **nes* means come home safely. Old Indo Aryan word *n sate* means to come together happily at home. The word *noos* means return to life is used in Greek from **nes* (Goto, 2009). It is noted that the first and prominent deity in gveda, the Indra, is a war god and his leadership in warfare and victory over the enemies are widely celebrated throughout the gveda. Being the fourth deities among the gvedic gods, Asvins are not prized more as the attacker but the saviour. The Asvins in gveda save the life of people using their strongest chariot and horses. They save Rebha, Vandana (1.112.5); Antaka, Bhujyu (from sea), Karkandhu, Vayya (1.112.6); ucanti, Atri, P nigu, Purukutsa (1.112.7); Par v ja, jr va, ro a (1.112.8); Kutsa, rutarya, Narya (1.112.9); Vi pala, Va a (1.112.10); Vimra, Kali, P thi (1.112.15) and many other people (8.5.25,26;10.39.8,9,13). One of the mantras says: *y ta chardi p uta na parasp bh ta jagatp uta nas tan p. Vartis tok ya tanay ya y tam.*” Come (to us as) guardians of our dwelling, become our saviours, be protectors of our dependants, cherishers of our persons; come to the dwelling for (the good of) our sons and grandsons (g,8.9.11). Here, the word *pa* is used four times for the meaning to save or protect. Thus, N satyas in gveda are described as the saviours of life. They save the people and return them to the house. We can get many references about the safe return to home done by the N satyas.

Most of the mantras praising the A vins mention their relation with the house. They provide houses by their actions and the A vins are called *vasu vid* , the provider of house (1.46.2). gveda 1.112.7 states that A vins save ucanti and return safely to

his house. The words *par ya am* and *punar yanam* in gveda denote the travel outside the house and return. *madhuman me par ya am madhumat punar yanam. t no dev devatay yuvam madhumatas k tam.*” (10.24.6). The terms like *g ham gant r* (8.22.3), *g ham gacchathah* (10.40.3) and many mantras praised for Asvins (5.76.4;7.74.4; 8.9.1;8.5.5,8.5.23; 8.26.14,15,17; 10.40.12,13,14) reveal the relation of Asvins with the house and the returns to the houses. Thus, we can get more evidences for the *nes derivation of the word N satya in gveda. Some references related with healing can also be seen in gveda (8.9.5,6;8.22.10). This aspect of Asvins were developed and elaborated in later vedic and puranic scriptures as they are said gods of healing.

The name Asvin itself reflects the relation of the deities with *asva*, the horse, and the chariot which is considered as the central point of the Steppe migrations to Asia and Europe in bronze age. So, the words related with horse, wheel, chariot and other hippological terms give more information about the migrations and disintegrations of cultures originated from Steppe civilisations with the help of Archaeology, Anthropology and Population Genetics.

Domestication of horses and the invention of wheeled chariot stand a pivotal role in the diffusion of Yamnaya Steppe people to Europe and Asia. The pastoral people got more opportunity to move easily and to invade agrarian cultures on their way (Antony D W,2007). With the help of tamped horses and the chariots, the Indo-European groups started to trigger numerous waves of migration throughout Asia and Europe (Mallory J P, 1989). Indo- European languages and the use of horse and chariot are introduced by the diffusion of early bronze age (3000 BCE) Yamnayas from the western Steppe. Recent studies on Population Genetics confirm the Steppe hypothesis with a little change in the case of the migrations to Asia. They state that the gene evidences of early Yamnaya Steppe culture are not seen in the migration to Asia

but the heredity of Late Bronze Age (2300-1200 BCE) Steppe cultures i.e., Sintashta and Andronovo cultures, are highly traced (Damgaard et al., 2018). Archaeological and linguistic evidences also agree with this fact (Antony D W,2007).

Evidences for the use of domesticated horses and horse-drawn chariots can get from numerous archaeological sites throughout the Indo- European, Proto-Indo Iranian and Indo Aryan settlements. Their grave called Kurgans have left the evidences for horses and chariots along with other weapons, wares and equipment. Earliest evidences for the domestication of horses can be traced in Botai region in Steppe (Stuart Piggott, 1992:48). Cheek pieces for chariot horses were found in south Russian Steppe. More over many archaeological evidences for the chariot horses were traced from southern Urals, mid Volga, Don River, Southern Ukraine and Rumania (Penner, 1998). The noble burials of Sintashta-Arkaim culture, the speakers of late Proto Ayan language, disclosed the early usage of horses and chariots as they used to bury the horse and chariot with its owner's dead body (Antony D W,2007). The cheek pieces for chariot horses were found in Southern Central Asia and most of them were Sintashta Arkaim type. The graves are seen with horse bits and cheek pieces along with the pottery of BMAC (Bactria Margiana Archaeological Complex). The pottery of BMAC cultures is the base of the ceramics of the Gandhara Grave culture of Swat where the first evidence for the domestication of the horse in Indian subcontinent were attested (Asko Parpola, 2015). The Steppe ceramics was rare in the early period (2000BCE) and Late Bronze Age (1800-1550 BCE) in BMAC. The incised corded wares of Steppe pottery are detected from various BMAC sites in final bronze age (1550-1350 BCE). The BMAC pottery developed from the Steppe model and the evidences for horse found in Swat valley confirm that the Proto Indo Aryan speakers were an elite stratum of BMAC in Southern Central Asia before migrating to Indian subcontinent (Asko

Parpola,2015). The Mitanni inscription in fourteenth century BCE describing N satyas reveals the supremacy of Proto Aryan speakers in Mitanni kingdom and they used the horse and chariot for military purposes. It is said that the Proto Indo Aryan speakers migrated from the Andronovo complex, developed from the Steppe ancestry, introduced the horse and chariot in Near East. With the help of horse in military activities, they dominated in Mitanni expelling Hurrian rulers from the power. One of the inscriptions found in Tell Leilan in Syria mentioned a term *mariannu* denoting a group of warriors fighting with the help of horse and chariot in Middle East. The Proto Indo Aryan word *marya*, young man, was used in Hurrian language with the Hurrian suffix *nnu*. A Hittite inscription dating 15-16 BCE mentions hippological instructions and a horse trainer named Kikkuli (Guus Kroonen 2018). Many Indo Aryan words like *vas na*, *aika*, *p nca*, *s tta* and *nav rtana* can be seen in this inscription. All these Indo Aryan words were used among the royal group of Mitanni where the Hurrian language was spoken (Witzel, 2001:53-55). Moreover, the aforesaid Mitanni treaty inscription gives the information about the Indo Aryan deities Mitra, Varu a, Indra and the N satyas.

Antony gives a detail description about the Indo Aryan and Iranian speakers in Southern Central Asia: “By 1600 BCE all the old trading towns, cities, and brick built fortified estates of eastern Iran and the former BMAC region in Central Asia were abandoned. Malyan, the largest city on the Iranian plateau, was reduced to a small walled compound and tower occupied with in a vast ruin, where elite administrators, probably representatives of the Elamite kings, still resided atop the former city. Pastoral economies spread across Iran and in to Baluchistan, where clay images of riders on horse-back appeared at Pirak about 1700 BCE. Chariot corps appeared across the Near East as a new military technology. An old Indic speaking group of chariot warriors took control of a Hurrian speaking kingdom in north Syria about 1500 BCE. Their oaths

referred to deities (Indra, Mitra, Varu a, and the N satyas) and concepts (ta) that were the central deities and concepts in the gveda, and the language they spoke was a dialect of the Old Indic Sanskrit of the gveda. The Mitanni dynasts came from the same ethnolinguistic population as the more famous Old Indic speakers who simultaneously pushed eastward in to the Panjab, where, according to many vedic scholars, the gveda was compiled about 1500-1300 BCE. Both groups probably originated in the hybrid cultures of the Andronovo/Tazabagyab/ coarse-incised-ware type in Bactria and Margiana” (Antony DW,2007:454).

Based on the available evidences Parpola assumes: “...the first wave of Aryan speakers apparently came to Central and South Asia during the latter half of the third millennium, and their language was early Proto Iranian. These were the Dasas later encountered by the gvedic Aryans, and the chief deity of their pantheon was Yama, the twin brother of Yami, the first man and the first king, who became the ruler of the dead. Taking first over the rule of the Bactria and Margiana Archaeological Complex, the Dasas spread to South Asia during the final face of Indus Civilisation. Their religion fused with the Harappan religion to become the foundation of aiva kta Tantrism. The Dasas were followed, in Central Asia and beyond, by a wave of Proto Indo Aryan speakers who meanwhile had developed the horse-drawn chariot, and in whose religion the A vin twins had replaced the earlier twins, the promiscuous primeval couple... Around 1700 BCE, the Bactria and Margiana Archaeological Complex declined due to desiccation and the arrival of another branch of Proto Indo Aryan speakers, the Tazabagyab Andronovo people of Choresmia, who had the Soma drinking Indra as their leading deity. Indra had become a regular member of the Proto Indo Aryan pantheon by the time the Mitanni Aryan rule started in Syria, around 1500 BCE.” (2004:23-24)

According to Parpola, Indra and older Proto Indo Aryan gods struggled for supremacy when the first Vedic Aryans came to South Asia in 1600 BCE. In the second Vedic migration around 1300 BCE, Indra became the supreme god over Agni, Mitra and Varuna. Due to the arrival of Proto Iranians, a fresh wave of Aryan speakers, who had developed mounted military supremacy, the second Vedic wave was probably mobilised. The new wave of Proto Iranians supplanted the Proto Indo Aryan speakers everywhere and they are forced to move to South Asia. Indra lost his influence² and Ahura Mazda, raised from the elements of Varuna, became the supreme god in Iran (2004:24). With Indra, Nisatyas were expelled from there but Mitra and some of the older divinities continued as minor deities. Nisatyas became Naunghaithya, a demon in Avesta. The hostile stance of the Iranian speakers to the Vedic Aryans can be seen in Avestan literature. They vehemently opposed the group of deva worshippers: “They cried about, their minds wavered to and fro, Angra Mainyu the deadly, the Daeva of the Daevas; Indra the Daeva, Sauru the Daeva, Naunghaithya the Daeva, Taurvi and Zairi; Aeshma of the murderous spear; Akatasha, the Daeva; winter maid by the Daevas; the deceiving unseen death; Zaurva...” (Far 19.43). “They rush away shouting, the wicked evil-doing Daevas in to the depths of the dark, raging world of hell” (Far 19.47).

We can trace more words related with horse and chariot in Proto Aryan, Vedic, and Iranian vocabulary. Most of them are used for royal and military purposes. The relation between chariot (*ratha*) and royalty was common from the time of Proto Indo Aryans in Mitanni to the Vedic and epic phases. The Mitanni name *Saustattar* and *Parsatattar* mean the chariot warrior. Mitannian *Tusratta/Tuiseratta* is Vedic *Tve aratha* means the man with swift chariot. The names like *Pr t va* and *Priy va* in Mitanni mentions the owners of horses. Veda addresses the Agni as *Sth t ra* (1.181.3) and the *Prasth tar* may be the name of a

Mitannian king whose transformed form, *Pratiprasth tar* is seen in the vedic Soma ritual for A vins named *Pravargya*. In Iranian Avesta, several names are associated with *Aspa* (*asva*/horse) and some of them are minor deities. *Drv spa*, *Tehm spa*, *J m spa*, *Kers spa*, *Pourush spa*, *Hit spa* etc. are used in Avesta.

The deified dual kingship related with horse and chariot can be seen in other Indo-European cultures. Greeks and Balts developed dual deities parallel to A vins alias N satyas. The dual deity named Dioskouroi (sons of the sky god) are the war gods with horse and chariot in Greek mythology. Latvian 'Dieva deli' and Lithuanian 'Dievo Suneliai' were the horse chariot deities in pre-Christian mythology of Balts. All of the deities' name mentioned above mean the sons of sky god or the son of sun (Asko Parpola, 2015). *gveda* calls the twin A vins as *divo nap ta*, the sons of heaven or sun (1.117.12, 1.182.1). In all these three branches of mythologies the twins have a sister or wife or a bride associated with the goddess of dawn or the daughter of sun. *Saules Meita* (Latvian) or *Saules Dukryte* (Lithuanian) means daughter of sun in Baltics and *Helene* in Greece are associated with the twin gods of Chariot. We can get numerous instances for the association of A vins with U as and S ry , the daughter of sun. S ry is depicted as the bride and sometimes wife of A vins. They got married S ry after winning a chariot race (Rg 1.116.17, 1.184.3, 1.116.17, 1.118.5, 1.119.5, 1.180.1-2, 4.43.6, 4.44.1, 5.73.5, 6.63.5-6, 7.68.3, 7.69.4). When describing the peculiarities of the chariot *gveda* depicts the it with three seats (1.34.9, 1.34.5, 7.71.4). The third seat is probably dedicated to the wife of A vins.

The U as always associated with the A vins as a sister. *gveda* says that the A vins come to them at the end of the night when the U as enters (7.71.1, 6.67.2, 1.34.2-5, 1.46.14, 1.116.1, 1.183.2). it is noted that A vins are invoked at the morning in vedic rituals. The *vina astra*, *pr tar nuv ka* and *pravargya* rites of

soma rituals performed at morning (Rg 8.26.3). That is why the members of Atri family praises the A vins to come with Surya and U as, “u as s rye a ca sa jo asau somam pibatam” (8.35.1-21). Some of the mantras declare that the soma and the havis should be given to the A vins at first (7.67.7). They have the right to accept it early before the other gods have (10.40.1). It shows that the twin deities have a long past among Indo Aryan speakers.

By the invention of horse-drawn chariots in the last phase of third millennium BCE, the N satya or A vin cult were came into existence. The horse and chariot became the symbol of power and nobility among the Indo Aryans and Iranians. The dual kingship got divinity in religious practices. A team of two people should be there in the chariot. One is the driver or s rathi and the other is the warrior. Thus, a system of dual kingship and the dual divinity became common in ancient communities. In a burial located in the Sintashta-Arkaim culture (2200-1800 BCE) of the Southern Urals, the warrior, chariot and the weapons are seen in the under chamber and another man with two horses are also buried in the upper chamber (Parpola,2004). It is noted that the two men in the chariot got an equal status. *atapathabr hma a* gave equal consideration to the warrior and the driver of chariot. Sometime the purohita, the priest is also said as the s rathi of the king (*Jaimin yabr hma a*,3.94; *val yanag hyas tra*, 3,12). In the puranic literature the famous s rathi of Arjuna, K ā is considered as superior to the warrior. So, the s rathi also be considered as the leader. Some sort of equality can be seen in the relation between the s rathi and the warrior.

The dual deities are not unknown to the members of Indo-Iranian speakers. The Yama-Yami dual deities were seen in the early Indo-Iranian period and it is preserved in later developments of the Avestan scriptures and in the Vedic lore (Rg, 10.10, 10.165.4, 10.14.1, 10.35.6, 10.51.3,10.123.6; Far, 2.1). The Mitra-Varu a in

gveda can also be considered as the duality of the kingship and divinity. The dual deity Mitra-Varuṇa seems to be a double of the Aśvins, a double which early on overtook the Aśvins' royal function (Parpola, 2004:19). Sometimes they are related with the duality of the nature like day-night, sun-moon, sky-earth and black-white. The Aśvins in gveda are explained as the dual of sun and moon (1.34.1-2, 1.46.11, 1.47.7, 1.47.9, 8.8.2, 8.9.9). gveda (1.181.5,6) says that they have the state of sun and moon. The puranic names of the famous charioteer and the warrior, Kṛṣṇa means the black and Arjuna means the white also reveal the primitive relation.

As mentioned above, the inscription found in Tell Leilan in Syria reveals the name *mariannu* denoting a group of warriors fighting with the help of horse and chariot in Middle East. We know that it is a loan word from Proto Indo Aryan *marya*. It was used in Hurrian language with the Hurrian suffix 'nnu'. It is also visible in the gvedic hymn which says that Aśvins as *sa-maria* means along with maria (7.70.6). They are always said as the youths (7.67.10) and handsome.³ The relation of Aśvins with the horse, chariot and travel is seen everywhere in the hymns for Aśvins. We cannot see the gvedic Aśvins without any reference related with these terms like horse, chariot, travel, wheel and speed. The strongest and fastest horses of Aśvins are depicted throughout the hymns for them (Rg 1.181.2, 5.75.6, 1.118.3, 1.118.4, 1.22.3, 1.46.3, 8.5.33).

Narration of the chariot of the Aśvins are one of the main attractions in the hymns of the Aśvins. Aśvins always came to the place of the sacrifice by the golden chariot driven by the fast horses:

“*vā ratho rodas badbadh no hira yayo vā abhir y tv a vai .
gh tavartani pavibh ruc na i vā vo h n patir v jin v n.*” “May
your golden chariot, drawn by your vigorous horses, blocking up
heaven and earth, come to us, following the track of the waters,
radiant with (glowing) wheels, laden with viands, the protector of

men, the receptacle of food”(7.69.1). “*ratha hira yavandhura hira y bh um a vin . hi sth tho divisp am.*” “Ascend, A vins, your sky-touching chariot with a golden seat and golden reins” (8.5.28). “*hira yay v rabhir ak o hira yaya . ubh cakar hira yay .*” “Golden is its supporting shaft, golden the axle, golden both the wheels” (8.5.29). “*sa paprath no abhi pañca bh m trivandhuro manas y tu yukta . vi o yena gacchatho devayant kutr cid y mam a vin dadh n .*” “Renowned among the five orders of beings, furnished with three benches, harnessed at will, may it come hither; that (vehicle) wherewith you repair to devout mortals, whatsoever, A vins, directing your course” (7.69.2). “*yo ha sya v rathir vasta usr ratho yuj na pariy ti varti . tena na a yor u aso v yu au ny a vin vahata yajñe asmin.*” “Riders in the chariot, A vin, come for our participation and welfare to this our sacrifice, at the dawn of day, with that chariot which is clothed in radiance, and which, when harnessed, traverses its (appointed) road” (7.69.5).

The chariot is described with three wheels and three seats (1.34.5, 1.34.9-10) and the references of wheels can be seen many times (1.57.3, 1.180.4, 5.73.3). The travel of A vins by the chariot can be traced in most of the suktas dedicated to them.⁴ They are coming from far away (5.73.1, 8.8.14). They flew their chariot beyond the sea while trying to protect Bhujyu, son of Tugra (6.62.6, 7.67.8). Sometimes, they travel by the boat in the river (1.46.7, 1.46.8). A vins orbiting in the sky (4.43.5) and they are coming from the sun using the chariot (8.9.8). gveda gives many examples for the moving tendency of the A vins as the travellers of the earth sky and the water (1.34.4, 1.34.7, 1.46.7-8, 1.80.9, 6.62.6, 7.72.5, 8.9.8).

Conclusion

The forgoing discussions give a clear picture about the elements of travel and the moving tendency of A vins alias

N satyas, the oldest Indo-European deities, among the Indo-Aryan speakers migrated to Central and South Asia. The central point of the myths related with the A vins is travel. As mentioned in the first parts of the paper, the derivation of the term N satya reveals the relation of transportation. In the case of the term A vin, the horse, the oldest effective means of travel, is reflected. These dual deities are the perfect symbols and literary evidence for the migrations of Proto Indo-Aryans to Indian subcontinent. Evidences in Archaeology and Genetics also upheld the deified dual kingship in the course of Indo-Aryan migrations.

Notes:

1. The Malayalam translation of gveda by O.M.C Nambudirippad also mentions N satyas as truthful gods based on Sayana. See the translation of Rg 1.34.7,9,10,11.
2. The Iranian Avesta declares the Indra as a daeva, the demon, in two places. It is noted that the parallel of N satyas, Naunghaithya, is also treated here as a daeva, the enemy of Ahura Mazda in Zend Avesta. "I drive away Indra, I drive away Sauru, I drive away the daeva, Naunghaithya from this house, from this borough, from this town, from this land...." (Far10.9). See Far19.43.
3. The term *dasra* is used many times in gveda denoting the Asvins' beauty (1.46.2, 1.47.6, 1.117.5, 1.117.20).
4. For more details, see Rg 1.22.2, 1.22.4, 1.34.2, 1.34.7, 1.34.12, 1.46.3, 1.46.7, 1.47.2-3, 1.47.7, 1.47.9, 1.57.1, 1.112.2, 1.112.13, 1.116.1-2, 1.116.6, 1.118.2, 1.119.1, 1.180.9-10, 1.182.1, 1.183.3, 4.43.6, 4.43.2, 4.44.2, 4.44.4, 5.78.3, 6.62.10, 6.63.7, 7.68.3, 7.71.3 and 8.5.2.

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ROLE OF CHILD CHARACTERS IN BH SA PLAYS

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Abstract

Scholars and rhetoricians praise the Dramas as the most beautiful and elite among all the classes of literary expressions. As we all know, Bh sa is one among the most celebrated playwrights of Sanskrit literary tradition. We get to see Bh sa being mentioned by K lidasa in one of his plays and that suggests the date of the former to be prior to the latter, or maybe he is a contemporary.

In the thirteen plays attributed to Bh sa, we can see the presence of some children among the characters in many of them. We can trace out around nine children from five of those plays. They are playing vital roles in the development of the plots. In the present paper, this researcher is going through the child characters in those five Bh sa plays and thereby trying to do a brief analysis of how these characters are pictured and how they play a major role in those particular plots.

Key words

Classical Sanskrit literature - Dramas - Bh sa plays – Child characters

Drama, being the art of condensing the world and its nuances into a stage, is thus very close to real life and its emotional and material subtleties. *K vye u N akam Ramyam* is a credible acknowledgement of this imitative art form. In the case of dramas, “Sympathy, which is so essential for enjoyment of beauty, is awakened not only by the audible poetry which the representator there reads, but by seeing the beautiful scenes and hearing music as well.”¹

As we all know, Bh sa is one among the most celebrated playwrights of Sanskrit literary tradition. Even though his date is still a matter of controversy among the critics, it is clear from the mention which K lid sa has made about Bh sa in one of his dramas named M lavik gnimitra,² that, the latter is from a time prior to the former, or may be a near contemporary. Proposed theories about the date of Bh sa range from 2nd century BCE to 5th century CE. It is a vast time zone from which finding the accurate date is unfeasible. Anyhow, the existence of such an author and his works are authenticated by many later celebrated critics and scholars like R ja ekhara.

As per the researches done so far on Bh sa and his works, there are thirteen plays attributed to him, the manuscripts of which were found out from Kerala in 1902; after such a long run of centuries. Plots of few of these plays are taken from the epics with some profound changes in the storyline. Few are from Brhatkatha.

Among the thirteen plays attributed to *Bh sa*, five plays have children amid the characters, that too, in major or some what important or leading roles. We can trace out around nine children from five plays. They are A gada in Abhiseka n aka, D m dara and Sankarsa afrom the play Balacarita, the characters such as Gha otka, Prathama, Dwit ya, and Tṛiya of Madhyamavy yoga, Abhimanyu in Pancar tra, and finally Durjaya in the play rubha ga.

Angada in Abhiseka Nataka

In the First Act of this drama, at the point where B li falls down by R ma's arrow A gada, B li's child enters the scene with his mother. He comes in saying

श्रुत्वाकालवशंयान्तंहरिमृक्षगणेश्वरम्

समापतितसन्तापःप्रयामिशिथिलक्रमः ॥ (1.23)

‘Drowned in pain knowing the fall and approached death of my father, I cannot stand stable on my foot and I am losing my steps’, thus he says. Crying

अतिबलसुखशायी पूर्वमासीर्हरीन्द्रः

क्षितितलपरिवर्ती क्षीणसर्वाङ्कचेष्टः..... (1-25)

Through the child’s words, we are getting the picture of B li. A gada sees him as one who used to sleep peacefully and now, is lying down on earth unable even to move. “Oh great hero! Are you about to leave this injured body and to go to heaven?’ he exclaims.

After seeing A gada and consoling him not to get disappointed about the situation, B li tells Suger va to forgive him and to forget everything that happened, and also the rivalry that existed between them. B li wants Suger va to take up the child as his own and advices him to bring up the child with all due concern and in all nobilities of the Kingdom. At the prologue to the second act too, A gada is mentioned as gone with the Army in search of S t .

Damodara and Sankarsana in Balacarita

B lacarita means ‘the Story of the Kids’. The name itself is explanatory to the importance of the two children D modara or rikrs a and his elder brother Sankarsa a or Balabhadra. Thus, in this play, the very leading characters are these two children and the play narrates in detail, the childhood exploits of the two kids up to the killing of their Uncle and the King Kamsa, who is the antagonist in the story. Both these kids are narrated as of great valour. They are coming on to the scene only on the Third Act of the play, while the First and Second Acts deal with the precedent story part. The play is written in Five Acts. The last three Acts are very profound with sketches of the children which in fact provides plenty material for a separate paper and this researcher is skipping that off because of the fear of expansion.

Children in Madyamavyayoga

Madhyamavy yoga has four child characters. Three kids of the Brahmin priest called as Prathama, Dwit ya and Trit ya after their order of birth, and Gha otkaca, son of Bh ma. On his conversation with the priest, Gha otkaca's love and responsible and dutiful nature towards his mother Hi imbi is well reflected. He says:- “अस्ति मे तत्रभवती जननी, तयाहम् अज्ञप्ता-पुत्रममोपवासनिसर्गार्थमस्मिन्वनप्रदेशे कश्चिन्मानुषः परिमृग्य आनेतव्य इति। ततो मयासादितो भवान्।” even his due respect to the priest is obvious in his language. The picturesque narration of Gha otkaca's appearance and nature is done through the words of the three children.

All the three of them are ready to sacrifice their life for the safety of the others. Prathama says; "मम प्राणैर्गुरुप्राणानिच्छामि परिरक्षितुं.." ³ (I wish to save the life of my respected family with my life). Three of them debate on this with the support of laws. But, finally, parents express their love for each elder and younger child. The middle child who is special to no one moves on with Gha otkaca saying “पित्रोरनिष्टः कस्येदानीं प्रियः”, as food for his mother Hi imbi. Here, through the 2nd child, who is the Madhyama among the priest's children, the plight of Bh ma who is the middle son among the five siblings is also suggested. The readers get a handful of instances from the epic in support of the sufferings and neglection which that character has gone through.

Abhimanyu in Pañcaratra

Abhimanyu - real hero of all times, one with valour beyond his age and the one to whom a tragic though heroic death happened in the warfront of Kuruksetra – is the child character present in the play Pañcaratra. Abhimanyu is entering the scene in the Third Act only and he is very beautifully portrayed. Since all the Pāvās are

in disguise, he is not recognizing them at first and while talking to all of them, he says very proudly about his fathers, and questions them for their behaviour. When Brhantal asks him about Subhadra, he reacts with indignation,

“कथं कथं जननी नाम - किं भवान् धर्मराजो मे भीमसेनो धनञ्जयः

यन्मां पितृवदाक्रम्य स्त्रीगतांपृच्छसे कथाम् (3-48)

Are you one of my respectful fathers to question me and ask me about my mother? he asks. and he explains why he never attacked the man who has taken him here-

अति न्यस्तशस्त्रं हि को हन्यात् अर्जुनं पितरं स्मरन्।⁴

Character of Abhimanyu is well delineated through these conversations. This play concludes with the announcement of Abhimanyu's marriage to Uttar, daughter of the King of Virata.

Durjaya in Urubhanga

Urubhanga which is perhaps the most conflicting among Bhishma plays, very naturally presents a child named Durjaya. He is the son of Duryodhana. When the Great War at Kurukshetra is almost over and all the Kauravas except Duryodhana have already died and he is also dying in the war-field, heavily injured on his thighs by Bhishma's attack, the child comes to the scene with his mothers and grand parents in search of the King. There is a very pathetic scene in connection with the kid. While seeing his father, the child approaches him wishing to sit on his lap, अहमपि खलु ते अङ्के उपविशामि- he demand signorant of the deadly state of his father and especially his father's lap. Childishness and ignorance of the kid about the serious situation is made well known through his interaction with his father. He wishes to take Duryodhana back home or to go with him wherever he is about to go. In Durjaya's words, “अति कुत्र नु खलु महरजो गमिष्यसि, मामपि तत्र नय” The scene in which the kid leads the blind grandparents to his father also marvelously sketches the child.

Duryodhana, as his last words, counsels his child to consider Pa av s just as his fathers and to be loyal and respectful to them. The play ends with the coronation of the child just after Duryodhana's passing away, in Kuruk etra itself.

Conclusion

The very first thing coming out as a product of such an analysis is that, in comparison with the present state and situation, age of the children depicted by Bh sa never determines their maturity or knowledge. According to the epic, Abhimanyu died in the warfront just at the age of sixteen. But character of that child depicted by the playwright is outstandingly mature, understanding, and scholarly. Not just Abhimanyu, but all the children like the three kids of the priest and A gada, son of B li, are also behaving very maturely than what we expect from the children of their ages.

Gha otkaca is a Raksasa by birth and A gada is of a savage clan. Abhimanyu and Durjaya are Ksatriya kids. From a society where the four-fold strata was prevalent, these children are picked up and placed by the playwright in an equal plane of cognition, thereby portraying them as having similar state of mind and matureness about philosophy of life and societal compositions. Anyhow all of them except Durjaya show deep understanding in the knowledge system and duties of a son and even a fighter. Durjaya is the only one standing out from all such qualities, obviously because he seems to be the youngest among all these children. Gha otkaca may be the eldest in age as it is seen in the play. Bh sa seems to have given quite remarkable roles to the child characters in his works. Also their portrayal is strikingly natural too.

It would be concluded that, at that period of time, maturity and knowledge was never determined by ones age or cast or even the living circumstances. It might most probably be the outcome of educational system prevalent during those ages, and the social system that existed during the time. Unlike our age of hurry and rush, concerns and pampering, the children were sent to Gurukul s

where they very strictly and painstakingly acquired the needed knowledge for life and for character and relationship.

End Notes

1. The Laws and Practices of Sanskrit Drama, Vol. I, p. xi.
2. पारिपाश्विकः - मा तावत्। प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः।
3. Madyamavyayogam.1.16
4. Pancaratram.3.52

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UNIVERSAL HUMANITY AND LITERARY THEMES STUDY BASED ON THAKAZHY AND MAUPASSANT

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Abstract

Life-like stories emerged in Malayalam owing to Kesari A. Balakrishna Pillai's pursuits. Renaissance literature ensued due to the influence of French literature. It was Maupassant who influenced Thakazhi the most. The influence of his stories played a major role in sculpting the author in Thakazhi.

Key words

Renaissance Literature, Comparative Literature, Unconscious imitation, European Literature, Creative consciousness, Prolific inspiration, Explication, Manifestation of themes

Influence of Maupassant among Renaissance Writers in Malayalam

Influential studies are among the major elements of comparative literature. The similarity felt while reading through various works throws light upon influential studies, though all similarities aren't necessarily the result of the same.

Various kinds of influences can be found in literary works. A literary work may influence the other and the characteristics of composition of one author can be found in another too. Likewise, there had been literary works that brush-stroked the socio-political developmental events that quavered the world – French Revolution, Russian Revolution, freedom struggles. Indian classics like Ramayana and Mahabharata continue to influence writers even today.

“I would define an influence as something which exists in the work of one author which could not have existed had he not read the work of a previous author” comments A. Owen Aldridge in ‘The Concept of Influence in Comparative Literature’. Influence is ‘unconscious imitation’ to Ulrich West. Devouring over the works of Chekhov, Gorky, Maupassant short-story writers like Thakazhi, Kesavadev, Basheer even altered their literary vantage grounds. The main force behind this change was Kesari A. Balakrishnapillai. When Kerala was reluctant to shift gears, through translations and criticisms he introduced patterns of occidental stories to the young writers of the time. He also veered youngsters into free perspectives by elucidating the peculiarities of European literature. The second generation of Malayalam literature hewed out of the opulence of stream of quintessence imparted by Chekhov, Gorky and Maupassant. Facets of aristocrats, peasants, workers, soldiers, murderers, thieves and harlots of different nations were unveiled through the stories of Maupassant, Chekhov and other national literary works.

Thakazhi churned the fact that all these could pave themes for various stories. In Thakazhi’s own words, “I have certainly been influenced by the works of the seven French maestros”. Conscious imitations maybe visible in the early creations of all writers. But with the development of creative consciousness the writer liberates himself from such imitations. This dual influence of other writers can be seen in Thakazhi’s literary life. Formerly, a lot have been consciously imitated but later on foreign influence metamorphose into prolific inspiration. Thakazhi was influenced more by Maupassant’s stories. Hence any direct or indirect similarity of Thakazhi stories with that of Maupassant can be critiqued under “influence”.

Similarities and Dissimilarities

Maupassant: Simon’s Papa

Maupassant’s renowned work “Simon’s Papa” is about a 7-year-old boy who is teased by his classmates because of his mother

being unmarried and Simon not having a father. Simon doesn't have answers to their questions. Children taunts him with the stories that they heard about his mother. He gets enraged that he starts attacking them. He doesn't return home in the evening after school. Instead, he sat by a river and cries for a long time. Simon feels like dying, but Peter, the ironworker, understands his grief and takes him back home. Simon confides his grief to Peter and the latter advises a solution. Simon tells his friends that Peter is his father. His friends question him again asking why Peter isn't staying with Simon. Realising this, Peter decides to stay with him and the next day Simon arrives at school with his father anyone could be proud of.

Thakazhi: Achanaaru?

Thakazhi's Achanaaru also begins in the school backdrop where the teacher asks a newly joined boy his father's name. He never thought about such a question and has no answer for it. All other children start laughing at him. Many among them actually knew who his father is. But the kid himself didn't know who it was. Once he sees Veluthedath Narayanassar and realizes that he is Narayanassar's son. Deemed with the thought that atleast his brother shouldn't grow fatherless like him, he places his little brother in front of Narayanassar and leaves. No one has seen him ever again.

The similarity between Maupassant's 'Simon's Papa' and Thakazhi's 'Achanaaru?' is evident at a glance. Both the stories even start with school as the backdrop. "Who is your father?" asked the teacher to Rama Kaimal, the newly joined kid. Rama gazed up at teacher's face in bewilderment. Subsequently he bowed his head unanswerable to a question he never thought of and other children laughed at him for this. Both Simon and Raman felt grievous hatred towards others as their peers ridiculed them and made them a platter of mockery. Out of their helplessness and misery they charged upon others.

Beyond the obvious similarity observed in the first part, these stories grow into two different spheres. Having decided to die,

Simon sits on the bank of the river and cries. Nobody knew who Simon's father was. Contrary to this, many among Raman's friends knew who his father was though he himself was unaware of that truth. The theme revolving around both the stories is alike and Thakazhi is indebted to Maupassant in this regard. But both the stories differ in terms of motifs and manifestation. Simon and Raman react to their tragedies in two different ways. Thakazhi's story ends alluding to a tragic closure.

Both the stories take place in different social contexts. The moral concepts reflected in the two are also different. These are the reasons for the differences seen in the storyline and transformation. Such strings of events are quite plausible in Kerala at that time, where highly fragile marriage system existed. Here we can observe evident influence. Yet there is an indubitable presence of singularity in contemplation and substantiation.

Le baptême and Thirinjunottam

Maupassant and Thakazhi have contemplated the same stance regarding cognitive -dissonance endured by those who have squandered the palates of family life by devoting to priesthood in "Le baptême" and "Thirinjunottam" respectively.

The priest feels an aversion to his life while he carries the child during baptism. The child's comeliness jolted his mind. Kneeling beside the cradle he weeps pondering his perished familial felicities. This is the doleful picture that we see in Maupassant's "Le baptême".

On the other hand, in Thakazhi's "Thirinjunottam" the monk retrospects his bygone sixty years. He recollects his childhood encounter with a monk and thereupon his ardour to become the same. He laments over the lost ebullience of life. The monk who professed and promulgated to enjoin family life ultimately embraces the fact that family life is more gratifying. Both the stories end by emblazing the innate prurience of life.

The weeping priest in Maupassant's story grieves out of the feeling that his life until then has been in vain. Readers can apprehend his wavering contemplation about life from the sudden morph in countenance. But Thakazhi's approach is different from this. In 'Thirinjunottam' analepsis of the monk's life starts from the very beginning of the story. Both the characters are equally allured by the sentiments of hearth and home rather than the ethereal gaiety of abhorrence. In Thakazhi's "Rahasyangal" too we can trace Maupassant's influence. Claramma - the nun in "Rahasyangal" – swevens infant Jesus in her lap. There's no excerpt in 'Thirinjunottam' that analogues the priest's love for child in Maupassant's 'Le baptême'; while this can be traced in 'Rahasyangal'.

Underlying all these stories of Maupassant and Thakazhi is the psychological principle that the more you try to suppress intrinsic thoughts, the stronger they intensify in mind. Maupassant was greatly influenced by Freud's theories. 'Thirinjunottam' and 'Rahasyangal' are proofs that this influence was imbibed by Thakazhi too.

Queen Hortense and Nithyakanyaka

Maupassant's Queen Hortense is a venus who lived without any special affection or greed towards anything. But after being torpid and bedridden all that she talked about was children that too like a noble matron. Kamakshi in Thakazhi's 'Nithyakanyaka' was someone who dreamt about family life. Queen Hortense and Kamakshi had two married sisters. The sisters didn't seek a lot of contact with Hortense and Kamakshi and made them all alone. Later in the story we see that both these characters befriend cats and chickens. Their sisters hesitate to sojourn though they are notified that Hortense and Kamakshi are on their deathbed and the stories end with their death.

Kamakshi in 'Nithyakanyaka' stays with her sister until she chases her off and later lives a lonely life. She shut the doors of her life in front of men as she loathed them for being uncouth.

We can clearly see Maupassant's influence in this story as well. Kamakshi's ardours and dreams to claim her sister's children as her own stands close with Queen Hortense's life musings. Thakazhi is obliged to Maupassant in regards to fundamental notions. However, neither artificiality nor mechanicality can be rooted out from this story; ingenuity can be spotted throughout.

Maupassant: The Son

Thakazhi, like Maupassant, narrates stories about so called 'gentlemen' who had to abandon their illegitimate children. Years later, a gentleman recognises his illegitimate son born from a hotel maid. That kid is a 'stupid creature', a shabbily dressed lame and he spends all that he gets on alcohol. Yet every year the man comes covertly with an aching heart to see his son. This gives the abstract of Maupassant's "The Son".

Thakazhi: Aadyathe prasavam

In the story, the fat-cat Thressyama entrusts her illegitimate child to a midwife in sub rosa. The midwife ceded the child to someone else yet continued to nab money in his name. After many years, Thressyama returns with her husband when she happens to see her limping son in a very grungy and mangled fettle, unable to proclaim him as her own son.

Despite the differences Maupassant's 'The Son' and Thakazhi's 'Aadyathe prasavam' unravels the incongruous episode spawned out of fortuitous encounter with forsaken children. We can ferret out many similarities in both the stories. The mother in 'Aadyathe prasavam' and the father in 'The Son' recognize their children by their noses. It isn't just incidental when Thakazhi portrays his character lame just like the character in Maupassant's 'The Son'. There also exists similarity in depiction of nuances in countenance of both the mother and the father. Maupassant's short stories and Thakazhi's stories are cognate in terms of explication and manifestation of themes.

By dint of influence of French writers Malayalam short-stories have cruised maverick notches and crowned magnificence.

Conclusion

Through Thakazhi's stories, the new trends of world literature gravitated to Malayalam. It was Maupassant who influenced the Malayalam renaissance poet Thakazhi. Maupassant's influence on Thakazhi-stories was evident both at the levels of theme and plot

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YOGA : SYSTEM OF PHILOSOPHY AND SCIENCE OF MIND

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Abstract

Yoga as a System of Philosophy contains practical and *theoretical facts*. The philosophical elements of Yoga are closely connected with the teachings of Kapila, the practical ways which lead to the attainment of the proper knowledge are not discussed in Sankhya System and the practical side is filled by Yoga. Yoga system of philosophy and modern Psychology are complementary to each other. The Yoga method of meditation has several merits in Psychoanalysis. Meditation gives Yogi some paranormal experiences. In short Yoga system has some potentiality to guide modern Psychology.

Key Words

Yoga, Sankhya- Psychology, Paranormal experiences

Yoga is one of the orthodox systems of Indian Philosophy. It is also considered as a science of the well-being of mankind. Yoga as a system of philosophy contains two main facts i.e. practical and theoretical. The practical side of Yoga includes the performance of some practices such as Asans etc. The theoretical side involves the discussion on the nature of proper knowledge and the attainment of liberation. In short, the purpose of Yoga system is to lead individuals into a healthy and happy life. In a sense, Yoga harmonises the body and mind, and all activities of an individual. It provides solutions to the physical and mental problems.

Yoga and Sankhya

Yoga as a system of philosophy is closely connected with Sankhya philosophy. Both the systems face the questions about the removal of various forms of sorrow. According to Sankhya, the absence of proper knowledge causes the three kinds of sorrow. Adhyatmika, Adhibhautika and Adhidaivika are the three kinds of sorrow. The sorrows include in Adhyatmika are of two groups. They are mental and physical. The problems arise because of the habits and manners of the individual are known as physical type of Adhyatmika sorrows. The mental sorrows arise from his inner feelings. The Adhibhautika type of sorrows include the social problems of man. The natural calamities are known as the Adhidaivika type of sorrows.¹

The proper knowledge of the real nature of Prakrti as well as Purusha remove the different forms of sorrow. The proper knowledge also involves the scientific knowledge of three Gunas viz. Sattva, Rajas and Tamas and all the elements of Prakrti. The clear knowledge of the functions of Prakrti, the sense-organs, mind and intelligence is also required. Through the thorough knowledge of Prakrti and Purusha, human being can attain the status of liberated where he enjoys the absence of sorrows.

The above mentioned philosophy of Kapila forms the theoretical base of Yoga. It can be noted that Sankhya did not put forth any process or practical way to attain the proper knowledge. The vacuum of this practical side is filled by Patanjali in his Yogasutra.

Yoga as a philosophy

The Yogasutra of Patanjali is the basis text of Yoga system of philosophy. It is a treatise on the methodological process for attaining the goal laid down by Kapila. It is noteworthy that according to Kapila, mind is the instrument to acquire proper knowledge through which one can be liberated. But in Yoga both mind and body are important in attaining Kaivalya. According to Yoga, the harmonious relationship between the mind and the body

as well as proper knowledge and the yogic practices are inevitable. In short, Yoga system involves physical and mental health of the individual. In order to attain this goal Sage Patanjali introduces a method which includes eight steps otherwise known as Astangas of Yoga. By practising these steps, an individual can attain kaivalya.

Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samathi are the eight steps in Yoga. (Yogasutra I) Among them, the first five are intended to increase the concentration power of mind through physical control. The remaining three steps can be practised only after attaining the complete control over the physical aspect of the external neurine behaviour. Then it is easy to control the thinking power through the remaining steps. After attaining the control over the physical and mental aspects, one can attain the nature of pure self. This stage is the union of individual self and the real self or the Samadhi. In short, these eight steps lead an individual from external control to inner control. This complete control leads one to the status of Samadhi. This is the basic teaching of Yoga philosophy.

Yoga and Psychology

Psychology is an advanced science which deals with the personality and its reintegration. It is concerned with the study of behaviour in all its aspects. Yoga is based upon some philosophical beliefs. Hence, there is a difference in approach between the two branches of knowledge. However, there is a similarity in subject matter and goal of both these subjects.

Vyasa in his commentary on Yogasutra discusses various states of human mind. They are Kshipta, Mudha, Vikshipta, Ekagra and Nirudda (Yogasutra, Vyasabhasya). When mind is engaged in the objective world through the senses, it is called the state of Kshipta. In the Mudha state it is covered with ignorance. It is the stage of deep sleep. In the Vikshipta state, mind is specially thrown out towards certain objects. These three states are experienced in ordinary human behaviour. Psychology is trying to give a detailed analysis of these states. At the same time, Yoga is concerned with the ways to overcome these three states of human

mind. It describes the experiences in the transcendental states of mind. In other words, Yoga beings where Psychology ends. In a sense Yoga is also concerned with Psychology, because the real knowledge of the ordinary states of mind is essential for raising over the same. The understanding of the further horizons of mind is useful in the study of Psychology. In short, both the subjects are complementary to each other.

Patanjali has defined Yoga as the inhibition of mental modifications. It leads to complete reintegration of personality and through yoga an individual is able to experience his real self.² The modifications of mind may be accompanied by tensions, or may be free of them. However, the modifications with tensions obstruct direct awareness of self. It is not easy to separate such modifications from other category. Hence, in order to experience the real self one should inhibit all the modifications of mind. Through these modifications that mind comes into contact with external world. Mind also creates attachment for the pleasure experiences of the world and creates dislike for the grief experiences. Such likes and dislikes cultivate tensions. In such a way mind loses the awareness of the self.

According to Yoga, mind is not born with physical birth and it does not die with physical death. It is accompanied by the subtle body during transmigratory period. The birth and death are concerned with the gross body and conscious mind. At the time of birth, the unconscious mind carries subtle desires and impressions. Hence the Klesas or tensions are present even in early childhood.

According to Patanjali the elimination of the mental modifications is possible through Dhyana, or meditation³. Dhyana is a process where the customary images are arrested and the mind is fixed on an object. In other words, the activities of the conscious mind are stopped in Dhyana⁴. On the progress of Dhyana, the troubles of mind disappear and mind becomes calm and quiet. There are two stages in the process of meditation. They are Savitharka Samapathi and Nirivitharka Samapatti⁵. Finally the meditation becomes steady and higher psychic experiences begin

with clarity of mind. It may be noted that the Yoga method of meditation has several merits in psychoanalysis.

As a result of the meditation, Yogi gets some Siddhis or paranormal experiences of human mind. Here Yogi enters into the depths of mind and to the field of extra sensory perception. According to Yoga these paranormal psychic powers are not the goal, but they are the means to attain the stage of freedom from all conditionings of mind.

In short, being one of the philosophical systems of India Yoga has some potentiality to guide modern psychology.

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2. Yogasutra I – 2,3
3. Ibid, II - 11
4. Ibid, II - 33
5. Ibid, I - 42, 43

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HIMALAYAN NATURE SPACES IN KALIDASA'S WORKS

A Romantic Setting for the Cursed and the Destitute

Lakshmipriya P. S.

Abstract

Representation theory serves a social purpose as it brings out the socio cultural and political meanings of things or ideas which seem to be apolitical and innocent. Kalidasa's works like Abhijnana Shakuntalam and Vikramorvashiyam can be considered as instances for great works of art imparting their meaning through representation. The representation of geographically significant places like the Himalayas is also problematic. Through an analysis of Kalidasa's Kumarasambhavam and Meghadoot, the article demonstrates how the Himalayan landscape is represented in favour of the marginalized and the downtrodden.

Key Words

Representation, Himalayas, Kalidasa, Abhinjana Sakunthala, Kumarasambhava, Vikramorvasheeya, Mekhadhooth, Aijas ahammed, The Marginalized, Plato, Sheakspeare, Othello, Kuttikrishna Mararu

Introduction

Representation Theory holds the basic principle that natural objects or individual characters cannot be expressed or discoursed. This view is a continuation as well as rejection of Plato's Expression Theory of Art. Plato conceives art as a false representation of an original idea created in the mind of an artist. That is, Plato believes that a mirror image of an original idea or true essence is not possible. Plato's thesis and Representation Theory do not hold a consensus beyond this point. Representation Theory finds

problematic the view of Plato while analyzing the true essence behind the agency or discourse of a thing or a person. Plato's Expression theory of Art and Representation Theory will agree that 'paper currency' and 'coin' are not just the representations of 'paper' and 'metal' respectively. Representation Theory takes into account the political-social-cultural circumstances that transform paper into currency where as Plato simply muses over the physical or material characteristics or the just the pure simple idea behind the thing. For Plato, the idea behind the paper or the metal is real and the currency note and coin are just material forms. But Representation Theory on the other hand will take into consideration the changes in the meaning of the word 'currency' as it signifies human effort, labour and charges involved as well as the representation of a particular authority conditioned by the system. Representation theory rejects the preordained (and hence neutral) ideas and their apolitical copies which were earlier endorsed by Plato. The politics of representation refutes the existence of preordained ideas or truths and establishes these bare natural objects as fake and unnatural. This is to say that preconceived ideas or personal identities have within them a larger political and cultural meaning which can be unveiled through Representation theory. Thus Representation theory serves a socio-political purpose at the same time being a theory of expression and appreciation.

Shakespeare's *Othello* is modeled on a parable that says that young women who disobey their parents and exercise their will to choose will be doomed forever. But Shakespeare's *Othello* is not a mirror image of this moral story but is typically antithetical to this conventional stance. He does not treat the tragedy of Othello and Desdemona as an inevitable misfortune faced by girls who defy the system. Shakespeare treats the story as an instance of a typical situation where a person with a subaltern identity enters the traditional conventional power structure which disrupts the whole structure leading to a politically disastrous situation. The racial and

class identities of Othello prefixes and predefines the social, cultural and political life of his character within the system. When a person does something different from this, the system gets disrupted. Thus in *Othello* Shakespeare exposes the inhuman character of the system that presupposes the behavioural patterns of an under privileged identity. By placing Othello and Desdemona in oppositional and different racial and class identities, Shakespeare makes his point clear by exposing the politics of these representations. This is an instance of how presupposed ideas (like the moral story upon which *Othello* is based) are rephrased by great works of art.

Representations of Nature in Kalidasa's Works

From the example of Shakespeare's *Othello* it is inferred that in great works, objects and characters are always presented as 'representations'. Representation theory states that no idea or image is innocent. What are the real representational meanings of immaterial objects and things in factual discourses or that of romantic mindscapes in personal discourses? This can be analysed through the works of Kalidasa.

Attributes of nature and human conditions occur in unison in the works of Kalidasa. The changing climatic conditions become the subject for one of Kalidasa's works. The jasmine vines, the delicious mango bearing trees and little deer are active and vivid characters presented in *Abhijnana Shakuntalam*. Kalidasa who lived in 5 AD portrayed the characteristics of the city, family and nation as themes in his works. At the same time, an in-depth analysis of his works will reveal his concern for the struggles that the individual undergo within these systems. The transformation period from the primitive human life and situations to the modern institutions like family, nation and city is the milieu for Kalidasa's works. Invisible power relations make these systems institutionalized thereby becoming inhuman, distorted and repressive. Kalidasa portrays how

these primitive authoritative patterns are masked and served as modern citified systems of authority. The stories of Kalidasa which often thrives upon the Indian spiritual power systems do dismantle from the base and portray the same as a place rejecting these power structures. He does this by foregrounding the ambitions and individual needs of human beings.

Brahmin and Kshatriya systems are entwined in the work *Abhijnana Shakuntalam*. Hunting wild animals is considered the king's sport while protecting the animals in the hermitage is his dharma (sacred duty). The overt or apparent sense is that wilderness is for attacking where as a cleared settlement (ashrama) should be protected. But Kalidasa shows how the same authoritative power crushes and abandons the tamed and domesticated orphan girl Shakuntala. This becomes the in depth meaning of the work. *Abhijnana Shakuntalam* is a work deemed significant for how it transforms primitive lust to cultivated or tamed love. But it can be pointed out that when the powerful king can remember his beloved only through an *abhijnana* or a mark of identification then womanhood is insulted and rejected. The animals in the hermitage, the weeds and the sweet mango tree are not only representations of the destitute and deprived lives which succumb to the protection or attack of authority. When King Dushyanda says that he does not remember her, Shakuntala calls him "a well over-grown with weeds". Wells and ponds are constructed and managed by man using his effort and work disrupting the natural flow of water to suit his purpose. Here, this well is devoid of its purpose when it becomes a trap for the passer-by. Likewise, if lust is a raw phenomenon, love is a refined and cultivated product and Dushyanda who abandons Shakuntala is not presented as the product of a raw phenomenon or as a refined thing but he is a cheater and a deceiver misrepresented as a cultured figure. The symbol, "a well overgrown with weeds" in *Shakuntalam* does not hold an innocent romantic sense attributed to a natural thing but it

signifies a powerful and authoritative man who is an inhuman figure.

Kumaravanam in *Vikramorvasiyyam* is yet another symbol that relates to power and authority. Women are forbidden from entering this forest place. But Urvashi quarrels with her lover due to his promiscuous relationship and she enters Kumaravanam in distress and gets transformed into a vine in the forest. Regretful and love-sick Pururavas wanders around and enquires about Urvashi to the deer and the creepers in the forest. He embraces the trees and vines and stumbles upon Urvashi disguised as a vine and by his embrace Urvashi returns to her former physical self. Kumaravanam, a spiritual and consecrated place where lust is forbidden becomes the background for their physical love and erotic ecstasy. Through their amorous sex plays, the lovers transform Kumaravanam into a place where human beings reclaim their lost love and happiness. The forbidden state attributed to nature or forest is a sex taboo imposed upon the progeny by the father figures. Again it is in the courtyard of the hermitage where lustful thoughts are forbidden that Shakuntala reminisces about her lover thereby changing the spiritual meaning of the hermitage. By the tight embraces and erotic love, the sex forbidden Kumaravanam is transformed into a love-laden forest space by Urvashi and Pururavas.

Himalayas in the Works of Kalidasa: A Representation of the Maginalized

The Himalayas is a place repeatedly portrayed in the works of Kalidasa. It is well-known as a father figure in the Vedas and the Epics. In *The Mahabharatha*, the Pandavas, along with Panchali, walk through the Himalayas before they finally reach their heavenly destination (*swargaarohanam*). The Himalayas due to its significant physical features and being a distant unfamiliar lonely landscape, chosen by the hermits or 'rishis' as their abode, came to be represented with spiritual meaning. The lofty structure and white

snow laden peaks has resulted in attributing a certain level of majesty and aesthetic quality to the Himalayan mountains in different art forms through ages.

Kumarasambhavam and *Meghasandesham* are two important works of Kalidasa where the Himalayas become the background of action. In the *purva bhaga* of the *Kumarasambhavam* Himavan, a father figure searches for a suitable groom for his daughter Parvati. But this becomes only the *purva paksha* (overt meaning) of this work. Parvati who undertakes a 'tapas' (penance or meditation to satisfy a need) with the sole purpose of making Siva acknowledge and reciprocate her love is the central figure of this work. Parvati's 'tapas' cannot be considered as an act emanating from self renunciation or disinterestedness but has vested interests. She is trying to transport rejected love to a state of consummation and her act can be considered as a ritual undertaken by a woman to change her maidenhood to a hymeneal status. Siva introduces himself before Parvati as a poor and destitute orphan (2001:527) and asks her if she really wishes to have someone like him. Social status, money and beauty which are considered as the conditioned standards for a groom are rejected by Parvati when she rejects the denominational significance of family lineage, financial status and physical beauty in choosing her partner. Parvati chooses the Himalayas as venue and witness for declaring and defending her fixed and consistent love for Siva. Monogamy, which is a byproduct of citified living, is tarnished further by traditional outdated beliefs related to nobility and family lineage, beauty concerns and materialist avidity when Kalidasa criticizes the antiquated (so called noble and conventional) beliefs through the words of Parvathy. Kalidasa demonstrates the weakness of the conventional beliefs of the system through the might and free will of the individual emanating from love.

The 8 th sarga of *Kumarasambhavam* depicts the voluptuous lustful sport by Siva and Parvathy. They wander through the Himalayan Mountains like Meru, Mandharam, Ekapingalam and Malayam. In the shades of the Gandhamadana forest in the lap of the Himalayas they engage in carnal pleasures. Within the institutionalized meaning the Himalayan space is a father figure. But in Kalidasa, Siva and Parvathy make it a place for their lustful intercourse. When Himalayas is chosen as the place where an under privileged man and an erotic young woman meet, the institutionalized meaning of the place changes. If in the predominant sense (*purva paksham*), the Himalayas is a father figure, in the theoretical sense (*sidhantha paksham*) it is a representation of the deprived and the disadvantaged.

This meaning is more vehemently emphasized in *Meghadoot*. Vaishravana is the king of Alakapuri, a place in Mt. Kailas in the Himalayas. Yaksha is a tenant (in Kuttikrishna Marar's words, 10:2010) of this powerful king and he is expelled from the country because of some neglect in his daily duties. As penance he is forced to leave his beloved for a year and he is deported to Ramagiri in the Southern part of India. In addition, his master Vaishravana takes away his divine gifts also. After spending eight months there, one day he sees a cloud heading its way to the north and he wishes to send a message to his beloved through this cloud. This is the story of *Meghasandesham*.

Here Vaishravana is a father- figure, the lord of Alakapuri who protects his dependants and punishes the disobedient and the errant and hence he becomes an authoritative power. The relation between Vaishravana and Yaksha is a lord-slave one. It is because he disregarded his duties that he is punished and expelled from the Himalayan land. Kuttikrishna Marar thinks that the neglect in duty may be due to his erotic over- indulgence with his newly-wedded wife. Yaksha's beloved lives in Alakapuri from where he is send to

exile. Also, Yaksha's divine qualities like 'kamacharithvam' (ability to attract women) is taken away from him during this period by Vaishravana to ensure that he does not engage in sex at random in an unknown place. Vaishravana is the powerful father who castrates his son as penance for errant behavior. Focussing on his attitude, Himalayas is a place that castrates new lives and hence is a symbol of authority. But when Yaksha requests the cloud to be his messenger to his beloved, the cloud becomes a symbol of Yaksha's desire for independence. Marar notices "Here, Yaksha and the Cloud are not dual entities but one and the same. Even when controlled by the prescriptions of the sacred texts, forbidding rules of the authority and self-imposed prohibitions of the mind, humans engage in carnal desires whenever and wherever possible, there by reinforcing their self and its desires again and again. Here the cloud is the representation of the idea of individual freedom . The love-laden lustful cloud is independent as a man who can wander anywhere." (9:2010)

Even in exile Yaksha rejects authority when he finds a way to the house of his beloved by the aid of this love laden cloud. Alakapuri is the place of the authoritative father and Ramagiri is the place for the one in exile. When the cloud becomes the messenger for the expelled and draws a map from the Ramagiri to Alakapuri the whole action gets a new significance and meaning.

Aijaz Ahammed notes in analyzing the myth of 'aarshabharatham' that it is to erase the memories of the repressed and the working class who created the nation that custom centered national myths are celebrated (32:2011). The story of the Himalayas being a protector, a destroyer and an authoritative figure is a myth. Kalidasa disrupts this myth through the map from Ramagiri to Alakapuri in *Meghasandesham*. The path of the cloud is vividly described by him not as a place where he encounters ceremonially glorified people and their lives within the system. He inscribes

pictures of those love sick wives who wait for their husbands who have gone to places for their livelihood (459:2001), sweat covered and tanned faces of girls who pluck flowers (463:2001) tribal women rejoicing in arbors (461:2001), hardworking women labourers in the fields and licentious women going to their lover's mansions at night (465:2001). The cloud witnesses these scenes as it travels through the Himalayan nature scapes.

In *Meghadoot*, reminiscence and yearning for the cherished one gets solidified as rain cloud and appear above the place belonging to the authoritative patriarch. The one who was chased away makes his love drizzle down as rain and it drenches his beloved and floods the patriarchal figures at the same time. The image of the son who denies the father gives the place a new meaning, that is, a place for the repressed and the working classes not the patriarchal land of authority and dictatorship.

The return of those who were chased away from their native or desired land can be considered as the message not only of *Meghadooth* but other works of Kalidasa also. In *Abhijnana Shakuntalam*, the abandoned Shakuntala reaches the Marrichashram, which is a place in between Earth and heaven. Dushyanda, after being relieved of his memory loss meets Shakuntala here and gets reconciled and reunited with her and returns to Earth. Standing in heaven the King perceives Earth as a place that uplifts mankind or the human world and therefore significant. This can be seen as a new visual experience and understanding for the authoritative king as soon as he is relieved from his amnesia that the Earth is the place where human beings live their lives. It is when the Earth becomes a place for the exiled, the abandoned, the destitute, the ignoble, the sweaty tanned labourers and the tribes in the forest to roam about and enjoy that it becomes a beautiful and benevolent place. This can be summarized as the meaning given to a particular place in the works of Kalidasa.

It is indeed the representational meaning given to a particular place from the standpoint of the marginalized and the underprivileged.

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WRITINGS ON THE OPPRESSED

DALIT AND MARXIAN VIEWS

Jijo T. R. & Dr. Remya I. P.

“If Lenin had been born in Hindustan, he would have first destroyed caste discrimination and untouchability completely and he would not even have imagined a revolution without this”
(Ambedkar)

The relationship between literature and politics has been a leitmotif in much of the discourse surrounding Dalit literature. Literary critics have looked at the issue from different perspectives. Ambedkar’s thoughts are the main source of politics in Dalit literature. If there is one trend in Dalit literature that systematically opposes Marxism, there is another that seeks convergence between the thoughts of Marx and Ambedkar. Many Dalit intellectuals agree on the point that Dalit literature needs to be discussed along with the Marxist movement and Marxist literature in the Indian context.

Marx expanded the idea of Hegel’s “dialectical progress”. Dialectics is a very old methodology, employed to discover truth by exposing contradictions, through a clash of opposite ideas. Hegel refined it by developing the trilogy of thesis, anti-thesis and synthesis. It is popularly known as “Dialectical Triad”. Progress or growth takes place through the dialectical process. At every stage of growth, it is characterized by contradictions. These contradictions induce further changes, progress and development. The thesis is challenged by its anti-thesis. Both contain elements of truth and falsehood. Truth is permanent and falsehood is transitory.

In the ensuing conflict of the thesis and anti-thesis, the truth remains and the false elements are destroyed. These false elements constitute contradictions. The true elements of both the thesis and the anti-thesis are fused together in a synthesis. This evolved synthesis during the course of time becomes a thesis and so, it is again challenged by its opposite anti-thesis, which again results in a synthesis. This process continues until the stage of perfection is reached. Ultimately only the truth remains because it is never destroyed. It will constitute the perfect stage and there will be no contradictions and so, there will be no further growth.

The materialism propounded by Marx is heavily indebted to the French thinker Ludwid Feuerbach. It is the matter, which is the ultimate reality and not the idea. How we earn our bread determines our ideas. It is not the consciousness of human beings that determines their existence but, on the contrary, it is their social existence that determines their consciousness. Marxism is based on dialectical progress and 'historical materialism'. According to Marxism, until the present day is the history of class struggles. Materialism, as Marxism theorizes is that social conditions change because of systems of production, relations of production and class conflict. Historical Materialism holds the core principle that religion, ethics, art, literature and culture are inspired by economic forces.

Though Marx and Engels were the originators of Marxism, many theoreticians have contributed and enriched it in later stages. Lenin contributed to its development in the USSR. Nikita Khrushchev launched a campaign against Stalin's unbridled state. In China, Mao Zedong and his comrades proposed the concept of a 'workers state', Mikhail Gorbachev announced economic reforms and 'glasnost' in the USSR. Boris Yeltsin made a declaration of individual freedom and ended the rule of the Communist Party. Western Marxist philosophers also added new ideas. Indian

Marxists integrated themselves into the democratic system in India and captured power in West Bengal, Kerala and Tripura. But they do not seem to have made any contribution to the development of Marxism by examining it in the context of the Hindu social system. “Marxists did not pay any attention to the issue of caste in India. If they had done so, there would have been a creative development of Marxism within the Indian context “(Limbala, 2010).

India’s Hindu society is divided into many castes and sub-castes. This caste system is not based only on a division of society, but also on the existence of a hierarchical notion of superiority. Dalits constitute nearly 17 percent (over 13 crore) of the total population in India, but have been subjected to multiple forms of oppression and subjugation for centuries. “India is a strange place, which collects all sorts of social groups, divided by different religions, thoughts, practices and understandings. But broadly speaking, they can be categorized into two : the majority low castes that have been devoid of humanity for centuries and a handful who take their pleasure, call themselves superior and live at the cost of the majority. One’s welfare is another’s misery; that is their connection (Omvedt , 1976). Castes consider each other to be inferior. Each caste looks upon the other with suspicion. If these castes were destroyed, some of them would lose more power and status than others. Consequently we do not see class consciousness in Hindu society. As Ambedkar said: “ Caste system is not merely a division of labour. It is also a division of labourers (Ambedkar, 1989).

Marxism should have developed in the context of Indian social conditions. Marx offered an excellent analysis of the organization of the villages in India. It was based on the colonial records that he read. Unfortunately, he didn’t get any idea about the complex caste system orchestrated by Hinduism. In the new era, new ideas will have to be formulated by linking his analysis to the

social organization in India. Inequality in India is not the consequence of capitalism alone. It is a much more complex disparity.

Ambedkarism emerged out of Babasaheb Ambedkar's deep understanding of the lives and societies of the Dalits who were considered untouchables in India. His thoughts encompassed religion, economy, literature, politics, society, law and freedom in terms of the interest of the Dalits. He considered Indian Marxism to be incomplete because it did not think about ending caste. The destruction of untouchability was, for him, the paramount concern. Hence he said, "If Lenin had been born in Hindustan, he would have first destroyed caste discrimination and accountability completely and he would not even have imagined a revolution without this" (Ambedkar 1929a). Or, "if Tilak had been born in a boycotted caste, instead of roaring, "Swaraj is my birthright", he would have said with confidence, "Annihilation of untouchability is my supreme duty" (Ambedkar 1927b). Ambedkar considered the annihilation of caste to be of greater importance than revolution or swaraj. He firmly believed that social revolution is more important than political revolution.

Caste system not only divides work, it also divides workers. The division is based on religious rules and imaginary of high and low. Therefore, the social status of the exploited savarna and the exploited Dalitbahujans is not identical. Ambedkar opposed Communists for neglecting this aspect of caste in Indian society. He felt that Indian Communists had not spoken against against Brahminism: "I have heard labour leaders giving eloquent speeches against capitalism. But I have not heard a single labour leader speak against Brahminism among workers" (Ambedkar, 1938). To him, Brahminism was much a conspiracy of exploitation as capitalism. Commenting on the reason why labour leaders did not condemn Brahmanism, he said: "If Communists' views about God and

religion were to be stated openly, they will not find a single follower among workers in today's situation" (Ambedkar, 1929c).

In a speech at the Fourth Conference of the World Fellowship of Buddhists in Kathmandu on 20th November 1956, and in his unpublished essay, 'Buddha and Karl Marx', Ambedkar made an assessment of Marx and Buddha. He preferred Buddha's thought because, according to him, Marxism promoted violence and dictatorship. He said that if the Buddha's concept of sorrow was to be considered identical to Marx's theory of exploitation, there was no difference between the two. While Buddha was against violence, he permits its use where necessary to achieve justice. In Ambedkar's view, Sangha was a model of communism without dictatorship. Ambedkar believed that humanism needed not only economic values, but spiritual values as well. Therefore, he challenged Communists to demonstrate whether, while pursuing their goals, they had destroyed any values. He asked, "How many people did they kill to gain their objective? Did human life have not value" (Ambedkar 1987, 441). Ambedkar found spiritual values and human life important. He rejected Marxism out of this respect for life. Where Marxist ideology of revolution is based only on economic disparity, Ambedkarite ideology is founded on the phenomenon of untouchability underlying social inequality. Since Marxism doesn't take social disparity into consideration, Dalit critics take the view that Marxist ideology is incomplete.

Dalit writers and intellectuals argue that Marxism doesn't speak up against social inequality as Ambedkarism does. And therefore, they have concluded that Babasaheb Ambedkar has not spoken against economic disparity. However, one can argue that neither Marx's nor Ambedkar's thought is one-dimensional that it should be labeled only economic or only social. Dalits are subject to both social and economic disparity. They will have to struggle at both levels. As Dalit literature is the literature of Dalit's struggles, it

has to be asserted that Dalit literary movement has to accept Marxism along with Ambedkarism.

As the cause of Dalit's economic slavery is hidden in the Indian social order, the ultimate path to liberation will be found only through the convergence of Marxism and Ambedkarism. A new class system is coming into being in the villages with mechanization and the cracks appearing in the caste system due to land related laws. The convergence of Marxism and Ambedkarism is essential for a widespread popular movement. Without having such a convergence, Dalits will not be strong enough to fight against the existing Hindu society. But Raja Dhale is against such a move: "The idea of blending Marx, Phule and Ambedkar is motivated not by the desire to bring glory to Phule and Ambedkar, but by the thought of bringing glory to Marx (Dhale, 1992).

Marxist and Dalit literary and social movements are rooted on the ideas aimed at the emancipation of the oppressed masses. Any kind of slavery existing in this world has a common ground of misery and it can be tackled only by uniting with the like minded social and political groups. The conflicts between the white and the blacks, capitalists and the workers, dalits and the savarnas are based on the same end; freedom from slavery. So, it is logical to think about a convergence of their ideas and movements. Regarding the purpose of Communist literature Gorky says: "Truths are created by socially useful labour with the supreme aim of building up a classless society in which the physical energy expended wastefully by man will turn into intellectual energy and in which unlimited opportunities will be given to the development of an individual's abilities and talents. The task of literature is to portray this working life and to embody the truths in images-Characters and types (Gorky, 1982, 307).

Ambedkar takes a similar position with respect to Dalit literature: "There must be writing in a society on the verge of

revolution, because it is necessary to take to people those ideas whose inspirational power prepared a society for revolution (Khandekar 1981, 8). Similarities between the form and purpose of Dalit and Marxist literatures exist due to the particular aims and ideas inspiring them- specifically their commitment to humanism. While Dalit writers have this humanism by the name of Ambedkarism, Marxist writers have named it Marxism. Ideas of human freedom and greatness have been articulated in both thoughts, literature, movements and societies. Despite differences of country, province, language and conditions, both rebel against exploitation, support the freedom of human beings, and respect the greatness of common people.

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मनस्मतौ वर्णव्यवस्था

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सङ्क्षेप

भारते धर्मव्यवस्था वेदायत्ता एव । वेदो धर्मनिरूपणे स्वतन्त्रभावेन प्रमाणम्. स्मृत्यादयस्त तन्मूलकतया । तस्मादेव वेदोक्तविधिनिषेधादीनां सरलावगमाय विरचितास स्मृतिष आद्या परमप्रामाणिकी च भवति ब्रह्मपौत्रेण प्रजापतिना मनना विरचिता मनस्मतिनाम धर्मशास्त्रग्रन्थः । भारतीयसमाजस्यैकतायै सव्यवस्थापनाय च बहूनामाचाराणां नियमबद्धव्यवस्थापनमस्यां कर्तं दृश्यते । अत्र मुख्यतया आचारव्यवहार- प्रायश्चित्तादिविषयाः विधिनिषेधादिपर्वकं प्रस्ताविताः वर्तन्ते मनस्मतिकारेण । मनस्मतेः आचाराध्याये तत्कालीनसमाजस्य ससंगठनं तथा सर्वेषामपि नराणां परुषार्थसंसिद्धिं चोपलक्ष्य वर्णाश्रमधर्माः तेन समादिष्टाः । हैन्दवानां सामाजिकसंगठने अत्यन्तं महत्त्वमावहति वर्णव्यवस्था । अस्यां वर्णव्यवस्थायां ब्राह्मणक्षत्रियवैश्यशूद्रभेदेन मानवराशिः चतुर्धा विभक्ता । प्रत्येकस्यापि मनष्यस्य सांस्कृतिकराजनैतिक-धार्मिकादिसंगठनं इमामेव वर्णव्यवस्थामवलम्ब्य सम्पष्टाऽभवत् । वैदिककालीनेयं वर्णव्यवस्था देशकालपरिवर्तनेन सममधनापि समाजे विद्यत एव ।

कटपदानि

चातर्वर्ण्यम्, ब्राह्मणः, क्षत्रियः, वैश्यः, शूद्रः, वर्णव्यवस्था

आमस्रम

‘वज्र वरणे’ इति धातोः निष्पन्नः भवति वर्णशब्दः । वर्णात्पत्तिसिद्धान्तस्य प्रथमं वर्णनं ऋग्वेदस्य १ दशममण्डलस्य परुषसक्तात् प्राप्यते । तदनसारं विराडपरुषस्य मखात् ब्राह्मणः बाहभ्यां क्षत्रियः, जंघाभ्यां वैश्यः तथा पदभ्यां शूद्रश्चाजायतेति अर्थो उपपद्यते । अत्र अङ्गानां वैशिष्ट्यानुसारमेव तत्तद्दर्शनीयानां गणनिर्धारणमपि क्रियते । तेभ्यः गणेभ्यः ब्राह्मणादीनां कर्मनिर्धारणमपि प्राकल्पयत् । एते एव वर्गाः ब्राह्मणक्षत्रियवैश्यशूद्रभेदेन सङ्केतिताः । एवं वैदिककालीनसमाजव्यवस्थायां वर्णविभजनं गणकर्माधिष्ठितमवर्तत । मनस्मत्यनसारं ब्राह्मणः मखबाहुरुपादतः यथाक्रमं ब्राह्मणक्षत्रियवैश्यशूद्राः संसष्टाः इति सष्टिक्रमकथनावसरे प्रतिपादयति मनः । यथा-

लोकानां त विवद्व्यर्थं मखबाहुरुपादतः ।

ब्राह्मणं क्षत्रियं वैश्यं शूद्रं च निरवर्तयत ॥ मन. १/३१ इति ।

मनस्मतेः अनशीलनेन चातर्वर्ण्यव्यवस्थेयं जन्मनः आधारेणासीदित्यवबद्धते । तत्र प्रथमं भवति ब्राह्मणवर्णः ।

ब्राह्मणवर्णः

ब्रह्मणः मन्त्रोद्भवः ब्रह्मणवर्णः स्मृतिकालीनसमाजस्य वर्णक्रमे परमप्रधानं श्रेष्ठतमं च स्थानं समलङ्करोत । मनस्मतिनाम ग्रन्थस्य प्रारम्भतः समाप्तिपर्यन्तं ब्रह्मणवर्णस्यैव प्रभवं गरिमां च मत्तकण्ठं प्रशंस्यते मनना । न कश्चिदपि अन्यः वर्णः ब्रह्मणसमानं विशिष्टमग्र्यं च स्थानं विभर्ति स्म तत्कालीनसमाजे ।

ऊर्ध्वं नाभेर्मध्यतरः पृथ्वः प्रकीर्तितः ।

तस्मान्मेध्यतमं तस्य मख्रमक्तं स्वयंभवा ॥ मन. १/१२

इत्येवं प्रथमाध्याये एव ब्रह्मणवर्णस्याभिजात्यं बहभिर्श्लोकैः वर्णयते मना । सर्गस्यास्य गतये ब्रह्मणः मन्त्रोत्पन्नस्य ब्रह्मणस्य षड्कर्माणि अकल्पयत्परा । तानि च इमानि भवन्ति ।

अध्यापनमध्ययनं यजनं याजनं तथा ।

दानं प्रतिग्रहञ्चैव ब्रह्मणानामकल्पयत ॥ मन. १/८८

एतेषु षडसु कर्मसु याजनाध्यापनप्रतिग्रहाणि त्रीणि कर्माणि ब्रह्मणस्योपजीवनं समदृश्य भवन्ति । तदितराणि सामान्यतया द्विजानां सर्वेषामपि धार्मिकजीवनायोपकल्पितानि भवन्ति । तत्रापि वेदाभ्यासः ब्रह्मणस्य विशिष्टधर्मत्वेन प्रोच्यते । ब्रह्मदेवः देवानां पितृणाञ्च यथाक्रमं हव्यकव्याभिवाहकरूपेण तथा समस्तलोकस्यापि रक्षणाय च ब्रह्मणसष्टिं व्यदधात् । ब्रह्मणो नाम धर्मस्य शाश्वती मूर्तिस्तथा ब्रह्मभयायाहोऽपि भवति । ब्रह्मणस्य सर्वमपि स्वं भवति । “विप्राणां जानतो जैष्ठयम्” इति मनस्मतिवाक्येन विप्राणां वैशिष्ट्यं जानेन समार्जितमित्यवबद्धयते । ब्रह्मणः सदा अवध्यः अहिंस्यश्चापि वर्तते ।

एवं मनस्मृतिकालीनसमाजे अत्यन्तं समादरणीयः आभिजातवर्णः आसीत् ब्रह्मणवर्णः । किन्तु सांप्रतं वर्णसमत्वस्याशयान् उच्चैरुद्धव्यमाणोऽयं समाजः सर्ववर्णैः अपि समानगौरवं प्रदीयते ।

क्षत्रियवर्णः

“क्षतात्त्रायत इति क्षत्रियः।” सामाजिकप्राधान्यस्य दृष्टिकोणे ब्रह्मणस्यानन्तरं तिष्ठति क्षत्रियस्य स्थानम्। येन वेदानामेवं ब्रह्मणानां च पालनं क्रियते। क्षत्रं हि ब्रह्मसम्भवः इति वाक्येन क्षत्रियस्य ब्रह्मयोनिव्यं प्रकल्पते प्रजापतिर्मनः। अतः ब्रह्मणस्तस्य नियन्ता च भवति। क्षत्रियवर्णस्य मुख्यकर्तव्यानि इमानि भवन्ति -

प्रजानां रक्षणं दानमिज्याध्ययनमेव च ।

विषयेष्वप्रसक्तिश्च क्षत्रियस्य समासतः॥ मन. १/९०

प्रजानां रक्षणमेवासीत्क्षत्रियस्य विशिष्टं कर्म।

क्षत्रियस्य परो धर्मः प्रजानामेव पालनं ।

निर्दिष्टफलभोक्ता हि राजा धर्मेण यज्यते॥ मन १/१४४

तथा च दानं, यजनं, वेदाध्ययनं, विषयेष्वनासक्तिश्च तस्य इतरधर्माः आसन् । ब्रह्मणापेक्षया क्षत्रियः केवलं त्रिभ्यः धर्मेभ्यः एव व्यतिरिच्यते स्म। यथा

त्रयो धर्मा निवर्तन्ते ब्रह्मणाक्षत्रियं प्रति

अध्यापनं याजनं च ततीयश्च प्रतिग्रहः॥ मन. १०/७७

एवञ्च प्रजारक्षणाय शस्त्रार्थभक्त्यं क्षत्रियस्य जीवनोपाधित्वेन सम्भाव्यते। उपर्युक्तविचारैः इदं निरूप्यते यत् क्षत्रियस्य प्रप्रथमः परमश्च धर्मः प्रजानां रक्षणमेवासीत्। अनेन धर्मपरायणताकारणेनैव समाजे यावदच्चं स्थानं ब्रह्मणेभ्यः प्रकल्पते तद्भदेव समाजस्य तथा राष्ट्रस्य च सरक्षाविधानेन क्षत्रियस्यापि स्थानं नातिन्यूनं वर्तते समाजे।

वैश्यवर्णः

वर्णव्यवस्थायां ततीयं स्थानं वैश्यानामासीत्। ब्रह्मणक्षत्रिययोरिव वैश्योऽपि द्विजान्तर्गतः आसीत्। पशुसत्कानसारं ब्रह्मक्षत्रविशः क्रमेण ब्रह्मणः मख्रबाहुरुभ्यां जन्म प्राप्तवन्तः आसन्। मनस्मत्वनसारं वैश्यानां धर्मः इत्थं परिकल्प्यते।

पशानां रक्षणं दानमिज्याध्ययनमेव च ।

वणिग्पथं कसीदं च वैश्यस्य कषिमेव च॥ मन १/९०

इत्यनेन श्लोकेन पशानां संरक्षणं, दानं, यज्ञः, वेदाध्ययनं, वाणिज्या, कसीदं, कषिश्च वैश्यानां विशिष्टकर्मत्वेनादिश्यते। तथा च वैश्यः उपनयनं यावत् विहितान संस्कारान कत्वा गृहस्थाश्रमी भत्वा कषिवणिज्यादिषु पशुपालने च सदा तत्परः भवेदित्यपि मनोरादेशः। वाणिज्यकर्मणि दक्षः विभागः वैश्य इति प्राचक्षत। आर्थिकविनिमयस्य कारणभूतः अयं वैश्यवर्णः लोकपोषकवर्गः इत्यपि व्याचक्षते। विभिन्नवाणिज्यव्यवस्थाभिर्द्वारा देशस्य समृद्धिः वैश्यवर्णस्य प्रमुखकर्तव्यमासीत्।

तथा च वैश्ये उपस्थिते हि पशुरक्षणं कैश्चिदपरैः कदापि न कार्यं भवति। मणिमक्ताप्रवालानां लोहतान्तवगन्धरसादीनां च मल्यव्यतियानानि तेन सततं ज्ञेयानि च भवन्ति। तथा च बीजानां वपनविधिः, केदारस्य गणदोषाः, मानतलायोगाश्च वैश्येनावश्यं वेत्तव्यानि भवन्ति। तथैव भाण्डानां सारासारं, वाणिज्यं कर्तमिच्छतां देशानां गणदोषान्, पशानां परिवर्धनोचितानां देशानां परिज्ञानं, भत्यानां चेतनं, विभिन्नदेशीयानां भाषाः, वस्तनां क्रयविक्रयनियमाञ्च वैश्यः जानीयादिति वैश्यधर्मान् प्रस्तौति मनः। वाणिज्यमिव अध्ययनमपि वैश्यस्य कर्तव्यमासीत्। येन वाणिज्यद्वारा संस्थापितायां आर्थिकव्यवस्थायां अपेक्षितस्य गणनादिकार्यस्यापि प्रवृत्तिः निर्विवादं प्रचलेत्। एवं वैश्याः विभिन्नवस्तनां वाणिज्यं कत्वा कषिकर्मद्वारा धान्यादिकम् त्वाद्य राष्ट्रस्यार्थिकव्यवस्थितिं दृढीकर्वन्ति स्म।

शदवर्णः

शदशब्दस्य प्रथमोल्लेखः ऋग्वेदस्य पृथ्वीसक्तादेवाजायत। ब्रह्मणः पादसम्भवात् मनस्मतेः वर्णव्यवस्थाक्रमे शद्वर्णाणां चतुर्थं स्थानमकल्पयत्। ब्रह्मणः चरणोत्पत्तेः हेतोः द्विजानां सेवनमेवास्य मुख्यं कर्तव्यमित्यपि तेनोच्यते। मनस्मतौ शद्वर्णाणां विभजनं वंशस्याधारेण न अपि त कर्मणः आधारेणैव जातमिति दृश्यते। यत्र सेवकवर्गः जातेर्भिन्नः सन्शद्वैत्यभिख्यायते। अर्थाद्ब्रह्मणक्षत्रियवैश्याः त्रयः वर्णाः द्विजातिरिति कथ्यन्ते। तत्र चतुर्थः जातिः शदः भवति। मनस्मत्यनसारं प्रशिक्षिताः त्रयोऽपि वर्णाः प्राप्तशिक्षानसारं स्वस्यकार्यरताः अवर्तन्त। किन्तु अशिक्षिताः शदाः अन्यत्किमपि कर्म कर्तुं शक्ताः नासन्। तस्मादिमे शदाः केवलं शारीरिकयत्नमेवाकर्तव्यं। अद्यापि अशिक्षितः कश्चिद्व्यक्तिः उच्चस्तरीयाणां सेवनकर्माण्येव कत्वा जीवनमग्रे नयति। मनोर्मतानसारं शद्वर्णाणां मुख्यं कर्म गृहसेवनमेवासीत्। तथा स्वकर्तव्यं निष्ठापर्वकं करणीयमित्यादेशः अपि अनेन दीयते। तत्र मनस्मतौ शद्वर्णाणां कर्मविषये इदमादिश्यते यत् -

एकमेव त शद्रस्य प्रभः कर्म समादिशत ।

एतेषामेव वर्णानां शश्रुषामनसयया ॥ मन. १/९१

शद्रः समाजे दास्यरूपेणामन्यत । समं च ते शद्रवर्णीयाः वर्णव्यवस्थायामत्यन्तं निम्नाः अनादताश्च आसन । वर्णोत्कृष्टानां सेवकः सः आजीवनान्तं तेषां दास्यतां विधातं नियुक्तः आसीत् । यदि कोऽपि तं दास्यातिमञ्जति चेदपि ब्रह्मणा समाजस्य सेवकत्वेन नियोजितः शद्रवर्गः आन्तं दासः एव भवेत् । यतः दास्यं त शद्राणां स्वभावजं कर्म भवति ।

भारतीयसमाजव्यवस्थायां इमे शद्राः अत्यन्तं हेयाः इत्यमन्यन्त । अत एव निम्नतमवर्गान्दाम्भत्या शारीरिकश्रममलकाणि कर्माणि एतेभ्यः विभागेभ्यः अकल्पयत् । ब्रह्मणस्य दास्यवत्त्वे एव स्वायंभवा शद्रः सष्टः । स्वस्य प्रभणा परित्यक्तं वसनादिकमेवं तस्य उच्छिष्टभोजनं च शद्रस्य धारणपो षणानां प्रमख्रसाधनान्यासन ।

उच्छिष्टमन्नं दातव्यं जीर्णानि वसनानि च ।

पलाकाश्चैव धान्यानां जीर्णाश्चैव परिच्छदाः ॥ मन. ११/१२५

शद्रः श्राद्धकार्येषु सर्वथा विवर्जितः आसीत्स्य कते पक्वमन्नमपि खाधाय निषिद्धमासीत् । किन्तु कदापि शद्रस्याभक्ष्ये पातकं नास्तीति मनस्मत्तौ प्रवृत्तिः । तथा च न हि सः शद्रः पाकयजादिकार्याणामपि योग्यः ।

न शद्रे पातकं किञ्चिन्न च संस्कारमर्हति ।

नास्याधिकारो धर्मोऽस्ति न धर्मात्प्रतिषेधनम् ॥ मन. ११/१२६

एताभ्यां श्लोकाभ्यां समाजे दास्योपजीविनां शद्राणां प्रति समाजस्य तिरस्कृतिः कियती आसीदित्यवबद्धयते । तथा च व्यवहारनिर्णयावसरे ब्रह्मणः सर्वदा अक्षतशरीरः सन्दण्डो विधेयः इति निर्दिशति । यत्र ब्रह्मणमधिक्षिपते शद्राय तेनैव मनना^१ वधदण्डः निर्णीयते । किन्तु अयमेवापराधः ब्रह्मणेन शद्रं प्रति क्रियते तर्हि तेन केवलं द्वादशकार्षापणदण्डः एव प्रदेयः आसीत् । शद्रः यदि द्विजानाक्षिपति तर्हि शद्रस्य जघन्यप्रभवत्वात्तस्य जिह्याच्छेदः करणीयः इत्यादिशति मानवधर्मशास्त्रकारेण । शद्राणां दण्डनविधिः द्विजात्यपेक्षया अत्यन्तं निष्ठुरः आसीदित्येतेभ्यः निदर्शनेभ्यः स्पष्टमवजायते । जघन्यप्रभवो हि सः इत्येव तेषां अवजाहेतरित्यदीर्यते मनना^१ शद्रेण येनाङ्गेन त्रैवर्णिकं हिंस्यात्तस्य शद्रस्य तदेवाङ्गानवच्छिद्यैव तेषां दण्डनं कार्यमित्यदीर्यते ।

तथा च ब्रह्मणः स्वस्य शदस्य धनं निर्विशदकं स्वायत्तीकर्तुं शक्नोति। यतः तस्य किमपि स्वं धनं नास्ति। तत्सर्वमपि तत्कर्तृहार्यमिति ब्रवीति सः। एवं बहुधा समाजे निन्दापात्रतां यातः तत्कालीनसमाजस्य शद्वर्णाः। नीचजन्मत्वात् समाजे अत्यन्तं तिरस्कृतविभागः अभवदयं वर्णः। तथापि सामाजिकव्यवस्थित्यां शदो नाम दास्यविभागः कश्चन अविभाज्यघटकः इत्यत्र नास्ति कोऽपि संशयः। शिक्षाहीनानां शदराणां अध्यापनवाणिज्यक्षात्रादिकर्माणि कर्तुं योग्यता नासीत् पौराणिकसमाजे। तस्मात् मनस्मत्तौ परामष्टान् शदराणां अवगणनां विलोक्यैव आधुनिककालस्य प्रजातन्त्रशिल्पिः डॉ. बि आ अम्बेदकरः मनस्मतिं प्राज्वलयत ।

उपसंहारः

स्मृतिकालीनसमाजस्य चरित्रचित्रणे वर्णव्यवस्था अत्यन्तं प्राधान्यमावहति स्म। यतः स्मृतिकालेषु समाजस्य व्यवस्थितिः तथा कर्मविभजनञ्च चातर्वर्णयाधिष्ठिता अवर्तत। कालभेदे सत्यपि वर्णविभजनस्य इव अध्यापकप्रशासकवणिग्दासादयः समानस्तरीयाः चत्वारः प्रभेदाः सम्प्रत्यपि भारते सन्दृश्यन्ते इत्येषा वास्तविकता एव स्मृतिकालीनसमाजस्य वर्णधर्मव्यवस्थायाः परिशीलनायास्मान्चोदयति। यद्यपि चातर्वर्णयमित्याशयः आधुनिकैः अस्मदसमाजादत्पाटितः तथापि अस्य मूलः न प्रणष्टः अद्यावधि इत्येदस्य विषयस्य प्रसक्तिमधनापि निरस्थापयति।

सचनाग्रन्थौ

- ऋग्वेदः १/१०/९०
- वेदाभ्यासो ब्रह्मणस्य क्षत्रियस्य त रक्षणं
- वार्ताकर्मैव वैश्यस्य विशिष्टानि स्वकर्मसः॥ १०/८०
- त्पत्तिरेव विप्रस्य मर्तिधर्मस्य शाश्वती
- स हि धर्मार्थमत्पन्नो ब्रह्मभयाय कल्पते॥ मन. १/९८
- मन. - २/९०/९०.
- मन. - ९/३२०.
- मन. - १/९०/९०.

- वैश्यस्त कतसंस्कारः क त्वा दारपरिग्रहं
- वार्तायां नित्यसंयक्तः स्यात् पशनां च रक्षणे ॥ मन. ९/३२६
- मन. ९/३२
- शतं ब्रह्मणमाक्रश्य क्षत्रियो दण्डमर्हति
- वैश्योऽप्यर्धशतं द्वे वा शदस्त वधमर्हति ॥ मन. ८/२६७
- मन. ८/२७०
- विस्वर्धं ब्रह्मणः शदाद् द्रव्योपादानमाचरेत्
- न हि तस्यास्ति किञ्चित् स्वं भर्तृहार्यधनो हि सः ॥ मन. १/४९७

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AGRICULTURE IN ATHARVA VEDA

Aswathy A.

Abstract

A developed agricultural system is essential as food is a basic human need. Vedic seers also give preference to agriculture. People of the Vedic period used to leave useless leaves, cow dung and other throwaways to rot in the farmlands. This process increases the soil fertility for good crops. Atharvaveda describes increasing soil fertility and improving the productivity of cultivated land. Our ancestors were very popular in understanding the importance of agriculture. Thus they recorded the knowledge of agriculture for the next generation. Atharvaveda is also a veritable treasure of agricultural knowledge developed in ancient India. Various aspects of agriculture can be found in many verses of the Atharvaveda. Therefore an attempt has been made in this work to study a systematic investigation of the agricultural system of the Atharvaveda and also this work evaluates the overview of agriculture in Vedic times and other views on agriculture in other major granthas.

Keywords

Atharvaveda, Rigveda, m rkandeya pur ā, Agriculture, Brahm ,
B hatp r āra, K yapak is kti, k i

Introduction

In ancient time agriculture is the main resource of livelihood to the people of in India and pillar of Indian economy. And the farmers had a very good position in the society. The term K i used by the Vedic peoples for agriculture Vedic literature gives more information about agriculture and its different aspects. M rka ēya pur na give information about the origin of agriculture. That is Brahm ās the first inventor of agriculture. According to this Pur na in the beginning of creation of the earth, the soil capitulate almost

all type of corns, vegetables and fruits etc. After a long time the soil became infertile. So Brahm agitate the soil and got different types of seeds. After that Brahm understood those seeds were growing improperly. So Brahm decided to develop agriculture as a level of occupation. He gathered some skilled peoples from different classes of the society for agriculture.¹ But in Atharvaveda says King P th Vainya was the inventor of agriculture. P th as a king successfully brought the agriculture into practice.²

Values of Agriculture

Vedic Hermits knew that agriculture was the only way for food security and agriculture us the basic necessity of human life. According to Atharvaveda ते कृषिं च सस्यं च मनुष्या उपजीवन्ति³ peoples depends upon agriculture for their lives. gveda says the importance of agriculture. अक्षैमा दान्यः

कृषामित् कृषस्व वित्ते रमस्व बहुमन्यमानः।

तत्र गावः कितव तत्र जाया तनमे वि चष्टे सवितायमयः॥⁴

O gambler stop; gambling and engage yourself in agriculture, which is regarded as most valuable wealth, so that you will earn wealth, happiness, cattle and happy married life, you respect this wealth and be content with this wealth. Atharvaveda also gave more importance for agriculture. Poets and scholars took this agriculture for their pleasure. Indra and Pu engaged in agriculture get a delighted status. Aithareyabrahmana denotes that the person who is producing more grains he get a respectful position in the society. B hatp r ara says कृषेरन्यत्र नो धर्मा न लाभः कृषितोन्यतः⁵ there is no other dharma than agriculture and profit making business. KasyapaK isukthi mentioning the importance of agriculture

सस्यदिरेव मेदिन्याः परोधमः परं यशः।

सस्यपूणा वसुमती प्राणिनां प्राणवाधिनी॥⁶ Cultivating the grains and herbage are the main purpose of the fulfillment of earth. The herbage earth is the cause of growth of living beings. K iparasara also very clearly discussed the importance and impact of agriculture in the society

अन्नं प्राणा बलं चान्नमन्नं सवाथसाधनम्।

देवसुरमनुष्यश्च सव चन्नो जीविनः॥⁷ Food is life and food is also the strength. Food is everything. The divines, the demons, and all human beings depend on food for surviving. K iparasara says कृषिधन्या कृषिमध्या जन्तूनां जीवनं कृषिः⁸ blessed is agriculture, holy is agriculture, and agriculture is life of all leaving creatures. V lm ki R m ya a and Mah bh rata are also saying people involved in agriculture they get a happy and prosperous life. Agriculture depending lots of facts especially Farmers, soil, seeds, climate, water facility etc. Farmers are the essential part of this system in Vedic periods farmers get high status in society. The term “K etrapati” is used for farmers in Sanskrit literature. The word “kin a a” has also using for farmers. In Vedic period Vedas give importance to farmers. In gveda we are associated or keep friendship with the owner of the field we will be victorious and happy. क्षेत्राणां पतये नमः⁹ This sloka taken from Yajurveda ie. we want to salute the owner of the land

The great grammarian P ini addressed three kinds of farmers Ahali – farmers who do not have their own ploughs. Suhali – farmers who are in position of good land or plow. Durhali- farmers who have old ploughs. According to K yapak is kti

भूपालैः क्षत्रियैरेव धनिकैवश्यैकर्षि।

कृषिकायषु तैः साहयकायम् लोकाहिताय च॥¹⁰

Different classes of peoples in the society especially kings, ksatriyas, wealthy peoples, vai yas and sudras are support farmers in there agricultural ventures for the benefits of the people. Main reason behind this support agriculture was the very basis of leading the life with happiness and prosperity. Atharvaveda also gave this type of detailed information about agriculture. Only we can see K i suktas in Atharvaveda it's a great honor of Atharvaveda. Basic information's about agriculture is available in this Veda.

Agriculture in Atharvaveda

The three Vedas represents mainly the aspect of an ancient Indian civilization dealing with the goal of man in a future life, and the Atharvaveda represents chiefly the other aspect dealing with the life of man in the world. Atharvaveda contains such a rich verity Of subjects. This subject popularity of the Veda has been known by several names. Atharvaveda is the most commonly used name of this Veda. The Atharvaveda is the storehouse of information for the social, cultural and religious life of the society. The society of the Atharvaveda is mainly dependent on agriculture. Atharvaveda says the connection between men and agriculture. Various suktas of Atharvaveda speak the significance of agriculture, especially K i sukta for the success of agriculture. सिरा युजन्ति क्वयो युगा वि तन्वते पृथक् धीरा देवेषु सुमन्यौः¹¹ The wise and devoted to the gods fasten the ropes of the plow and put the yoke on both sides.

युनक्त सीरा वि युगा तनोत कृते योनौ वपतेह बीजम् |

विराजः श्नुष्टिः सभरा असन्नो नेदीय इत् सृण्यः पक्वमा यवन्¹²

Hearing fraught with plenty let the ripe grain come near and near the sickle. Lay on the yokes and firmly fix the marks formed in the furrow, so that the seed is with it. Viraj grant us

लाङ्गलं पवीरवत् सुशीमं सोमस्तसरु |

उद्विद वपतु गामाविं प्रस्थावद रथवाहनं पीबरोम् च प्रेफव्यम्¹³ Let the plough, land-pointed well-lying, with well-smooth handle, turn up cow, sheep, an ongoing chariot-frame and a plumb wench.

इन्द्रः सीतां नि गुह्यतु तां पूषाभि रक्षतु ।

सा नः पयस्वती दुहामुत्तरामुत्तरं समाम्¹⁴ Let Indra hold down the furrow, let P an defend it, let it , rich in milk, yield to us each further summer.

शुनं सुफाला वि तुदन्तु भूमिं शुनं कानाशा अनु यन्तु वाहान् ।

शुनासीरा हविषा तोशमाना सुपिप्पला ओषधीः कतमस्मै¹⁵

Successfully let the good plowshares thrust a part the earth; successfully let the plowmen follow the beasts of draft; of Sunasira, do you , dripping with oblation, make the herbs rich in berries for this man.

शुनं वाहाः शुनं नरः शुनं कृषतु लाङ्गलम् ।

शुनं वरत्रा बध्यन्तां शुनमष्टामुदिङ्गय¹⁶ Successfully do you brandish the goad. Successfully let the draft-animal, successfully the men, successfully let the plow, successfully lets the straps be bound,

शुनासिरेह स्म मे जुषेथाम । यद ि ि चक्त्रथः स

ि इ ¹⁷ Let the air and sun be favorable to me. They bedew this earth with water which they create in sky. न त

| ¹⁸ We praise the furrow and let it be directly favorable for us. May it be fruitful for us.

क्त् विश्वैदवैरनुमता मरुद्भिः।

ꣳ त्स् स्त्स् ि न् ॥¹⁹ With ghee,

with honey the furrow all anointed approved by all the goads, by Maruts; do you O furrow turn hither unto us with milk rich in refreshment, swelling with fullness of you

Crop Pattern

According to the story contained in the Atharvaveda, the goads first cultivated sweet corn on the banks of the river Saraswati for the benefit of Yava mankind.²⁰ The Indra was the furrow master and the maruts were the ploughmen. Its corresponding wild progenitor, yavasa, is frequently mentioned in the Rigveda. Atharvaveda says that this wild ancestral grass was cow fodder.²¹ Except for the absence of wheat, other grains are the same in the Atharvaveda as in the earlier period. A famous crop is mustard (abayu) of two varieties viz. and white brown (pinga and Baja) mustard appears prominently in the Harappa and Harappa chalcolithic periods. Mustard was an important part in black rites. Its cultivation seems to be encouraged for this reason as well. Two other crops need to be mentioned. These are intoxicating drug crop: Bha ga (the flower of Cannabis sativa) became a cultivated crop. Another is the fibrous crop sa a (hemp, Crotalaria junacea). Vedic period also adopted some preventive measures to protect plants and crops. It involves driving away the pest-bird by noise. Birds used to be known as pest killers. Obviously that practice naturally protects crops from insect-pest. Adverse natural phenomena affecting crops and destroying crops were also known in the Atharvaveda Vedic period. There were also pests from natural phenomena.²² In the late Vedic period weeds were introduced aspects apart from those recognized in the Atharvaveda. Preventive and remedial measures mantras combined with certain substances also appear to have insecticidal effects. The metabolic product (grass) from the

intestines of sacrificed cattle and some parts of special plant material is buried in the field.

Soil Conservation

Farming requires fertile soil first. Farms at different stages of history are found on fertile soils such as alluvial soils, river soils plains and black cotton soils. The earliest Vedic settlement was in the Indus valley. The fertile low lying basins of the seven Punjab Rivers were highly respected for their rich crops of agriculture. River banks were considered fertile. It was generally performed by alternate use of arable land as fallow and as cultivable field for lessening constant pressure on field. *k tra* and *khila* or *khilya* are two words for cultivable land and fallow land. The arable land is said to have been surrounded by grassy land. It also a type of fallow land used for cattle grazing. The fallow land was usually in the middle between two arable plots. It was not fertile but needed plowing and proper digging Atharvaveda clearly mentions about the functions of fallow land.²³ Barren land was used for different purposes such as pasture land and for cowsheds. Both methods natural fertilization of the soil was contributed by cow dung. It was not unknown to the Vedic peoples to burn and chop the vegetation of the fallow land and to prepare plots for cultivation as manure. A graphic account of reclamation of land with the eastward movement of the Vedic people is found to occur in the Satapatha Brahma a²⁴ the village itself includes land containing a house or homestead as distinct from arable land, including fallow cultivation and arable land.²⁵

Expulsion of Vermin Infesting in the Field

The Atharvaveda places great importance not only on farming practices but also on the protection of agriculture. The Atharvaveda says that there are many ways to destroy pests and also prescribes special verses for the eradication of pests on farms.

इ शे छिन्तं ि षाः

न ि ह न ॥²⁶

Smite, O Asvins , the borer ,the samanka, the rat, split their head ,crush in their ribs; lest they eat the barely ,shut up there.

इ ऋ क ब्रह्मेवासंस्थितं ि न

ि न ि ²⁷ Hey, borer!hey, locust! Hey, grinder,

upakvasa! As a priest an unfinished oblation, not eat this barely, go up away, doing no harm.

ष म

प ढ द् स व्यद्वरास्तान्तसवाञ्जम्भयामसि॥²⁸ O

lord of borers, lord of vaghas with arid jaws do you listen to me; what devourers there are of the forest ,and whatever devourers you are, all them do we grind up. The Atharvaveda contains mantras not only for the production of grains but also for the protection of grains.

For Increase of Barley

These three mantras in the verse are for the abundance of grains. Through their prayers we can understand that the greatest wealth is grains. च स स ि विश्वा

पत्राणि त ि ि ॥²⁹ Rise up become abundant with

your own greatness, O barely; ruin all receptacles; let not the bolt from heaven smite you. श्रु न त्र त ि

तदच्छयस् द ि द्र द् क्षि ³⁰ Where we appeal unto you,

the divine barely that listens, there rise up, like the sky; be unexhausted, like the ocean.

क्षि स क्षि न

न क्षि सन्त्वत्तारः न्त क्षि ³¹ Unexhausted be your

attendants, unexhausted your heaps; your bestowers be unexhausted; your eaters be unexhausted.

Conclusion

Atharvaveda says that those actually working in the fields are the real owner of the lands. A full discussion of the agricultural practices of the Vedic period highlights the following salient facts. Green manuring has been a practice in soil fertility since Atharvavedic times till today. Animal husbandry as part of agricultural activities and climatic understandings of crop potential predicted based on the position and movement of the celestial bodies show that there was an integrated and comprehensive agricultural system not limited to agricultural soil, irrigation, and agricultural implements. The Atharvaveda attaches importance to the education of the farmers of the country in order to achieve a strong economy. If the farmers are not educated they will not get a good harvest from the field. The Atharvaveda says that the main reliance of a farmer is on cows the importance of cattle breeding is made clear in many verses. Through this verses we can understand they used prayers and labor for this agriculture, they used natural methods used for it. Their prayers were used for it. Their prayers were not for the sake of money but for the protection of agriculture.

End Notes

1. M rka eyapur na-46/65-75
2. Atharvaveda-8/10/11
3. Ibid-8/10/12
4. gveda-10-34/13
5. B hatp r ara-5/185
6. KasyapiyaK isukthi-1/18
7. *K iparasara*-2/8
8. Ibid-2/9
9. Yajurveda-16/18

10. K yap yak is kti-1/19/8
11. Atharvaveda-3/17/1
12. Ibid-3/17/2
13. Ibid-3/17/3
14. Ibid-3/17/4
15. Atharvaveda-3/17/5
16. Ibid-3/17/6
17. Ibid-3/17/7
18. Ibid-3/17/8
19. Ibid-3/17/9
20. Ibid,vi.30.1
21. Ibid , i.38.5, iii,45.3, vi,18.10
22. Atharvaveda, vi, 1-3, vii, 11.1
23. Atharvaveda,vii, 115.2
24. Satapatha Brahmana, i.4.1,14-17
25. Atharvaveda,ii,4.5
26. Atharvaveda-6/50/1
27. Ibid-6/50/2
28. Ibid-6/50/3
29. Ibid-6/142/1
30. Atharvaveda 6/142/2
31. Ibid-6/142/3

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