JOURNAL *of* MANUSCRIPT STUDIES

# Journal *of* Manuscript Studies

**U.G.C-CARE Listed Journal**
**Vol. 51, January-December 2023**

General Editor
**Prof. R. B. Sreekala**

Issue Editor
**Dr. Rejani R.S.**



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

# 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 form 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 neuce 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 Sringarasudhkarabhana 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      Mimamsakaratna 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

.

# CONTENTS

# DOCUMENTATION AND CATALOGUING OF MANUSCRIPTS

**Prof. R.B. Sreekala**

## Abstract

*Documentation aims to make available to researchers and the public information about which manuscripts are held in which libraries and other institutions, what they are, what they contain, and what are the characteristics of each. Documentation includes the activities of surveying manuscripts in libraries, manuscript libraries, government archives and private collections, gathering details and making information available in the form of catalogues and bibliographies. Making information available in digital form is also the aim of documentation in modern times.*

## Key Words

*Documentation, Cataloguing, Manuscripts, metadata creation, catalogue, accession number, index, Interpreter, Author, Folios, Colophon.*

## Introduction

*Manuscripts are not as readily available as printed books. A large part of them are rare documents available only in some special libraries. Finding, verifying, and copying them are all activities that involve time, effort, and money. Therefore, extensive documentation is needed to assist practitioners and researchers in this field. Attempts at detailed documentation of manuscript artifacts in India began in the 1800s. Various libraries and government agencies were concerned with the preparation of traditional documentation sources such as catalogues and book indexes. In modern times, there is a preference for preparing results in digital form.*

Documentation aims to make available to researchers and the public information about which manuscripts are held in which libraries and other institutions, what they are, what they contain, and what are the characteristics of each. Documentation includes the activities of surveying manuscripts in libraries, manuscript libraries, government archives and private collections, gathering details and making information available in

the form of catalogues and bibliographies. Making information available in digital form is also the aim of documentation in modern times.

Cataloguing is the systematic arrangement of books/palm leaves/manuscripts in a particular library or libraries. The document that presents this information is called a catalogue. Catalogues of manuscript books have several differences from catalogues of ordinary books. Information such as book title, author's name, subject, publisher's name and address, and year are usually added in modern book catalogues. But the catalogues of the manuscript epistemology differ from this in form and content. In our traditional writings like index dictionaries and metrical dictionaries, we can find hints of some ancient Cataloguing systems.

Cataloguing is a sub-field of information organization. Cataloguing is defined as the process of metadata creation, which includes describing the material, naming it, specifying its location, conducting thematic analysis, assigning subject headings and classification numbers, and organizing all material according to this system. (1) ("The process of creating metadata for resources by describing a resource, choosing name and title access points, conducting subject analysis, assigning subject headings and classification numbers, and maintaining the system through which the Cataloguing data is made available.") In other words, a catalogue is an organized collection of bibliographic metadata of books and related materials in a library. A catalogue is a document that contains organized information to help identify a book or material held in a library. Cataloguing is mainly in two types - Descriptive Cataloguing and Subject Cataloguing. Subject-based Cataloguing involves identifying exactly what the content of a source is, identifying its morphological features/items, and assigning headings that specify these. (2) ("Subject Cataloguing is the phase of the Cataloguing process which is concerned with determining and describing the intellectual or artistic content and the genre/form characteristics of a resource, and translating that understanding into subject headings and classification notations.") Descriptive Catalogue means the recording of book identification information- authors, title, number of pages, publisher - (author(s), contributor(s), title, edition, publisher, distributor, date, the number of pages, its size, name of series). Descriptive Cataloguing consists of physical description of the book, catalogue description and publication description. Cataloguing of manuscripts is different from that of ordinary books. Cataloguing methods such as Dewey Decimal System and Colon Classification are available for preparing the catalogue of printed books and

classifying the books. In the case of manuscripts and palm leaves, the information recorded in the traditionally followed card indexes varies somewhat from library to library. However, the general information found in them is:

- Accession Number/ Serial Number
- Title of the work
- Author
- Repository (name of repository)
- Substance
- Language
- Script
- Commentary
- Commentator
- Physical condition
- No. of folios
- Subject

In some libraries the practice of tying several palm leaves into a bundle and assigning a number to that bundle is found. The number assigned to the bundle is also added to the catalogue. Information of all catalogued books is kept in a master register. This is called accession register or tabular catalogue. This usually follows the arrangement of the author and the title of the book in alphabetical order.

The National Mission for Manuscripts has developed a standard format for Cataloguing manuscript books. These are the fields of Cataloguing prescribed in it. (3)

**(1)    Record No**

It is numbered from one to the manuscript books in the specified library.

**(2)    Date of Data Collection**

Date the information was collected/ or added to the catalogue

**(3)    Details of Institution / Library**

Information about which institution owns or where the manuscript is available; If private collection it should be mentioned

**(4)    Address**

Complete address of the institution where the signature is kept

**(5)    Title**

- Full title of the book. Although the procedure to be followed is to give the title as given in the book, it is suggested that regional accents and inflectional forms be avoided and such differences should be mentioned in the remarks column.

- The title of the book should be mentioned in the first part of the book or in the letterhead. In the case of books whose names are not mentioned here, if the name can be found by comparing with other books, the name should be given in brackets and this should be mentioned in the reference column.

- In case of books whose name cannot be found, enter 'unknown'. To identify such books, a few lines should be added at the beginning and end of the text.

- If the text is accompanied by an annotation, use the title that indicates it. For example, the name 'Bhagavadgitaitaikasahitam' refers to a work containing both text and commentary. The name 'Bhagavadgita'ika' refers to the text containing only the commentary.

- A book with multiple texts can use one page; If there are multiple volumes, one page should be used for each volume.

- Add other titles of the book in the 'Observations' column.

**(6)    Parallel Titles**

If parallel titles to the book are given in the text itself, add them in brackets. If known under other titles, mention them in reference column.

**(7)    Author**

- Name of the intellectual creator of the lesson content. This is usually mentioned in the letterhead. The name of the author will be written with clues like Kriti, Rachita, Virachita etc.

- Enter 'unknown' if the author's name is not in the text. Even if the author of the work is known, if this information is not recorded in the text, it should be entered in the catalogue as 'unknown'.

- Details about the author can be written in the reference column.

**(8) Co-author**

Other persons involved in content creation. Many older works are found to have been expanded and revised after the author's time (and sometimes at the same time) by his son or disciple. In such cases their name is recorded in the co-author column.

**(9) Interpretation**

The practice of adding various kinds of commentaries to texts was widespread in India. Various types of commentaries are teeka, tippani, tippanika, avacuri, bhashyam, vrtti and bhashyatika. The original text and the commentary shall be clearly distinguished. Many texts have multiple interpretations

**(10) Interpreter**

Name of the person/s who authored the commentary. It would mean critic, expositor and purveyor.

**(11) Language**

The language used to record the lesson. Many lessons are recorded in more than one language. While the script will be the same. For example, there are many texts in Malayalam and Sanskrit written in Malayalam script.

**(12) Script**

Although most texts are written in one script, there may be some parts, some specific words or texts written in another script. These things should be clarified.

**(13) Time**

- The time the text was composed and the time it was copied are different. Sometimes the numerals indicate the time when the author completed the text. The transcript will contain the date the lesson was transcribed.

- If no chronology has been added to the manuscript or any other part of the book, write 'Not Given'.

- The period of writing/copying is recorded in various ways. Various forms of Katpayadi system are used in different parts of India. Likewise, the practice of assigning numerical values to certain words/deities is also seen;

For example, Indu = 1, Yama = 2, Bhuvana = 3, Veda = 4, Bana = 5.

- Times should be indicated by converting various chronology systems to AD.

| | | |
|---|---|---|
| 1. Kaliyuga Samvatsara | − 3101 / 3100 = | AD |
| 2. Veeranirvana Samvatsara | − 487 = | AD |
| 3. Maurya Samvatsara | − 320 = | AD |
| 4. Chaitradi Vikrama Samvatsaram | − 57 = | AD. |
| 5. Saka Samvatsara | + 78 = | AD |
| 6. Kalichuri Samvatsara | + 248 = | AD |
| 7. Gupta year | + 320 = | AD |
| 8. Gangaya Samvatsara | + 570 = | AD |
| 9. Harsha Samvatsara | + 606 = | AD |
| 10. Kolla Samvatsaram | + 824 = | AD |
| 11. Newar year | + 878 = | AD |
| 12. Chalukya Vikrama Samvatsara | + 1075 = | AD |
| 13. Lakshmana Sena Samvatsara | + 1118 = | AD |
| 14. Shahur Samvatsaram | + 599 = | AD |
| 15. Uttari Fazali Samvatsara | + 592 = | AD |
| 16. Dakshini Fasali Samvatsara | + 590 = | AD |
| 17. Bengali Samvatsara | + 593 = | AD |
| 18. Year of the Magi | + 638 = | AD |
| 19. Ilahi Samvatsara | + 1555 = | AD |
| 20. Rajyabhisheka Samvatsara | + 1674 = | AD |
| 21. Hisari year | + 622 = | AD |

In the case of undated texts, chronology can be established by comparison with other copies of the same text, and based on the nature of

the writing surface and features of the language/script. This should be noted in the reference column.

**(14)    Author**

The author's name and some other information will be added to the letterhead. Name, father's name/guru's name and date of completion of inscription should be included in normal inscription. Scribes also add the text for whom the text was copied, the place where it was copied, and the Mangala slokas.

**(15)    Translators/ Proof readers**

In works translated, abridged or modified in many ways from the original, the name of the person who carried out the translation/revision should be recorded.

**(16)    Subject matter**

Conventional subject divisions are usually used in catalogues to indicate the contents of manuscripts. Names like Kavya, Grammar, Ankarashastra, Veda, Mimamsa, Tantra and Jyotish are added. Meanwhile, subject description schemes such as Dewey Decimal Classification used in modern bibliography make searching more efficient. Both of these can be recorded. NM M. A separate subject division list has been prepared.

**(17)    Initial part**

The opening lines or parts of the text. It should preferably be given in Roman script with diacritical marks. If the beginning is missing text then the first lines of the available text can be inserted.

**(18)    Concluding part of the lesson**

Lines at the end of the text/chapter (preceding the epigraph). In Roman script with diacritical marks.

**(19)    Contents**

Separation of chapters and sections and their headings or key words to help identify them.

**(20) Colophon**

If the author's note is an appended text, where it is appended and the information appended to it. The inter-text colophon at the end of each chapter, the text colophon at the end of the book, and the post colophon at the end of each chapter should be indicated.

**(21) Bundle No./ Manuscript No.**

It is common to store multiple manuscripts as a bundle. Then a volume and the books within it need to be numbered in such a way that they can be clearly identified. If the bibliography is numbered 75, the books it contains are numbered in the order 75.1, 75.2, 75.3,….

**(22) No. of Folios**

Here it refers to how many olas or pages there are in a book. Both sides of a page are considered as 1a and 1b. Number of pages is different from page number. In a book of hundred pages, if 7 pages are missing in between, the number of pages is calculated as 93.

**(23) Size of manuscript**

Height x Width in cm

**(24) Bibliography**

The total number of letters in a text is called citation. The size of a book cannot be determined based on the number of pages, as the size of the letters varies in the handwriting of different authors. That is why the term bibliography is used. The number of books is calculated using the 32 letters contained in the Anushtupa circle as standard.

Bibliography = Number of letters per line x average number of outer lines x total number of pages

**(25) Writing Material**

A material used as a writing surface such as palm leaf, paper, metal plate, tooth, etc.

**(26)    Illustration**

Details of images, if any, are included in the text

- Total number of images

- Quantity of each

- Description of images

- A description of where the images are attached

- The name of the person who performed the drawing, if any, is attached

**(27)    Perfection (Status)**

Is the book complete or not; That is, whether the pages are missing. Write using the words perfect and imperfect.

**(28)    Missing Portion**

Note the missing pages. For example; 1-3, 9-11, 19-23.

**(29)    Physical Condition**

Note whether the book is damaged, crumbling, insect-infested, moldy, pages stuck together, legibility etc.

**(30)    Source of Catalogue**

This is not relevant when Cataloguing the text directly. If prepared using other documents add that information here.

**(31)    Observations (Remarks)**

Information other than above can be added here.

- Information on bibliography, if available elsewhere

- Details of the book, if it has a cover or other covering

- If notes or other appendices are attached

- Features such as grammatical errors

- Calligraphy information, writing style, ink, writing pen, and if the text has an unusual shape or size.

- Color and writing style in case of picture books.

**(32)    Publication**

If it is a printed book, its details; What type of printing, what text is it based on, publishing information.

## Alphabetical Index and Index

Index and concordance are two important tools used in manuscript science. Although similar in appearance, their nature and functions are different. But let's examine them together. The simplest form of an alphabet is an alphabetical list of all the words in a text. Alphabetizing words arranges words alphabetically and indicates where in the text they can be found. That is, it will also indicate where the word is in the text. At a practical level, however, alphabetical indexes are often not so simple. Alphabetical indexes are commonly used to divide the text content into specific conceptual areas. For example, author index, key word index, and subject index are commonly used in scholarly books. Not simple alphabetical sorting of words. That is why indexing experts have given it a more detailed definition. Based on a comprehensive analysis of a text, Nancy Mulvaney defines an index as an organized structure that includes organized access points to help access the content of the text. (3) (An index is a structured sequence resulting from a thorough and complete analysis of text of synthesized access points to all the information contained in the text. The structured arrangement of the index enables users to locate information efficiently" This definition If we look at it, we can understand the importance of index.

Big books, especially scholarly books, need guides to help readers get into their content. This is what an index does. An index is a handbook given by a person who has read, studied and analyzed a book to make it easier for other readers to read it. The more detailed and comprehensive it is, the more useful it will be. These are especially important for works that are ancient in content and language, voluminous and thematically complex. Alphabets are more relevant to the study of handwriting. Because the process of reference and research is more important than reading. Here both the alphabets can be of immense help. One can only imagine how difficult it would be to delve into texts like the Bible and the Vedas without an alphabetical index. Effective indexes cannot be generated by computer. Human intervention is required to perform analysis of content and categorization to help readers use it in the most effective way.

A contextual index is presented in a book to help identify the context in which key words appear, including the words that precede and follow it, or the sentence that contains the specified word. ("An alphabetical list of the words (especially the important ones) present in a text, usually with citations of the passages in which they are found" (4) is a helpful source for understanding the situations in which a particular word appears and in what sense it is used.

Vishvabandhu Sastri (1897–1973) prepared a classification index of Vedic texts in Sanskrit titled "Vedika Pathanukramakosam". This work was started in 1930 and was published in several volumes during 1935-65. It deals with 5,000,000 param padarupas through 123,000 word titles from more than four hundred Vedic and Vedanga texts. There are 11000 pages in sixteen parts. The compilation 'A Vedic Concordance' prepared by Maurice Bloomfield is also famous. The Pratidnyasa Index is a more automated compilation than the Alphabetical Index; Hence they can be prepared using computer

**Book index**

1.      Joudrey, Taylor, and Miller (2015). Introduction to Cataloguing and Classification, 11th ed., Santa Barbara, CA: Libraries Unlimited

2.      Janis L. Young and  Daniel N. Joudrey, Library of Congress, "Library of Congress Subject Headings: Online Training," https://www.loc.gov/catworkshop/lcsh/index.html https://www.namami.gov.in/cataloguing-manuscripts#collapse4

3.      Nancy C.Mulvany,(1994) Indexing Books. The University of Chicago Press.Chicago

4.      "concordance". Oxford Dictionaries. Oxford University Press, n.d. Web. 13 November 2022. <https://premium.oxforddictionaries.com/definition/english/concordance> via Oxford Dictionaries Online

# UZHUTHUMMAL KITTAN AND DEVAKI NILAYANGODU: TWO REPRESENTATIONS OF THE HISTORY OF FOOD IN KERALA

## Dr. Naushad S.

## Abstract

*Autobiographies narrate unseen contexts within the grand history. Although they serve as tools for constant rewriting of history, the monotony of the narrative can sometimes problematize story telling. Such a problem is encountered while examining the histories that autobiographies make. Hence, while analysing the writings of Kanipayyur Sankarannambuthiripad and Devaki Nilayangode about the food traditions of the Brahmins in Kerala, alternative historical contexts need to be probed into for the textualization of the narrative.*

## Key Words

*Uzhuthummal Kittan - Devaki Nilayangode - K C Kuttan – P. Bhaskaranunni-Kanipayyur Shankaran Namboothiripad - Ente Smaranakal - Kalappakarchakal-Pathompatham Nooottandile Keralam - Production and distribution of milk and milk products in Kerala.*

Devaki Nilayangode writes about the distribution of food to men and women in Brahmin houses: "A memory of my childhood - Nambisan, the storekeeper, with a big vessel in the veranda to receive milk. People from all the houses in the neighbourhood with cows would come with milk. It was customary to bring all the milk to Brahmin houses. Father's decision was that no matter how many people came with milk, we had to receive it. The big vessel will be full before noon. Then two people will have to carry it to the kitchen. Besides, there is milk from the stable packed with cows of the *illam* (house of the Brahmins) itself. The servants would milk it and bring it to the *nalukettu* (a typical style of house in which the Brahmins live). A certain amount of the milk will be given to the Brahmin kitchen. The milk stored in this way is not for the children or others in the Brahmin house. Even though most of the children looked malnourished as we are not fed breast milk beyond one year of age, the milk wasn't for us. It was used to make ghee to light the lamp in the temple and to make curd for the Brahmin houses' delicacies. Attempt to curdle the whole milk will be made in the

12

kitchen. The next day, curdled milk is churned and separated into curd and butter by '*irikkanamma'*. The butter is then melted and made into ghee. After keeping aside some ghee to feed the Namboothiris, the rest is taken to the temple. Some curd is diluted and served for lunch. When small children cry at night out of weariness, this diluted mixture is given in drops. That was babysitting back then.

Everyone believed that lighting ghee lamps in temple alone is enough for the children to get sufficient health and prosperity." (18 - 19)

Devaki Nilayangode complains about the wretchedness of women and girls who do not get enough of the food item - milk despite of it being abundant at home. Devaki describes the theocratic system shaped by religious authorities and customs, where the domestic environment of the upper classes would be a celebration of overeating and feasting by its male members.She also writes that birthday celebrations in Namboothiri homes were only for Namboothiri men and boys. The delightful feast is also exclusive for them. First the children, then the Namboothiris, and finally the 'Antharjanams' (brahmin women) - this is the sequential order for the feast(68). She also shares her uneasiness on the practice of the brahmin houses where brahmin women are the last on the sequentialorder to have the feast and the Nair helper women having to eat on the used leaves. The history of this cruel injustice is repeated today in many other forms, she writes, citing Om Prakash Valmiki's '*Echil*' and Sharankumar Limballe's *Akarmashi* ("If the story I told is past, these 'Echilkadhakal' are still happening. These stories told me that one of the cruellest injustices that I was relieved to have faded into the past has not gone away and is still going on" (71).

Devaki Nilayangod speaks about the gender discrimination in the Brahmin houses by referring to the matters such as differences in serving feast, celebratingbirthdays, milk and food. She equates the treatment of Nair women to the conditions of contemporary Indian Dalits. But the work highlights the consumption of the cow's milk and not its production as a criterion of sexism and casteism. Therefore, the gaps in her autobiography raise some questions:

1. Why do the neighbours come here with milk even though there are plenty of cows in the stable of the brahmin house itself?

2. Why does her father Namboothiri's attitude of insisting on buying milk no matter how many people come with it turn into generosity towards those who bring milk?

3. Is milk distribution going on here as a business?

4. What is the social status of those who come under the common name of neighbours?

5. Can the ongoing injustices faced by members of Limbale and Om Prakash Valmiki's community be equated with the miseries faced by mistresses and their maids in upper class households?

In Kanipayyur Shankaran Namboothiripad's autobiography, *Ente Smaranaka'*, the matter regarding milk production and distribution is much clearer: "In ancient times in Kerala, there was a belief and custom that only the upper caste Hindus were entitled to milk cows and use the milk. By the time I grew, it had become like a fairy tale... Houses of Ezhavas with dairy cows were found. The milk on the 11th day after a calf is born in a Ezhava house has to be sent to the Brahmin house. So, I have seen many times itsowner coming to the brahmin house on the $10^{th}$ day and requesting to send anybody to milk the cow and accordingly bringing the milk to the brahmin house.(*Ente Smaranakal* Part II-299 - 300). Kanipayyur adds a personal experience in his autobiography to come to the conclusion that the lower classes of Kerala do not know how to use dairy products. Kanipayyur writes that at his workplace, where workers including Ezhavas were given a meal with buttermilk, they drank it because they did not know how to eat the buttermilk with rice(302).

Kanipayyur points that in the early days, cow's milk was used as food only in Brahmin houses and temples and later the Brahmins lost that privilege. He also finds relief in reassuring that the custom of distributing milk on the 11th day to Brahmin houses from Ezhava houses prevailed even during his time at least on a limited scale. This autobiography also raises some questions: When did the consumption of milk, which was exclusive to Brahmins, spread to other communities? When did they started eating dairy products properly?

Devaki Nilayangod, who complains that even though there was enough milk at home, the women did not get it and they got the *sadya* only at the end; and Kanippayyur, who complains that the poor people of Kerala do not know how to eat rice with buttermilk, speak from the position of food

consumers. This is because the authorial voice of the producers become obscured when consumers become narrators, which is in turn a limitation of upper-class autobiographies. P. Bhaskaranunni describes the history of cow milk in the 19th century by criticizing Kanipayyur who condemns the eating style of the Ezhavas. Bhaskaranunni writes: "The decision was that the upper castes should milk the cow and handle the milk and other produce"(41). According to the 1911 census, there were 314,889 cows in Travancore. Whether they belonged to the stables of upper caste households or lower caste ones, it was the upper castes who milked them for their own needs. Bhaskaranunni says that the crux of the allegation that the lower castes do not know how to use milk and curd is nothing else.

K. C. Kuttan writes about the developments that led to the introduction of the lower castes to the process of milking the cow and consuming dairy products in his work entitled *Two Community Reformers*. In Pathombathaam Noottandile Keralam we can also read this description: "Anyone can raise cows. But once the cow has given birth, the Ezhavas and others do not have the right to milk it. They should give it to the nearest Nairchief. When the milking is finished, they will be informed. Then they should take it again and they may get a ration in the form of a meal each time they give and take the cow. If this agreement is violated, the owner of the cow will be tied to a tree and beaten up. His relatives should go and pray for forgiveness with a betel leaf and return the cow and release the man from the tree. This situation started to change in some areas around 1875-80. A social reformer named Uzhutummal Kittan of Thanneermukkam in Cherthala organized the Ezhavas and disrupted the claim of the upper castes for milking the cows. He discussed the matter with some daring and influential Ezhava chiefs. He went to the headmen and after a long deliberation, informed all the workers. The very next day, the neighbouring cow gave birth and Uzhutummal Kittan urged the owner to milk it himself. Will the Nair headman, who was responsible for milking the cow tolerate this? Ten or twelve fighters were assigned to retaliate. The owner got scared and took refuge in the historical person's house... but what the Nairs could see was that they were surrounded by 16 daring Ezhavas. They left the place. The man's name is Njarkuru Kuttipanicker... The next day a case was filed... All of them were accused... They collected money together and argued the case. In the end, the Ezhavas were victorious. " (43)

The history of the underprivileged, including Uzhutummal Kittan, convinces that the practice of driving the producer away from the product

through the violence and harsh edicts of the authorities existed in Kerala. Devaki Nilayangode's *Illams*(large upper-caste houses) were made *palazhi*(plentiful supply of milk) by the fear of the punishment they would get if the lower classes touched the product. Even though Kanipayyur and Devaki Nilayangode identify cow's milk as a Brahmin food that makes Ezhava men second-class, and as a male-food that makes Brahmin women inferior respectively, there is no narrative in both the works that the milk used to fill the milk cans in Brahmin houses was stolen by beating the producers by tying them to a tree. Devaki Nilayangode describes the process of stealing the product from the producer as the bounty of the one who steals. The autobiographies of Devaki Nilayangode and Kanipayyur Shankaran Namboothiripad make it clear that the history of product rights being available to the producer does not exist in upper class narratives.

It is not within the Brahmin household that milk becomes a metaphor for discrimination, but at the place of production itself. The question of who owns the right to the product was raised in the historic struggle of the underprivileged milk producers. They obtained an unparalleled right by physical encounter and through legal means by approaching the court. Kanipayyur mitigates the gruesome practice that these people abolished by using the phrase "like a folk tale".

The lives of Kanipayyur, Devaki Nilayangode and Uzhuthummal Kittan speak to us about the same product that is, milk. While the producer's narrative becomes one of blood and litigation, the consumers' become one of ritualism, recrimination, generosity, and class antagonism. Equating the humiliations faced by the heroines and house maids of the Brahmin households in Kerala with the lives of Dalits, and establishing these injustices as a continuation of the humiliations faced by the upper caste lives themselves, results in a simplification and distortion of history. Devaki Nilayangode seems to be unaware of the intensity of caste abuses that have been going on in Kerala for centuries and that was happening in her own backyard. Her claim that it is through the autobiographies from North India that she acquainted herself with abominable caste injustices, indicates her limitation in not being able to evaluate her own social conditions even in general terms. But the problem lies in celebrating the writings of such authors as authentic histories and textbooks. Hence discourse analysis is said to be possible only by determining the social status and social conditions of the narrators.

**Work Cited**

1. Bhaskaranunni P., *Pathompatham Nooottandile Keralam, Kerala Sahitya Academi, 2012*

2. Devaki Nilayangod, *Kalappakarchakal,* Mathrubhoomi Books, 2008

3. Kanipayyur Shankaran Namboothiripad, *Ente Smaranakal (2nd Part),* Panchangam Pusthakasala, 2005

# ARATTUPUZHA VELAYUDHA PANIKKER, A PIONEER OF SOCIAL CHANGE

**Dr. S. Nazeeb**

## Abstract

*It has not been long since history lifted the energetic presences who were the driving force of the Keralan renaissance out of their shadows. Before the Aruvipuram Pratishtha, a Kerala Shiva Temple was built, and Shiva Pratishtha was performed under the leadership of Arattupuzha Velayudha Panikker at Mangalam in Karthikapalli. Everyone, irrespective of caste and religion, was allowed to enter the temple. Velayudha Panikker was also able to bring the aristocracy to its knees, who complained to the Diwan that the worship of idols by the Avarnas was a violation of dharmacharans and rituals. It was a fierce resistance to the caste powers. His struggle to bring the practice of Kathakali, a temple art, outside Jathikota is also a part of Kerala art history. This paper analyzes the interventions made by Arattupuzha Velayudha Panikker in the revival process, which took the form of a movement in the later period.*

## Keywords

Arattupuzha Velayudha Panicker was an exciting episode in the renaissance history of Kerala. Even before Alappuzha became a port, Arattupuzha distinguished itself as a major commercial center through spice trade. Velayudha Panicker was a member of a rich family who traded spices with foreigners there. Their trade and life were rich and they even had their own sailboats. He was born in 1825 to a most famous Ezhava family in Kartikapalli taluk. Learning various languages, Ayurveda and Astrology under the tutelage of eminent teachers, and mastering horse-riding, swordplay and exercises all make the Panicker's personal history a colourful one. Varanapilly family is a famous homestead of Puthuppally in Karthikappally taluk. Sree Narayanaguru came to study with the Varanapilly family, which is famous for pundits and gurus. Velayudha Panicker married a young woman named Velumpi of the said clan. It was a time when communal inequalities was rampant. Velayudhan was also disturbed by the plight of backward communities, including his own, as economic prosperity did not provide exception from the horrors of caste

based inequities. The thought of breaking through the perverse untouchability held by the general public beyond knowledge and wealth ignited the genius Arattupuzha Velayudha Panicker. This fire is also at the beginning of the fire of protest that has spread in Kerala, including casteism, which maintains distance, free entry to places of worship and the enjoyment of temple arts.

In 1888, Sree Narayanaguru performed the Aruvipuram Pratishtha. The Guru's answer to the upper castes, who questioned his dedication of a rock retrieved from the depths of Neyyar river, that "it was our Lord Shiva that was dedicated", broke the very central pillar of upper caste autonomy. Aruvipuram Shiva Pratishtha was the main event in Kerala social life, becoming a phoenix for the one who was denied justice by birth. It is a stone without Ashtabandha, and the world's wonder deity fused with stone.

The dedication of Siva's idol at Aruvipuram marks the peak of Kerala Renaissance. History records that Aruvipuram Pratishtha was the philosophical light of change poured into the inner life of Keralites. Long before this momentous act of 1888, in 1852, the Kerala Shiva Temple was built at Mangalam in Karthikappalli, and Shiva pratishtha was performed under the leadership of Arattupuzha Velayudha Panicker. Shiva pratishta was performed by Tantri Viswanathan Gurukal at Mavelikara Kandiyur Math. Another historical feature is that everyone, irrespective of caste and religion, was allowed to enter the temple. This revolutionary social interaction took place in Kerala long before the birth of Narayanaguru.

It is also a history of Kerala that the aristocracy could only silently watch the ritual violation of Velayudha Panikar. The construction of a Shiva temple in 1853 at Cheruvaranamkara at Thanneermukkam in Cherthala under the leadership of Velayudha Panikar is one of the first cases related to rituals in Kerala. The upper caste approached the Diwan with a case and complaint stating that the dedication and worship by Avarnas is against the dharmacharans and a gross violation of customs, and the Diwan arbitrated the case between the two parties. Velayudha Panicker argued for the right to build the temple by placing it as evidence before the Diwan, citing the fact that the Mangalathu temple was built and Shiva's idol was installed. When the Diwan finally gave permission for the construction and dedication of the temple, it went down in history as the legal struggle and victory of the oppressed against caste inequalities.

Velayudha Panicker was also the first social activist to popularize Kathakali, the popular art of Kerala. Kathakali, a temple art, was an art form that was staged only in the Illams and upper caste temples of the Namboothiris. Kathakali was not an art that could even be seen directly by the backward communities including the Ezhavas, or those born in lower castes. It is characteristic that Velayudha Panicker was ready to establish the Kathakaliyogam, take on the challenge of the aristocracy, and what's more, to practice Kathakali with the family at a time when it was unimaginable for the Ezhavas to perform Kathakali. Velayudha Panicker prepared Kathakali training in Mangalam temple and organized a Kathakaliyogam under the leadership of the Kathakali acharya, Ambalappuzha Madhavakurup, which became the first revolutionary intervention for the popularization of art. The upper caste oppresses could not stomach this in the least, and they appealed to the Diwan T Madhavarao, with concern and grievance about the possible riots that could happen in the country due to ritual violations. They pleased that the characters in Kathakali were mythological beings, gods, Brahmins, kings and asuras and even acting these parts by was against morality and God's will. They clamoured that things were moving towards caste-based agitations, and eventually the Diwan summoned both the parties discussion. Velayudha Panicker made a strong counter-argument by presenting epics, Puranas and Upanishads and taking the edge away from the arguments of the upper caste representatives. The historic judgment of the Dewan allowing Kathakali to be performed outside the traditional premises on the grounds that there were no major legal obstacles, it becomes a source of energy for the advancement of Kerala Renaissance, and the revival of popular art in Kerala. The entire life of Velayudha Panicker was a historical testimony to an attitude of living as a guardian of social justice. It is also an important event in the history of Kerala that Arattupuzha Velayudhan was given the position of Panikar by the Maharaja of Travancore for his bravery in suppressing the Keerikat assailants who took away the Salagram stone, vital to the worship of Sripadmanabha.

History has recorded the active participation of Arattupuzha Velayudha Panicker in the advancement of women in Kerala, in protecting women's freedom and social status, and in the history-making struggles that took place in Kerala. In the Travancore marumaraykkal riots, Velayudha Panicker declared publicly that it was an issue of women's self respect, and ensured the support and protection to the Ezhava women, who were denied

the right to cover their breasts. Mulachiparambu in Cherthala and the life story of Nangeli are all linked to the life story of Velayudha Panicker. The Ezhava women, who were passionately involved in the weaving industry, were never allowed to wear the beautiful sarees they wove. There was a swarna prohibition for men and women to wear clothes below the knee. Only the upper caste women had the right to use the beautiful cloths aesthetically crafted by the Ezhava women. That is why such exquiste dresses were are known as Achipudava. It was at that time that the disgraceful incident took place in Kerala where the people of Kayamkulam Panniyur publicly tore away the pudava of an Ezhava woman who wore her achipudava below her knees. The intervention of Velayudha Panicker in this incident paved the way for another social advancement. The event of Velayudha Panicker and his group, who came to Panniyur and encouraged Ezhava women to wear pudava that reached below the knees and walk along the public streets was a strong warning to the upper caste. Not only achipudava, but also the wearing of gold ornaments was prohibitted to women belonging to the backward castes. The incident at Pandalam, where upper caste thugs ripped off the golden nose-stud of an Avarna woman along with part of her nose, is also part of the dark history of caste-based discrimination. Hearing the screams of the Ezhava woman who was bathed in blood, Velayudha Panikkar came to the Pandalam market with a bunch of golden nose studs on the next market day and called the young women to wear the them. History records this as an important annal in the story of the sustained and fierce struggle against the fanaticism of the upper class oppressive forces.

It is a fact that in all the minor and major struggles that took place at that time to humanize the social life of Kerala, there was the dedicated mind and involvement of Arattupuzha Velayudha Panikker. That's why he mote in the eyes of the upper classes. The light of change that Panikker shined with progressive ideas, man power, wealth and high spirit has disturbed the forces of darkness. On the 24th of Dhanu 1874, he was attacked and killed in his sleep by a group of assailants at Kayamkulam backwater while on a boat trip to Kollam. At the age of 49, caste fanatics silenced that powerful voice of social change in Travancore. Arattupuzha Velayudha Panikker is the first martyr of Kerala's renaissance movement who put up a fierce resistance against the anti-human customs of the upper class in his short life. He is not only a renaissance fighter who fought for the upliftment of marginalized people throughout his life, Arattupuzha Velayudha Panikker

was also the lion's voice of renaissance who set models of resistance for the years to come.

**References**

Ajay Shekhar, 2012, Brother Ayyappan: Towards a Democratic Future. Kozhikode

Jose, Dalitbandhu, 2017, Aratupuzha Velayudhapanikar, Kottayam, A.V.P. Foundation.

Govindapilla, P., 2010, Kerala Renaissance: A Marxist Perspective, Volume 3, Thiruvananthapuram, Chinta Publishers.

Sathyaprakasam M., 1998, Sarasakavi Mooloor S. Padmanabhapanikar, Thiruvananthapuram, Government of Kerala.

Vasavapaniker, Kumbalamchirail, 1980, Sarasakavi Mooloor, Pathanamthitta, K.V.P.

# PRE HISTORIC FORMS AND EVOLUTION OF WRITING

**Dr. Sainaba M.**

## Abstract

*Languages are considered as symbols for communication of ideas. Writing is a systematic representation of these symbols . The origin and evolution of writing has as much significance as the invention of the wheel and the use of fire, which together contributed immensely to the advancement of human civilisation. The attempt by a pre-historic man to use symbols may be the precursor to writing. Use of such symbols without any linguistic characteristic is not a form of writing, as the same cannot be associated with a language. This article aims to examine the gradual evolution of such symbols into letters and languages.*

## Keywords

## Introduction

Any civilisation or culture needs the mastery of writing if it intends to spread to new geographical areas and to sustain its existence. Before the advent of printing and dissemination of knowledge through it, there were people who meticulously memorised lexicon, grammar and other knowledge forms. Such people might have possessed superhuman memories in comparison with any modern yardsticks. However, a multifaced civilisation will not evolve and sustain without the mastery of writing, by just memorising knowledge through generations. Palaeography is the branch of science that studies ancient scripts. The Origin and evolution of writing of scrips forms part of the study of Palaeography. When humans turned from hunters to practising agriculture, he needed a form and organised structure in his daily affairs. Palaeography only discusses how and when prehistoric man transmitted thoughts and ideas, and such discussions do not cover the origin of such ideas and thoughts in the human mind. The scope of Palaeography covers the origin, evolution and history of the art of writing in various human civilisations.

## History of writing

The art of writings has its origin in pictorial representation by humans. Perhaps we may also trace the art of drawing during this period. The man who inhabited caves,  inscribed their ideas in walls of caves. These include pictures of animals and plants he saw and also inscriptions through lines and circles. Such images have also been found in France, Spain, Greece, Italy, Mesopotamia, Australia and Siberia. Such pictorial representation was used through ages in various civilisations as the same does not need a  vocal or verbal linguistic form to communicate and this characteristic is its uniqueness. But such pictorial representation has its own demerits also. It can communicate through pictures a material we can see before us, but fails to communicate any feelings and qualities through these pictures. These primitive forms of writing through pictograph, ideograph, and logograph fall into the category of non-alphabetical system of writing. But the alphabetical system of writing has developed through precise writing systems like Ideographic writing, pictographic writing, syllabic writing and alphabetical writing.

## Ideographic writing

On certain occasions, Images and pictures also enable communication like any other languages. Even Though the term Ideographic writing denotes the broader meaning of use of images for communication of ideas, it involves processes which are different from writing. Traditional mode of writing involves the process of  recording pronounceable parts through language symbols. In ideographs, the idea is communicated through images that can be comprehended in any language as it is not related to any definite linguistic form. Ideograph does not intend to record the idea in a descriptive format. The purpose of language is to record a material, idea or event in verbal and vocal symbols whereas ideograph intent to do the same through visual symbols. This is why ideographs are not considered as an art of writing in strict terms. In this point of view, ideographs are  a less effective substitute for a language. This turns out to be the one of the  demerit of ideograph in comparison with language.  Another important limitation of ideograph is that it fails to satisfactorily convey the boundless realms an idea carries.

It can be seen that the Chinese script is still largely ideographic. Most of the Chinese letters are a form of picture writing, its origin  is easily discernible. Even though there are significant differences  in pronunciation

and usage, the writing system of the Chinese language will suit its hundreds of different dialects. The Chines script plays an important role in maintaining harmony and cultural integration between Chinese people, who speak in hundreds of different dialects of the language. It is assumed that around only 20 percent of the population of China knows the entire 1.25 Lakhs scripts in Chinese language.

Like Chinese, the Italian language also uses a single script for its different dialects. Malayalam, English and French are examples of languages that made growth and improvement after formation of a systematic writing script. When there is a discernible difference in the vocal and written form of the language through improvisation, there is a possibility of misunderstanding that the written form of the language is the purest form and vocal forms used by different categories of people are impure. Along with this, people may also try to correct the written form in conformity with the spoken version. This is the reason for people validating anything written as scary. The basis of language is the phonemes generated in the vocal tract of the speaker. In written languages, we use symbols that represent these phonemes, and these symbols last longer than the original phonemes.

**Pictographic writing**

It is natural that all ideographic writing systems gradually evolve into pictographic writing systems over a time. At this stage, the picture represents a word rather than an idea through the picture. There are different possibilities in this practice of a symbol representing an idea evolving into words. In this system it is easy to distinguish between different structures such as house hut, palace, temple and school without any confusion. The ambiguity present in the ideograph is absent here. Above all, it can also be seen as a primitive form of writing, since the symbols here refer to a part of the language, the word.

All pictorial systems that we now know have evolved from Ideograph. All Pictographic writing utilises at least some of the symbols used in the Ideograph. Many pictorial systems originated and flourished in different regions of the world over a period of time. Hence, it is not possible to chronologically trace the evolution of a current language script to any of the pictorial representation in caves and stones by pre historic humans. Evolution of none of the scripts can be traced back to any single pictorial image or group of images.

**Syllabic writing**

The transition from the Pictographic writing to the syllabic writing system is normal and natural. The syllabic system is more simplified, logical and efficient than the pictorial system. However, in languages with relatively complex alphabetic structures, such simplification may not happen when scripts get systematically established. The theory would be to have separate symbols for each. Such symbols are called a syllabary in linguistics.

**Alphabetic writing**

The final stages of evolution of Syllabic writing coincides with the initial stages of Alphabetic writing. This trend can be seen in Semitic writing systems. It is clear that the syllabic writing is more efficient than the Pictographic writing. Similarly Alphabetic writing is much more efficient than Syllabic writing because, in any language alphabets will be less in number than syllables. We may assume that the evolution of art of writing through Ideographic writing, Pictographic writing, Syllabic writing, Alphabetic writing is a normal and natural process necessitated by the growth of cultures and civilisations. But for all, the progress in reform is not reflected in the same degree in the field of writing skills. For example, the Japanese who evolved their Pictographic writing from Chinese, never felt the need to have a separate alphabetic system.

If we discuss the evolution of writing we can notice three systems which have undergone numerous transformations in order to help the evolution of many languages. The origin of these three systems of Egyptian, Sumerian and Chines may be from a single source. But not much evidence is available to substantiate it. Only the Egyptian system evolved into a writing system with alphabets. An examination of how the Egyptian system was adapted to western Semitic, Greco-Latin, and European languages would therefore be informative.

**Conclusion**

The origin of language scripts are still a debatable issue. Even then, it can be generally assumed that the art of writing was evolved and formed independently in multiple geographical locations through ages. Although the writing system developed independently in each land, the interaction between the peoples helped to further develop and improve the art of writing . Even if different societies did not borrow or imitate other's

practice, each society has adopted the same reason and logic to strengthen their language. Such improvisation and strengthening has helped each society in their long travel from inscriptions in caves to a modern language system.

**References**

1. Diringer David, The Alphabet, MunshiRam Manoharlal Publishers Pvt. Limited, New Delhi, 1996

2. Shivaganesa Murthy R. S., Introduction to Manuscriptology, Sharada Publishing House, Delhi, 1996

3. Maheswaran Nair K., Manuscriptology, Swantham Books, Thiruvananthapuram, 1997

4. Salomon Richard, Indian Epigraphy, Munshi Ram Manoharlal Publishers Pvt. Limited, New Delhi, 1998

5. Visalakshi P., The Fundamentals of Manuscriptology, Dravidian Linguistics Association, Thiruvananthapuram, 2003

# TULU-TIGALARI SCRIPT: AN INTRODUCTORY STUDY

**Dr. Rejani R.S.**

**Abstract**:

*Tulu is an important Dravidian language used in regions like Dakshina Kannada, Udupi, Mangalore and Kasaragod. Tulu is widely known as an unscripted language. It kept huge oral tradition. This article is an introductory study of Tulu Tigalari Scipt.*

**Keywords:**

*Tulu, Tigalari, Kannada, inscription, Palm leaf, mss, udayavani newspaper.*

Tulu is the spoken language of southern parts of Karnataka and the northern parts of Kerala. This region was known as Tulunad. Tulu language is considered as oral languages it is famous for oral literature. Folk songs, local history and ballads belong to the oral culture of Tulu language. Generally Tulu language is known as unscripted language. But Tulu has its own script namely Tigalari in ancient times. Tulu was written in 'Tigalari' or 'Tulu' lipi. Tulu lipi was prominent since 12th century AD. However some Tulu scholars had dispute either Tigalari is Tulu script or not. Famous historian P. Gururajabhat says in the introduction to his book "studies on Tulu History and culture", it is not known how far back it was spoken and by whom it was spoken. (P. Gururaja Bhatt, Tuluva history and culture, XII).

Kannada language was prevalent in Karnataka long ago. It became official and administrative language of Karnataka. In due course dominancy of Sanskrit language also increased. Apart from Kannada Nandi – Nagari and Tigalari were used to write Sanskrit in Karnataka.

The script was known by many names likes Tulu script thaulava script, Tigalari, Tigalarya, Tulu grantham and Tulu – Tigalari in various places. In Karnataka this script was known as Tululipi or thaulava lipi and in places like ullara Kannada, Shimoga, Chikamanglore etc. In colonial interpretation Tululipi are recorded as 'Tamil' or Tigalarya. Benjamin Lewis Rice, Epigraphia Karnataka, Vol.1.3).

Tulu language is spoken mainly by Brahmins belonging to the Havayaka caste. They were called called Tuluvar. Linguists assign several meanings to the word Tuluva. Historian Gururaja Bhatt suggests that Tulu is derived from the word 'turu' which means 'cow'. It refers to the place where the Yadavar live.

## Origin

Tigalari is a originated from Grantha script. Grantha was a Brahmic script. It was primarily used to write Sanskrit language in South India. Based on stages of development grantha script can be classified into Archaie, middle "transitional", and modern variety. Most of the South Indian scripts were originated from transitional variety. Likewise Tigalari also originated from transitional variety of Grantha script.

## Inscriptions and Manuscripts

Several Tuluva inscription found in Udupi Taluk and Karangode. In 1980 Dr. K.V. Ramesh published the Ananthapuram Inscription in Udayavani newspaper.

There are more than one lakh manuscripts are collected preserved in various places. Approximately 5000 MSS are preserved in Uduppi Ashtamathas alone. 500 MSS at Dharmasthala and 4000 MSS were preserved in Keladi Museums. Some MSS were preserved in universities also. Dr. Puni Challayya discovered the Tulu Tigalari, literature manusripts, Kaveri, Ramayana, Bhagavata and Mahabharata. He translated it on Kannada language.

Generally Kannada is official language of Karnadaka. So the Kannada kingdom doesnot promote minority language Tulu. The arrival of Basel mission and the introduction of printing also the rear in for diction of Tulu and Tigalari slowly it became wearoff.

## Revitalization

Tulu Sahithya Academy cultural wing of Government of Karnadaka has introduced several activities for the revival of Tulu language and literature. Tulu language is being taught in schools across the Mangalore Udupi districts and also provide instructional materials to learn the script. Tulu – Tigalari workshops are conducted and articles published. Tigalari is versatile sctipt with an extensive orthography. It's orthography is similar to Malayalam and Grantha script. In ancient times it had used to write vedic text.

## References

1. Robert Caldwell, Comparative grammar of 0f Dravidian and Southindian Family of language

2. A R. Rajarajavarma, Keralapanineeyam NBS, Kottayam.

3. S.J Mangalam, Palaeography of Malayalam script, 1968

4. P. Gururajabhatt, Studies in Tuluva History and Culture, 1975

# SOCIO HISTORICAL DYNAMICS OF CHEROKEE MANUSCRIPTS WITH SPECIAL REFERENCE TO CHEROKEE PHOENIX

**Dr. Bushra Beegom R K**

## Abstract

*For millennia, the Cherokee people resided in the mountains and river valleys of westernNorth Carolina, northern Georgia, northern South Carolina, northeastern Alabama, andTennessee in United States. Their illustrious history dates back thousands of years and whenthe Cherokee Nation was forcibly transported to present-day Oklahoma, Cherokee historytook a terrible turn. Despite this turmoil, the Cherokee people persisted, establishing newvillages and governments in foreign lands. Following that, the Cherokees never stoppedlearning about the world they live in. They discovered the complicated dynamics of live andinanimate objects in their environment and they devoted themselves to studying about a widerange of natural phenomena. Their persistent passion and unflinching devotion to respectingtheir past is exemplified by their perpetual desire for knowledge. The author proposed threegoals in this article: (1) sociocultural factors stated in the texts, with a concentration onCherokee Natives; and (2) to provide an overview of Native Americans&#39; contributions tolanguage and literacy through their manuscripts; (3) to provide a thorough examination of Natives&#39; lifestyle. The study relied on secondary literature, and the descriptive research approach was adopted. The study attempted to incorporate expert viewpoints regarding Native Americans as well as how far literature and scholarly work impact present Native Americans.*

## Keywords:

*Cherokees, Cherokee*

## I. Introduction

For centuries, the Cherokee people have lived amidst the mountains and river valleys that encompassed the lands we now consider as western North Carolina, northern Georgia, northern South Carolina, northeastern Alabama, and Tennessee of United States. Their rich heritage traces back thousands of years, characterized by a harmonious coexistence with nature through farming and hunting. The Cherokee history took a tragic turn when the Cherokee Nation was forcibly relocated to present-day Oklahoma. Despite this upheaval, the Cherokee people persevered, established new

communities and governments in unfamiliar territories. Thereafter, the Cherokees ceaselessly sought knowledge about the world they inhabit. They learned the intricate dynamics of animate and inanimate things surrounding to their life. They dedicated themselves to learning about the diverse array of natural phenomena. Due to their deep connection to the earth, waters, weather, and seasons, the Cherokees have become keen observers of the environment. They passed their knowledge regarding nature and environment through generations, preserving their ancestral teachings with reverence through oral traditions like storytelling and later through manuscripts. This collective wisdom nurtures their understanding of their origins, grounding them in their past while providing valuable insights for the present and future. Their timeless quest for enlightenment serves as a testament to their enduring spirit and unwavering commitment to honouring their heritage.

The Cherokees lived in communal villages ruled by clans and a supreme chief and were a matrilineal culture. Their major occupation was agriculture and observed many rituals and religious practices. Their culture has long inheritance of language and many forms of art. They had a rich musical tradition also. The Cherokee nation was composed of a confederacy of Symbolically red (war) and white (peace) towns, with chiefs of individual red towns subordinated to a supreme war chief and officials of individuals white towns under the supreme chief (Maggitas, Christina:2022).[1]

There are many manuscripts that have been written by Native Americans. Some of the other manuscripts include the Popol Vuh, which is a Mayan creation story, and the Iroquois Constitution, which is a political document that outlines the structure of the Iroquois Confederacy. There are also many other manuscripts that have been written by Native Americans throughout history. There are other manuscripts like Haudenosaunee code of ethics which is a set of moral guidelines, Navajo Night Chant which is a healing ceremony, Zuni creation Myth which explains about the creation of the world and the Cherokee Creation Story of the Cherokee people.

## II. Methodology

In this article the author put forward three objectives (1) socio cultural aspects described in the manuscripts focusing particularly on Cherokee Natives (2) to give an outline about the Native Americans contributions towards language and literacy through their manuscripts (3) to give a detailed analysis of the particularly among Cherokee Nations and

how far it shaped the lifestyle of Natives. The study mainly done on the basis of secondary literature and this study used the descriptive research design, The research tried to include the expert opinions about Native Americans and how far the literature and scholarly work influence the modern Native Americans. The first part of the article deals with the literature review of Cherokee Nation. The second part deal with the analysis of manuscripts particularly about the socio historical dynamics of Cherokee Phoenix of Native Indians and the third part is specifically about Cherokee Indians

### III. Literature Review

This article by Christopher Vecsey delves into the fascinating story and structure of the Confederacy, which was established by five Iroquoian nations between 1400 and 1600.[2] As per this article, the Iroquois Confederacy was built upon kinship loyalties and national alliances. The Confederacy was established by five Iroquoian nations such as the Senecas, Cayugas, Onondagas, Oneidas, and Mohawks and reached its peak of military, economic, and diplomatic power in the seventeenth and eighteenth centuries. The natives - and reached its peak of military, economic, and diplomatic power in the seventeenth and eighteenth centuries. The Confederacy established a permanent confederate government with local autonomy, a constitution, civic order, law and unchanging customs. It ensured peace and stability among its member nations and negotiated with European power. In contrast, many other indigenous nations in North America were organized around clan or family structures, and their political systems were often more decentralized and less formalized.

When we examine the socio-cultural aspect of the Iroquois Confederacy, it could be observed that it is a group of Native American tribes that are located in the northeastern United States. The cultural practices of the Iroquois Confederacy include a strong emphasis on community and family, as well as a deep respect for nature. It is also well known for its longhouse architecture, which is a type of communal dwelling that is used by many Native American tribes. The longhouse is a large, rectangular building that is made from wood and bark. It is designed to house multiple families and is often used for community gatherings and ceremonies. The longhouse is also significant because it reflects the importance of community and family in Native American culture. Studies shows that other indigenous nations adopted some of the Confederacy's cultural practices, such as its emphasis on ritual decorum and the

importance of form in political diplomacy and alliance. Other cultural practices among the Iroquois Confederacy include the use of wampum belts, which are used to record important events and agreements, and the use of the Two Row Wampum Treaty, which is a treaty that outlines the relationship between the Iroquois Confederacy and European settlers. The Wampum treat signed in 1613 and it is an important document in Native American history. This treaty is known as the "Guswhenta or Kasentha" and is represented by a wampum belt that contains two rows of purple beads on a white background. The two rows of beads represent the Iroquois Confederacy and European settlers and the white background represents peace and friendship.

The article entitled "The Cherokee Phoenix: Supremes expression of Cherokee Nationalism" by Henry T Malone explains about the history of Cherokee nationalism in the early 19th Century. Cherokee Nation used the Phoenix to assert their cultural identity. It explores how Cherokee Phoenix served as a medium for a more rapid spread of the new Cherokee literary culture. This article reflects the political and social context through which the Cherokee Phoenix emerged. The article emphasises the importance of the newspaper and how do it influential in the lives of Cherokees. Cherokee Newspaper faced lot of difficulties during those periods from the neighbouring regions which really threatened its proper circulation. The Cherokee Phoenix served as the powerful expression of Cherokee nationalism. The Cherokee Phoenix served as a powerful expression of Cherokee nationalism in the early 19th Century. This article clearly exposes the challenges including the delays and interferences with the mails as well as the hostility from neighbouring states. When Georgia tried to overpower the territories of Cherokee Nation.

Arnold Krupat in his article on "Studies in American Indian Literatures, explained the key events that lead to the displacement of the Cherokee people such as the Treaty of New Echota in 1835. It highlights the importance of preserving the indigenous languages and cultures as a way of protecting the indigenous people and their histories. The Cherokee people had long tradition of oral storytelling. After their displacement, most of Cherokee stories and folktales lost. Cherokee writers and activists worked to revitalise the Cherokee language and culture through different programmes like 'language immersion programme' and the publication of Newspapers like ' Cherokee Phoenix' and books. Its emphasis that the Cherokee people maintained their sense of connection to their history and identity as always.

This article mentioned one Cherokee manuscript of Lucy L Keys' work on "the Wahnenauhi Manuscript: The Historical Sketches of the Cherokees, together with some of their Customs, Traditions and Superstitions"

Mary Young in her work on "American Culture and the American Frontier" explores the efforts of the United States government to change the culture and institutions of the Cherokee Indian Nation. This article mainly highlights Cherokee Schools, churches, plantations, and a written language, newspaper and constitution. There were some of the specific changes that occurred within the Cherokee Nation as a result of the government's efforts to change their economy, institutions and culture. This article mentioned about the conflict between certain denominations among the Cherokee Nations. The Cherokee people always followed the practices that reflected the values and culture of modern United States. Their system of government reflected the modern-day government. These all were the clear indication of the modern legal and rationalised system of government followed by the Cherokee Nations.

John White explained about the history and efforts of Sequoyah's efforts to ensure the people literate and the ongoing efforts to preserve and promote the Cherokee language through printing. This article pointed out the difficulties faced in reviving printing in the Cherokee language such as limited printed resources, insufficient number of writers in Cherokee language and financial deficit and so on. Due to these reasons, availability of handwritten copies was very difficult to reprint it. The article explains that many Cherokees worked to preserve and they worked hard to make it available in Cherokee.

Theda Perdue's article on "Rising from the Ashes: The Cherokee Phoenix as an ethnohistorical source" explains about the contribution of this news paper in a detailed manner. First of all, it contained the lives of people and it contained the articles on education and how do they promote literacy and education among its citizens. Moreover, the paper translated the laws passed by General council and previous laws of the tribe into Cherokee. In addition to that, it explains how do the tribe centralised the political power and formalise the legal and judicial institutions. It provides details related to ecological issues, economic aspects and social organisations, individual property rights and related aspects like interest rates, debts, contracts and wills. The article also explains that the Cherokee Phoenix attempted to depict the Cherokees as a "civilized" one and sought to counter the negative image of Native Americans that was prevalent among white Americans at

the time. The newspaper published articles about the waning aboriginal practices and beliefs of the Cherokees and essays intended to accelerate the civilization of the tribe. The editor and contributors to the Phoenix also published laws that helped to mould the image of the Cherokees as a "civilized" people governed under a written constitution and conscious of the importance of property. The article suggests that the concept of civilization was an important one for the Cherokee Nation during this time period, as they sought to resist removal and maintain their sovereignty and cultural identity in the face of increasing pressure from the Government. (Perdue:1977).

Christropher Tueton in his book on "Listening Wind" describes on Cherokkee literature in an interesting way. The most important works mentioned that the first Native American novel, The Life and Adventures of Joaquin Murieta, which was published by John Rollin Ridge in California in 1854. Also, this article mentioned about other influential Cherokee writers in English include John Milton Oskison, Lynn Riggs, Will Rogers, Wilson Rawls, N. Scott Momaday, Louis Owens, Robert J. Conley, Wilma Mankiller, and Sequoyah Guess. These writers have shaped not only Cherokee letters but Native American and American literature as a whole.

## IV. Cherokee Phoenix: Socio historical relevance of Cherokee Manuscript

The Cherokee Nation is a federally recognised Native American located in Oklahoma. And it is one among the prominent tribes and original inhabitants in the south eastern United states. It had its own government, laws, police and welfare services. Cherokee people are believed to be migrants from southeast before three thousand years ago. But in 1830s they were subjected to forced migration and moved to the western parts of the continent as per the Indian Removal Act 1830.

The Cherokee Phoenix was the first newspaper that was published by the Cherokee Nation from 1828 to 1834. It was started by 'Elias Boudinot' in 1828.who was entrusted to collect the fund for the same. Boudinot was much influenced by the European culture because of his missionary education. The newspaper started with the funds from Boudinot's lectures, Funds from Cherokee Nation and funds from the American Board of foreign Missions and they purchased the equipment for the newspaper. Most of the time this newspaper published in English even though it wanted to be published in Cherokee language. But bilingual

translations also issued in some areas like legislation, political aspects. But historical aspects and small stories, biographical stories were published in English alone. Cherokee language uses a unique syllabary writing system. It used 86-character Cherokee syllabary of the Cherokee named Sequoyah in 1821. In the beginning the paper name was 'Cherokee Phoenix' but Since 1833, it changed into Cherokee Phoenix & Indians' advocate. Cherokee is an Iroquoian language and the only southern Iroquoian language spoken today. Cherokee people migrated from the Great Lake region. Cherokee language is Polysynthetic and it uses the unique syllabary writing system. It is a written form of language. It is not an alphabet. The Cherokee language that represents or resonate the full spectrum of sounds used to speak Cherokee that means one character for each discrete syllable. This syllabary contributed printing and literacy among the Cherokee Nation.

*"The Phoenix was four pages long and featured five columns on each page. In size, it measured twenty-one inches in length and fourteen inches in width (Awtrey 1941). It was a weekly paper and was initially available on Thursdays. However, on May 6, 1828, the paper's weekly publication date moved to Wednesdays due to difficulties with the postal service (Boudinot 1828).*[3]

The newspaper was written in both Cherokee and English and was used to promote Cherokee culture and language. The Cherokee Phoenix was significant because it was one of the first newspapers to be published by a Native American. The newspaper also played an important role in the Cherokee Nation's fight against removal from their ancestral lands. It also promoted the preservation and promotion of Cherokee literature, The newspaper depicts the accounts and manners, religion and education of the Cherokee Natives. The oral stories of the Cherokees have also played an important role in Cherokee literature, although they were not always recognized as such by Euro-American definitions of literature. In the past, the Cherokee people were almost exclusively studied, explained, and written about in books by non-Cherokees.

The Cherokee Phoenix covered a wide range of subjects, including news, politics, religion, and culture. The newspaper was used to promote Cherokee culture and language and to provide information about the Cherokee Nation to both Cherokee and non-Cherokee readers. Some of the subjects that were covered in the newspaper included mainly the Cherokee Nation's fight against removal from their ancestral lands, their legal fight with the state of Georgia, their effort to establish a written language and

during their efforts to establish a government. The destruction of the printing press and dumping of the type for the syllabary in a sealed well occurred during the forced removal of the Cherokee people from their homeland in the 1830s was well recorded. This event had a significant impact on the Cherokee Nation as it marked the end of the Cherokee Phoenix newspaper and the loss of an important means of communication and cultural preservation. In other periods also, the paper faced lot of threats for circulation due to the growing hostility between the part of Georgia and Tennessee neighbours. The newspaper was really played a big role in arising nationalistic feelings among the Cherokee nations.

The letters used by the Cherokee Phoenix excavated from the Panola Mountain . The New Echota museum display the total fonts of either language needed to print the Cherokee Phoenix newspaper.[4] The Cherokee Phoenix conveyed a wide range of themes and messages that reflected the values and aspirations of the Cherokee Nation as mentioned earlier in this article. It also served as a medium for the rapid spread of the new Cherokee literary culture, which had been made possible by the recent introduction of a written language. Additionally, the Cherokee Phoenix expressed the self-consciousness of the Cherokees as a nation of Southern natives and served as a powerful expression of Cherokee nationalism. Overall, the newspaper aimed to promote Cherokee sovereignty and self-determination, while also celebrating the unique cultural heritage and achievements of the Cherokee people.

This Cherokee Phoenix encouraged participation in particularly voting and related rights. The Cherokee phoenix raised nationalist feelings among the people. Cherokee Phoenix faced hostility from neighbouring states like Georgia and Tennessee, which were calling for the removal of the Cherokee people from their lands. This made it difficult for the newspaper to circulate freely and reach a wider audience specifically in some periods. In other periods, its continuous publication shows their progress in civil polity. Additionally, the Cherokee Phoenix had to contend with the limitations of the postal system, which often delayed or disrupted the delivery of the newspaper.  During this period, the Cherokee Nations using its platform to advocate for the rights of the Cherokee people and to celebrate their cultural heritage and achievements. Through its bold and defiant journalism, the Cherokee Phoenix helped to shape the discourse around indigenous rights and identity, paving the way for future generations of indigenous media and activism.

The nationalistic tendency among the Cherokees were high. For that the editor says three factors mainly such as their policy regarding agriculture and domestic affairs, educational and religious affairs and progressive political stands based on their constitution and coded laws  Boudinot worked with Samuel Austin Worcestor for doing translations of scriptures and hymns for the Cherokee Phoenix. The most important peculiarities of this paper were (1) this newspaper has readers from inside and outside (2) the columns explained the Cherokee manners and customs (3) the first issue of this newspaper published in Cherokee language (4) In accordance with the educational growth, some changes brought into the sentence construction and signs. (5) Some issues discussed the cultural aspects particularly in Alphabets (6) Some columns used for the missionary/religious activities and related advertisements.

The Cherokee Phoenix also highlighted the importance of media representation and the need for indigenous voices to be heard in mainstream discourse. The publication of the first issue of the Cherokee Phoenix came over two years after the formulation of General council of the Nation. The most important items produced in that issue such as the laws and public documents about the nation, customs of Cherokees and their progress in education, religion and the civilised life and so on (Theda Purdue:1977).[5] It was really a good ethnohistorical source for understanding the life of Cherokees.

When analysing literature, we could see a lot of criticisms against this newspaper , particularly using it as a ethnohistorical source. Some scholars argue that it does not give a full picture of Cherokee life and the contents do not reflect all members and it must be influenced by the agendas created by the then political and religious leaders. Another argument is that it was read by only a small percent of literate people among the tribe.

*"the material printed in the columns of the 'national Cherokee newspaper raises questions for the ethnohistorian. Why did the Cherokee Phoenix publish misleading articles about Cherokee traditions and the tribe's progress towards "civilization"? Why did the paper contain articles designed to enlighten backward Cherokees which were not translated into a language they could 'read? Why did the newspaper reprint laws which primarily affected the people who made them?( Purdue Theda:1977)"*

The newspaper chronicled different social, religious, political, and everyday events in an interesting and readable style. For instance, the

political statement "Tribal Council Debates Land Rights: Controversial Bill Sparks Discussion on Indigenous Sovereignty and Preservation of Cultural Heritage "indicates the discussion regarding land rights. It raise questions regarding the indigenous sovereignty and the preservation of cultural heritage. The land rights were the major theme of the news paper in some issues. Another one is "Sacred Fire Burns Bright: Local Cherokee Nation Holds Annual Ceremony to Honor Ancestors and Seek Spiritual Guidance" indicates that the Cherokee Nation, at a local level, is conducting an annual ceremony with significant cultural and spiritual significance. The fire indicated the presence of a ceremonial fire. The purpose of the ceremony is to honor ancestors. This actually the way of respecting the ancestors. Another statement "Chief Addresses Political Challenges: Calls for Stronger Tribal Representation and Advocacy for Indigenous Rights" denotes that the Cherokee people engage in a spiritual practice to seek direction, wisdom and blessing from a spiritual way to resolve the prevailing political obstacles. These challenges varies from governmental policies to legal matters. Here the Political chief representing and advocating the rights of indigenous people.

## V. Conclusion

Even though its circulation restricted due to many factors during this period, the thought and knowledge instilled by this newspaper is the foundation is commendable. It evoked the rights of Cherokees and grievances if any. For printing the paper, there were lot of things were subscribed from distant places like Savannah. The Editor of the newspaper reported about the delay in publishing it regularly due to the financial crisis and other details. In the later period of publication of other newspapers, modernised with print version of internet. Hence when one need to understand the history of United States, one must definitely go through the manuscripts produced by the Cherokee Nations. Among the 260 volumes published by the Cherokee Phoenix, 28-30 per cent of the space spent for the details of Syllabary which was essential to create literacy among the indigenous people. In the midst of different difficulties, the Cherokee Nations they organised and published the manuscript which played a vital role in the development of socio-cultural realm and literacy and community consciousness among the indigenous people of United States.

**End Notes**

1. 50 Fascinating Facts About Cherokee Culture & History (blueridgemountainstravelguide.com)

2. Christopher Vecsey: The Story and Structure of the Iroquois Confederacy; Journal *of the American Academy of Religion*, Vol. 54, No. 1 (Spring, 1986), pp. 79-106.

3. Unlearning the pictures in heads: Teaching the Cherokee Phoenix, Boudinot, and Cherokee History  Rose Gubele Book Title: Survivance, Sovereignty, and Story Book Subtitle: Teaching American Indian Rhetorics (edt) LISA KING, ROSE GUBELE and JOYCE RAIN ANDERSON Published by: University Press of Colorado; Utah State University Press Stable

4. Frank Brannon: Metal Type from the Print Shop of the Historical "Cherokee Phoenix" Newspaper

    The Papers of the Bibliographical Society of America , SEPTEMBER 2009, Vol.103, No. 3 (September 2009), pp. 319-335,  The University of Chicago Press, USA

5. Purdue Theda: Rising from the Ashes: The Cherokee Phoenix as an Ethnohistorical Source; ethnohistory , Summer, 1977, Vol. 24, No. 3 (Summer, 1977), pp. 207-218 Published by: Duke University Press

**References**

1. Henry T. Malone: The Cherokee Phoenix: Supreme Expression of Cherokee Nationalism: The Georgia Historical Quarterly, September, 1950, Vol.34, No.3 (September, 1950), Georgia Historical Society.

2. Mary Young:  American Culture and the American Frontier, American Quarterly; The John Hopkins University Press, 1981.

3. Frank Brannon: Metal Type from the Print Shop of the Historical "Cherokee Phoenix" Newspaper; The Papers of the Bibliographical Society of America , September 2009, Vol.103, No. 3 (September 2009), pp. 319-335,  The University of Chicago Press,USA

4. Christopher Vecsey: The Story and Structure of the Iroquois Confederacy; Journal of the American Academy of Religion, Vol. 54, No. 1986.

5. Purdue Theda: Rising from the Ashes: The Cherokee Phoenix as an Ethnohistorical Source; ethnohistory, Summer, 1977, Vol. 24, No. 3, Duke University Press

# LANGUAGE AND COMMUNICATION IN THE AGE OF MEDIASCRIPTOLOGY

**Dr. T. K. Santhosh kumar**

## Abstract

*Breaking down every bit of information into zeros and ones has erased the long-standing borders between what is seen and what is heard. Furthermore, it has redefined language as a tool of communication.*

*Yaksan, the ancient Indian etymologist, spoke of language as unlit firewood (Nirukta 1.18). Firewood has to be lit to make it useful and dynamic. Likewise, language has to be used by the culture of a linguistic community for it to be in harness. For language to become meaningful the signifier has to become the signified and that can happen only in contexts.*

*The function of the organs of speech, the classification of sounds, and the basic unit of language, the sentence, are all important, but communication cannot be dismissed. There is a difference between the incoherent sounds of birds and animals and human speech. Communication reigns supreme in all aspects of language like language recognition and language comprehension. It is through communication that ideation happens. This paper analyses how the holistic nature of visual language, whose functionally relevant areas are meeting new frontiers in language and communication, looms large in the expanding contemporary context of the Internet, online media.*

## Key Words

*Language, Speech, Visual Media, Visual Media Language, Communication, Standardization, Living Language, Language Stability, Linguistics, Language Planning.*

Biological language has no fixed state and is in flux. It changes over time under specific pressures. It can be best described as flexible stability. Today this flux in language is considered a symptomatic aspect of the overall planned development of a nation at the level of communication. This was how the concept of language planning was developed. Being a part of modern culture, the ability to use language is a fundamental right of people from all walks of life. It is essential for them to acclimatise with any society and be dynamic and functional in it. That is where beyond the lack of consensus and systems, the standardisation of language becomes a necessity

for the sake of communication. Any language grows and develops from practice. In almost all languages, there is stability of standardisation. The mixing of individuals, society, different languages, cultures, art forms, media etc. are changing this stability of the language. In the realm of print, radio, television and cyber media, language changes with respect to its media technology. This is the result of the mediatisation of language. Here language again becomes burning firewood that warms the society and through this process itself, it standardizes itself.

When systems are sabotaged, through application language becomes a semiotic entity in the society where it is used or in the subculture where is found. Thus in a society or subculture, the symbolic system becomes part of public discourse beyond the idiosyncratic. The idea that standard language is the only language is irrelevant today. Standard language itself is equivalent to many dialects of a language. Society exists in the unity of many languages in one language. Therefore, the view that mainstream language learning is the only language learning is irrelevant. However, the basis of general applicability is its communicability. In dialects, language undergoes change even at the level of morphemes and phonemes. "You come here" can utter both as an imploration and an imperative only in speech. Language units have different intonations based on pronunciation (Rajarajavarma, 1989: 97-107). It is this auditory diversity that makes its very existence possible. Language has a phonemic system beyond its role as a system of orthographical signifiers.

The language applications that occur in speaking, listening, reading and writing are all unique and important in different ways. They are influenced by personal choice and specific contexts. These phonemic differences evolve in the language. Visual media is rooted mostly in speech. The emphasis here is on the process of communication. It is different from written language. The vocal organs are active in speech. There the dialects of the speaker gain importance. Some reporters have their own personal way of pronouncing certain words. Thus, a word looks the same but sounds different as we go from one channel to another. Since there is more consensus and standardisation about how a word should be written than how it should be pronounced, this variation is all the more strongly noticed. Here it is important to enable communication at the implicit level. Otherwise, speech becomes meaningless. Physical movements and body language (such as the reporter's or presenter's accent and gesture) are relevant in visual media. A major difference for visual media from print media is that its

consumers need not be literate. Things will be understood by seeing and hearing. Therefore communication is easy in visual media. This applies not only to visual media but to all media other than print, such as radio, telephone, tape recorders, etc.

Such language variations are found not only in media but also in performance arts which gives due importance to text, speech, presentation and performance through which an idea is conveyed. The same text may take a wide variety of performances based on the performer and the audience. In traditional performances as well as in modern-day plays, the language on stage is by default different from the language in print. In Kathakali, a classical art form of Kerala, an artiste is expected to give an individual interpretation and mode of communication to the written text. Even the terms Aattakkatha, (the literary form of Kathakali) and Kathakali point to this dichotomy, film, the most popular art form today follows the same pattern. The shooting script or director's cut is different from the screenplay. The final product which comes after much post-production work is different from all this. Of course, the inevitable presence of technology and teamwork makes its case much different from other visual arts. The silent movies of Charlie Chaplin show us how he was successful in replacing language with gestures and expressions, and linguistic aspects with visual aspects of communication. There, the role of language in communication is nullified. The visual element adequately communicates the idea without the involvement of a system. In traditional performances, these gestures are confined only to the theatre, but are not seen in everyday life, at least, not as it is seen on the stage. Thus it becomes another systematic language with its own arbitrary signifiers. In film, technology makes it possible to have a rather non-arbitrary system of signifiers which can be pieced together in different ways to make communication possible. The extempore continuity and spontaneity of theatre is absent in movies to a large extent. What is performed can be edited or enhanced during post-production. Thus films are free of the dictates of linguistic elements and can use its own visual mode of communication. This even sabotages the traditional concepts in narratorial discourses. This is why a script turns out to be much different when it comes out as a film. When the textual form takes such a visual form, language itself goes for a toss and a news language of the medium evolves by itself. This is now called visual language. When we watch social media reels which are short films in a new format, we do not see the presence of a traditional script based on linguistic

communication. Sometimes they are shot even without a storyboard. The visual concepts in a director's mind here get translated into a visual form, circumventing its linguistic form or textualisation. In a very short span of time, the director is able to communicate the core of his idea. There the visual language is the only language that matters. The voice we hear plays second fiddle to the visual language which is the staple mode of communication. The sound in the video is just the natural sound needed to convey the meaning of the visuals easily to the audience. In fact, in such short videos, the grammar of visual power is evident. Content dissolves into its visual language. Here the question is whether any communication is possible with the help of visual language.

Undoubtedly, some of the videos circulating on Whats App are deliberately created. A young man arrives on a bike wearing sunglasses and is waved off by another young man. Before the bike comes to a complete stop, the bystander takes the biker's sunglasses and runs away. The biker gets off the bike and runs after him. Then another young man hijacks the bike. The owner of the bike runs after the bike, abandoning the cooling glass. A real bike hijacking in broad daylight is a newsworthy scene that can be aired without providing any description of the actual incident. But television reporters and newsreaders will turn the story into a voice-over by inserting their own language and dialect beyond the basic 'intro'. The same things that were said in the 'intro' will also appear in the voice-over story. Suppose the report is about a cartoonist who has been drawing cartoons for 25 years. The newscaster will mention the core information first in the 'intro'. Further in the video, the same will be included in the voice-over. Air-time, where seconds are precious, gets eroded like this. This is the result of the reporter's eagerness to make his presence felt rather than his message loud and clear. Here the reporter's speech stands out more than what is supposed to stand out, the news that is the subject of reference. When the cartoonist was being presented, there were visuals of the cartoonist and his work and the reporter's voice could have supplemented that instead of supplanting that. The cartoonist's sound bite would have been a better choice. That's when and how visual media language makes sense. Instead, the reporter tried to upstage using his own story about the cartoonist. This is either done out of ignorance of the power of the media or, worse, knowingly abusing the power of the media for personal gains.

What if the visual track has no natural soundtrack to support it, ambience sounds for example? Will the visual speak for itself and is that

enough? When an eclipse is being reported, there is no natural soundtrack to go with it. This is where the creativity of the reporter can come into play. But here the reporter can use metacontextual sounds to give an added focus to what is being shown. One can produce a report by showing the visuals of the eclipse with the reporter's voice added as a single soundtrack. But it becomes creative or meaningful, when he uses the onlookers' auditory responses to the eclipse to make the scene come alive. When a scientist's and the common man's bites about the safety measures to be taken while watching an eclipse are added to this, a silent movie starts talking and the entire project makes more sense to the audience. Here, the news producer has found ways of making silence speak, rather than dictate his own speech to the silent and willing visual. This is how the immense potential of visual media is realised or harnessed. Television is an audiovisual media and when its bifurcated potential is holistically made use of that it becomes a meaningful product useful for society. The most ordinary word, when put into place, suddenly acquires brilliance. That is the brilliance with which your images must shine. Bring together things that have not yet been brought together and did not seem predisposed to be so, says Robert Bresson (1986:102). He argues that even the most ordinary words can be made to shine if they are used in the right way. The same is true for images and sounds. A simple image can be incredibly powerful if it is composed and executed perfectly. It is when the ordinary visual of the eclipse was supplemented creatively and purposefully by chosen sound bites that it became useful and meaningful. "Images and sounds like people who make acquaintance on a journey and afterwards cannot separate." (Bresson, 1986:37)

The use of sound should be subtle in visuals. "Not to use two violins when one is enough" (Bresson, 1986:16). But such a sense of propriety is not often shown by visual media. People who say things out loud when a whisper is adequate are accepted on television. Overall there is a deluge of sound in which the visual is submerged. Television itself becomes a miniature version of the disaster it is supposed to portray. Even a funeral sounds like a blockbuster movie. High-density sound creates apathy in the audience. For example, watch a video where a teacher teaches the opposite word. When the boy is told the opposite of front is back, he does not understand. Then the angry teacher loudly says "back, back". The boy hears it as bark. This is because the teacher not only says bark for back but he actually barks at the boy. This is actually what happens in visual media

when two violins are used instead of one violin. The language has been wrongly used here. That language, on the other hand, sends wrong messages to the audience. The ultimate goal of communication is important when responding to any incident. Although there are many different languages, dialects, styles and methods, adopting a standard language that is appropriate for the media context is inevitable.

Fortunately, visuals have the power to create non-verbal language. Social media is rampant with the voice of the voiceless. Short films are mostly based on non-verbal language. Such images are readily available on social media. Today, using just a smartphone, it is possible to film, edit, add sound and upload it to YouTube. Likewise, live discussions and debates are possible online now as in phone-in programs on television. It has also influenced traditional television narration and broadcasting. Television news is available live on social media. The presenters also respond to the responses received there. This change in the field of communication has freed the medium of television from its monotony. Communication here has changed from the old rules and regulations. It allows the exchange between the speaker and the audience to develop into a level of conceptualization. Unfortunately, some Malayalam news channels are still operating as single-faced media, while real-time discussions and debates can be carried out by including the sentiments of the audience by going online. Conversely, some online news channels are imitating them. This is because television cannot get rid of its traditional methods of journalism. It only retards a growing visual culture.

**Bibliography**

Bresson, Robert, 1986, Notes on the Cinematographer, Quartet books. London.

Kunhikrishnan, K., 2021, Television Veekshanam Vishakalanam, Kerala Media Academy, Kochi.

Rajarajavarma, A.R., 1989, Kerala Panineeyam, Sahitya Pravarthaka Sahakaranasangham, Kottayam.

Santhoshkumar, T.K., Dr., 2014, Malayala Television Charithram, 1985-2013, Press Academy, Kochi.

Sarup, Lakshman, 2015, The Nighantu and the Nirukta of Sri Yaskacarya, Motilal Banarsidass Publishing House, New Delhi.

# शिवलीलार्णवे काव्यमीमांसाविचिन्तनम्।

डा. जयलक्ष्मी तायेवीट्टिल।

**प्रबन्धसंग्रहः**

ईशायाः सप्तमशताब्दीयस्य नीलकण्ठदीक्षितस्य साहितीयमूल्ययुक्तानां रचनाप्रपञ्चानां पठनं निरूपणं च बहुभिः बहुधा कृतमुपलभ्यते। अस्य कवेः काव्यमीमांसापराणां विचिन्तनानां पर्यालोचनपरोऽयं प्रबन्धः। शिवलीलार्णवाख्ये काव्ये केषुचित साहित्यशास्त्रकारयिव गौरवतरैः काव्यतत्त्वविचिन्तनैः विस्मयमुपजनयति कविः। रामणीयककाव्यसौकुमार्यं काव्यतत्त्वविविचिन्तनं च एकत्रैव द्रष्टुं शक्यते।

**कुञ्जिकापदानि**

साहित्यमहिमा।
सुकविप्रशंसा।
कुकविनिन्दा।
ध्वनिः।
वक्रोक्तिः।
शब्दव्यापाराः।

शिवलीलार्णवाभिधानं महाकाव्यं अप्पय्यदीक्षितस्य पौत्रेण नीलकण्ठदीक्षितेन विरचितम्। अनन्दशयनसंस्कृतग्रन्थावली नाम्नि प्रथिता स्यानन्दूरपुरीया राजकीयग्रन्थशाला एव अधुना Oriental Research Institute and Manuscript Library इति विख्याता केरलविश्वविद्यालयस्य भागमार्जिता ग्रन्थशाला। राजकीयशासनकाले ग्रन्थालयस्यास्य मुख्यमुत्तरदायित्वं महामहोपाध्याया टी गणपतिशास्त्रिणि निक्षिप्तमासीत्। द्वादशशताब्दस्य प्रारम्भकाले अनेनैव संस्कृग्रन्थप्रकाशनकार्याध्यक्षेण लघुटिप्पण्या संयोजितः संशोधितः महाकविनीलकण्ठदीक्षितप्रणीतः शिवलीलार्णवः महामहिमश्रीमूलकरामवर्मकुलशेखर महाराजशासनेन राजकीयमुद्रणालये मुद्रयित्वा प्रकाशितः। ईशायाः१९०९ तमे वर्षे प्रकाशितोऽयमिति शिवलीलार्णवस्य प्रथमपुटे एव सूचितमस्ति। अस्य संशोधनस्य आधारभूतौ द्वावादर्शावित्यपि तत्र सूचितम् राजकीयग्रन्थशालायाः तालपत्रात्मकः एकः। अपरश्च श्रीवैकुण्ठग्रामाभिजनैः पण्डितनीलकण्ठशास्त्रिभिः प्राप्तः तालपत्रः।

एतदुभयावलम्बनेन ग्रन्थस्य शरीरमविकलं शुद्धं च सम्पादितम निवेदनाख्ये तदामुखे गणपतिशास्त्रिभिरेवोक्तम। ग्रन्थोऽयं अस्याः अनन्तशयनसंस्कृतग्रन्थावलीत्याख्यायाः महतीपरम्परायाः प्रौढिमुद्घोषयति।

शान्तिविलासः, अन्यापदेशशतकम, वैराग्यशतकम, कलिविडम्बनम, सभारञ्जनम, गङ्गावतरणम, आनन्दसागरस्तवः, नीलकण्ठविजयचम्पू, नलचरितं नाम नाटकञ्च तेनैव कविना विनिर्मितमिति अभिप्रैति पण्डिताः। तत्कृते नीलकण्ठविजयचम्पूमध्ये कवेःकालसूचिका दत्ता उपलभ्यते। आमुखे सूचितमस्ति यत्-

अष्टात्रिंशदुपस्कृतसप्तशताधिकचतुःसहस्रेषु।
कलिवर्षेषु गतेषु ग्रथितः किल नीलकण्ठविजयोऽयम्।।²

नीलकण्ठविजयोऽयं ४७३८ कलिवर्षेषु गतेषु ग्रथितः इति सूचनया एव ज्ञायते यत् ३८६ वर्षेभ्यः पूर्वं यावत् रचितमिति। ईशायाः १६३७ तमे वर्षे इति सुव्यक्तम। अतएव वक्तुं शक्यते ईशायाः सप्तदशशताब्दीयः कविरयम् अजीवत इति।

हालास्यमाहात्म्ये स्कन्दागस्त्यसंहितान्तर्गते प्रतिपादितानां शिवस्य चतुष्षष्टिलीलानां विशालं वर्णनं कृतिमिति कारणेन काव्यमिदं शिवलीलार्णवयित्युच्यते। सङ्घकालीनकाव्येषु परामृष्टाः सुन्दरेश्वरपाण्ड्यः, मलयध्वजः, अस्मत्कालीनः नक्कीराख्यः कविः च हालास्यमाहात्म्ये पात्रीभूताः। तमिल साहित्ये हालास्यमाहात्म्यास्पदे द्वे काव्ये स्तः। द्वादशशताब्दीयेन सन्यासिवर्येण परंज्योतिना कृतं तिरुविलयाटलित्याख्यमेकम्। अपरञ्च पुलियूरनम्पिना विरचिता तिरुविलयाटलित्येव संज्ञया प्रथितः। सह्रदयानां प्रीतिमार्ज्जितस्य परंज्योतिकृतस्य प्रथमग्रन्थस्य प्रभावः नीलकण्ठदीक्षितस्य रचनायां प्रतिफलति। सविस्तरमेव भगवल्लीलावर्णनमाविष्कृताः यद्यपि एते त्रयः कृतयः तथापि नीलकण्ठदीक्षितकृतः शिवलीलार्णवः प्रायः मूलपाठमनुवर्तते। भगवतः परमेश्वरस्य चतुष्षष्टिपराः लीलाः मूलपाठानुसारमेव ह्रदयावर्जकत्वेन मनोहरया गिरा पुनराविष्कृतः। सरलमधुरशैल्यां प्रसादगुणसम्मिलितमिदं काव्यं द्वाविंशतिसर्गेषु निबद्धम। सार्धद्वादशपरेष्वध्यायेषु लीलापञ्चकमुपवर्ण्य ततः एकोनषष्टिमिताः लीलाः सार्धनवकेषु सर्गेषु संक्षिप्य विशदयति। अन्तिमः सर्गः सर्वलीलानां स्तुतिपरः।

काव्यशास्त्रकारयिव कृतः साहित्यविमर्शः प्रथमसर्गस्य मुख्यमाकर्षणं भवति। कविः कविभेदौ, सुकविप्रशंसा कुकवीनां निन्दा, सत्काव्यानां महिमा, अन्यशास्त्रेभ्यः

काव्यस्य महत्वं चाधिकृत्य बहु कथयति। कवेः ईश्वरस्य च को भेदयिति विचिन्त्य कवेरेव प्राधान्यमित्यपि सूचयति।

सदर्थमात्रग्रहणात् प्रतीता सर्वज्ञता सापि शशाङ्कमौलेः।

प्राप्ता विकासं प्रतिभा कवीनां व्याप्नोति यद्वेत्ति न तच्छिवोऽपि।।[3]

शशाङ्कमौलेः अपि सा सर्वज्ञता सदर्थमात्रग्रहणात् प्रतीता, विकासं प्राप्ता कवीनां प्रतिभा यत् प्राप्नोति, तत् शिवः अपि न वेत्ति। अत्र सन्दर्भानुरूपं शब्दादिविनिवेशं कृतवतां कवीनामेव श्रेष्ठतां निर्णीय तन्महत्वं प्रस्तौति।

सरस्वत्याः स्तनद्वयकल्पनया पूर्वसूरिभिरुक्तं संगीतसाहित्ययोः परस्परपूरकत्वम। किन्तु तत्रापि कविवाणिर्विराजतेति प्रतिपादयति यथा-

कर्णं गतं शुष्यति कर्ण एव सङ्गीतकं सैकतवारिरीत्या।

आनन्तयन्त्यन्तमनुप्रविश्य सूक्तिः कवेरेव सुधासगन्धा।।[4]

सैकतपतितानि वारीणि ईषन्निमेषाभ्यन्तरे तत्रैव तिरोधतति। कर्णमुपगतं संगीतकमपि तद्वत् कर्ण एव शुष्यति। किन्तु सह्रदयानां ह्रदयमनुप्रविश्यमाना सुधासगन्धा कविसूक्तिः तच्चित्तान्यानन्दयन्ति।

वाण्याः प्रयोगे सर्वे निष्णाताः किन्तु कवयः विन्यासविशेषैः अन्यान सम्मोहयन्ति इत्येवं कविवाण्याः महत्वं कल्पयति यथा-

यानेव शब्दान्वयमालपामो यानेव चार्थान्वयमुल्लिखामः।

तैरेव विन्यासविशेषभव्यैः संमोहयन्ते कवयो जगन्ति।।[5]

कविमहिमाप्रपञ्चनपरः नीलकण्ठदीक्षितस्याभिप्रायःतद्विषये प्राचीनकल्पनाः निराकरोति। कविःआस्वादकश्च के वा भवेयः इत्याशङ्कायां-

गायन्ति वीणा अपि वेणवोऽपि जानन्ति बालाः पशवोऽपि चेदम।

काव्यानि कर्तुं च परीक्षितुं च द्वित्रा भवेयुर्न तु वा भवेयुः।।[6]

पशवः बालाश्च जानन्ति संगीतविद्यां किन्तु काव्यानि कर्तुं परीक्षितुं च द्वित्राः एव भवेयुः इति तन्मतम। पशुर्वेत्ति शिशुर्वेत्ति वेत्ति गानरसं फणी इति पूर्वाचार्यकल्पना अत्र प्रसक्ता भवति।

कालानुसारं काव्यरचनायाःमूल्यः कथमभवदित्यपि सूचयति यथा-
कृते युगे व्यञ्जनयावतीर्णं त्रेतायुगे सैव गुणीबभूव।
आसीत् तृतीये तु युगेऽर्थचित्रं युगे तुरीये यमकप्रपञ्च।।[7]

पूर्वं कृतयुगे व्यञ्जनयावतीर्णं कालान्तरे त्रेतायुगे गुणीबभूव। ततः तृतीये द्वापरे अर्थचित्रत्वेन परिणतम। तुरीये कलिमवाप्ते तु केवलं यमकरूपमेवावशिष्यते इति कवेरस्याभिप्रायः पुराणमित्येव न साधुसर्वमिति कालिदासमतखण्टनपरः भवति। कालविपर्यये काव्यमूल्यानि नष्टप्रायमभूदिति तर्कयति नीलकण्ठदीक्षितः।

बाल्यकौमारयौवनाद्यवस्थाः काव्यानामपि कल्पयितुं शक्यतेति मतं प्रायः पूर्विकानां प्रौढकल्पनानां प्रातिलोम्यं निर्दिशति।

बाल्यं विदुः प्राकृतभाषितानि श्रुतिस्मृती वृद्धदशां वदन्ति।
साहित्यमेकस्तु गिरां सवित्र्यास्तारुण्यमुद्गाढमुशन्त्यभिज्ञाः।।<sup>८</sup>

काव्यसारनिर्णयेन रचनायाः वयः अर्थतस्तु अवस्थानिर्णयः ससाध्ययेवेति सारः। एवं बाल्यो वा यौवनादयो वा अस्मदभिमताः इति कविभिरपि निश्चित्य लेखितुं शक्नन्ते।

अर्थयोजने, शब्दविन्यासे, रसभावसमन्वये, व्यङ्ग्यभेदादिनिबन्धने, वाक्यरीत्यादिषु च बद्धश्रद्धाः भवेयुः कवयः इत्येकेन श्लोकेन निर्दिष्टः उपलभ्यते-

क्वार्थाः क्व शब्दाः क्व रसाः क्व भावाः क्व व्यङ्ग्यभेदाः क्व च वाक्यरीतिः।
कियत्सु दृष्टिः कविना न देया किमस्ति राज्ञामियतीह चिन्ता ।।<sup>९</sup>

श्लोकेऽस्मिन् निर्दिष्टाः कविगताः व्याकुलताः न केवलं कवेः अपि तु दोषैकदृक्षु आस्वादकेष्वपि योजयितुं शक्यो भवेत्।

प्रथमसर्गे कुकविपरिहासपराः दशपराः श्लोकाः आवर्णिताः उपलभ्यन्ते। आक्षेपहास्यपरस्य कलिविडम्बनस्य कर्ता अयं नीलकण्ठदीक्षितः कविरिति स्वयं चेष्टमानान् ईषद्परिहासरूपेणैव निन्दन्ति यथा —

मत्वा पदग्रथनमेव काव्यं मन्दाः स्वयं तावति चेष्टमानाः।
मज्जन्ति बाला इव पाणिपादप्रस्पन्दमात्रं प्लवनं विदन्तध।।<sup>१०</sup>

सत्कविप्रशंसा कुकविपरिहासश्च एकस्मिन्नेव श्लोके कथं सन्निवेशयति इति पश्य-
वाचं विपञ्चीव वादयन्ति कर्णामृतेन ध्वनिना कवीन्द्राः।
मूर्खाः स्वमेधामुसलप्रहारैर्विनाशयन्त्येव विचेष्टमानाः।।<sup>११</sup>

कवीन्द्राः कर्णामृतेन ध्वनिना विपञ्चीमिव वाचं वादयन्ति, विचेष्टमानाः मूर्खाः स्वमेधामुसलप्रहारैः वाचं विनाशयन्त्येव। वर्णयन्तीति पाठः गणपतिशास्त्रिणः पाठः।।<sup>१२</sup>

सहृदयाः काव्यास्वादकाः कीदृशाः इत्यपि परामृशति यथा-
अर्थावबोधेऽपि समे रसज्ञैरन्विष्यते सत्कविसूक्तिरेव।
अपत्यलाभेऽपि समे विदग्धा रूपोत्तरामेव हि रोचयन्ते।।<sup>१३</sup>

अपत्यलाभे समे अपि विदग्धाः रूपोत्तराम एव रोचयन्ते हि। तद्वत् रसज्ञैः सहृदयैः अर्थावबोधे समे तुल्ये अपि सत्कविसूक्तिः एव अन्विष्यते। न केवलं शब्दविन्यासे अभिरताः सहृदयाः इति सारः। सहृदयाः सुकवीनां सूक्तिमेव प्रतीक्ष्यते तत्तु रूपसौकुमार्यादुपरि अन्यगुणसन्वितमपत्यमिच्छन्ति इत्यत्र प्रतिवस्तूपमायाः सौकुमार्यं निरतिशयत्वेन भाति। वाक्ययोरेकसामान्ये प्रतिवस्तूपमा अन्विष्यते रोचयन्ते इत्येतयोः इच्छतीति उद्दिश्यते सामान्येन।

काव्यमीमांसापराणि कानिचननिरीक्षणान्यपि अत्र दृश्यते। अष्टादारभ्यदशमश्लोकपर्यन्तं ध्वनिकल्पनायाः सूचनां दत्वा एकोनविंशे श्लोके वक्रोक्तिं प्रशंसति यथा-

वोक्रोक्तयो यत्र विभूषणानि वाक्यार्थबाधः परमप्रकर्षः।

अर्थेषु बोध्येऽप्यभिधैव दोषः सा काचिदन्या सरणिः कवीनाम्।।[१४]

यत्र वक्रोक्तयः भूषणानि, वाक्यार्थबाधः परमः प्रकर्षः, बोध्येषु अर्थेषु अभिधा एव दोषः, सा कवीनां सरणिः काचित् अन्या। वक्रोक्तिभूषितकाव्यपरम्परा अन्या एव श्रेष्ठतरयेवेति भावः।

इतरशास्त्रेभ्यः साहित्यस्य को भेदयिति चिन्तायामपि स्वाभिप्रायं प्रदर्शयति यथा-

तन्त्रान्तरेषु प्रतिपाद्यमानास्ते ते पदार्था ननु ते त एव।

निर्वेदभीशोकजुगुप्सितान्यप्यायान्ति साहित्यपथे रसत्वम्।।[१५]

अन्येषु दर्शनादिषु प्रतिपाद्यमानाः विषयाः तत्तद्वस्तविषयाण्येव व्याख्यायते। प्रत्यक्षेण दृष्टाः पदार्थाः अनुभूयमानाः पदार्थाः, लोकजीवने निर्वेद- भी- शोक- जुगुप्सितानि अनिष्टाः भवन्ति। साहित्यपथे तु एते अनिष्टाः एव रसत्वमायान्ति।

शिवलीलार्णवस्य प्रथमसर्गे एव काव्यशस्त्रकारयिव कवि-काव्य-सहृदयादि विषयाणां ध्वनि-वक्रोक्त्यादिसम्प्रदायानां, अभिधाव्यञ्जनादि शब्दव्यापाराणां च विषये स्ववीक्षणमुपनिबध्यते नीलकण्ठदीक्षितः। कानिचननिरीक्षणानि पूर्वसूरिणां मतमनुवर्तन्ते। केषुचित्स्वतन्त्रं नूतनं च आशयं प्रकटीक्रियते। न केवलं काव्यरचनायां अपि तु काव्यानुसन्धानेऽपि अस्य कृतहस्तता अत्र स्पष्टं विराजते।

**आकरग्रन्थसूची ।**

१.    डा. टी. गणपतिशास्त्री, निवेदना, महाकविनीलकण्ठदीक्षितप्रणीतः शिवलीलार्णवः, डा.
      टी गणपतिशास्त्रिणा संशोधितः, अनन्तशयनग्रन्थावलिः, ग्रन्थाङ्कः ४, १९०९.

२.    तत्रैव, निवेदना।

३.    पृष्टसंख्या २. श्लोकसंख्या २० ।

४.    तत्रैव, श्लोकसंख्या १७

५.    तत्रैव, श्लोकसंख्या १३

६.    तत्रैव, श्लोकसंख्या १४

७.    पृष्टसंख्या ४, श्लोकसंख्या ३८

८.    पृष्टसंख्या ३, श्लोकसंख्या २९

९.    पृष्टसंख्या ३, श्लोकसंख्या ३०

१०.   पृष्टसंख्या ४, श्लोकसंख्या ४०

११.   पृष्टसंख्या ५, श्लोकसंख्या ४७

१२.   पृष्टसंख्या ५, टिप्पण्याम।

१३.   पृष्टसंख्या  श्लोकसंख्या १३

१४.   पृष्टसंख्या २, श्लोकसंख्या १९

१५.   पृष्टसंख्या २, श्लोकसंख्या २२


**ग्रन्थसूची**

१.  महाकविनीलकण्ठदीक्षितप्रणीतः शिवलीलार्णवः, डा. टी गणपतिशास्त्रिणा संशोधितः,
    अनन्तशयनग्रन्थावलिः,  तिरुवनन्तपुरम, १९०९.

# व्याप्तिलक्षणानि।

**Dr. V. Vasudevan and Dr. Radhakrishnan S**

**सारांशः।**

अनुमानस्य मुख्यविषयः भवति व्याप्तिः। अनुमाने हेतुसाध्ययोः सम्बन्धः एव व्याप्तिः इत्युच्यते। साहचर्यनियमः व्याप्तिः इति तर्कसंग्रहः। व्याप्यव्यापकयोः सम्बन्धः व्याप्तिः। व्याप्यपदस्य व्याप्त्याश्रयः अर्थः। व्यापकपदस्य व्याप्यगम्यं साध्यं चार्थः। साहचर्यमित्यस्य समानाधिकरणमित्यर्थः। एवञ्च हेतुसाध्ययोः समाने एकस्मिन्नधिकरणे वृत्तित्वमस्तीति व्याप्तिः। व्याप्तिः द्विविधा। समव्याप्तिः विषमव्याप्तिश्चेति। अनुमाने हेतुसाध्ययोः परस्परसाध्यसाधनभावः समव्याप्तिः। परस्परसाध्यसाधनभावः नैव वक्तुं शक्यते चेत् विषमव्याप्तिः। व्याप्तिविषये दर्शनानां मतैक्येऽपि तल्लक्षणविषये मतभेदाः नितरां वर्तन्ते। विविधदर्शनानुसारं व्याप्तिलक्षणानि अत्र परामृश्यन्ते।

**कूटशब्दाः**

अनुमानम्, व्याप्तिः, वैशेषिकः, न्यायः, सम्बन्धः।

**उपोद्घातः।**

अनुमानस्य प्राणभूतो मुख्यो विषयः भवति व्याप्तिः। अनुमाने हेतुसाध्ययोः सम्बन्धः एव व्याप्तिः इत्युच्यते। न हि सम्बन्धं विना असम्बद्धेन केनापि किमपि अनुमातुं शक्यते। तथा सति रासभेन वह्नेः अनुमानं स्यात्। अतः सम्बन्धः कश्चन आवश्यकः। स च सम्बन्धः कः इत्यत्र बहवः बहुधा कथयन्ति। प्राचीने चायं सम्बन्धः प्रसिद्धिः नियमः अविनाभावः प्रतिबन्धः इत्यादिभिः नामभिः कथितः। नवीने च व्याप्तिरिति नाम्ना विदितः। सोऽयं प्रसिद्धः सम्बन्धः अत्र विव्रियते।

**वैशेषिके व्याप्तिनिरूपणम्।**

''प्रसिद्धिपूर्वकत्वात् अपदेशस्य'' (3-1-14) इति वैशेषिकसूत्रस्य व्याख्याने प्रसिद्धिः - व्याप्तिः इति विवृतमुपस्कारे। किञ्च हेत्वाभासनिरूपणे ''अप्रसिद्धः अनपदेशः'' (3-1-15) इति सूत्रणात् प्राचीनकाले व्याप्तेः प्रसिद्धिः इति नाम इति ज्ञायते। अत एव

व्याप्तिमत् लिङ्गम् (प्र) सिद्धमित्युच्यते। अन्यच्च ''साध्यम्'' इति निर्दिश्यते। हेत्वाभासाः च ''असिद्धाः'' इति प्रचीनकाले उच्यन्ते। यथा आह उदयनाचार्यः न्याकुसुमाञ्जलौ ''व्याप्तस्य हि पक्षधर्मता प्रतीतिः सिद्धिः, तदभावः असिद्धिः'' इति। न्यायपरिशुद्धौ च श्री देशिकैः ''व्याप्तिपक्षवृत्तित्वनिश्चय एव हेतोः अङ्गं, तदभावलक्षणः च असिद्धः हेत्वाभासमात्रपर्यायः स्यात्'' इत्याशङ्क्य 'का नो हानिः'? इति स्वसम्मतिः प्रदर्शिता। अनेन सिद्धिः इति व्याप्तेः नाम, असिद्धिः इति हेत्वाभासस्य प्राचीनं नाम इति च अवगच्छामः।

वैशेषिके ''अस्येदं कार्यं कारणं संयोगि विरोधि समवायि चेति लैङ्गिकम्'' इति अनुमानप्रमाणपरं सूत्रम् (9-2-1)। अत्र केचन सम्बन्धाः अनुमानप्रयोजकाः परिगणिताः। ''संयोगि समवायि एकार्थसमवायि विरोधि च'' (3-1-9) इति सूत्रेऽपि चोक्तं तदेव तत्रैव पश्चात् उदाहरणप्रदर्शनादिना विवृतम्।

## वैशेषिकसूत्रविमर्शः

न्यायवार्तिकतात्पर्यटीकायां तु वैशेषिकसूत्रम् ईषद्भिन्नं प्रदर्शितम्। ''अस्येदं कार्यं कारणं सम्बन्धि एकार्थसमवायि विरोधि चेति लैङ्गिकम्'' इति।अपि च ''विमृष्टं तत्र सम्बन्धिपदेनैव सर्वोपसंग्रहात् शेषाभिधानम् व्यर्थम्'' इति। वैशेषिकसूत्रे विरोधि इति यः सम्बन्धः उक्तः सोपि विमृष्टः। अवसाने टीकाकारः आह यो वा अस्तु सम्बन्धः केवलं यस्यासौ स्वाभाविको नियतः स एव गमकः इति।

अत्रापि च वैशेषिकसूत्रे केचन सम्बन्धाः प्रदर्शिताः। संयोगि, समवायि, एकार्थसमवायि,विरोधि चेति, तदेतद् प्रदर्शनमात्रम् इति सर्वे वदन्ति। एवमन्येऽपि सम्बन्धाः अनुमानप्रयोजकाः भवन्त्येव। यथोक्तम् उदयनेन कुसुमाञ्जलौ, कार्यं वा कारणं वा ततोन्यद्वा समवायि वा संयोगि वा अन्यथा वा भावो वा अभावो वा लिङ्गम् इति। सर्वमिमं सम्बन्धम् अनुगमय्य व्याप्तिः सम्बन्धः इति नवीनैः उच्यते।

## प्राचीन न्याये व्याप्तिनिरूपणम्

न्यायसूत्रे अथ तत्पूर्वकं त्रिविधम् अनुमानम् (1-1-5) इत्युक्तम्। तत्र भाष्ये तत्पूर्वकम् इत्यनेन लिङ्गलिङ्गिनोः सम्बन्धदर्शनं च अभिसम्बध्यते इति भाषितम्। तत्र

55

निर्दिष्टः सम्बन्धः व्याप्तिः। तद्विषये टीकाकारः एव विवृणोति – "नियतः सम्बन्धः अनुमानाङ्गम्'' इत्यादिना। स एव अनौपाधिकः संबन्धः इति तत्र विवृतं च। प्रायः प्राचीनन्याये अयमेव पन्थाः सर्वेषु ग्रन्थेषु दृश्यते।

### तत्त्वचिन्तामणौ व्याप्तिनिरूपणम्

तत्त्वचिन्तामणौ एव महता प्रबन्धेन व्याप्तिनिरूपणं कृतम्। तदाधारेण व्याख्यातृभिः अत्र बहु पराक्रान्तम्। तेन व्याप्तिलक्षणे एव अनेके भागाः विभज्य पाठनसम्प्रदाये पाठ्यन्ते। तानि प्रकरणानि व्याप्तिविषयाणि अष्ट भवन्ति-

1. व्याप्तिपञ्चकप्रकरणम् अथवा पञ्चलक्षणी ।

2. सिंहव्याघ्रलक्षणम् ।

3. व्यधिकरण प्रकरणम् अथवा चतुर्दशलक्षणी ।

4. पूर्वपक्षव्याप्तिप्रकरणम् ।

5. सिद्धान्तव्याप्तिप्रकरणम् ।

6. सामान्याभावप्रकरणम् ।

7. विशेषव्याप्तिप्रकरणम् ।

8. अत एव चतुष्टयम् ।

चेति। तत्र उक्तानि लक्षणानि संगृह्य प्रदर्श्यन्ते । तत्र तत्तत्प्रकरणक्रमेण पश्यामः ।

### पञ्चलक्षणी

अव्यभिचरितत्वं व्याप्तिः । अनुमाने व्यभिचारो नाम साध्यं विनापि हेतोः सत्त्वम् । अव्यभिचारो नाम साध्यं विना हेतोः असत्त्वम् । तदेव साध्याभाववति अवृत्तिः हेतुः इत्युच्यते । अस्यैव विवरणेन पञ्च लक्षणानि भवन्ति ।

1. साध्याभाववदवृत्तत्वम् ।

2. साध्यवद्भिन्न-साध्याभाववदवृत्तत्वम् ।

3. साध्यवत्प्रतियोगिकान्योन्याभावासामानाधिकरण्यम् ।

4. सकलसाध्याभाववन्निष्ठाभावप्रतियोगित्वम् ।

5. साध्यवदन्यावृत्तित्वम् ।

चेति । इदं च प्रकरणम् अनेकत्र पाठनसंप्रदाये वर्तते एवेति नेह विशदीक्रियते। पञ्चानामपि लक्षणानां केवलान्वयिसाध्यकस्थले 'इदं वाच्यं ज्ञेयत्वात्' इत्यादौ अव्याप्तिः दोषः उक्तः। अतः एतानि लक्षणानि त्यक्तानि।

## सिंहव्याघ्रलक्षणम् ।

एतदुपरि लक्षणद्वयं सिंहव्याघ्रलक्षणे इति नाम्ना प्रसिद्धं वर्तते। सिंहः व्याघ्रः चेति द्वौ आस्तां, ययोः नाम्ना इदं प्रसिद्धम् इति संप्रदाये कथयन्ति। तच्च साध्यासमानाधिकरण्यानधिकरणत्वम् , साध्यवैयधिकरण्यानधिकरणत्वं चेति। इदमपि दूषितम् त्यक्तम् च।

## चतुर्दशलक्षणी

व्यधिकरणधर्मावच्छिन्नाभावः इति कश्चन अभावः। यथा घटत्वेन पटाभावः। पटः पटत्वेन सन्नपि घटत्वेन नास्ति इति सः व्यधिकरणधर्मावच्छिन्नाभावः। तमादाय लक्षणसमन्वयः सुकरः इति तदर्थं मणिकारेण प्रयतितम्। परन्तु तादृशः अभावः कोपि नास्ति इति निरूप्य मणिकारः निरस्यति। अत्र व्याख्याकाराः तादृशाभावमादाय व्याप्तिलक्षणानि पूर्वपक्षतया वदन्ति । तत्र चतुर्दश लक्षणानि दीधितिकारेण संकलितानि । तेषां समाहारः एव चतुर्दशलक्षणी इत्युच्यते। तत्र आद्यं लक्षणद्वयं दीधितिकारस्य स्वलक्षणम्। अथ परं मिश्रप्रगल्भचक्रवर्त्यादिलक्षणानि अन्यप्रणीतानि स्युः इति वदन्ति ।

## पूर्वपक्षव्याप्तिप्रकरणम्

अत्र पूर्वपक्षतया कानिचन लक्षणानि लिखितानि, निरस्तानि च। अत्र प्रथमम् अव्यभिचारित्वम् इति लक्षणस्य परिष्कारार्थं प्रयतते, पश्चाच्च बहुधा लक्षणं प्रदर्शितम्।

अत्र च सामान्येन उक्तानि व्याप्तिलक्षणानि यथा —

- अव्यभिचरितत्वं व्याप्तिः ।

- अनौपाधिकः सम्बन्धः व्याप्तिः ।

- कार्त्स्न्येन सम्बन्धः व्याप्तिः ।

- स्वाभाविकः सम्बन्धः व्याप्तिः ।

- सम्बन्धमात्रं व्याप्तिः ।

इदमेव बहुधा लक्षणपरिष्काराभ्यां प्रपञ्चितं वर्तते । एतानि लक्षणानि निरस्तानि च ।

## सिद्धान्तव्याप्तिप्रकरणम्

तत्वचिन्तामणौ अन्ते उक्तं व्याप्तेः सिद्धान्तलक्षणम् इदं-
"प्रतियोग्यसमानाधिकरणयत्समानाधिकरणात्यन्ताभावप्रतियोगितावच्छेदकावच्छिन्नं यत्र
भवति तेन समं तस्य सामानाधिकरण्यं व्याप्तिः" इति । इदमेव लक्षणं
"हेत्वधिकरणवृत्त्यन्ताभावाप्रतियोगि साध्यसामानाधिकरण्यम्" इति प्रसिद्धं वर्तते । एतस्य
परिष्कारः मुक्तावल्यादौ विहितः एव । समन्वयः इत्थं- "वह्निमान् धूमान्" इत्यत्र, हेतुः-
धूमः । हेत्वधिकरणम्- धूमाधिकरणं महानसः । तद् वृत्तिः अत्यन्ताभावः- न हि वह्न्यभावः,
वह्नेरेव सत्वात्, अपि तु उदासीनस्य अभावः । तत्प्रतियोगि-उदासीनम् । अप्रतियोगी साध्यं-
वह्निः । तत्सामानाधिकरण्यं धूमे इति ।

अत्र लक्षणे साध्याभावः न घटितः इति विशेषः । हेत्वधिकरणे साध्याभावः नास्ति ।
इत्येतदेव मुखान्तरेणोक्तं - हेत्वधिकरणे यः अभावः अस्ति तस्य प्रतियोगि साध्यं न
भवेदिति ।

## सामान्याभावप्रकरणम् ।

अत्र सामान्याभावः विशेषाभावात् अतिरिक्तः इति निरूपितम् । नीलघटाभावः,
पीतघटाभावः इत्यादीनां समुदाय एव घटाभावः इति केचित् वदन्ति । परन्तु एतत्समुदायभिन्नः
घटसामान्याभावः घटत्वावच्छिन्नाभावः इति कथयन्ति । तन्निरूपणं व्याप्तिनिरूपणस्य
उपयोगितया अत्र क्रियते ।

## विशेषव्याप्तिप्रकरणम् ।

प्रतियोगिव्यतिकरणस्वसमानाधिकरणात्यन्ताभावप्रतियोगिना
सामानाधिकरण्यमिति विशेषव्याप्तिः मणौ उक्ता । "अत्र न केवलं लक्षणभेदः, लक्ष्यभेदोऽपि
महान्" इति तर्कचूडामणिकारः आह तत्रैव व्याख्यायाम् । अत्र तद्वह्नि-तद्धूमयोः एव

58

व्याप्तिः। न तु धूमत्वेन वह्नित्वेन वा सकलधूमवह्न्योः व्याप्तिरिति मूले एव स्पष्टम्। अत एव विशेषव्याप्तिलक्षणमिति नाम।

## अत एव चतुष्टयप्रकरणम्।

विशेषव्याप्तिप्रकरणे अन्ते उपाधेः साध्यसामानाधिकरण्यावच्छेदकत्वं निरूपितम्। तथा हि धूमे वह्निसामानाधिकरण्यस्य अवच्छेदकं धूमत्वम्। वह्नौ धूमसामानाधिकरण्यस्यावच्छेदकं वह्नित्वं न भवति। यतः वह्नित्वाश्रये अयो गोलकवह्नौ धूमसामानाधिकरण्यं नास्ति। अतः तत्रोपाधिः आर्द्रेन्धनसंयोगः एवावच्छेदकः। यतः एवं उपाधेः अवच्छेदकत्वम्। अत एव उपाधिलक्षणमीदृशमिति ग्रन्थः प्रवर्तते। अत एव इत्यारभ्य चत्वारः कल्पाः उक्ताः।

## निष्कर्षः।

एतावता व्याप्तिस्वरूपं किं निर्धारितमिति चेत् अनौपाधिकत्वमेव व्याप्तिः। अत एव सोपाधिकत्वं व्याप्यत्वासिद्धिः इति न्यायग्रन्थेषु वदन्ति। तेन हि निरुपाधिकत्वं व्याप्यत्वमिति फलति। हेत्वधिकरणवृत्तीत्यादि सिद्धान्तलक्षणमपि तस्यैव निरुपाधिकत्वस्य विवरणमिति वदन्ति। "निरुपाधिकतया नियतः सम्बन्ध- व्याप्तिः" इति न्यायपरिशुद्धौ निरूपितम्। तत्र श्री तात्ताचार्याणां व्याख्याने इदं स्पष्टम्।

व्याप्तिः निरुपाधिकः सम्बन्धः। उपाधिः नाम साध्यव्यापकत्वं सति साधनाव्यापकः। व्यापका नाम व्याप्तिनिरूपकः इत्युक्तौ पुनः व्याप्तेः घटितत्वात् अन्योन्याश्रयदोषः स्यात्। अतः उपाधिलक्षणे "व्यापकत्वं नाम तदधिकरणवृत्त्यत्यन्ताभावाप्रतियोगित्वम्" इत्यादिकं मणौ एव सूक्तम्। स्वाभाविकः सम्बन्धः व्याप्तिः इत्यस्यापि निरुपाधिकः इत्येव अर्थः।

उपस्करे वैशेषिकसूत्रव्याख्याने, (3-1-14) ' केऽयं व्याप्तिः?' इत्यारभ्य कानिचन व्याप्तिलक्षणानि दूषितानि। ततः 'अनौपाधिकः सन्बन्धः व्याप्तिः' इति सिद्धान्तं प्रदर्श्य तल्लक्षणपरिष्कारं च विदधाति उपस्करे। सर्वमिदं मणिकारशैलीमनुसरतीति व्यक्तमेव।

## तर्कसंग्रहादौ व्याप्तिलक्षणम्।

तर्कसंग्रहे, 'यत्र यत्र धूमः तत्र तत्र वह्निः इति साहचर्यनियमो व्याप्तिः' इत्युक्तम्। अत्र 'यत्र यत्र धूमः तत्र तत्र वह्निः' इति व्याप्तिज्ञानस्य आकारः। साहचर्यनियमः इति व्याप्तिलक्षणम्। सहचरतः इति सहचरौ। सहचरयोः भावः साहचर्यम्। साहचर्यस्य नियमः

साहचर्यनियमः। साहचर्यं नाम सामानाधिकरण्यम्। नियमः नाम नियतत्वम् अथवा व्यापकत्वम्। एवञ्च व्यापकसामानाधिकरणयं व्याप्तिः इति पर्यवस्यति। तस्यैव विवरणं मणिकारेण सिद्धान्तलक्षणे प्रदर्शितम्।

तर्कसंग्रहव्याख्यानेषु अनेकेषु अस्यैव लक्षणजातस्य प्रपञ्चनं क्रियते। मुक्तावलीव्याख्यानेष्वपि चिन्तामणिव्याख्यासु गतानि एव लक्षणानि परामृष्टानि। अतो नेह वितन्यते। यत्र यत्र इति वीप्सा च यत्पदे एव न तु तत्पदे अपि इति मणिकारः तत्त्वचिन्तामणौ आह।

## बौद्धमतसमीक्षा।

बौद्धमते अनुमानं त्रिविधम्- कार्यलिङ्गकम्, अनुपलब्धिलिङ्गकम्, स्वभावलिङ्गकं चेति। तदेतत् “कार्यानुपलब्धि लिङ्गभङ्गे स्वभावस्यापि असिद्धेः गतमनुमानेन” इत्याशङ्क्य बुद्धस्य शिरसि एषः प्रहारः इति कुसुमाञ्जलौ कथनात् अवगम्यते। “कार्यकारणाभावात् वा स्वभावात् वा नियामकात् अविनाभावनियमः” इति बौद्धवचनं बहुत्र न्यायग्रन्थेषु परामृष्टम्। तत्पक्षः खण्डितः च। यथा अयं वृक्षः शिंशपायाः इति तातात्म्येन अनुमानं स्वभावपदेन बुद्धः आह। परन्तु इदं तादाम्येन अनुमानं न्यायमते निरस्तम्। “अन्यदेव हेतुः इति अनपदेशः” (3-1) इति वैशेषिकसूत्रमपि तादात्म्यहेतुं खण्डयति। यदि वृक्षः शिंशपा च सर्वात्मना अभिन्नौ तर्हि सर्वः वृक्षः शिंशपा स्यात्। अपि च यदि शिंशपा दृष्टा, तर्हि वृक्षोऽपि दृष्टा एव इति नानुमानस्य प्रसक्तिः। यदि शिंशपात्वेन वृक्षत्वस्यानुमानं, तर्हि इदं न तादात्म्येनानुमानम्। अतः हेतुसाध्ययोः तादात्म्यमपि सम्बन्धः इति बौद्धमतं न समीचीनम्। अपि तु कार्यं कारणं वा यत् किञ्चित् भवतु अनौपाधिकः सम्बन्धः आवश्यकः इत्येवं न्यायमतम्।

## साङ्ख्यमतसमीक्षा।

साङ्ख्ये सप्तैव सम्बन्धा उक्ताः इति टीकाकारः वाचस्पतिः वदति। यथा मात्रानिमित्तसंयोगिविरोधिसहचारिभिः। स्वस्वामि-वध्यघाताद्यैः सांख्यानां सप्तधाऽनुमा।। इति। इदमपि तत्रैव पराकृतमेव।

## मीमांसायां व्याप्तिनिरूपणम्।

मीमांसकमते च प्रमाणाध्याये पञ्चसूत्रव्याख्याने “अनुमानं ज्ञातसम्बन्धस्य” इति शाबरभाष्यं सम्बन्धपदेन व्याप्तिं निर्दिश्यति। तत्र शास्त्रदीपिकायां “यादृशः सम्बन्धः

संयोगः, समवायः, एकार्थसमवायः, कार्यकारणत्वम् अन्यो वा दृष्टान्तधर्मिषु नियमो ज्ञातः'' इत्युक्तम्। अत्र अन्यो वा इत्यनेन तादात्म्यमित्यादयः सम्बन्धाः अपि विवक्षिताः। तदेतत् वैशेषिकपद्धतिमनुसरति।

अत्रापि व्याख्यायां सिद्धान्तचन्द्रिकायां ''न एते सम्बन्धाः गम्यगमकभावप्रयोजकाः…'' अत्र अनुमानलक्षणे व्याप्तिलक्षणः सम्बन्धः अङ्गमित्युक्तम्। अपि चाह ग्रन्थकारस्य संयोगादिसम्बन्धकीर्तनं किमभिप्रायमिति न विद्मः। एवं वा संयोगादिकीर्तनं प्रायेण एवं रूपः सम्बन्धः तत्र तत्र पर्यवस्यति इत्यभिप्रायः इति।

**उपसंहारः।**

एवमनौपाधिकः सम्बन्धः व्याप्तिः इत्यस्य विवरणं न्यायग्रन्थेषु कृतमिति युक्तम्।

**ग्रन्थसूची।**

1. तत्त्वचिन्तामणिः (अनुमान), केन्दीयविद्यापीठ, तिरुप्पतिः 1982
2. तर्कसंग्रहः, रामकृष्णमठम्, मद्रास् 1980
3. न्यायकुसुमाञ्जलिः, नावल्पाक्कम् विद्वत्सभा, 1989
4. न्यायदर्शनम्(भाष्यवार्त्तिकटीकासहितम्), मुन्षीराममनोहरलाल पब्लिशर्स्, कोल्कत्ता 1985
5. न्यायपरिशुद्धिः, श्रीमद् आन्दवान् आश्रमः , चेन्नई 2013

# SUN IS THE  VISIBLE GOD – A STURY

**Dr. K. Vasantha**

## Abstract

*In all human actions, there is a very dynamic factor which is known by the name Daiva. God is the supreme force controlling the destiny of man. The synonyms used are Vidhātṛ, Īśvara, Adṛṣṭa, diṣṭa, Vidhi, Kāla and Samyoga. Hence we find difference in the conceptions of gods in the different regions and at different periods of time.*

*The sun which gives warmth and light from dawn to dusk maintains an affinity with each and every object in the universe. Like air, water and food which sustains life the sun is most necessary. Life exists only due to solar energy. To accumulate such an energy, a psychological and physical intimacy with the sun is to be developed. Our ancient Vedas, Ithihāsa and Purāṇs give very much importance to the Sun-worship and it enabled to develop a Sun-cult in the society.*

## Key Words

*Sun, Sun-God, Sun-cult, Worship, Vedas, Purāṇs, Bhaviṣya Purāṇa*

## Introduction

Vedic period has described worship as nature worship. For Centuries the sun was worshipped as a deity. It is said that in the beginning of creation the solar phenomenon came to be called Āditya not because he was son of Āditi but because he was first born. Surya is the most prominent deity among the solar gods described in the Rveda.

The Sun and his various aspects were invoked and worshipped in the early Vedic age. In course of time Sun-temples came to be erected in different parts of India to which we get reference in inscriptions. There were centres of Sun-worship in Uttarpradesh, Punjab, Haryana, Kashmir, Madhyapradesh, Bihar, Orissa, Bengal, Assam, Rajasthan, Gujarat, Maharashtra, Andrapradesh, Mysore, Tamilnadu and Kerala. Sun-worship was wide spread in olden times

not only in India but also in the other parts of the world, even though the reason for worshipping the sun varies in different parts of the earth.

In ancient Egyptian culture the sun was considered the manifestation og god. He was called Ra. Actually his full name is Ra-Atum-Khepri. This name represents the three stages of the sun. Khepri the rising Sun, Ra-Sun set the Zenith (noon) and Atum-the setting Sun. The same view is Indian, the rising Sun was called 'Brahma' on the meridian it was known as Siva, and in the west at nightfall, "Viṣṇu.

## SUN WORSHIP IN VEDAS

The Sun-god has been regarded in Rgveda as the God of creature, the Lord of the world and deity who is to be commonly adored by all. The first reference to Surya gayatri mantra[1] is found in Rgveda. The synonymity of Sun with Usas, Pūṣan, Viṣṇu, Mitra, Varuṇa, Bhaga, Āditya etc are well known. In Yajurveda, the sun has been conceived not only as an embodiment of light but also the giver of justice and knowledge.[2] In the Sāmaveda, the sun has been projected as the one who puts life into plants and vegetables.[3] Atharvaveda says Āditya is the source of life and energy.

Not only Vedas but the Samhitas, Brāhmaṇas, Āraṇyakas, Upaniṣads, Epics and Purāṇas, also praise the mighty powers the light, heat and life given by Sun-god with suitable epithet and illustrations.

## SUN WORSHIP IN PURANAS AND UPAPURANAS

The Purāṇas give much information about Indian Sun-worship. They shed light on the concept of Sun-god. His position among other Hindu gods and deal with many other connected problems in this regard. In the Purāṇas, Sun-god is praised several times.

The eighteen Purāṇas belong to three different sects Brahma, Viṣṇu, and Śiva. Many number of these Mahapuranas and some Upapuranas also throw flood of light on different aspects of the growth and nature of the Sun-worship.

Brahma Purāṇa describes that Sun-god is worshipped with 108 names. The twelve forms of Āditya have different actions and each from of the Sun has different numbers of rays. There were six classes of the devotes of Sūrya who

interrupted the Vedic hymus as setting forth the greatness and the supremacy of the lord Sun. In Agnipurana many legends can be seen narrating the worship of Sun by Yajñavalkhya, Satrijit, Brahma, Aditi, Rājyavardhana. Vāyupurāṇa describes Vādādtiya and states that in the Gayātīrtha four images of Sūrya are installed which are expressions of four different Yugas and if they are seen touched, and worshipped, liberation of the ancestor is guaranteed.

Padma Purāṇa refers to the five sects of Sauras. The twelve Ādityas are enumerated with slight variations in different list. The worship of Sun-god is for the removal of diseases and bestowal og good health, heaven and pleasure. The famous holy tirthas is connections with Sun-worship are Balapa tirtha and Nimbārka. Matsya Purāṇa gives detailed instructions regarding the construction of solar images. Kalāyṇnasaptami (Vijayjāsaptamī) Phalasaptamī, Śarkarāsakthamī, Kamalāsapathambha, Mandarasaptami, Śubhasaptimi and Suryasaptimī are the famous and sacred Vratas in respect of sun .Vamana Purāṇa gives very emphasis on the Sītavana and Sūryavana.[4] The pilgrims come here after visiting the Mātṛtīrtha and Sutīrtha. Vāmana Purāṇa describes a great festival of Sūrya celebrated at Mahodaya. Since Buddha was in solar family .Surya was more associated with Buddhism.

Viṣṇu Purāṇa mentions temples dedicated to Viṣṇu, Laksmi, Agni, and Surya and worshipped by all the four castes .The movement and qualities of Surya have been eloquently brought out in the Bhāgavata Purāṇa. According to the Brāhmanḍa Purāṇa the Sun-god is the cause of all the activities of the world. Garuda Purāṇa states that Sun is the embodiment of knowledge and identified with Brahma, water ,fire juice ,earth ,heaven, sky, and eternal Rudra.[5] Linga Purāṇa identifies Sun with other gods and various forces of nature.[6] Certain Tantric diagrams in which the Sun along with his wives and other planets were prescribed in Naradiya Purāṇa. The Siva Purāṇa states that Sun-god is worshipped in Śaka-dvipa[7]by all the Janapadas. In Skanda Purāṇa Surya has been identified with Surya and it refers all the names of the important images of Surya in India. Varaha Purāṇa consists Surya was formed of the tejas of Mahatma which illuminates all the three worlds.

Upapurāṇas such as, Sāmbā Purāṇa throw flood of light on the Sun-worship particularly on sectarianside .The supremacy of the Sun-God is

expressed in explicit words when the evoloution of the universe according to the principles of Samkhya system and appearance of the supreme being at the prayers of Brahama, Viṣṇu Mahesvara and others mentioned. Hence he is describe as the cause of creation ,protection and destruction .Thus the Purāṇas gives much information about Indian Sun-work ship .They shed light on the concept of Sun-god.His position among other Hindu gods is very high.

## SUN WORSHIP IN BHAVIṢYAPURĀṆAS

From the very beginning of human history, Sun has attracted the attention of mankind for adoration all over the world. Among the Purāṇas, the Brahma Parvan of Bhavisya Purāṇa gives a very detailed description about the Sun-god, Sun-temple and the priests of the Sun-worship in 4933 verses and 131 chapters. Brahma Parvan of Bhaviṣya Purāṇa are devoted to the numerous solar views, glories of the Sun, and the origin of the Bhojakas from the Magas brought to India by Samba from the Śakadvīpa and married to the girls of the Bhoja family. Sāmba and the Maga Brahmanas worship the Sun as the Supreme God.

The Bhaviṣya Purāṇa speaks of the Sun as the greatest among the gods. He is the creator of the world and its destroyer as well. Everything of the world, movable or immovable, animate or inanimate, has originated from him. He is the cause of the gods like Rudra, Vāsava (Indra) Aśvina, Vāyu, Anala (fire) and Prajāpati. He is the cause of the gods like Rudra, Vāsava (Indra) Aśvina, Anala (fire) and Prajāpati. He is the maker of the world, mountains and rivers. He is the root of all the three worlds. He is the creator of rain which is the cause of the food and vegetation. From him originates Kṣṇa (moment) Muhūrta, day, night, fortnight, month, year season and the yugas. According to the Purāṇa, Sūrya is described as the Supreme Being (Paramātma) in all the vedas and the Inner Being (Antarātma) in the Itihāsa and the Purāṇas.

तस्मादतः परं नास्ति न भूतं न भविष्यति ।
यो वै वेदेषु सर्वेषु परमात्मेति गीयते ।
इतिहासपुराणेषु अन्तरात्मेति गीयते । 1.48.27-8

According to Bhaviṣya Purāṇa there are twelve Ādityas are 1. Indra, 2. Dhātṛ, 3. Parjanya, 4. Pūṣa, 5. Tvaṣṭār, 6. Aryamā,. Bhaga, 8. Vivasvān, 9. Aṁśu, 10. Viṣṇu, 11. Varuṇa and 12. Mitra. The twelve Ādityas are considered as the twelve forms of the Sun god responsible for the twelve months namely, Caitra, Vaiśākha, Jyeṣṭha , Aṣādha, Śravaṇa, Prauṣṭha, Aśvina, Mārgaśīrṣa, Pauṣa, Māghas and Phālguna respectively.

## OTHER NAME OF THE SUN-GOD

At another place a long list of the names of Sun-god such a Sūrya, Ravi, Bhāskara, Mataṅgam Vivasvān, Āditya, Ādideva, Raśmimālin, Divākara, Dīpta, Agni, Mihita, Prabhākara, Mitra, Aditisambhava, Gopati, Diśāmpati, Dhātṛ Vidhātṛ, Aryaman, Varuṇa, Pūṣa, Bhaga, Parjnya Aṁśu, Hitākṛta, Dharma, Tapana, Hari, Haritaśva, Viśvapati, Viṣṇu, Brahman, Truambaka, Saptaloseśa, Saptāsapta, Ekacakraratha, Jyotiṣpati, Sarvaparāṇabhṛta, Bṛta, Ārthihara, Padmaprabodha, Vedādimūrti, Kādhija, Tārāsuta, Bhīmaja, Pāvaka, Dhiṣaṇa, Nityadāsa Aditiputra and Lakshya are found in Bhaviṣya Purāṇa.

It is considered Sun is the visible God[8] is the major God and there is no God greater than Sun. Sun (Divākara) is the eye of the world.

## CHARIOT'S TRAVEL

Among the festivals connected with Sun-worship, Ratha Yātra, ie, the procession of the chariot's of the Sun-god is described in the Bhaviṣya Puāṇa. The chariot festival should be conducted in every twelve years.

According to travel of Sun chariot the "one who conduct the chariot and the one who is conducted in the chariot can life in the disc of the Sun for a long period called parartkāla (half of Brahmās age). Their house and their family should be free from poverty, disease etc.

## VRATAS OF SUN GOD

In Bhaviṣya Puāṇa forty three vratas of Sun-god are mentioned in the first pravan Brahma, The Fourth Parvan Uttara contains sixteen vratas of Sūrya. Totally in this Puāṇa Sun worshiping vratas are fifty nine.

The Bhaviṣya Puāṇa prescribes a large number of facts to fulfill these desires and they were to be observed on different occasions falling on a particular juncture in the month.

उपावृत्तस्तु पापेभ्यो यस्तु वासोगुणैः सह ।
उपवासः स विज्ञेयः सर्वभोगविवर्जितः ।।

The meaning of the word fasting is the retirement from all sins, giving up all the sinful additions and living a life with virtue. The Puāṇic concept is accepted in modern times. A living example to solar healing and related phenomena is Hīra Ratan Manek.

**HYMNS OF SUN-GOD**

In this Puāṇa there are several hymns on Sun-god. Sūtyastavarāja, Āvāhamantra, Mulamantra, Ādityanāmastuti, Ādityahṛdaya mantras are also described.

The objectives of His worship were many and varied in nature. The devotee desired the fulfilment of all his worldly or non-worldly wishes. Final achievement of Heaven, performs of Dharma, relief from mental and physical diseases, given of good health, good clothes, shelter and victory over enemy are some of the objectives mentioned.

Modern science has proved that many diseases which could not be cured by medicines can be remedied by Sun light. Rising Sun rays (early morning Sun light) are really a vital and invigorating medicine for the human body. an abundant repository of vitamins (vitamin D)[9] centers the body in this way. Therefore, in naturopathy an important medicine is the Sun bath. a large number of passages scattered here and there in many chapters of the Bhaviṣya Puāṇa have so exalted and extolled Sun and his qualities that he becomes the highest god.

**SUN AS GOD (TRUTH)**

Different people call Sun in different names. They think in such a way or they consider the deities are different but it is one. God is also felt in different forms according to each one's perspective. When one is worshipping

the sense of unity will be born in his mind. There is no doubt if we worship any god, the Sun-god will be worshipped. The worshipping Sun gives salvation.

हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखं ।
तत् त्वं पूषन्नपावृणु सत्यधर्माय दृष्टये ।।[10]

Truths, visagas are hidden by godlen vessel (cover) Oh! Sūrya, enable me a being of truth and morality to see it. Truth is hidden (covered, eclipsed) by universal illusory desires which creates false beliefs. Please remove the shroud of ignorance to know the truth principle. In this Purāṇa the same context is

सर्वात्मा सर्वलोकेशो देवदेवः प्रजापतिः ।
सूर्य एष त्रिलोकस्य मूलं परमदैवतम् ।।[11]

**SUN AS THE GREAT MASTER**

Sun-god the source of all knowledge (universal knowledge) in itself is the great Guru of this universe (universal master). The term Guru means the one who removes darkness and let in the light of knowledge. The Upaniṣad statement Tamasomā Jyotirgamaya[12] becomes immensely meaningful here. The Pātanjala Yogasūtra (sūtra 26) states that, bhuvanajñānam sūrye samyamāt (who can make one (who know Sun) the knowledge of the whole 14 lokas). This contains the same idea of the verses in Bhaviṣya Purāṇa that

नास्ति तस्मात्परोह्यन्यः स पिता स प्रजापतिः ।
आत्मा मम स विज्ञेयस्तस्य पूजयाम्यहम्।।[13]

**CONCLUSION**

It is considered Sun is the visible sun-god is the major God and there is no God greater than Sun. Sun (Divākara) is the eye of the world. World is derived from sun and it will merge or melt in the sun-god. Time and yagas are all depending on Sun. The vyāhṛtis such as planets, stars, yugas (paths of salvation) zodiacs, karaṇas (sease of knowledge the body) dvādaśādityas (double state of sun) Aṣṭavasūs (the eight noble sages who protect the eight part) Ekādaśarudra mans (the eleventh Āsvini Goddess) Maruths (air and wind), Agni (fire), Indra, Prajāpatis (ten sages who firstly created) and Bhurbhuvasua despicable worship or wealth) etc, the universe and world,

mountain, Nagas (snakes) sariths (rivers) Sāgarās (ocean) villages societies all are created by the sun god.

ग्रहनश्रत्रयोगश्च राश्यः करणानि च ।
आदित्यावसवो रुद्रा अश्विनौ वायवोऽनल ।।
शक्रः प्रजापतिः सर्वे भूर्भुवः स्वस्तथैव च ।
लोकः सर्वे नगा नगाः सरितः सागरस्तथा ।
भुतग्रामस्य सर्वस्य स्वयं हेतुर्दिवाकरः ।। BP 1.23-4

It is the decision of sun -god to create all the living and non living objects in this world which is existing with its own decision. All the objects in the world get strength and vigour by the blessing of the sun-god. When sun-rises all the objects rise or awake and when sun gets all the objects set or sleep. By these reason we consider sun-god as the superlative among all the other Gods. There is no object or God above the sun -god and the sun god is qualified as the paramātma (Supreme being) in all vedas. The sun god in raising as the mind in Supreme soul in Epic and puranas, residing as the external woul in suṣumna, and the Lord of the system of day dreaming. There is no nothing above the Sun-god did no find so far, not existing and will never discover. It is impossible to describe the nobility of Sun-god in the vedas.

Worship, chant and sacrifice the Sun-god the result with the total blessing to all victory (Sarvakāmasidhi) and will get comfort in material world and salvation in the other world.

**End Notes**

1. Ṛgvedasamhita, III. 62.10.

2. Yajurvedasamhita, 10.4.

3. Sāmavedasamhita, 9.1.1783.

   शाकमना शोको अरुणः सुपर्णः
   आयोमहः शुरसनादनीडः ।
   यच्चिकेत सत्यमित्तन्नमेदं वसु
   स्पार्हमुतेजेतोतदाता ।।

4. Vāmana Purāṇa 69.128.

सुर्यस्यानुचराभ्येते सह तेन ब्रह्मन्ति ।

5. Garuḍa Purāṇa, Chapter 50.

6. Liṅga Purāṇa, 1.60.5.

आदित्यमुलमखिलं त्रैलोक्यं नात्र संशयः

सार्य एव त्रिलोकेषु मूलं परमदैवतम् ।

ततः संजायते सर्व तत्रैवं लीयते ।।

7. ्ल्छ घ्द्वद्धफ़्छ, क्ण्डुद्रघ्डुद्ध 18- 58.

शाकद्वीपेस्तु वै सूर्याः प्रीत्या जनपदैस्सदा

यथोक्तौ रिज्यते सम्यक्कर्माभिर्नियातात्मभिः ।।

8. एण्डुध्द्यान्डु घ्द्वद्धफ़्छ, 1.48.21

प्रत्यक्षं देवता सूर्यो जगश्चक्षुर्दिवाकरः ।

तस्मादभ्यधिका काचिदेवता नास्ति शास्वती ।।

9. Varma.C.R.R, Panchabhoodopasanayum Sadharanarogangalum 2000, P. 23.

10. Īśavasyopaniṣad 15.

11. Bhaviṣya Purāṇa. 154.4

12. Bṛhadaranyopaniṣad 1.3.28

13. Bhaviṣya Purāṇa, 1.67.28

**Bibliography**

1. Khemaraj Sreekrishnadas, Bhaviṣya Purāṇa, Bombay, 1859.

2. Rajkumar Arora, Historical and Cultural Data from Bhaviṣya Purāṇa.

3. Raghavan.V. Dr, Journal of Purāṇa, Worship of the Sun, All India Kashiraj Trust, Varanasi, Vol. XII, No.2, 1970

4. Īśavasyopaniṣad , Tr. (Hindi) with Sankaras Commentary, Gita Press, Gorakhpour, 1943.

5. Linga Purāṇa, Gurumandala Granthamala, Culcutta, 1960.

6. Ṛgveda Samhita- Sayana's Commentary critically edited by Vaidika Samsodhana Mandala, Puna, 1933.

7. Śiva Purāṇa, Sree Venkateswara Press, Bombay, English Translated 4 pages, Motilal Banaridas, 1970.

8. Sreevastava,V.C, Sun worship in Ancient India, Allahad, 1972.

9. Sakti M. Gupta, Surya the Sun God, New Delhi, 1977.

10. Satavalekar Suraj, Samaveda Text Published, 1958.

11. Santilal Nagar, Sūrya the Sun Cult, New Delhi, 1995.

12. Sreepada Damodar Satavalekar, Yajurveda Samhita, English Translated by Ralph. T.H., Griffith, Jawahar Nagar, Bombay, 1849, Delhi 1957.

# भागवतार्थसारस्य पाठसंस्करणम् अध्ययनञ्च।

**Dr. Pradeep Varma P.K.**

## निबन्धसंक्षेपः

पट्टाम्ब्यां विद्यमानं पुन्नश्शेरि अथवा पुन्नागश्रेणि शिवद्विजगृहं भगवत्याः सरस्वत्याः अनुग्रहेण प्रसिद्धम्। तत्र नैके विद्वांसः जन्म प्राप्नुवन्। तेषु प्रथमगणनीयः भवति गुरुनाथ इत्यपरनाम्ना विश्रुतः नीलकण्ठशर्मा। अस्य महात्मनः पितामहः भवति पुन्नश्शेरि श्रीधरनम्बिः। अस्य रचनाः तालपत्ररूपेण पुन्नश्शेरिगृहे अधुनापि संरक्षिताः। तत्र भागवतार्थसारः इति किञ्चन लघुपद्यं वर्तते। तालपत्ररूपेण विद्यमानस्य तस्य ग्रन्थस्य पाठसंस्करणम् अध्ययनञ्च विदुषां भक्तानाञ्च तोषाय अत्र क्रियते।

## कूटशब्दाः

## आमुखम्

'श्रीमद्भागवताख्योऽयं प्रत्यक्ष कृष्ण एव हि'[१] इति भागवतमाहात्म्यम् उद्घोषयति। श्रीमद्भागवतं तापत्रयं निवार्य अर्क इव नष्टदृशां मर्त्यानां जागरणं करोति। अतः बहवः कवयः भागवतमाश्रित्य काव्यानि व्यरचयन्। केरलेषु अपि बह्व्यः कृतयः, व्याख्यानानि च कैरल्या संस्कृतेन च वर्तन्ते। तुञ्चत्तु रामानुजन् एषुत्तच्छन् इत्यनेन विरचितं श्रीमहाभागवतं केरलभाषागानं, भक्तशिरोमणिना वाषकुन्नं वासुदेवन् नम्बूतिरिणा विरचितं वासुदेवनन्दिनी इति कैरलीग्रन्थः, श्रीमता सुब्रह्मण्यन् तिरुमुन्प्महाशयेन रचितं श्रीमहाभागवतम्, शक्तन् तम्पुरान् इत्यनेन विरचितं श्रीकृष्णोदन्तकाव्यम्, पालेलि नारायणन् नम्बूतिरिणा विरचितं ह्रस्वभागवतम्, राघवानन्दमनिना विरचिता कृष्णपदी टीका, पण्डिट् गोपालन् नायरेण विरचितं भावार्थकौमुदीभाषाव्याख्यानं, के. श्रीधरवारियर्महाभागस्य अर्थप्रकाशिनीव्याख्या च

विशेषप्रस्तावमर्हति। तत्र पुन्नश्शेरि श्रीधरनम्बिना विरचितः भागवतार्थसारः इति ग्रन्थः अन्यतमः।

## काव्यम्

'काव्यं यशसेऽर्थकृते'[२] इति काव्यप्रकाशकृन्मतम्। मयूरशर्मा इति कश्चन पण्डितः सूर्यशतकं विरच्य कुष्ठरोगान्मुक्तिं प्राप्तवान् इति श्रूयते। केरलेषु मेल्पुत्तूर् 'नारायणभट्टतिरिणा नाराणीयाख्यस्तोत्रकाव्येन पवनपुरपतिः आराध्य वातरोगान्मुक्तः इत्यपि प्रथा। श्रीधरनम्बि महाशयेनापि 'पाहि मां सर्वरोगात्' इत्येवं भागवतार्थसारे वातालयेशः सम्प्रार्थ्यते। अयं महाभागः कुष्ठरोगेण पीडितः आसीदिति तस्मिन्नेव तालग्रन्थसमुच्चये विद्यमानात् भोगीस्तवात् ज्ञातुं शक्यते। उक्तञ्च तत्र- 'राहुकेतू महान्तौ वन्दे नित्यं त इह सततं पान्तु मां कुष्ठरोगात्' इति। अमुं स्तवं तस्मिन्नेव ग्रन्थसमुच्चये गुम्फितमित्यतः तथा भागवतार्थसारे 'पाहि मां सर्वरोगात्' इत्युक्तत्वाच्च अनुमानमेवात्र प्रमाणम्।
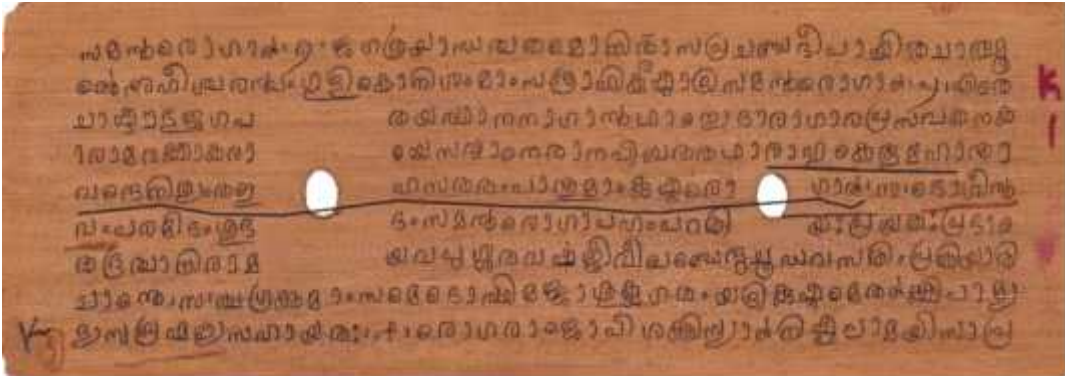


## ग्रन्थकर्तुः सामान्यपरिचयः

कोलम्बाब्दे ९४९ वर्षे पट्टाम्ब्यां पेस्मडियूर्देशे श्रीधरनम्बिः जनिमलभत। अस्यजीवनविषये अधिकं किमपि न उपलभ्यते। मात्रा पोषितोऽयं आचार्यात् भरतपिषारटिः इत्यस्मात् गैर्वाणीम् अध्यैत।[३] ज्योतिःशास्त्रेऽपि निष्णातोऽयं ईहापुरेश्वर्याः तथा शङ्करस्य च उपासकः[४] ओसीदिति उल्लूर्महाशयेन सूचितम्। कोलम्बाब्दे १००६ तमे वर्षे विष्णुपादमगमदिति श्रूयते।

विक्रमादित्यचरितं, नीलकण्ठसन्देशः, सप्तदशकम्, भागवतार्थसारः, अष्टकावलिः, मौढ्यगणितम्, कानिचन पद्यानि, स्तोत्राणि च अनेन विरचितानि। एतत्सर्वं  तालपत्रशेखरे द्रष्टुं शक्नुमः च।

## तालपत्रस्य विवरणम्

ग्रन्थालयः – पुन्नश्शेरिगृहम्, पट्टाम्बी।

तालपत्राणां कुलसंख्या-१६२

आयामः तथा विस्तारः – १८.५ अ ४.५  से.मी

भाषा- कैरली

प्रत्येकं पत्रे पादसंख्या-८ अथवा ९

एकस्मिनं पादे अक्षराणि-२९  अथवा ३०.

अवस्था- विक्रमादित्यचरितं, नीलकण्ठसन्देशः,  सप्तदशकं, मौढ्यशतकं, अष्टकावलिः, भागवतार्थसंग्रहः इत्यादीनाम् एवं केषाञ्चन लघुपद्यानाम्, अष्टकानाञ्च समाहाररूपः तालग्रन्थः अधुनापि सम्यक् संरक्ष्यते।।

भागवतार्थसारः- हरिः

यो वै जग्राह पूर्वं किल जगदुदयात्पौरुषं रूपमाद्यम्

वैराजं ह्येष लोकस्त्वथ यदवयवैः कल्पितस्स्वेच्छयैव।

यन्नाभिपुण्डरीकादभवदथ विभुर्लोककर्ता विधाता

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१।।

सर्गे कौमारमेव प्रथममथ समेत्याकरोत् ब्रह्मचर्यम्

पश्चात्पातालमग्नामुदवहदवनीं चलां क्रोडरूपेण।

यो वै देवर्षित्वं प्रपन्नोऽवददपि च पुनः कर्मनिर्हारमार्गः

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।२।।

तुर्ये सर्गेऽथ यो वा पुनरपि नरनारायणत्वं  प्रपन्न

श्चक्रे तपश्चाप्यपहतसुखदुःखादिभेदो महात्मा।

जाताभूत्सांख्यकर्ता कपिल इति ततः पञ्चमे सर्गके य-

स्सत्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।३।।

आत्रेयत्वं प्रपन्नोऽवददपि च तथान्वीक्षिकीं योऽथ यज्ञो

भूत्वा स्वायम्भुवस्यान्तरमपि च तथापालयद्विश्वमूर्तिः।

नाभेर्जातर्षभाख्यस्तदनु च महतश्श्रावयामास तत्त्वं

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।४।।

वैन्यो भूत्वाथ यो वै पृथुरिति मुनिभिर्यांचितो गां दुदोह

क्षिप्रं दिव्यौषधींश्चाप्यथ मनुमवति स्माप्य मैनञ्च रूपम्।

कौर्मं प्राप्याथ रूपं पुनरपि जलधेरूज्जहाराचलेन्द्रः

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।५।।

यो वै पीयूषपूर्णं कलशमथ वहन् प्रादुरासीत् पयोब्धेः।

कारुण्यापाङ्गलीलाशिशिरितभुवनो हन्त धन्वन्तरिस्सत्।

यत्पादाम्भोजभक्तिर्विधमति दुरितानाशुरोगानशेषान्

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।६।।

भक्ताभीष्टप्रदाता पुनरपि भगवान् वासुदेवो महात्मा

पीयूषं पाययन् यस्सुरसमितिमहो मोहयन् तद्विपक्षान्।

छिन्दन् स्वर्भानुकण्ठं सकलजनमनोमोहिनीत्वं प्रपेदे

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।७।।

यो वै भूयस्सुघोरामभवदथ तनुं नारसिंहीं दधानो

विद्युल्लेखानुमेयद्युतिबहुलसटाक्षिप्तनक्षत्रमार्गः।

वज्राकारातिरौद्रस्फुटतरनखरोत्कृत्तदैत्येन्द्रवक्षा-

स्सत्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।८।।

सर्गे पञ्चदशे यस्तदनु भगवान् वामनत्वं प्रपन्नः

प्रादादिन्द्राय लोकत्रितयमपि बलेश्छद्मानादाय भूयः।

निक्षत्रं यो विधास्यन्नथ धरणितलं भार्गवत्वं प्रपेदे

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।९।।

दृष्ट्वा पुंसोऽल्पबुद्धीनुपचितकरुणो वेदशाखां विभज्यन्

योगीन्द्रस्सत्यवत्यां तदनु मुनिवरो व्यास इत्याविरासीत्।

तत्कारुण्येन सर्वेऽप्यपहतकुहकं ज्ञानमार्गं लभन्ते

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१०।।

यो वै भूयः परात्मा दशरथनृपतेरात्मजत्वं प्रपन्न-

श्चक्रे वीर्याणि सेतुग्रथनदशमुखोत्कृत्तनान्युत्कटानि।।

आकल्पान्तं वितन्वन् विमलमथ यशः प्राप्तवानात्मशिष्यं

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।११।।

सीरी कृष्णश्च नाम्ना स्वयमथ भगवान् वृष्णिवंशेऽवतीर्णः

क्षोणीभारानशोषानहरदपि तनोति स्म सत्यञ्च धर्मम्।

यो वै पुण्यां वितेने कलितकलिमलाघातिनीञ्चापि कीर्तिं

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१२।।

सर्गे चाप्येकविंशे पुनरथ भगवान् बुद्धनामा भवेद्य-

स्सम्मोहायासुराणामपि च बत पुनः कल्कि नामाथ भूत्वा

हन्ता स्याद्दुष्टसंघानिह कलियुगपर्याप्तिकाले महात्मा

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१३।।

एते त्वंशावतारा स्वयमिह भगवान् कृष्ण एवाद्वितीय-

स्साक्षाच्छ्रीविष्णुराद्यास्त्रिपुरहरविरिञ्चादिवन्द्यः परात्मा।[७]

यत्पादाम्भोजभक्तः क्वचिदपि दुरितालिप्यते नापि रोगैः

स त्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१४।।

यस्यांशांशेन देवासुरनरभुजगाद्याखिला ये च लोकाः

सृज्यन्ते तानवत्यत्यथ खलु निखिलाम्नायवेद्यो मुकुन्दः।

यत्पादम्भोजभक्त्या भवजलधिमहो सन्तरन्त्यैव लोका-

स्सत्वं गोविन्द साक्षात्पवनपुरपते पाहि मां सर्वरोगात्।।१५।।

यस्मादेव भवत्यहो जगदिदं यो वा पुनः पाति त-

द्यो वा हन्ति पुनस्तदेतदखिलं यो वा नतस्सङ्गतः।

नित्यानन्दचिदात्मकं यदमलं स्वात्मावबोधं  मह-

स्साक्षात्तं गुरुवायुमन्दिरगतं वन्दे परं देवतम्।।१६।।

श्रीमद्भागवतार्थसारमणिभिस्संसृष्टमेतत्स्रजं

मोक्षद्वारकसूत्रनद्धमनिशं यो वा पुमान् धारयेत्।

नित्यानन्दचिदात्मबोधविलसद्वक्त्रारविन्दा स्वयं

मुक्तिर्नामविलासिनी तमुपयात्यैषा मनोहारिणी।।१७।।

यो वातीततमस्ततस्तदुपगस्साक्षी च॑ यो वा पुन

र्माता तज्जकबिम्बितस्तदनु यस्तद्वृत्तिगो यो मितिः

तद्वृत्त्याप्तकचिन्निदानमनु यो भूयः फलं पुनर्मेय-

स्तद्गतशब्दमुख्यविषयः प्रस्तौमि तं पूरुषम्।।१८।।


श्रीमद्भागवतस्य प्रथमस्कन्धे तृतीये अध्याये 'अवताराः ह्यसंख्येयाः हरेः सत्त्वनिधेर्द्विजाः'[9] इत्युक्तम्। श्रीधरन्नम्बिः भागवताब्धिं प्रमथ्य ततः भगवतः अवताररूपरत्नानि संगृह्य इदं पद्यमरचयत् इति ज्ञातुं शक्यते। यस्मात् ब्राह्मणः इदं जगत् सञ्जातः यत्र तिष्ठति अन्ते यस्मिंश्च विलयं याति तत् ब्रह्म सच्चिदानन्दम् एव। 'सच्चिदानन्दरूपाय विश्वोत्पत्यादिहेतवे' इति भागवतमाहात्म्ये। तत् ब्रह्म गुरुवायुपुरेशरूपेण प्रकाशते इति कविः श्लोके निरूपयति। मेलपुत्तूरु 'अपि 'सान्द्रानन्देति' श्लोकद्वारा इदमेव तत्त्वं प्रख्यापयति। 'जन्माद्यस्य यतः'[10] इति ब्रह्मसूत्रस्य तथा 'यतो वा इमानि भूतानि जायन्ते'[11], 'तमेव भान्तमनुभाति'[12], 'ज्योतिषां ज्योतिः' इत्यादिश्रुतीनाञ्च व्याख्या भवति अयं श्लोकः। समष्टिव्यष्टिभेदेन भगवतः अवताराः द्विधा भवति। अत्र प्रथमश्लोके समष्ट्यवतारमधिकृत्य चिन्ता प्रवर्तते। 'जगृहे पौरुषं रूपम्'[13] इति श्रीमद्भागवतम्। विश्वस्रष्टा हिरण्यगर्भ इत्यतः वदति यन्नाभिपुण्डरीकादिति। 'पद्मकोशप्रतीकाशं हृदयञ्चाप्यधोमुखम्' इति नारायणसूक्तमत्र प्रमाणम्।

द्वितीयश्लोकादारभ्य व्यष्ट्यवतारकार्याणि सूचयति- 'सर्गे कौमारमेवेति'। कुमाराणां सनकसनन्दसनातनसनत्कुमाराणामयं कौमारः तं कौमारमिति। एवञ्च कौमारमाश्रित्य अष्टाङ्गं ब्रह्मचर्यं चचार। पश्चात् रसातलगतां महीम् उद्धर्तुकामः सन् यज्ञवराहस्वरूपं स्व्यकरोत्। ततः भगवतः ऋषिसर्गं व्याचष्टे यो वै देवर्षित्वमिति। चतुर्थे धर्मकलासर्गे नरनारायणयोः अवतारकीर्तनम्। पञ्चमः कपिलः। दत्तात्रेयरूपेणाविर्भूय आन्वीक्षिकीम् अलर्काय राज्ञे उपदिदेश। आन्वीक्षिकी आगमेन ईक्षितस्य अनु पश्चादीक्षणम् अन्वीक्षा ब्रह्मसाक्षात्कृतिः प्रयोजनं यस्यास्तामध्यात्मविद्याम् इत्यर्थः। ततः रुचिप्रजापतेः पुत्ररूपेणोत्पन्नस्य यज्ञस्य प्राधान्यं विवृणोति स्वायम्भवस्यान्तरमिति। स्वायम्भवमनुः पुत्रिकाधर्ममाश्रित्य स्वपुत्रीम् आकूतिं रुचिप्रजापतये अदादिति भागवते चतुर्थस्कन्धे। मेरुदेव्यां ऋषभरूपेण जातः पारमहंस्यं धर्मं प्रादर्शयत् इति सूचितम्। वेनस्यापत्यं पुमान् वैन्यः पृथुरित्यर्थः। मैनं मीनस्येदं मैनम्। मैनं रूपम् आप्य प्राप्य इति। ततः कमठरूपः स्तूयते, यः भक्तस्य रोगानशेषान् आशु नाशयति सः धन्वन्तरिः च स्तूयते। स एव मोहिनीरूपं धृत्वा दैत्यान् मोहयन् विबुधान् सुधां अपाययत्।

विद्युतः लेखा विद्युल्लेखा तया अनुमेया ज्ञेया द्युतिः कान्तिः यस्य सोऽयं विद्युल्लेखानुमेयद्युतिः। ताभिः बहला सटा विद्युल्लेखानुमेयद्युतिबहलसटा तया आक्षिप्तः प्रकटीकृतः नक्षत्रमार्गः विद्युल्लेखानुमेयद्युतिबहलसटाक्षिप्तनक्षत्रमार्गः। उत्पत्तिकाले विष्णुरूपेण तस्य प्राकट्यवेलायां प्रकृतिरेव तत्सूचयितं विद्युल्लेखारूपेण प्राकाशत। ततः तद्विद्युल्लेखया अनुमेया द्युतिः कान्तिः यस्य तादृशो भवति विष्णुरूपेण स्थितः नृसिंहः। नृसिंहस्य विष्णुववतारत्वात्। नृसिंहस्य अवतारप्रसङ्गे तदीयबहलसटाभिः नक्षत्रमार्गः अपि प्रकाशमानः वर्तते। अथवा नक्षत्राणां स्वाभाविकी अपि शोभा नृसिंहदेवस्य द्युतेः प्रतिफलनमेव इति सङ्कल्पः। तस्मादेव तत्प्रतीतिः सदा भवति। वज्रस्य आकारः इव आकारः यस्य सोऽयं वज्राकारः इति उष्ट्रमुखवत्समासः उत्तरपदलोपश्च, रुद्रस्य अयं रौद्रः अत्यधिकं रौद्रः अतिरौद्रः, वज्राकारश्च अतिरौद्रश्च वज्राकारातिरौद्रः, अतिशयेन स्फुटः स्फुटतरः, वज्राकारादिरौद्रश्च स्फुटतरश्च वज्राकारातिरौद्रस्फुटतरः, तादृशाः नखराः वज्राकारातिरौद्रस्फुटतरनखराः, ऊर्ध्वतः कृत्तं खण्डितं उत्कृत्तम्, वज्राकारातिरौद्रस्फुटतरनखरोत्कृत्तं, दैत्येषु इन्द्र इव दैत्येन्द्रः तस्य वक्षः दैत्येन्द्रवक्षः। वज्राकारातिरौद्रस्फुटतरनखरोत्कृत्तं दैत्येन्द्रवक्षः यस्य इति षष्ठ्यर्थबहुव्रीहिः अथवा येन इति तृतीयार्थबहुव्रीहिः। एवं यो वा विद्युल्लेखानुमेयद्युतिबहलसटाक्षिप्तनक्षत्रमार्गः सुघोरां नारसिंहीं तनुं दधानः धरन् वज्राकारातिरौद्रस्फुटतरनखरोत्कृत्तदैत्येन्द्रवक्षाः अभवत् सः पवनपुरेशः मां सर्वरोगात् रक्ष इति कविः प्रार्थयति। ततः वामनः भार्गवरामः व्यासः च स्तूयते। व्यासस्य अनुग्रहेणैव मनुजाः अज्ञानान्धकारं तीर्त्वा प्रकाशमार्गमगच्छन् इति कवेराशयः। ततः दाशरथेः

रामस्य चरितं वर्ण्यते- 'यो वै भूयः परात्मा दशरथनृपतेरिति'। भगवतः आत्मशिष्यः उद्धवः च अत्र स्मर्यते।

सीरः हलः अस्ति अस्य आयुधत्वेन इति सीरी बलरामः इत्यर्थः। भूमेर्भारावताराय वृष्णिवंशे अवतीर्णौ रामकृष्णौ सत्यं धर्मं च प्रसार्य अमलां कीर्तिं प्रसारयामासतुः। ततः बुद्धस्य कल्केः च वर्णना सर्गे चाप्येकविंशे इति श्लोके दृश्यते। एते कुमारादयः ऋष्यादयश्च वासुदेवस्य अंशावताराः भवन्ति। परन्तु कृष्णः अद्वितीयः वासुदेव एव इति भागवतवाक्यं स्मरन् आह कविः एते त्वंशावताराः इति। 'विष्णोरंशावतारा हि सर्वेषां रक्षणाय वै। समग्रैश्वर्ययुक्तो हि कृष्णो वृष्णिकुलोद्भवः' इति गोपालकोपनिषद्।[१४] देवाश्च असुराश्च नराश्च भुजगाश्च देवासुरनरभुजगाः ते आद्याः येषां ते देवासुरनरभुजगाद्याः ते एव अखिलाः देवासुरनरभुजगाद्याखिला ये लोकाः यस्यांशांशेन सृज्यन्ते तान् निखिलाम्नायवेद्यः निखिलैः आम्नायैः वेद्यः वेदवेद्यः इत्यर्थः मुकुन्दः अवति। लोकान् अवत्यजः इति श्रीमद्भागवतम्। अन्ते तेन भगवान् एवं स्तूयते 'यो वातीततमः' इति। अतीतं तमः येन सः अतीततमः । यः पुरुषः अतीततमः निरस्ताज्ञानं शुद्धं ब्रह्म। यः तदुपगमः अविद्यासम्बद्धः अविद्यायाः तत्र ब्रह्मणि अध्यस्तत्वात् तदुपगमः पुरुषः साक्षी । यो वा पुनर्माता प्रमाता यः ज्ञानकर्ता। कीदृशः पुरुषः प्रमाता भवति इति चेत् तज्जकबिम्बितः सन् पुरुषः माता भवति। तस्मात् जायते इति तज्जम्, तज्जक इति स्वार्थे कप्रत्ययः अत्यल्पत्वात्। तज्जके अन्तः करणे बिम्बितः प्रतिबिम्बितः, तदनु यः तद्वृत्तिगः अन्तःकरणवृत्तिप्रतिबिम्बितः यः पुरुषः मितिः प्रमितिः, अत्र प्रमाणम् इत्यर्थः ग्राह्यः (अन्तःकरणवृत्तिप्रतिबिम्बितचैतन्यम्)। तद्वृत्त्याप्तकचिन्निदानं- तस्य अविद्याविकारभूते अन्तःकरणे आप्तका (स्वार्थे क प्रत्ययः) व्याप्ता या चित् तस्याः निदानभूतं शुद्धं ब्रह्म। यः भूयः फलं ज्ञानं पुनः मेयः विषयः । तथाहि - अन्तःकरणवृत्तौ व्याप्ता या चित् तन्निदानभूतं यत् चैतन्यं विषयावच्छिन्नचैतन्यं विषयस्य सत्ताप्रदं चैतन्यं तदेव मेयः विषयः। तद्गतशब्दमुख्यविषयः तच्छब्देनात्र सन्दर्भपर्यालोचनया वेदराशिः गृह्यते। तच्छब्देन वेदः उच्यते। वेदगतब्रह्मप्रतिपादकशब्दानां तत्त्वमस्यादिशब्दानां मुख्यविषयः मुख्यप्रतिपाद्यः। एतेन ब्रह्मज्ञानमेव मुख्यं कर्मकाण्डोदितं कर्मजातं चित्तशुद्धिद्वारा तदुपकारकमिति बोधितम्। एवम्भूतश्च यः तं पूरुषं प्रस्तौमि प्रकर्षेण स्तौमि इत्यर्थः ग्राह्यः। एवञ्च शुद्धं ब्रह्म अधिष्ठानभूतं ब्रह्म साक्षी प्रमाता प्रमितिः प्रमेयः फलज्ञानञ्च एतत्सर्वं वेदान्तवेद्यः पुरुष एव इति अनेन श्लोकेन संक्षिप्ततया कविना प्रतिपादितम्।

## वृत्तनिरूपणम्

आद्याः पञ्चदशश्लोकाः स्रग्धरावृत्तयुक्ताः भवन्ति। 'म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्' इति तल्लक्षणम्। ततः त्रयः शार्दूलविक्रीडिते च। 'सूर्याश्वैर्मसजास्तताः स गुरवः शार्दूलविक्रीडितम्' इति लक्षणम्। परन्तु द्वितीयश्लोकस्य द्वितीयतृतीयपादयोः वृत्तभङ्गः दृश्यते। द्वितीयपादे म-र-भ-न-ज-त-त गणाः दृश्यन्ते। तृतीयपादे तु त्रयोविंशतिः अक्षराणि अतः म-म-स-न-न-त-त वर्गाः गुरुद्वयञ्च। अतः दोषयुक्तः श्लोकः भवतीति भाति। एवं पादान्तरेष्वपि दोषाः दृश्यन्ते।

## उपसंहारः

प्राप्तवानात्मशिष्यम् इति भागं विहाय श्रीमद्भागवतस्य प्रथमस्कन्धे विद्यमानानि अवतारकीर्तनान्याश्रित्य कविना पद्यं रचितम्। सामान्यतया पद्यस्यार्थ सरलतया ज्ञातुं शक्यते तथापि क्वचित् दीर्घसमासबहुलयुक्तपदानि दृश्यन्ते। अन्तिमश्लोकस्य अर्थग्रहणे महान् क्लेशः वर्तते। एवंविधानि बहूनि पद्यानि तालपत्रग्रन्थे वर्तन्ते।

## भागवतार्थसारस्य तालपत्रम्

## टिप्पणिः

१.  श्रीमद्भागवतम् -व्यासः, गीताप्रेस्, ३० संस्करणम्, सं २०६५, भागवतमाहात्म्यम् ६३०

२.  काव्यप्रकाशः- श्रीमम्मटभट्टः, आनन्दाश्रमसंस्कृतग्रन्थावलिः, १९११, उल्लासः १ कारिका २.

३.  കേരളസാഹിത്യചരിത്രം – ഉള്ളൂർ, കേരളസർവ്വകലാശാലാപ്രസിദ്ധീകരണം,വാല്യം 3, 1990, പേജ് 527.

४.  'साक्षात्संप्राप्तविद्यो भरतगुरुमुखात्पोषितो मातृपादैः' (विक्रमादित्यचरितम्)

तत्रैव।

५.  तालपत्रे विसर्गः न दृश्यते।

६.  तालपत्रे 'चाप्यैकविंशे' इति पाठः।

७.  'साक्षाच्छ्रीविष्णुराद्यास्त्रिपुरहरविरिञ्चादिविन्द्यः परात्मा' इत्यनन्तरं 'श्चिदमलघनानन्दरूपः परात्मा' इति पाठः अधिकतया दृश्यते। 'साक्षाच्छ्रीविष्णुराद्यश्चिदमलघनानन्दरूपः परात्मा' इत्येवं योजयामश्चेत् एकस्य वर्णस्य न्यूनता वर्तते। अतः ग्रन्थकारेण 'त्रिपुर' इत्येवं योजितः स्यात्।

८.  तालपत्रे न दृश्यते।

९.  श्री.भा.१-३-२६ पूर्वम्।

१०. ब्रह्मसूत्रम् - व्यासः,श्री श्रीजगद्गुरु शङ्कराचार्यमहासंस्थानम्, शृङ्गेरी, २०११, १-१-२

जन्म उत्पत्तिः आदिः यस्य- इति तद्गुणसंविज्ञानो बहुव्रीहिः। जन्मस्थितिभङ्गं समासार्थः इति भगवत्पादाः।

११. ईशाद्यष्टोत्तरशतोपनिषत्- चौखम्बा विद्याभवन्, वाराणसी, पुनर्मुद्रितसंस्करणम्,१९९१, तैत्तिरीयोपनिषद्-३-१.

१२. तत्रैव- मुण्डकोपनिषद्-२-२-१०१

१३. श्री.भा.१-३-११

१४. श्री.भा, कृष्णपदीव्याख्या-राघवानन्दमुनिः, सर्वकारीयसंस्कृतकलालयसभा, पूर्णवेदपुरी, १९७३, १-३-२८ व्याख्या, पु.सं-७१.

## उपयुक्तग्रन्थसूची

### संस्कृतग्रन्थाः।

१. ईशाद्यष्टोत्तरशतोपनिषत्- चौखम्बा विद्याभवन्, वाराणसी, पुनर्मुद्रितसंस्करणम्,१९९१।

२. काव्यप्रकाशः- श्रीमम्मटभट्टः, आनन्दाश्रमसंस्कृतग्रन्थावलिः, १९११।

३. ब्रह्मसूत्रम्- व्यासः, श्री श्रीजगद्गुरु शङ्कराचार्यमहासंस्थानम्, शृङ्गेरी, २०११।

४. लघुवृत्तरत्नाकरः-डो.रामचन्द्रअय्यर् आर्.एस्.वाध्यार् आल्ट् सण्स्, कल्पात्ति,१९८६।

५. श्रीमद्भागवतम्-व्यासः, गीताप्रेस्, ३० संस्करणम्, सं. २०६५।

६. श्री.भा, कृष्णपदीव्याख्या-राघवानन्दमुनिः, सर्वकारीयसंस्कृतकलालयसभा, पूर्णवेद- पुरी, १९६३।

### कैरलीग्रन्थाः

1. കേരളസാഹിത്യചരിത്രം – ഉള്ളൂർ, കേരളസർവ്വകലാശാലാപ്രസിദ്ധീകരണം, വാല്യം 3, 1990, പേജ് 527.

2. കേരളസംസ്കൃതസാഹിത്യ ചരിത്രം, ഭാഗം 4, വടക്കുംകൂർ രാജരാജവർമ്മ, സാഹിത്യപ്രവർത്തക സംഘം, കോട്ടയം, 1962.

3. ശ്രീമദ്ഭാഗവതം പുസ്തകം 1, അർത്ഥപ്രകാശിനി വ്യാഖ്യാനം, കെ. ശ്രീധര വാരിയർ, 1999.

# ADVAITA VĒDĀNTA - AN IN-DEPTH ANALYSIS OF THE BASICS

**Dr.N.A.Shihab**

## Abstract

*This article is an in-depth analysis of the basics of Advaita Vēdānta. Origin of Advaita Vēdānta, its evolution interacting with the other philosophical doctrines, the highly regarded concept of this system, the strict discipline to be followed to attain knowledge, etc are the subjects handled. Advaita Vēdānta is flourishing all across the globe even at this age even after the lapse of many thousands of years. The basic source books of Advaita Vēdānta, realization of the identity of Ātman and Brahman, attainment of Mōkśa or liberation according to Advaita Vēdānta are all discussed.*

## Key words

*Vēdānta, Vēdas, Advaita Vēdānta, Ātman, Brahman, Mokśa, Guru, Prasthānatrayam, Upaniśads, the Bhagavad Gīta and the Brahma Sūtras, yuśmad, asmad, dṛśi, paramārthika-sattā, nirguṇa, Rgvēda, Yajurvēda, Sāmavēda and Atharvavēda, brahmasatya jaganmithya, Brahmasūtra-bhāṣya, prātibhāsika-sattā, vyāvahārika –sattā,*

## Advaita Vēdānta

Vedas form the basis of Vedānta which forms Indian Philosophy. There are four scriptures in India which are considered as highly sacred which are called Vedas. Rgvēda, Yajurvēda, Sāmavēda and Atharvavēda are the four Vedas. In the opinion of scholars in the field these Vedas are truly ancient which originated around 4500 BC.

Advaita Vēdānta may be said to have evolved as a sub-school of Vēdānta. Advaita Vēdānta has its foundation on the theory of non-duality of Ātman and Brahman. Advaita Vēdānta affirms the view "brahmasatya jaganmithya". Advaita Vēdānta thoughts took their roots under the right guidance of enlightened sages of ancient India. Śaṅkarāchārya carried out the great work of reinforcing the already laid foundation and making it popular. Advaita Vēdānta philosophy is revered and respected as the most thought out philosophy all across the world. It is even more so when it

comes to the later Advaita V d nta thoughts of  a kar ch rya with his own additions and explanations. . Advaita Ved nta may be seen to have exerted its influence in the various sects of Hinduism.

Advaita V d nta philosophy is probably the only doctrine in the entire world which asserts that  tman is the same as Brahman. Knowledge is considered as the biggest goal in Advaita philosophy. Through acquiring knowledge of the identity of  tman and Brahman, which is the highest knowledge one can achieve,  the disciples are advised by an eminent Guru to seek liberation for which a long and tedious preparation and training.

Upani ads, Bhagavad G ta and Brahma S tras are the three source books of Advaita V d nta as it is with the various schools of V d nta which is known as Prasth natrayam.

It is to be noted that Advaita Vedanta developed in India at a time when there were many other religious and philosophical systems flourishing. Jainism, Buddhism, Vai avism,  aivism and a myriad of other doctrines of Ved nta were all popular. Advaita Vedanta grew interacting with all these. Advaita V d nta is still revered and respected all across the world after a lapse of thousands of years.

In Advaita V d nta, on deep analysis, the Self is looked upon as pure consciousness. It is also seen as totally free. It is not seen to have any bondage to anything whatsoever. The Self shines as the sole true reality. The Self does not have the nature of transmigration. The feeling created that has the nature of transmigration is just an illusionary feeling. At the time of reappearance of the Self, it is seen that the Self is gifted with a normal physical body like the rest of the people and that it is provided with a normal physical world filled to the brim with worldly objects of different varieties, both positive and negative, all for his experience and advancement. What must be realized is the fact that at the time when the Self appears assuming a physical body, the Self which is, in reality, totally free and without a physical body or any type of binding turns out to be one with a physical body. The Self, which is, by its very nature, pure subjectivity turns out to be an object. What happens in this respect is that the Self which is actually free from the physical world gets caught up in the physical world and its various characteristics including physical, chemical as well as all other distinctive peculiarities. This shows that the basic problem exposes on its own in the form of the Self with a physical body. There does exist a contrast between consciousness and the world of objects

presented to the consciousness. At the very same time, the point of involvement of consciousness in the objects of the world also needs to be considered. The fact that the Self, which is different from all the things presented to it as its objects getting involved in the objects of the world all around it remains a puzzle to Advaita V d nta. In this act of getting involved in the objects of the physical mundane world, the Self is seen to lose its very identity to the level of not even recognized as an entity in its own right along with the other objects presented to it by the physical world. As professed by Advaita V d nta, this is the problem of the Self which has assumed a physical body in this mundane world. In Brahmas tra-bh ya, a kar ch rya asserts that the contrast between the Self or pure consciousness and all the various materials or objects presented to it reveal that all the materials presented to the Self is "transcendent" to it and is, therefore, merely objects of the Self. At the same time, the Self or the pure consciousness which reveals all the things presented to it is the subject. a kar ch rya opines that the distinction between the Self or the pure consciousness and all the materials presented to it as the distinction between "asmad" and "yu mad", which means the subject and the object and also the Self and the not-Self. In the case of ordinary human beings, they are totally busy trying to make a living and looking after their near and dear ones. They simply spend their lives under the control of an attitude of simpletons and totally in tune with nature. Because of this reason, they fail totally to take note of the drastic distinction between the subject and the object, the Self and the not-Self. They, with their highly limited knowledge, normally end up mixing up one with the other. This attitude of the ordinary human beings and the consequent activities stem out of the fact that they are totally ignorant about the Self, which is really the pure consciousness. The "natural attitude" manifests itself fully in all the normal day-to-day lives, both good and bad. The fact in all these day-to-day chorus of life is that in all these activities the Self becomes the subject of knowledge, the agent of action and the enjoyer of the fruits of action. a kar ch rya presents this problem as follows. 'It is not possible to identify 'yu mad'' and 'asmad'' (subject and object and also the Not-Self and Self) which are opposed to each other similar to light and darkness. This does not demand any proof. The attributes attached to these also can not be identified. Because of this reason it is not right to superimpose upon the subject, which is of the nature of consciousness and which is referred to as asmad, the object which is spoken of as yu mad' and the attributes of the object. It is also not right to superimpose the subject and the attributes of the subject on the object. In

spite of this, it is quite natural, owing to wrong knowledge, not to distinguish the two entities (ie. the object and the subject) and their respective attributes….. and carry on the worldly life by saying "That I am", and "That is mine" '.[1] Hence, the most important question is "How can the Self, the transcendental subjectivity, be identified with, or be the owner of, anything that is transcendent to it, be it the mind, or the sense organ, or the body, or any external object outside one's mind-sense-body complex?"[2] This leads one to come to the conclusion that the Self turns to be completely worldly and by getting entangled in the affairs of the world giving rise to the problem of 'enworlded' subjectivity and certainly does not simply keep itself aloof.

"Advaita V d nta is a philosophy which follows a highly disciplined manner in which it makes inquiries into the given world, the world of lived experience, in the manner in which they are presented to consciousness. In the case of the given world presented to consciousness, it is seen to comprises not only the outer world of external objects, but also the inner world of the cogitations of the mind. It is to be noted that the inner world of the mind which comprises various mental operations is as much transcendent to the Self as the outer world is. Since the worldly life is due to "lack of inquiry" (avic ritasiddha), a requirement can be seen to rise which necessitates an inquiry into both the outer world and the inner world in for the purpose of locating their source, the principle which provides meaning and validity to the inner mental world of perceptions and the outer physical world of daily life, the principle which is the presupposition of all experience, of all knowledge at all levels. a kar ch rya amplifies the notion of enworlded subjectivity by speaking about the Self which, though the only, appears to be many when it is associated with a plurality of mind-sense-body complex, the epistemological distinction between the knower and the known, the means of knowing and the experience of the empirical world, the state of ignorance when one does not know the Self and the state of knowledge when one knows it in the following passage."[3]

There is only one Self within. The very idea of two Selfs within cannot be comprehended. At the very same time, due to its limiting adjunct, the one Self, on a practical level, is commonly looked upon as if it were two. Because of this reason, there exists ample scope for scriptural texts which set forth distinction between the knower and the known. So the scriptural text, "Where there is duality as it were, there one sees another,"[4] This remains to be a declaration that the entire world exists only in the state

86

of ignorance. The truth remains that when the Self alone is everything, how it is possible to see another.

At the time when Advaita V d nta is confronted with the external world full of secular and spiritual activities and the internal world of activities of the mind, Advaita V d nta came up with a strict in-depth inquiry starting from the outer world to the inner world and also from the inner world to the source of both.

The proof of consciousness is apodictic in nature as claimed by Advaita V d nta . If one says a thing is this or a thing is that, it is said on the basis of the evidence of the consciousness. As asserted by Advaita V d nta, anything which is responded to affirmatively by consciousness through its intentional performance is something which cannot be rejected. It may also be noted that anything which is responded to negatively by consciousness through its intentional performance is certainly not to be accepted. It is of paramount importance to be fully aware of the fact that there exists absolutely no principle other than consciousness to provide a helping hand in the acceptance or rejection of anything in this physical world we live in. It is an important thing to be clearly realized that consciousness is revelatory by its very nature itself. It reveals all objects voluntarily on its own without even a subtle enquiry. It also has the nature of revealing the internal organ which is the mind. It fulfills the Advaita V d nta concept which asserts that any "object", whether known or unknown, must fall within the scope of consciousness - "Sarva vastu jñ tatay v ajñ tatay v s k icaitanyasya vi aya eva". 'Intentionality of consciousness' is the thought in Advaita V d nta which stems with reference to the internal organs, especially the mind. This intentional performance that is referred to is not is not a thing which rises from the Self or consciousness. This is attached only to consciousness associated with the ego of the individual or the feeling of "I" which is transcendent to consciousness. This important distinction asserted by Advaita V d nta which is between pure consciousness and ego-consciousness is very subtle, but its impact is highly profound and crucial. This highly profound distinction between the seeing of consciousness, which is pure Self, and the seeing of ego-consciousness, which is the empirical self, is viewed by a kar ch rya quite seriously. a kar ch rya, in this regard, mentions two kinds of seeing or vision or dr ti and elaborates the distinction between them. Sure var ch rya, a prominent direct disciple of a kar ch rya quotes the words of his Guru in his great work Nai karmyasiddhi. "Seeing is of two

kinds, ordinary and real. Ordinary seeing is a function of the mind as connected with the visual sense; it is an act, and as such it has a beginning and end. But the seeing that belongs to the Self is like the heat and light of fire; being the very essence of the witness (Self), it has neither beginning nor end….The ordinary seeing, however, is related to objects seen through the eye, and of course has a beginning …..The eternal seeing of the Self is metaphorically spoken of as the witness, and although eternally seeing, is spoken of as sometimes seeing, and sometimes not seeing……." [5]

Advaita V d nta firmly believes that the evidence of pure consciousness is the only thing which is certain and apodictic for any claim that we make. This is inclusive of whether we claim that we know something or that we do not know something. Consciousness is the only thing which is depended upon as the source of all knowledge. The source of consciousness, whatever it may be, whether it be it perception, inference or scripture, it presupposes consciousness as its ultimate source. It is totally impossible to validate a thing that is the presupposition of all and every type of knowledge or j na and of all and every source of knowledge or j na by any other principle. Advaita V d nta is of opinion that whatever is cognized must be admitted to be existent. It is interesting to note that every cognition has a cognitum and this cognitum is as much true of erroneous cognition as it is true of veridical cognition. "In the well-known example of the rope snake error, a person first of all cognizes the object in front as a snake and says, "This is a snake". Subsequently, he corrects the mistake and says, "This is not a snake, but a rope". While the initial cognition affirms the existence of the snake in front, the subsequent cognition which sublates the earlier cognition denies it by affirming the existence of the rope in front. Negation presupposes affirmation: that is to say, what is initially affirmed alone can be denied subsequently." [6] In this example, what really happened is that the form of "snake" demonstrated to consciousness as an object and that it was cognized by the person concerned at that time and place. When the snake was presented thus, a cognition occurred which cannot be dismissed as non-existent (prat yam natv t na asat). Immediately afterwards, a subsequent cognition sublated what was claimed earlier asserting that it cannot be said to be existent or real ("b dhyam natv t na sat"). Basing on the evidence of the intentional acts of consciousness, we have to agree that the rope-snake has a peculiar ontological existence in the sense that it cannot be characterized as non-existent or existent. Because of this reason, Advaita V d nta asserts that this incidence of rope-snake has to

be given some kind of reality. Advaita V d nta names it phenomenal reality (pr tibh sika-satt ). Advaita V d nta does not leave its inquiry at this. It continues its inquiry by examining every object of the mundane physical world. Ordinary objects like a chair, plant and others are also put to test by applying the same method. The result attained was similar like the rope-snake. They are cognized like the rope-snake. They are sublated too. The difference noticed was that they are affirmed by our waking experience while they are denied by our dream experience. The real truth behind this is the fact that what is seen in the daily waking experience gets sublated when someone is fortunate enough to realize the transcendental Self as the sole reality. Similar to what happened in the rope-snake event, the objects of the external world which one actually sees should be certainly be accorded a certain amount of reality, because of the reason that they are both cognized and sublated. The difference between an object of great cognition and an object of normal waking consciousness needs to be carefully looked into. To cite an example, an object seen in the dream is "private" where as an object of waking consciousness such as a tree is "public". Advaita V d nta holds the view that all worldly objects like a chair, a plant and others have empirical reality (vy vah rika – satt ). At this point, it must be remembered that the Self or consciousness is not an "object". It cannot be cognized like rope-snake or a plant or any other worldly objects. The Self is self-luminous. Because of this reason it is always known. a kar ch rya, after careful analysis, depicts the Self in his Bhagavadg t bh ya that the Self is one which does not remain unknown. He maintains that "there is undoubtedly no possibility of sublation to it. All things other than consciousness can be classified under the heading of "object". An object certainly is dependent on consciousness for its meaning, validity and existence. Because of this reason, the question of sublation by "object" does not arise. It may be realized that consciousness singualr and there is no plurality of consciousness. Because of this reason, its sublation by another consciousness cannot takeplace. This is the reason why Advaita V d nta asserts that the Self or consciousness is one which possesses absolute reality (param rthika-satt ). The highly remarkable type of path which Advaita V d nta pursues resulted in the theory of the levels of reality. The three levels of reality are phenomenal reality, empirical reality and absolutely reality. What must be kept in mind is the fact that the real has no levels or degrees. Actually, it is our experience, as it progresses from stage to stage, has levels. The supreme Self or the transcendental Self or consciousness which is autonomous and totally real is one and non-dual. There exists

nothing else which is autonomous similar or dissimilar to it. The consciousness is homogeneous and indivisible. It cannot be seen. It cannot be sublated. It is unique in its own way. Its nature being what it is, Advaita V d nta, following the Upani adic lead, characterizes it as "one only, without a second"[7.]

## Conclusion

To conclude, Advaita V d nta can be looked at as a philosophic system which promotes the unity of theory and practice. The stringent in-depth inquiry which Advaita V d nta advocates urges one to undertake goals, one at a time, at the removal of the not-Self as the first goal ie., the removal of the physical, objective world. It is followed by the removal of the mental, subjective world, with the help of reasoning and following the wisdom imparted by ruti. Because of the reason that the failure to discriminate the Self from the not-Self is caused by ignorance or lack of knowledge, it is necessary to remove the latter. This process should be done by attaining knowledge of the Self. To make sure that a person is fit enough to perform this rather difficult regressive inquiry Advaita V d nta comes up with a scheme of discipline which is moral as well as spiritual. The Self which is Brahman itself and which remains concealed by the not-Self in the business of daily life (lokavyavah ra) in which we are immersed in has to be discovered. This difficult task of discovering the Self is possible to be successfully carried out only by knowledge. Moral and spiritual discipline is absolutely necessary for the attainment of knowledge. Advaita V d nta asserts that anyone in the world who has made himself/herself eligible for the practice of the strict process of inquiry and has the requisite qualifications has the ability dis-cover the Self here and now. It may be realized that Self-realization which is another term for liberation is not a promise of a future state, but an achievement in the present, here and now. Those few great souls who are j vanmukta or liberated-in-life are seen to have no attachment to the mind-sense-body complex. Because of this reason they are free from the sense of "I" and "mine". They are fully aware of the lokavyavah ra, but is not a part of it. They accept anything and everything connected with the lokavyavah ra from the vy vah rika stand point. At the same time, they reject everything as not real from the p ram rthika stand point. All the virtues can be found manifested in them quite spontaneously meant for the benefit of the entire world. The entire world seeks them and listens for their guidance.

**End Notes**

1. Ed. By T.L. Venkata Rama Iyer, *Sri Sur var ch rya* (A Commemoration Volume of Essays), Published by ring ri S rada P tha, 1970, p. 525.

2. Ibid, p. 525

3. Ed. T.M.P.Mahadevan, Sur var ch rya. *Sambandhokti V rtika*. (Madras: University of Madras, 1958), pp. 283,322

4. Ed. T.L.venkata Rama Iyer, *ri Sur var ch rya* (A commemoration, Volume of Essaya). Published by ringeri S rada P tha, p. 209

5. Sur var ch rya. *Nai karmyasiddhi*. IV.77, p. 744.

6. T.L.Venkata Rama Iyer, *ri Sur var ch rya* (A commemoration Volume of Essays), Published by ringeri S rada P tha, p. 364.

7. a kar ch rya. XVIII.44f. *Bhagavadg t bh ya*. XIII, p. 477

# पाणिनीयप्रवेशिका पाणिनीयप्रद्योतम्।

**Thahira**

## संक्षिप्तम्

भारतीयसंस्कृतविज्ञानमण्डलेषु केरलीययोगदानं महदेव। संस्कृतव्याकरणक्षेत्रेऽपि केरलीययोगदानं स्मरणीयः उत्कृष्टः च भवति। तत्र कैरल्यां कृतः संस्कृतव्याकरणग्रन्थः भवति पाणिनीयप्रद्योतम्। प्रबन्धेऽस्मिन् पाणिनीयप्रवेशिकारूपेण रचितस्य पाणिनीयप्रद्योतस्य रचनारीतिः वैशिष्ट्यञ्च विचार्यते।

## कुञ्चिकापदानि

ऐ सि चाक्को, पाणिनीयप्रद्योतम्, अष्टाध्यायी, संस्कृतव्याकरणम्।

गूढो दुर्ग्रह्यो च विषयः अल्पाक्षरेण सूत्ररीत्या च कृतं पाणिनीयं अभूतपूर्वः ग्रन्थः भवति। अष्टाध्यायाः बहूनि व्याख्यानानि सन्ति। तानि काशिकारीत्या प्रक्रियारीत्या च विलसन्ति। तथाऽपि गुरुं विना कौमुद्यादि ग्रन्थाणामध्ययनं दुष्करमेव। पाणिनीयस्य सरलावगमनाय ऐ सि चाक्को महोदयेन रचितः ग्रन्थः भवति पाणिनीयप्रद्योतम्। स्वानुभवेन पाणिनीयस्य दुर्ग्राह्यत्वम् अवगम्यते इति तेनैव अस्य ग्रन्थस्यामुखे प्रतिपादितम्।

आचार्येण काशिकारीतिं प्रक्रियारीतिं च बहिष्कृत्य स्वस्यैव शैल्या विषयप्रतिपादनं कृतम्। ग्रन्थस्यास्य सि कुञ्जन् राजा महोदयेन अवतारिका कृता। संस्कृते सामान्यज्ञानिनां व्याकरणविषये अल्पज्ञानिनां च कस्यापि साहाय्यं विना पाणिनिसूत्राणामर्थं ग्रहीतुं सुगममार्गः भवति इदं व्याख्यानम्। यतः क्लिष्टानि शास्त्रकार्याणि व्यावहारिकतले उपयुज्यमानान् विषयान् स्वीकृत्य उदाह्रियन्ते। अष्टाध्यायीव्याख्यातारः एकस्य सूत्रस्य व्याख्याने अन्येषां सूत्राणामपि प्रवृत्तिः अस्ति चेत् तत्र तेषाम् अनुवृत्तिमात्रं प्रतिपादयन्ति। किन्तु पाणिनीयप्रद्योते यत्र यत्र सूत्राणां प्रवृत्तिः तत्र तत्र तेषां प्रतिपादनं स्पष्टतया दीयते। मण्डूक्यप्लुतिन्यायं न स्वीक्रियते इत्यर्थः। पाणिनीये, पाणिनीयव्याख्यानेषु च दृश्यमानान् अव्यक्तान् विमर्शरूपेण वर्णितुम् आचार्यस्यास्य वैमुख्यं नास्ति।

अष्टाध्यायीसूत्रक्रमः नानुवर्तते पाणिनीयप्रद्योते। पाणिनीयप्रद्योतस्य विषयविभजनं एवं भवति। उपक्रमः, सन्धि। प्रक्रिया, कृत्, तद्धितविधानं, स्त्रीप्रत्ययाः समासाः एतनि सप्तप्रकरणानि सन्ति. उपक्रमे शिवसूत्राणि, इतः, संज्ञाः, परिभाषाः, इत्प्रयोजनानि प्रत्ययादेशाः इत्येते विषयाः अन्तर्भवन्ति। एवं प्रक्रिया नाम तृतीयप्रकरणे प्रक्रियासिद्ध्यर्थं विध्यमानानि सूत्राणि व्याख्यातानि। किन्तु सुबन्तनिष्पत्तिः, कारकः, तिङ्न्तनिष्पत्तिः, लकारार्थाः, वैदिकप्रक्रिया इत्यादयाः अष्टाध्याय्यां पठिताः विषयाः ग्रन्थेऽस्मिन् द्रष्टुं न शक्यन्ते। अन्येषु अष्टाध्यायीव्याख्यानेषु उपक्रमरूपेण शिवसूत्राणां प्रतिपादनं दृश्यते। किन्त्वत्र पाणिनीयक्रममनुसृत्य वृद्धिरादेच्, अदेङ् गुणः इकोगुणवृद्धी, न धातुलोपार्थधातुके इति आदिमश्चत्वारि सूत्राण्युक्तानि। ततः तेषां पदच्छेदं दीयते।

तत्र क्रियापदानि द्रष्टुं न शक्यन्ते इति उक्त्वा क्रियापदानामर्थः कैरल्यां वर्णितः।[1]

ततः अध्येतृणां मनसि के के आकांक्षाः भवितुमर्हन्ति इति विचिन्त्य आत् एच् अत्, अङ्, इक् इत्यादीनां साङ्केतिकपदानां स्वरूपं स्पष्टीकर्तुं यतते। तदर्थं प्रथमसया तपरस्तत्कालस्य इति सूत्रमुक्त्वा आत् अत् इत्येतयोः स्वरूपमुच्यते। अथ एजादीनां प्रत्याहाराणां विषये एव शिवसूत्राणां प्रतिपादनम्। प्रद्योते शिवसूत्राणि इत्येव प्रयुज्यन्ते, न तु माहेश्वरसूत्राणीति। एतद्रीत्या पाणिनीये शिवसूत्राणां प्राधान्यमिधिकृत्य च अनुवाचकानाम् अवगन्तुं शक्यते। संज्ञामधिकृत्य ज्ञानमावश्यकम् इत्यतः इतः सामान्यस्वरूपं लौकिकोदाहरणद्वारा स्पष्टीक्रियते। यथा - പണ്ട് അഞ്ചലാപ്പീസുകളുടെ പട്ടിക യിൽ ഓരോ ആഫീസിന്റെയും പേരിന്റെ പിന്നാലെ ചില അക്ഷരങ്ങൾ കൊടു ത്തിട്ടുണ്ടായിരുന്നുവല്ലോ. ഉ. കോട്ടയം എ.ബി, പുതുപ്പള്ളി ബി, പള്ളം ബി.സി., മാന്നാനം ബി.... ഒരു അഞ്ചലാപ്പീസിന്റെ പേരിനോട് ഏ എന്ന് അനുബന്ധിച്ചിരു ന്നാൽ അവിടെ നിന്ന് വിതരണമില്ലെന്നും ബി അനുബന്ധിച്ചിരുന്നാൽ ഇൻഷു റൻസ് ഇല്ലെന്നും സി അനുബന്ധിച്ചിരുന്നാൽ സേവിങ്സ് ബാങ്കില്ലെന്നും ധരിച്ചു കൊള്ളണമെന്ന് പട്ടികയുടെ ആദിയിൽത്തന്നെ പറഞ്ഞിരിക്കുന്നു. एवं इतां प्रयोजनमप्युक्त्वा इत्संज्ञाविधायकनां सूत्राणां व्याख्यानं दीयते अत्र। एवं अष्टाध्यायीसूत्रक्रमं कौमुद्यादीनां प्रक्रियाक्रमं च नानुवर्तते इति स्पष्टम्।

संज्ञाविभागे प्रातिपदिकसंज्ञाविधायकं अर्थवद्धातुरप्रत्ययः प्रातिपदिकम् (१/२/४५) इति सूत्रमेव आदिमसूत्रम्। प्रायेण पञ्चाशत् सूत्राणि विभागेऽस्मिन् वर्ण्यन्ते। सर्वादीनि सर्वनामानि (१/१/२७) इत्यत्र सर्वादिगणे पठितान् शब्दान् प्रस्तूयते। सर्वत्र लौकिकोदाहरणेषु उदाह्रियते।

परिभाषाविभागे परिभाषायाः स्वरूपमुक्त्वा षष्ठी स्थानेयोगा (१/१/४९) इति सूत्रं विचार्यते। पदच्छेदं सूत्रार्थञ्च निर्दिश्य अस्याः परिभाषायाः प्रवृत्तिः कुत्र इति निरूप्यते।

तदर्थम् इको यणचि इति सूत्रमुद्धृतम्। तत्र इकः इत्यस्य इकः स्थाने इत्यर्थः अनया परिभाषया सिद्ध्यते इति स्पष्टीकृतम्। ततः तस्मिन्निति निर्दिष्टे पूर्वस्य (१११६६) इति सूत्रनिरूपणं क्रियते। अत्रापि इको यणचि इत्यत्र परिभाषायाः प्रवृत्तिः अस्ति इति प्रतिपाद्यते। कौमुद्यादिषु व्याख्यानेषु शित्, कित्, ङित्, पित् इत्येतेषां नाममात्रमपि उक्त्वा तन्निमित्तसूत्राण्युच्यन्ते। प्रद्योते तु तेषां पृथक् पृथक् व्याख्यानं दत्तम्। शित् इत्यस्य प्रवृत्तिनिमित्तकसूत्राणि कानि शित्प्रत्ययाः के इत्यपि अत्र निरूप्यन्ते। यथा - अनेकाल्शित्सर्वस्य, तिङ्शित्सार्वधातुकम् इत्यादीनि सूत्राणि निर्दिश्य शप्, श्लु, श्यन्, शित् इत्यादीनां शित्प्रत्ययानां सूचनमपि कृतम्।

ततः प्रत्ययादेशाः इति विभागे प्रत्ययानामादेशानधिकृत्य निरूप्यते। युवोरनाकौ (७-१-१) ठस्येकः (७-३-५) आयनेयियः फढखघां प्रत्ययादीनाम् (७-१-२) इत्यादीनि सूत्राणि अस्मिन् विभागे सोदाहरणं प्रतिपाद्यन्ते। सन्धिप्रकरणे सूत्राणां कैरलीव्याख्यानं स्पष्टं समग्रं च भवति। प्रकरणेऽस्मिन् अच्सन्धिः, भसन्धिः, हल्सन्धिः, नपुंसकरु, छकारसन्धिः, षत्वविधानं, णत्वविधानम् इत्येवं भवति विषयविभागः। सूत्रोदाहरणानि ललितं भवन्ति। यथा - इको यणचि (६-१-७७) इत्यत्र एवम् उदाह्रियते -

കവി + ആശയ - കവ് യ് ആശയ - കവ്യാശയ
നദി + ഊഴ - നദ് യ് ഊഴ- നദ്യൂഴ
ഭാനു + അയന - ഭാന് വ് അയന - ഭാന്വയന
പിതൃ + ഇച്ഛാ - പിത് ര് ഇച്ഛാ - പിത്രിച്ഛാ

हल्सन्धिः चो कुः (१-२-३) इति सूत्रेण आरभ्यते. अत्र सूत्रव्याख्यानात्परं आर्यभाषायां चवर्गः नासीदिति उक्त्वा ग्रीक् भाषायां चवर्गः नास्ति इत्येवं चरित्रदृष्ट्या विषयप्रतिपादनमपि ऐ सि चाक्को महोदयेन कृतम्। प्रक्रियाविभागे अभ्यासविधानं, इड्विधानं कित्वविधानं च प्रतिपाद्यविषयः। अभ्यासविधानं एकाचो द्वे प्रथमस्य (६/१/१) इति सूत्रेण आरभ्यते। तत्र पूर्वोऽभ्यासः (५/२/४) इति आभ्याससंज्ञासूत्रं अभ्यासकार्याणि प्रस्तूयन्ते। इड्विधाने तु आर्धधातुकस्येवलादेः (७/२/३५) ग्रहोऽलिटि दीर्घः (७/२/३७) वृतो वा (७/२/४२) इत्यादीनां सूत्राणां व्याख्यानमस्ति। क्रियाविधाने प्रथमतया कित्वस्य प्रयोजनानि समाहृत्य उच्यन्ते-

१. गुणवृद्धिनिषेधः।

२. वच्यादिधातूनां संप्रसारणम्।

३. गमादिधातूनां स्वरलोपः।

४. घुमास्था गा पा हा सा एतेषां धातूनां ईकारादेशः।

५. उपधानकारलोपः।

ततः कित्वविधायकानि सूत्राणि च प्रतिपाद्यन्ते।

कृदन्तविभागे तु प्रत्ययान् अधिकृत्य विस्तृतामुखं प्रथमतया दीयते। तत्र तव्यत्तव्यानीयरः(३/२/१६) इति सूत्रस्य व्याख्याने एकः आक्षेपः उन्नीतः। तव्य तव्यत इति प्रत्यययोः भेदः कः? तव्यत् इत्यस्य तकारस्य इत्संज्ञा, लोपे च कृते तव्य इत्येव शिष्यते। यद्यपि रूपसादृश्यं तथापि स्वरभेद अस्ति इति चेदपि आधुनिकसंस्कृते एतादृशाः स्वरभेदाः न सन्ति इत्यतः पृथक्करणं नापेक्षितमित्युच्यते।

तद्धितविधाने प्रायेण ६०० सूत्राणां व्याख्यानं कृतम्। तद्धिताः(४/१/७६) इत्यधिकारसूत्रमुक्त्वा सूत्रस्यास्य अधिकारे वर्तितानां सूत्राणां व्याख्यानमस्ति। किन्तु पाणिन्युक्तानां सर्वेषां तद्धिताधिकारे विहितानां सूत्राणां व्याख्यानं न क्रियते इति आचार्येण सूच्यते। मलयालभाषापोषणार्थम् अध्येतृणम् उपकृतमानानि सूत्राण्येव व्याख्यायन्ते इत्यपि उक्तम्। ततः युनस्ति(४/१/७७) इति सूत्रप्रतिपादनं क्रियते। युनस्ति इति "तद्धिताः" इत्यधिकारे वा स्त्रियाम् (४/१/३) इत्यधिकारे वा इत्यर्थनिर्देशः पृथक् न क्रियते इत्यतः सूत्रमिदं तद्धिताः इत्यधिकारे वा इत्यर्थनिर्देशः पृथक् न क्रियते इत्यतः सूत्रमिदं तद्धिताः इत्यधिकारसूत्रं बाधित्वा स्त्रियामित्यधिकारे वर्तते इति मन्ये इत्यपि तेन उक्तम्। प्राग्दीव्यतोऽण् (४/१/८३) इति सूत्रेण अण्णाधिकारमारभ्यते। अश्वपत्यादिगण् अन्तर्भाविताः शब्दाः के इति अश्वपत्यादिभ्यश्च (४/१/८४०) इति सूत्रे व्याख्याने कृतम्।

सूत्रव्याख्यानात्पूर्वं चातुरर्थिकानां परिचयः दीयते चातुरर्थिकाः इति विभागे। तद्धितविधाने ततः शैषिका, टगधिकारः, यदधिकारः, वत्यन्ताः, भावार्थकाः भावकर्मार्थकाः, प्राङ्मत्वर्थीयाः, विधार्थीया, अतिशायनतद्धिताः, प्रागवीयाः इवार्थीः अभूततत्भावतद्धिता, समासन्ततद्धिताः इत्येते भवन्ति विषयविभागाः।

"स्त्रीप्रत्ययाः" इत्यत्र ङ्यात्प्रातिपदिकात् इत्यधिकारे भवति स्त्रीप्रत्ययानां विधानमित्युच्यते। ततः स्त्रियाम् (४/१/३) इत्यधिकारसूत्रेण सूत्रव्याख्यानमारभ्यते। अजाद्यतष्टाप्(४/२/४) इति सूत्रे व्याख्याने एव स्त्रीप्रत्ययानां सामान्यावलोकनं दत्तम्। जातेरस्त्रीविषयादयोपधात्(४-२-६३) इति सूत्रं

94

दलप्रयोजनसहिता सम्यक्रीत्या व्याख्याता। तत्र जातिशब्दस्य अर्थविचारे आकृतिग्रहणजातिलिङ्गानां च न सर्वभाक सकृदाख्याननिर्ग्राह्या गोत्रं च चरणैस्सह इति भाष्यवचनमपि उद्धृत्वा विचार्यते।

अन्ते समासाः, समर्थः, पदविधिः(२/१/१) इति सूत्रेणैव समर्थः पदविधिः (२-१११) इति सूत्रेणैव समासविभागः आरभ्यते। समाससूत्राणि सोदाहरणं, विग्रहसहितं व्याख्यायन्ते। ततः व्युत्पन्नधातूनां विचारः। तत्र सन् कृच् यन्ताः णिप्रत्यये अङ्गकार्याणि यक्, यङ् यङ्प्रक्रिया, यङ्लुक् इत्येते विषयाः प्रतिपाद्यन्ते। ततः सनादिकृत्, पुंवद्भावः कृत्कारकाः इत्येते विषयाः विचार्यन्ते। अन्ते अष्टाध्यायीसूत्रपाठः, धातुपाठः, गणपाठः, वयाख्यातविषयसूची, धातुसूची प्रत्ययसूची च अनुबन्धरूपेण द्रष्टुं शक्तते।

अष्टाध्याय्याः व्याख्यानेषु उन्नतस्थानमर्हति ऐ सि चाक्को महोदयस्य पाणिनीयप्रद्योतम्। अष्टाध्यायी प्रविष्टाः जनाः अवश्यं पठितव्यमिदं ग्रन्थम् इति संशयं विना वक्तुं शक्यते। किञ्च मलयालभाषावगमनाय च संस्कृतव्याकरणप्रवेशिका रूपेण ग्रन्थोऽयं विलसितः।

1. पाणिनीयप्रद्योतम् - उपक्रमम् - ആത്തും ഐച്ചും വൃദ്ധി (ആകുന്നു)
   ആത്തും എങ്ങും ഗുണം (ആകുന്നു)
   ഇക്കിനു ഗുണവൃദ്ധികൾ (ഉണ്ടാകുന്നു)
   ധാതുലോപത്തിലും അർധധാതുകത്തിലും ഇല്ല (ഉണ്ടാകുന്നില്ല).

# उत्तररामचरितनाटकस्य अङ्गीरसः - पुनर्विचिन्तनम्।

**Dr. Bindhya K.S**

## सारांशः।

संस्कृतसाहित्यं सुविशालमतिसमृद्धं च वर्तते। तेषु काव्यस्य स्थानमतिमहदेव। काव्यं तु दृश्यं श्रव्यमिति द्विधा भवति। दृश्यकाव्येषु नाटकस्यैव प्रथमं स्थानं भवति। तेषु भवभूतेः उत्तररामचरितस्य स्थानं श्रेष्ठं सर्वजनहृदयसंवेद्यं च। अत एव उत्तरे रामचरिते भवभूतिर्विशिष्यते इत्युक्तिः विद्यते। महाकविः भवभूतिः स्वयं करुणरसस्य प्राधान्यं सूचयति। अन्ये रसाः तु करुणरसस्य विकृतयः एवेति तस्याभिप्रायः। करुणरसस्य रससार्वभौमत्वमुद्घोषयति भवभूतिना। अतः कारुण्यं भवभूतिरेव तनुते इति मान्योक्तिरपि तद्विषये सामञ्जस्यमावहति। किन्तु उत्तररामचरितनाटकस्य अङ्गीरसः कः इति विषये मतभेदाः वर्तन्ते। अलङ्कारशास्त्रग्रन्थद्वारा नाटकस्यास्य रसविषये काचिच्चिन्ता अत्र प्रस्तूयते।

## कूटशब्दाः।

काव्यम्, नाटकम्, भवभूतिः, उत्तररामचरितम्, करुणरसः।

## प्रस्तावना।

संस्कृतसाहित्यं सुविशालमतिसमृद्धं च वर्तते। सहितयोः भावः साहित्यमिति व्युत्पत्तिः। तेषु काव्यस्य स्थानमतिमहदेव। दृश्यकाव्येषु नाटकस्यैव प्रथमं स्थानं भवति। मनोरञ्जनसाधनेषु नाटकमितरामपेक्षया अधिकं लोकप्रियमस्ति। उक्तं च मालविकाग्निमित्रे।

देवानामिदमामनन्ति मुनवः शान्तं क्रतुं चाक्षुषं

रुद्रेणेदमुभाकृतव्यतिकरे खाड्के विभक्तं द्विधा।

त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधकम्[1] ।।

नाटकस्य मुख्योद्देशं सामाजिकानां हृदयेषु श्रृङ्गार-वीर-करुणादिरसानामुत्पादकम् । भवभूतेः कृतित्रये उत्तररामचरितस्य स्थानं श्रेष्ठं सर्वजनहृदयसंवेद्यं च । अत एव 'उत्तरे रामचरिते भवभूतिर्विशिष्यते' इत्युक्तिः विद्यते । दृश्यकाव्यप्रणयने ये ये विषयाः प्राधान्येन सन्निवेशनीयाः भवन्ति, तस्य काव्येऽस्मिन् तेषां याथार्थ्येन यथास्थानं सन्निवेशः सर्वेषां कुतूहलं जनयति ।

## भवभूतेः करुणरसः ।

भवभूतेः करुणो रसः सर्वस्वभूत इति प्राक्कृतसङ्केतम् । अत एवोक्तं

'एको रसः करुण एव निमित्तभेदात् भिन्नः पृथक् पृथगिवाश्रयते विवर्तान् ।

आवर्त्तबुद्बुदतरङ्गमयान् विकारानम्भो यथा सलिलमेव हि तत्समस्तम् ।।[2]' इति ।

अनेन वाक्येन महाकविः भवभूतिः स्वयं तमसामुखेन करुणरसस्य प्राधान्यं सूचयति । अन्ये रसाः तु करुणरसस्य विकृतयः एवेति । करुणरसस्य रससार्वभौमत्वमुद्घोषयति भवभूतिनानेन । अतः 'कारुण्यं भवभूतिरेव तनुते' इति मान्योक्तिरपि तद्विषये सामञ्जस्यमावहति । उक्तं च आर्यासप्तशत्यां गोवर्धनाचार्यः

'भवभूतेः सम्बन्धात् भूधरभूतेव भारती भाति ।

एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा'[3] ।। इति ।

यथा कालिदासः श्रृङ्गाररससार्वभौमः मन्यते तथा भवभूतिरपि करुणरसस्य परमाचार्यः ।

महाकवि भवभूतिविरचितमुत्तररामचरितं नाटकं सहृदयाह्लादकरमिति विषये विवादः नास्ति चेदपि तस्य नाटकस्य अङ्गी रसः कः इति विषये ग्रन्थरचनाकालादारभ्य मतभेदाः वर्तन्ते इति निश्चयम्। संस्कृते तथा साहित्यशास्त्रे चिन्तापद्धतयः च इतरभाषापण्डितेष्वपि अद्यत्वे बहुप्राधान्येन विद्यन्ते। अतः तच्छास्त्रलक्षणैः एव पूर्वोक्तरसविषये काचिच्चिन्ता प्रस्तूयते।

## विश्वनाथकविराजमतम्।

'एक एव भवेदङ्गी श्रृङ्गारो वीर एव वा'[4] विश्वनाथकविराजेन विरचिते साहित्यदर्पणे विद्यमानं सिप्रसिद्धमिदं वाक्यम्। नाटकस्य एक एव अङ्गीरसः वर्तते। सः श्रृङ्गार उत वीरः इति श्लोकोऽयं सूचयति। किन्तु उत्तररामचरितनाटकपरिशीलनसमये अस्मिन् विषये संशयो जायते। लक्षणविरोधः इति दोषः संभवति वेति चिन्ता अनुवाचकानां मनसि स्फुरति च। करुणरसप्रधानमुत्तररामचरितमिति प्रशस्तिरेव प्रथमं विसंवादस्य विषयः। तेषु मुख्याः भवन्ति प्रथमाङ्गे सीताविलापः[5], वसिष्ठस्य सीतापरित्यागप्रेरणा[6], रामस्य सीताविरहः[7], चित्रदर्शनम्[8], लक्ष्मणेन निरूपितं रामदुःखम्[9], रामस्य सीतास्मरणं[10] तस्य आत्मग्लानिः इत्यादयः। द्वितीये तु सुप्रसिद्धेन 'मा निषाद...'[11] इति श्लोकेन करुणरससागरस्यारंभः कृतः कविना भवभूतिना। एवं वासन्ती समागमः[12], रामस्य विषादः[13], पञ्चवटी दर्शनं[14] च करुणरससमयाः भवन्ति। तृतीयाङ्गे तु एवं रामस्य विषादः[15] विरहिण्याः सीतायाः स्थितिः[16] च करुणरसेनैव वर्णिताः। चतुर्थाङ्गे जनकस्यावस्था[17] प्रथमं करुणरसेनाङ्गिता भवति। कौसल्यादर्शनं[18] दशरथस्मरणं[19] च करुणमयमेव। पञ्चमे तु केवलं सुमन्त्रस्य स्मरणं[20] एव रसस्यास्य चित्रणं भवति। षष्ठे तु पुनः सीतायाः पुत्रस्मरणं[21], रामस्य सीतास्मरणं[22], जनकस्य कौसल्यायाश्च दुःखं[23] च चित्रितम्। एवं करुणरससम्बन्धश्लोकैरेव सहृदयहृदयान् रञ्जयति महाकविः।

नाटकस्य प्रथमाङ्के बन्धुजनवियोगेन दुःखमनुभवन्तीं सीतादेवीमाश्वास्य श्रीरामः रङ्गं प्रविशति। पुनः चित्रदर्शनावसरे स्मर्यमाणाः शोकानुभनवाः परित्यागेन उद्भावितानां करुणावस्थामेव सूचयन्ति। सीतापरित्यागानन्तरं शम्बूकवधाय दण्डकारण्यं प्राप्तस्य रामस्य पूर्वस्मरणेऽपि करुणरस एव स्फुरति।

सीतायाः वात्सल्यभाजनानां पक्षिमृगादीनां प्रस्तावेन उद्दीपिताः पुनरपि वासन्तीं समागमेन तीक्ष्णरूपं प्राप्तः च अयं करुणरसः तृतीयाङ्के परमकाष्ठां प्राप्नोति। चतुर्थे सीतावियोगेन जनकादीनां शोकः। षष्ठेऽङ्के अन्तिमभागे जनकस्यैवं मातृणां शोकं परिलोकयन्तः रामस्य व्यसनं, क्रमशः सप्तमेऽङ्के च करुण एव रसः प्राधान्येन स्फुरति। पञ्चमेऽङ्के लवचन्द्रकेतुसमागमेन एवं षष्ठाङ्कस्यारंभे दृश्यमानो वीररसः उतः सर्वत्र दृश्यमान करुणो वा अनुवाचकैः अनुभूयेत इति विषये परिचितकाव्यानां सर्वेषामपि चेतः द्रवीकर्तुं समर्थः करुणरस एव अङ्गी इति विषये मतभेदो न भवितुमर्हति।

नाटके शृङ्गारः उत वीरः एव प्रधानपदवीमलङ्करोति। किन्तु उत्तररामचरितस्य वीरः चन्द्रबिम्बस्थकलङ्कः इव इन्दुकिरणशोभायां निमज्जतीति दृश्यते। अतः करुणशृङ्गारावान्तरविभागः करुणविप्रलम्बश्रृङ्गारः इत्युक्त्वा लक्षणविरोधं निवारयेमः। तथा सति निगमनमिदं विशदं परिशोधयामः।

'यूनोरेकतरस्मिन् गतवती लोकान्तरं पुनर्लभ्ये।

विमनायते यदैकस्तदा भवेत् करुणविप्रलम्बाख्यः।।[24]'

विश्वनाथकविराजेन विरचितस्य साहित्यदर्पणस्यैव करुणविप्रलम्बनिर्वचनमिदम्। कामुकी कामुकयोः अन्यतरः लोकान्तरं प्राप्तयः चेत् पुनः समागमात्पूर्वमनुभूतविरहस्य शोकः एव विब्रीयेत। तत्र करुणविप्रलम्बः इति कविराजस्य लक्षणम्। कादम्बर्यां महाश्वेतवृत्तान्तमेव आलङ्कारिकाः दृष्टान्तत्वेन उपस्थापयन्ति। तन्निर्देशेन उत्तररामचरितनाटकस्य सप्तमाङ्गे अन्तर्नाटके सीतासमागमं वर्ण्यते इत्यनेन तत्पूर्वाः शोकाः समस्ताः विप्रलम्बशब्दवाच्याः, अतः प्रधानरसः न तु करुणः पुनः करुणविप्रलम्बश्रृङ्गारः इति पण्डिताः अभिप्रैन्ति। किन्तु एतस्य परिशीलने कृते अयमभिप्रायः न युज्यते इति मतिः। कुत इति चेत् उत्तररामचरिते कादम्बर्यामिव पुनःसमागमो वर्तते चेदपि द्वयोः अवस्थाभेदः वर्तते इति श्रद्धेयः। साहित्यदर्पणश्लोकस्य विवरणे एवं सूचितम्।

'अत्राकाशं सरस्वतीभाषणानन्तरमेव श्रृङ्गारः।

सङ्गमप्रत्याशया रतेरुद्भावात्।।'

अनेन श्लोकविवरणेन समागमः संभविष्यतीति दिव्यवाणी यदि भवेच्चेद् रतिः उद्बुद्धा भवति। तदनन्तरमेव श्रृङ्गारसंज्ञकं भवतीति स्पष्टं सूचितमत्र। अतः भाविनिकाले वर्तमाने पुनः समागमविषये ज्ञानमेवमिच्छा च सन्ति। तथापि कस्मिंश्चित् साहचर्ये एव पौर्वकालिकः शोकः विप्रलम्भः भवतीति। उत्तररामचरिते तु पुनःसमागमविषये कापि सूचना नायकस्य उत नायिकायाः भवतीति न दृश्यते। सप्तमाङ्गे अन्तर्नाटकं दृष्टुं गतः नायकः-

'राज्याश्रमनिवासोऽपि प्राप्तकाष्ठमुनिव्रतः।

वाल्मीकिगौरवादार्य इतः एवाभिवर्तते।।[25]'

इति वर्णयति। वाल्मीकिमहर्षिं प्रति बहुमानेनैव श्रीरामः विनेच्छया तत्र प्रविशति। सीतासमागमविषये प्रत्याशा रामहृदये वर्तते इति कदापि न सूचितम्। सीतादेव्याः मनोगतिरपि समानेव। अतोऽयं समागमः पौर्वकालिकशोकः सम्पूर्णः रतिसम्मिश्रः न भवतीति ज्ञायते। अपि तु तृतीयस्य अन्तिमभागे 'त्वयि वितरतु भद्रं भूयसे मङ्गलाय' इति तमसा वासन्तीवचनमपि समागमस्य विस्पष्टज्ञापकं न भवति। नाटकात् तदुत्पन्नस्य रसस्य आधारः विभावानुभावादीनां धर्मः भवतीत्यतः शुद्धकरुणरसस्यैव साङ्गत्यम्, न तु अन्यस्येकस्य रसस्य। शाकुन्तलात् क्वचित् भिन्नरूपेणैव उत्तररामचरिताद् रसो निष्पद्यते। शकुन्तला परित्यागानन्तरं-

'स्त्रीसंस्थानं चाप्सरतीर्थमारात्।

उत्क्षिप्यैनां ज्योतिरेकं जगाम।।'

इति प्रत्यक्षरूपेणैव वर्णितः। अतः अनुवाचकैः शकुन्तलागमनं गृहीतुं शक्यते। तन्निमित्तं तत्रापि रतिमनुवर्तयितुं विरोधो न भवति। किन्तु उत्तररामचरिते-

'छद्मना परिददामि मृत्यवे।

क्रव्यभिरङ्गः लतिका नियते विलुप्ताः।।'

इति रामवचनेन आत्यन्तिकी अभिलाषशून्यता एव गृह्यते। रघुवंशस्य सीतापरित्यागे वा पुनः समागमे वा न उत्तररामचरितमनुगम्यते। एतैः दृष्टान्तैः

स्पष्टं यत् करुणविप्रलम्बः, वीरः, श्रृङ्गारः वा न भवति उत्तररामचरितस्य अङ्गी रसः, किन्तु शुद्धकरुणरसे एव कवितात्पर्यमिति।

## निष्कर्षः।

'एक एव भवेदङ्गी श्रृङ्गारो वीर एव वा' इति लक्षणस्य उल्लङ्घनपूर्वकमिदं नाटकमिति चिन्तायां समाधानं भवति तल्लक्षणं केवलं सूचनापरमेव इति। मार्गोपदेशं विना नियामकं वदेच्चेदेव दोषः। यदेवं न भवति चेत् शान्तरसप्रधानं प्रबोधचन्द्रोदयादीनां नाटकानामपि लक्षणदोषो भवेदेव। 'सर्वदा व्यवहर्तव्यं कुतो ह्ययवचनीयता' इति प्रस्तावनायां उक्ते सति कविरेव ईदृश दोषारोपणानि प्रतीक्षते स्म इति भाति। स्वारसिकरसमेव लक्षणानुसरणाय व्याचष्टे इत्येव न सहृदयसरणिः। अपि तु करुणरसप्रधानं रामायणमाश्रित्य रचितमिदं नाटकं रसांशे च तमनुसरेदिति महाकविभवभूतिनापि उद्दिष्टं स्यात्। अत एव तृतीयाङ्गे तेनाङ्कितं तत्मतानुकूलवाक्यं "एको रसः करुण एव" इति। करुणरसप्रधानो भवति उत्तररामचरितम्।

## आकरग्रन्थसूची।

1. अभिज्ञानशाकुन्तलम् – कालिदासः, चौखम्बा सुरभारति प्रकाशन, वाराणसी – 2008

2. आर्यासप्तशती – गोवर्धनाचार्यः, नाग प्रकाशक, जवहर नगर, दिल्ली - 1988

3. उत्तररामचरितम् - भवभूतिः, संपा. आनन्दस्वरूपः, मोत्तिलाल बनारसीदास, वाराणसी -1986

4. उत्तररामचरितादर्शः - रमाशङ्कर मिश्रा, चौखम्बा सुरभारति प्रकाशन, वाराणसी -1995

5. साहित्यदर्पणम् – कविराजविश्वनाथः, कृष्णदास अकादमी, वाराणसी -1993

6. भवभूतिः - जी के भट्ट, साहित्य अकादमी, दिल्ली-1997

## टिप्पणी

मालविकाग्निमित्रम् 1-4
उत्तररामचरितम् -3-47
आर्यासप्तशती -36
साहित्यदर्पणम् — 6-10
उत्तररामचरितम् 1-7
तत्रैव 1-11
तत्रैव 1-3, 40,47
तत्रैव 1-18.30,33
तत्रैव 1-28
तत्रैव 1-45,46,48,49
तत्रैव 2-5
तत्रैव 2-6
तत्रैव 2-28
तत्रैव 2-26
तत्रैव 3-1,9,21,22,25,26,28,30तः 35,38,42,44,45,47
तत्रैव 3-4,5,13,19,29
तत्रैव 4-2तः 6,17,22,23,24
तत्रैव 4-8
तत्रैव 4-14
तत्रैव 4-20
तत्रैव 6-27
तत्रैव 6-30 तः 35, 40
तत्रैव 6-41
साहित्यदर्पणम् 3-209
उत्तररामचरितम् 7-1

# RASADHVANI AND POSTMODERNISM

**Dr Shooba K S**

## 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 anteceding 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 form 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 Lakshanavyapara (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

⌄
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 lakshayartha '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.

**Bibliography**

Anandavardhanan, Dwanyaloka abhinavagupta Lochana vyakhyanam, publisher, Pandit Durga Prasad, kasinad pandurangaparab, Kavyamala series-18, Mumbai, nirnnaya sagar press, 1891

De S. K, Studies in the History of Sanskrit Poetics, Luzac&Co., London, 1925

Dasgupta, S. Nand De S. K,

History of Sanskrit Literature, University Of Calicut, 1947

Derrida, Jacques, Of Grammatology, Trans. Gayathri Chakravarthy Spivak, Indian edn. Delhi MotilalBanarsidass, 1976

Lodge, David(Ed.), Modern Criticism and Theory, A reader, London, Longman,1988

# KĀLI CULT: YOGA TRADITION AND HISTORY- AN OVERVIEW

**Dr. Reeja Ravindran**

**Abstract**

*Human race has always been fascinated by the unknown. From the time immemorial they worshiped those phenomenon which awed them .Which began as devotion of natural forces later became worshipping of Gods and Goddesses and has reached the 'human god' stage now. The feminist significance of the goddess Kāli lies an indigenous worshipful attitude of Kāli- Bhakthi rather than in the mere image of the Goddess. The iconography of the goddess Kāli from India comes as a relief in the search for alternative constructions of feminity and motherhood. Kāli is depicted in a powerful and terrifying manner. Yet strangely enough, the devotee sees an impossible beauty and a mother in Kāli.*

**Key words**

*Kāli Cult-Kāli Darika myth-folk rituals- non vedic deities-female deities-Kāli concept*

**Introduction**

Kāli Darika Pūravṛtham is a myth that is steeped in folk rhetorical forms and ritualistic traditions found all over Kerala. There are many folk rituals in Kerala based on the theme of Darika Vadha. From the proverb to the Thottam pāttu (song of defeat), the powerful narrative of this myth can be seen. The drama of Kāli can be seen in ritual  arts such as Mudiyettu, Padayani, Mudippech, Theyyam, Thira, Puthan and Thira, Uthirakolam, Panathottam, Kālidarikan, Kālikett, Parayankāli, Kariṅkāli, Theeyat, Garuḍan thookkam, Paraṇettu, Kāliyoot Pāna. The songs Brāhmaṇipāt, Bharaṇipāt, Pānathot, Totam pāttu, Mannan pāttu and folk songs prove that this myth is presented not only in theatre art form  but also in the oral tradition.

It can be understood from many ancient Gothra myths that the origin of the gotras is from women. The conditions of feminism also existed in ancient

India. Even the Indus Valley culture followed matriarchy. The lower classes of India followed the pattern of matriarchy. Huan Tsang's travelogues mention the 'Golden Gotra' kingdom in the Himalayas ruled by women and the female-dominated kingdom near Lajla in Baluchistan.[1]

The traditions and customs of the agricultural society were women-centred. The practice of viewing a woman's genitals as fertile land has been around since ancient times and procreation becomes possible with the seeding of the male sperm. It is because of this concept that the word 'temple' has been assigned the meaning of 'field' and 'wife's body'. Thus, with the introduction of the primordial agricultural goddess cultures and their associated rituals, mother goddess worship and mother goddess concepts gained prominence.

The mother gods of India are non-vedic deities. As agriculture was not the clan occupation of Brahmins or Kshatriyas, the deities associated with agriculture became non-vedic deities. They adopted local names and as the mother gods were associated with water, they were placed by near ponds or under the trees. Mother Goddess did not have idols or temples in the early days. 'Kāvu' or 'Thara' became places of worship. The idols were painted stones that were carried.

There are many mother gods in India who guarded the farms. Mamma Devi of Rajasthan, Gauri, Kāmākhya of Kāmārūpa, Bhavāni, Seethalamma of Madhya Pradesh, Dantwegari of Gonds, Durgā of Bengal, Dharti Mata of Chamars, Kāli of Punjab, Mother of Shavod, Village Goddess Thakurani of Orissa, Ooramma, Pedamma, Pellamma, Nakulamma, Varidhiyamma of Karnataka villages. Pochamma, Polimeramma, Yellamma, Mangalamma, Uppalamma, Kattamaisama, Samakka, Sārakka of Telugu, Mariamma Ankalamman, Meenakshi, Kalayamman, Bhairavi of Tamil, Kāli, Bhadrakāli, Durga, Bhagavathy, Sri Kurumba in Kerala have innumerable mother deities in India[2].

Kāliseva is a form of worship included in Matrudevathapooja. Bhagavathy, Bhadrakāli and Chamundi are the forms of worship included in Matrudeva Puja. All these are conceptualizations of Kāli herself. Kāli is worshiped by Hindus of Kerala irrespective of their caste and caste. But it should be mentioned that there is a difference between pooja and rituals.

**Kāli: Form and Concept**

According to the Indian concept good things like knowledge, prosperity, wealth and gold are considered as female deities and considered as goddesses of power.

The concept of Kāli consists of the concepts of wisdom, will and action.

Kāli, who craves blood, is a symbol of destruction. Kāli is 'Kālunna' or the one who burns with anger and 'Kalana' i.e. the one who causes fear and sorrow. Durga- Kālisanakalpa should be seen as a powerful female goddess who incarnated and combined the powers of creation, existence and destruction when the Asuranigraha could not be overcome by any of the male gods.

Kāli is the eternal virgin. Kāli has received the boon from Shiva to reign as an eternal virgin. Red clothes, red flowers, red kuruti etc. are important for Kāli, red is the color of roudra. Its deity is Rudra, and 'Natyasastra' prescribes that karuna arises from roudra. Kāla is the god of karuna. Therefore violence and destructions manifested itself in Kāli. Violence is against fertility. This violence can seen in all the rituals associated with Kāli.

**Kāli: The name, Origin and its meaning**

*'Kālam grasyati Ya Sa Kāli'* The sound 'Kāli' to mean the devourer of time. It means the one who destroys all the three times and gives the experience of immortality. The word 'Kāli' is also used in the sense of 'Kāla sankalanat kāli' that means she who joints the pastpresent and future into a single experience..In 'Amarakosham', 'Kāli' is presented as synonymous with Parvati

> *"Uma Karthyāni Gauri Kāli Haimavatishwari*
>
> *Shiva Bhava i Rudrani Sharvani sarva Mangala*
>
> *Aparna Parvati Durga Mridani Chandikambika*
>
> *Arya Dakshayani ka cha wa Girija Menakatmaja*
>
> *Chamunda karnamoudeecha charchitha Bhairavi thadha"*[3]

Only Kāli comes as one of the names of Parvati. Uma, Kartyayani, Gauri, Kāli, Haimavati, Ishwari, Shiva, Bhavani, Rudrani, Sharvani, Mangala, Aparna, Parvati, Durga Mridani, Chandika, Ambika, Arya, Dakshayani, Girija, Menakathmaja, Chamunda, Bhairavi are the several names of Parvati... Paramashiva talks about the naming of Kāli in 'Bhadrolpathi Kilipattu'

"*Kante kalakhyayaullorennude putriyayi-*

*Ttundaya thava kante kāliyennallo nāmam*

*Malgalasthitha kālakoodathin kālavarnam*

*Thwalgatre shobhikkayāl kāliyennallo nāmam*"[4]

She got the name Kāli because she is the daughter of Kantakālakhyan, and the color of the Kāli is as like as 'Kālakoodam' That is Shiva says that not only the name 'Kāli' but also the color of the body is Kāli (Kālavarnam).

Ullur's opinion is that Kotavai' as mentioned in Sangha period became Bhadrakāli'[5]. 'kotam' means Jaya and 'āya' means mother. In this case, Chelanath Achyutamenon came to the conclusion that the name 'Kotavai', which means 'Mother of Victory',[6] And it is also found in the form of Nadodi Vangmaya, a belief that Pathirakkāli became Bhadrakāli. Another variant of the text also shows that the name 'Kāli' may have come from the fear of seeing her. That means one who makes ulkkalal( fear).In the eleventh chapter of 'Devi Mahatmyam' says,

'*Jwalākarālamatyugramaseshasura soodanam*

*Thishulam Pathunobhider bhadrakāli namosthuthe*'

In this Durga's terrifying appearance is conceptualized as Bhadrakāli.

"*Vidyuddama samaprabham mrigapathi skandasthitam bheeshanām*

*Kanyabhi:kharavālakhedavilasal hastabhita sevitām*

*Hastyschakra gadasikheda Vishikham Chapam Guna Tarjaneem*

*Vibhranam Analatmikam Sasidharam Durgam Trinetram Bhaje*"

In this the three aspects (trigunas) of Durga in Devimahatmya, Kāli represents

the quality of thamasaguna.

'*Kāleem meghasamaprabham thrinayanam vetalakanthastitam*

*khadgam khedakapala darukashira: kritva karagresta cha*

*Bhootapretapisacha Matrusathitam Mundasrajalam Kritām*

*Vande Dushta Masurika Vipatam Samharineem Ishwarim*

These dhyansloka used to describe Kāli in Kalamezhutmu

Varahamihiran says,

*"Durgasheetakaro Bali Sa. Vibala Kāli."*

According to Jyotisha, it is believed that the full strength of the moon is Durga and the lack of strength is Kāli.

There are two dominant arguments that Kāli is the goddess of the Dravidian people only ,and that the Aryans also have a goddess called Kāli. The first group argues that it is not a deity of the Aryans as the 'la' sound is not in their alphabet. But the second group argues that the argument of the first group is wrong because there is a clear reference to 'Kāli Karal'i in 'Mundakopanishad'[7]. In any case, Kāli, an important idol of Hindu worship, is imagined as an angry idol in Kerala. This may be due to references like Samareshu Durga', 'Kopeshu Kāli' etc., But Kāli is worshiped in various forms in Kerala. Bhadrakāli is the one who defeated the demon Darika. Bhadra means one who reaps goodness. This word also means the one who saves from diseases like smallpox and vishuchika, and the one who gives well-being.

Uthirakāli, Satyavati, Phayankari, Peppisāch, Kālivazha, Amari, Karinjirakam, Perumjirakam, Trikolpakkonna, Thekida, Thuvarimannu, Manithakkāli, snake's second poisonous tooth, are the word meaning found in dictionaries to represent Kāli. The meaning is found in the Shabda Taravali as Black-complexioned, wife of Kalan (Shiva), a form of Durga, dark-skinned, black-clouded, night, apavada, fearsome, one of the seven tongues of the god Agni, a wife of Bhimasena Yama's sister. Kāli destroys and recreates the universe.

"*Kalanath Sarva Bhutanam Mahakalam: prakeerthitha:*

*Mahakalasya Kalanath Twamadya Kālikapata:*

Kāli is imagined to be black in color and fearsome in appearance. Pushpendra Kumar Said that In 'Todalatantra' mentioned this deity in different Ashtarupas[8] like 'Dakshinakāli, Siddhakāli, Guhyakāli, Srikāli, Bhadrakāli, Chamunda Kāli, Shmashānakāli, Mahakāli.

In the Indus Valley culture, female deities were dominant, but in the Vedic period, male deities occupied that position. But in the Vedopanishads and epics there seems to be an urge to worship the mother in any form.

In the Mahabharata, the Pandavas praise 'Kāli' before Anjāthavasa. Similarly, in the Durgastavam section of Virataparva, the Dharmaputras used Kālistotra such as

*Kaithozham Varade, Krishne Kumari, Brahmacharini*

*Balarakakantiullole, muzhuthinkal prabhanane*

*Chathurbhuje chaturchaktre, peenashronipayodhare*

He praised Kāli to end the period of anonymity (Anjathavasam) without any danger.

Nowhere in the 'Rigveda' there is no any direct reference to Kāli. But there are verses that attribute the night as a goddess. It is black for Kāli and night. That is, the black colour is an indirect indication that Kāli is the goddess of the night.

*Sāho Adhya yasyavaya:*

*Nnithe yāmanna vrukshmahi*

*Vrukshena vasatim vaya:*

The lyrics mean that when the night comes, like the birds nesting in the wood, we rest comfortably in the house, let that night please us now. Here the night is commanded as a goddess and the goddess is indicated to be Kāli.

In the Mundakopanishad we can see, the forms of Kāli are Kalpana, Kāli, Karali, Manojava, Sulohita, Dhumravarnna Sphulingini and Vishwarupa as the seven rays of fire.

*Kāli Karali Cha Manojavacha*

*Sulohita ya sudhumravarnna*

*Sphulingini Vishwaruchi cha Devi*

Here, Kāli becomes fire and light.Kāli got the name' Mahakāli' meaning the power of Lord Shiva. It would be more appropriate to assign 'Kāli' to mean brunette than 'Kāli'. The same principle is behind the Kāli devotees of Bengal addressing 'Shyamvarnaya Mata'.Kāli is generally regarded as a Dravidian goddess and is described as Karala Rupini. The name Kāli may have come from the meaning of Kālam (black colored )

It is stated in the ninth chapter of the 'Markandeya Purana' that Kāli was created as the terrible appearance  by separating only the black colour from lord Maha lakshmy.

*Tasyām Vinirgatāyam thu*

*Krishnabhuth Sapi Parvati*

*Kāliketi Samakhyata*

*Himalaya Kritasraya*

In this description of 'Devimahatmya', it can be seen that when Sri Parvati took incarnation, she became Krishnavarna  and when she approached Gangadhara, Lord Shiva called the goddess Kāli (Ka). 'Kambaramayana' Yuddhkanda presents Kāli in a different way. Parvati prevented the poison (Kālakooda visham)eaten by Shiva by going inside, at the same time Lord Vishnu stopped him from spitting out. The poison stayed in the neck.Parvati turned black after being hit by the poisonous fumes. There are many who believe that Kāli and Saraswati are the same. Kāli is said to have ten forms. They are known as Dasavidya. The ten forms are Kāli, Tara, Shodashi, Bhuvaneshwari, Bhairavi, Chinnamasta, Dhumavati, Bagalamukhi, Matangi and Kamala. While these are known as vidyas, it should be understood that Kāli and Vani are one and the same.

According to Tantra belief, Kāli has to be considered as the main deity. One of the main mantras of Kāli Puja

*Creem creem creem hum hum hreem hreem*

*Creem creem creem hum hum hreem hreem swa:*

In this ' Creem' 'k' sound represents Kāli and ' ru' Brahma and 'ee' represents Mahamaya. G.L. Buck says that in  the 'hreem' sound  'ha' refers to Shiva, ' ru' 'prakriti' and 'e' to Mahamaya.[9] Also the importance of 'Heenkara' is stated in the Markandeya Purana which may mean that 'Hreenkara' is used to praise Bhadrakāli.

It can be seen that Subrahmanya Bharatiyar also praised the importance of the mantra sound 'Hreem'appears following lines

" *Kālamām vanathilakhilandamām marathinte kompil*

*Kāleesakthiyenna perum poondu hreenkaramittuzhalunnoru vandu*

*Agni kālum mizhi, neelavarnamām moola vedathinte geetham*"[10]

Hreengaram is the union of Shiva and nature' . That means  Shivashakti Yoga is Hreengara.

It can be found that many elements are combined behind the formation of 'Kāli' sound. Among them, the most reliably recognized is 'Kāli', which means the flaming and  the black-complexioned. Black is the colour of night, fear and death. Kāli is a threatening nature and the goddess of death and all of this is understood to fit the word 'Kāli'.

**References**

1.  Bhattacharyya, N. N. The Indian Mother Goddess,  Manohar Publishers, 1999, p. 260

2.   Soman P, Amma Daivavum Samskaravum. Kerala Bhasha Institute, Thiruvananthapuram, 2011,  p. 44-45

3.  Ramavarier, Kaikkulangara, Amarakosham (Balabodhini Vyakhyanam), Mangalodayam, Thrissivaperur,1958, p. 9

4.  Parameswara Iyer, Ulloor, Bhadrolpathy Kilippāttu, Government Press, Travancore, 1924,  p. 21

5.  Parameswara Iyer, Ulloor, Kerala Sahitya Charitram, Vol 1, Kerala Sarvakalasāla , 2015,  p. 233

6.  Achyutha Menon , Chelanattu, Keralathile Kaleeseva, Bhagam 1, Madras University,   Malayalam Series, No. 8, Madras, 1943, p. 76

7.  Sarvavinjana Kosham, Vol 7 (Revised), Kerala samsthana  Sarva vinjanakosha Institute,  Thiruvananthapuram, 2012, p. 420

8.  Pushpendra Kumar (Dr.), The Principles of Sakthi, Classical Publishing Company, 1986,  P 119

9.  Guy L. Beck, Sonic Theology Hinduism and Sacred Sound, University of Soth California, 2009, p. 146

10.  Pavanan, Ramesan Nair S, Subramanya Bharathiyar-Jeevacharitravum Therenjedutha Kavithakalum, Kerala Sahitya Akademy, 2012, p. 164

# TOWARDS AN INTEGRATED APPROACH TO MANUSCRIPT CATALOGUING: BRIDGING THE GAPS

**Dr. Anandaraj G**

## Abstract

*Cataloguers serve as the foundation of all library services, with catalogues acting as the eyes of the library, facilitating access to manuscripts, books, and documents. This article highlights the importance of focusing on the use of these materials rather than solely prioritizing their preservation. In the context of Indian manuscript collections, which amount to approximately 3.71 million, with a significant portion (67%) being in Sanskrit, there is a pressing need to address the lacunae in current cataloguing practices. The neglect of provenance and original order within these collections diminishes their usefulness. Furthermore, the prevailing "Indian mentality of scant regard for individual and historical distinctions" hampers effective cataloguing efforts. This study critically examines the shortcomings of existing cataloguing methods for Indic manuscripts and discusses the challenges associated with loose bibliographic control. It also explores the ongoing cataloguing initiatives of the National Mission for Manuscripts (NAMAMI) and identifies current needs in the field. To address these challenges, recommendations are made for the development of a National Catalogue Code (NC Code), the implementation of Unique Identification Numbers (UI Number), and the creation of topographical mapping systems. By adopting an integrated approach that incorporates newly introduced disciplines of Scriptography and Scribology in conjunction with Palaeography and Codicology, we can bridge the gaps in manuscript cataloguing, ensure better preservation and access, and safeguard our rich cultural heritage for future generations.*

## Keywords

## Introduction

Cataloguers are the backbone of library services, providing the foundation for organizing and facilitating access to resources. Catalogues, in turn, act as the vital 'eye' of the library, enabling users to navigate and locate materials effectively within the collections.

## 1.1 Manuscript cataloguing: Shift towards prioritizing 'use' over 'preservation'

Cataloguing in manuscript libraries represents a shift in modern library practices. It goes beyond mere naming or listing. While preserving the physical condition remains important, the emphasis is now on facilitating meaningful engagement with the content by capturing detailed information about the intellectual content, subject matter, and historical context in cataloguing. This approach enables users to locate relevant resources for their research needs, fostering a deeper understanding of the cultural and historical heritage represented by the manuscripts.

## 1.2 Overview of Indian manuscript collections and cataloguing

### 1.2.1 The need for improved cataloguing practices

India possesses an extensive and diverse collection of manuscripts, than any other country in the world, with approximately 3.71 million identified in a comprehensive survey conducted between 1989-1991 by Biswas et al. Out of these, only about one million have been recorded in published catalogues or hand lists brought out by libraries and institutions. The survey further revealed that a large part of these manuscripts remains uncatalogued, and there is a lack of systematic cataloguing in most cases, with only basic data provided, such as author, title, language, and script.

In 1965, Janert listed 375 manuscript catalogues, while Biswas et al. identified over 1100 titles, accounting for more than 2000 volumes. The total number of Manuscript Catalogues (MCs) stands at 1,058,424. Among these, Malayalam MCs make up 1.15% (11,815), Tamil MCs account for 3.75% (39,666), and Sanskrit-Prakrit-Apabhramsa MCs represent the majority at 78.39% (829,653). These statistics highlight the extensive manuscript collections in India, with a significant portion comprising manuscripts in Sanskrit, including Sanskrit related Prakrit and Apabhramsa texts.

### 1.2.2 The Indic Nature of the matter and its relation with Indian Knowledge Systems (IKS)

Even then, the content of Indian manuscripts (as is accessible now) showcases the depth and breadth of Indian Knowledge Systems (IKS), encompassing various disciplines such as philosophy, literature, science, medicine, astronomy, astrology, linguistics, music, and more. Hence, Indian Manuscript Cataloguing should not only involve capturing their

bibliographic details but also recognize their Indic nature and their relationship with IKS.

### 1.2.3 Indian Manuscripts' Specialty: Long Chain of Commentarial Texts

Indian manuscripts exhibit a unique characteristic: a long chain of commentarial texts associated with core philosophical and literary works. These commentaries, including S tram, Bh yam, V rtikam, T k , and Pañcik , provide extensive analysis and elucidation, enriching the understanding of the original texts and displaying the depth of Indian intellectual traditions. Cataloguing should enable researchers to access and explore this rich tapestry of commentarial traditions, fostering a deeper engagement with the philosophical, literary, and cultural aspects of Indian Knowledge Systems.

### Challenges in Contemporary Manuscript Cataloguing: Addressing the Issues

#### 2.1 The problem with worldwide manuscript cataloguing

The worldwide manuscript cataloguing field faces a significant challenge related to the lack of a systematic history of cataloguing rules. Barring a few historical accounts here and there of catalogues and cataloguing, comprehensive, cohesive and thoroughly written accounts of the history and development of library catalogue codes do not exist. For instance, the history of catalogues in India and many other parts of the world is yet to be attempted. This lacuna is a major constraint. Sheila Bair's article [2005] highlights this constraint, emphasizing the need for comprehensive and cohesive accounts of the history and development of library catalogue codes.

#### 2.2 The problem with Indic manuscript cataloguing:

The cataloguing of Indic manuscripts faces several challenges that are specific to this region and its unique manuscript traditions.

i. Extremely active traffic of manuscript copies all over India: Manuscripts have moved between different regions, libraries, and collectors, making it difficult to track their provenance and establish a definitive history of their ownership.

ii. Uncertainty of authorship: Lack of clear authorship information hinders accurate attribution and linking to intellectual traditions.

119

iii.  Rare autograph (handwritten by original author) manuscripts: Indic manuscripts are mostly copies, making their genealogy and status unclear.

iv.  Anonymous titles: Multiple anonymous titles make identifying works difficult based solely on titles.

v.  Lack of unequivocal titles: Some works lack unequivocal titles, complicating identification and classification.

vi.  Growth of variants with different scripts: Multilingual and multiscript manuscripts require specialized knowledge to catalog and interpret.

vii.  Loss of first and last folios: Loose-leaf arrangement can result in missing vital information from the manuscript's beginning and end.

These challenges necessitate specialized approaches and expertise in Indic manuscript cataloguing.

## 2.3 The problem of widespread neglect of two principles in Indian manuscript libraries

The neglect of provenance and original order in Indian Manuscript libraries is a pressing issue, impacting the organization and accessibility of collections. Provenance, documenting the origin and ownership history of manuscripts, is often overlooked due to lack of proper documentation systems, emphasis on textual content over historical context, and limited resources for research. Similarly, original order, the intended arrangement of manuscripts, is neglected due to disrupted context, fragmented collections, and practical considerations of ease of access and physical preservation.

The neglect of provenance and original order has adverse effects, including the loss of historical context, limited research opportunities, and challenges in ownership and repatriation of cultural heritage items. Recognizing the importance of these cataloguing principles and implementing strategies for their integration is crucial for preserving, accessing, and exploring India's valuable manuscript heritage.

## 2.4 The infamous Indian mentality on archiving

There is no need to justify the importance of manuscript catalogues. But, the notion of the "Indian mentality of scant regard for individual and historical distinctions" is evident in the observation made by S.C. Biswas in

1998: "We have observed that adequate attention was not being paid by major Indian academic and research libraries in collecting and maintaining Indian manuscript catalogues. It is sad to record that not a single library in India possesses even 50% of the total number of catalogues published in this country. Very few institutions are acquiring systematically catalogues of manuscripts." This quote highlights the lack of emphasis placed on collecting and preserving manuscript catalogues in Indian libraries.

The perception of a disregard for individual and historical distinctions may contribute to this neglect, affecting important cataloguing principles like provenance and original order. Moreover, this mindset might hinder the prioritization of resources and efforts needed for comprehensive cataloguing practices, including digitization, collaboration, and standardization. An illustrative example could be the purported existence of unpublished handlists stored in the Sanskrit department of the University of Madras. These handlists were believed to encompass approximately 5000 manuscripts collected from various sources across Kerala, including palaces, pathasalas, madoms, manas, variyams, private houses, and individuals. However, their current accessibility or existence remains uncertain.

## 3. Integrated Manuscript Cataloguing: Proposals and Recommendations

### *3.1 The chain of textual varieties and integrated manuscript cataloguing*

To initiate an integrated manuscript cataloguing approach for the diverse chain of textual varieties found in Indian manuscripts, consider the following ideas:

i. Comprehensive Metadata: Develop metadata standards capturing key information about each manuscript and its associated commentaries.

ii. Cross-Referencing: Implement a robust cross-referencing system to establish links between the original text and its commentaries.

iii. Annotation and Marginalia Documentation: Document annotations, marginalia, or added notes found in manuscripts to enhance research potential and understand the commentarial tradition.

iv. Multilingual and Script Support: Ensure the cataloguing system can handle diverse languages and scripts to accurately represent Indian manuscripts.

v.  Subject and Keyword Indexing: Create a robust subject and keyword indexing system for efficient searching and retrieval based on specific topics or themes.

vi. Hierarchical Structure: Establish a hierarchical structure within the cataloguing system to represent different layers of commentarial texts, aiding navigation and access to specific commentaries in the chain. This structure can include categories such as "Original Text," "Commentary Level 1," "Commentary Level 2," and so on, enabling users to navigate and access specific commentaries within the chain.

In addition to the abovesaid, it is also imperative vii) to foster collaboration and standardization, viii) embrace digital preservation and access initiatives, xi) engage the scholarly community, and x) prioritize continuous updating and enrichment, thereby ensuring consistency, global accessibility, community involvement etc., to achieve an integrated manuscript cataloguing system.

### 3.2. Bibliographic Control: A Philosophical Basis

### 3.2.1 Definition of bibliographic control and its significance in cataloguing

Bibliographic control encompasses rules and standards guiding the systematic management of bibliographic information in libraries, ensuring consistency and usability. In the context of cataloguing manuscripts, it establishes the philosophical basis and principles governing the process, capturing essential information like title, author, date, provenance, and annotations.

The preface to the editio princeps of the Abhinavabh rat  presents an example of inadequate bibliographic control. M.R. Kavi collected forty manuscripts for editing the N ya  stram but failed to describe them or explain their use in collation, neglecting crucial details about provenance and relationships.

By adhering to bibliographic control principles, manuscript cataloguing can effectively document essential manuscript details, ensuring a comprehensive and well-organized approach to preserving cultural heritage.

### 3.2.2 Importance of establishing a systematic and standardized approach to bibliographic control

As demonstrated by the case mentioned, the absence of detailed manuscript descriptions and collation procedures hinders further research and comparative analysis of the N ya stram text. Adhering to bibliographic control principles would enable robust documentation, facilitating access and evaluation of sources used in the editio princeps and enhancing our understanding of the text's variations across different manuscripts. Bibliographic control ensures comprehensive records for accurate identification, access, and utilization of manuscripts within library collections.

## 3.3 UN Sustainable Development Goals: Target 11.4

The achievement of Target 11.4 of the UN Sustainable Development Goals, focusing on safeguarding cultural heritage, necessitates significant advancements. In response, the International Federation of Library Associations and Institutions (IFLA) organized a workshop in Colombo, Sri Lanka, on 6-7 July, where global experts shared their experiences in manuscript preservation. The workshop's key outcome was the establishment of a common metadata scheme, providing a standardized framework for manuscript cataloguing and documentation, fostering effective collaboration among conservation and archiving stakeholders.

## 3.4 Cataloguing enterprise and current needs

Albrecht Weber's "Index of the Sanskrit and Pr krit manuscripts in the Royal Library of Berlin" in 1853 and Rajendralala Mitra's "Catalogue of the Sanskrit Manuscripts in the Library of the India Office" in 1891 marked significant early cataloguing efforts for Sanskrit and Prakrit manuscripts.

Despite these early contributions, there remains an urgent need for further cataloguing in this field, as existing handlists and unrevised catalogues offer limited value. Applying the geographical principle for arranging catalogues, as emphasized by scholars like Janert [1965] and Biswas [1998] and the topographical mapping as suggested by Vielle [2006], would improve accessibility and research opportunities. Government support is crucial for sponsoring and advancing cataloguing enterprises focused on Sanskrit and Prakrit manuscripts, enhancing their descriptions, capturing details about beginnings and endings, and enabling proper subject access.

### *3.5 The current document representation and proposed changes*

### 3.5.1 Challenges posed by non-traditional materials like palm leaf manuscripts

The current representation of cultural heritage materials, particularly palm leaf manuscripts, poses challenges for libraries in fulfilling their public interest missions. These unique materials require specialized approaches for their preservation, cataloguing, and accessibility, making it more difficult for libraries to effectively serve their communities.

### 3.5.2 NAMAMI's objective of documenting and cataloguing Indian manuscripts

NAMAMI (National Mission for Manuscripts) or NMM has set an objective to document and catalogue Indian manuscripts, regardless of their location, and to maintain accurate and updated information about them. This initiative aims to ensure comprehensive information about manuscripts and the conditions under which they can be accessed, contributing to their preservation and wider dissemination.

### 3.5.3 Descriptive and subject cataloguing approaches to enhance accessibility

Descriptive and subject cataloguing play crucial roles in manuscript cataloguing. Manuscript catalogues differ from the commonly accepted types of catalogues for books, microforms, and online resources. The unique nature of manuscripts necessitates specific cataloguing practices that address their distinct features, such as material composition, script types, and other manuscript-specific elements.

### 4. Future Directions: Bridging the Gaps

### *4.1 Strategies to bridge the gaps in manuscript cataloguing practices: an alphabetical subject catalogue*

To establish a more comprehensive manuscript cataloguing system, it is essential to consider different inner forms of catalogues. One such form is the alphabetical subject catalogue. This type of catalogue organizes manuscripts alphabetically based on subject headings, allowing users to easily locate manuscripts related to specific topics. By implementing an alphabetical subject catalogue, researchers and scholars can navigate through the vast collection of manuscripts more efficiently and access relevant materials based on their subject of interest.

### *4.2 Recommendations for the development of a national catalogue code and unique identification numbers*

### 4.2.1 The need for a national catalogue code specifically for manuscript cataloguing

The need for a national catalogue code for manuscript cataloguing in India is apparent due to the limitations of existing codes, like the Anglo-American Cataloguing Rules (AACR), the International Standard Bibliographic Description (ISBD) and Classified Catalogue Code (CCC), which were primarily developed for printed books and lack specific guidelines for ancient manuscripts. India's unique conditions and challenges in this domain call for a dedicated code to accurately represent and capture the complexities of ancient manuscripts, following the example of other countries like Germany and Italy with their specific catalogue codes for manuscripts.

### 4.2.2 Insights from historical cataloguing codes and international standards such as ISBD

To develop a national catalogue code for Indian manuscript cataloguing, insights from historical cataloguing codes and international standards like ISBD should be combined with the unique characteristics of Indian manuscripts. The comprehensive code should encompass guidelines for paleography, codicology, authorship attribution, fragmentary manuscripts, and subject headings. This approach will ensure accurate descriptions, preservation, and accessibility of ancient manuscripts, fostering scholarly research and safeguarding our global heritage for future generations.

### 4.2.3 Unique/Permanent Identification Number

To ensure accurate identification of manuscripts and prevent confusion with similar items, it is crucial to assign a unique and permanent identification/registration number to each manuscript. This registration number serves as a distinctive identifier for the manuscript and allows for precise tracking and retrieval. By implementing a standardized registration system, libraries and institutions can maintain accurate records of their manuscript holdings, facilitate efficient cataloguing, and ensure the integrity of their collections.

### *4.3 Proposing two potential subsets, Scriptography and Scribology, for Integrated Cataloguing of Manuscript Collections*

Introducing 'Scriptography' and 'Scribology' as additional disciplines alongside Palaeography and Codicology in Indian Manuscriptology can lead to a more comprehensive understanding of manuscripts. Scriptography focuses on the characteristics and regional variations of scripts, shedding light on textual transmission and linguistic traditions. Scribology delves into scribes' practices, exploring handwriting styles, notations, and educational backgrounds, providing valuable insights into regional manuscript production. By integrating these disciplines, the process of manuscript cataloguing is enhanced, leading to improved accuracy, accessibility, and insights. This integration not only enriches research possibilities but also contributes to the preservation of India's diverse cultural and historical heritage contained within its manuscripts.

### 5. Conclusion

The article emphasizes the neglected principles of provenance and original order in Indian manuscript cataloguing, advocating for an integrated approach that incorporates emerging disciplines like Scriptography and Scribology alongside Palaeography and Codicology. It underscores the significance of catalogues as the 'eye' of the library, promoting effective resource access. The call to action involves collaborative efforts to establish common standards, digitization initiatives, community engagement, and continuous updating to ensure a comprehensive and accessible cataloguing system. The proposed national catalogue code, UI Number, and digital preservation initiatives are crucial in preserving India's cultural heritage. Overall, the article highlights the importance of integrated cataloguing for Indian manuscript collections.

### *References:*

1. Annual Report, 8th Year, National Mission for Manuscripts, New Delhi, 2011

2. Bair, Sheila: *Toward a Code of Ethics for Cataloging*, Technical Services Quarterly 13 September 2005: p. 13–26

3. Biswas C, Subhas: Bibliographic Survey of Indian Manuscript Catalogues, Delhi, 1998

4. Goswamy B.N.: *The Word is Sacred and Sacred is the Word: The Indian Manuscript Tradition*, NMM, New Delhi, 2007

5. Gruyter, *De: Indic Manuscript Cultures through the Ages*, Vol 14, Germany, 2017

6. Janert, Klaus Ludwig: *Annotated Bibliography of Catalogues of Indian Manuscripts*, Wiesbaden 1965

7. Oberlin, Heike et al.: in Paper & Pixel II, International Winter School on Digital Humanities in Indology, Tubingen, 2015

8. Ranganathan, S.R.: *Classified Catalogue Code*, 5th Ed., Asia Publishing House, 1960

9. Ranganathan, S.R.: *Five Laws of Library Science*, Madras, 2nd Ed. 1957

10. Ranganathan, S.R.: *Theory of Library Catalogue*, Madras, 1938

11. Vielle, Christophe: *Fragile richness of manuscripts collections in Kerala*, IIAS, University of Leiden, 2006

# 'FROM KITCHEN TO THE ARENA': A RE-READING

**Dr. Sanil. A. S**

## Abstract

*Adukkalayil Ninnu Arangathekku by V T Bhattathiripad is a progressive Malayalam play that raised vehement protest against the outdated inhuman customs that prevailed in the Namboothiri community of the erstwhile Kerala. The play addresses several problems in the social life of those days such as caste based inequality, the systems of the Namboothiri community like Sambandham, Ghosha, Marumakkathayam, the Joint Family system, Denial of freedom to women and lack of modern education.The discussion held in the play on the Namboothiri Act contributed a lot in convincing the concerned authorities of its urgent need. In fact following the staging of the play almost all the problems that its author V T Bhattathiripad focused in the play could find solutions through various legislations following its staging in due course of time. The present critical study of the play "Adukkalayil Ninnu Arangathekku" is a humble attempt towards an analysis of the various social ills the play deals with. The objectives of this study also include an enquiry into the extent to which this play could influence in getting its goal of eradicating such evils through the various legislations came up during the times that followed.*

## Key words

*Malayalam Play, V T Bhattathiripad, Adukkalayil Ninnu Arangathekku, Namboothiri Community, Namboothiri Act*

In December 1929, V T Bhattathiripad made the presentation of his well-known play "Adukkalayil Ninnu Arangathekku". As K. Kelappan, the famous independence activist rightly observes in the Introduction he wrote for the play "It turned out to be an atom bomb. It triggered almost a storm in the conservative Namboothiri community that had been resisting all sorts of social changes".[1] The play, in fact, proved itself to be effective enough to bring about sea changes not only in the Namboothiri community but also the social climate of Kerala as a whole. That a ninety year old play continues to be studied, subjected to research and newer presentations stand testimony to the social significance it still enjoys. The play "Adukkalayil Ninnu Arangathekku" has to be viewed as the spontaneous outcome of its author's

uncompromising protest and the life time war he waged against his real life experiences.

Born in 1896 in Vellithuruthi thazhathu illam in Mezhathoor Village of the former Ponnani Taluk, it had been rather a natural transformation in the case of V T Bhattathiripad that he became an active part of the Yogakshema Sabha formed in 1907 with the objectives like modern education to Namboothiri community, abolition of Landlordism and Kanyadan etc. During those days only the eldest brother of a Namboothiri family was permitted to get married to a girl belonging to the Namboothiri community. The younger brothers used to be regarded as "Aphans" who could marry only girls from other communities. V T Bhattathiripad protested against such practices taking the firm stand that the"Aphans" also should have the right to marry from their own community itself. That is how he decided to make Sreedevi Antharjanam his wife who belonged to the Namboothiri community although he was married to Madhavi Varasyar earlier from the Variar community. "Determined to oppose the outdated traditional beliefs and the absurd customs with his full might in a bid to give shape to a new Social order V T wanted to set an example with his own life. His decision to make Sreedevi Antharjanam his wife needs to be viewed from this perspective."[2]

The first ever widow marriage in the Namboothiri community was yet another movement that he led. Those were also the days when no Namboothiri woman, although young, was permitted to get married again if her husband died. In a situation where young women were constrained to get married to old men on the verge of death widowhood used to be an expectable status in the case of many a Namboothiri women. Realising that it was a practice needed urgent correction by fighting against it tooth and nail, V T set another eye opener example by marrying off Uma Antharjanam, his widowed sister-in- law to M R Bhattathiripad . Such bold steps that V T took contributed a lot in bringing in fresher ideas against many outdated systems that prevailed in the society.

Mixed marriage was another step as pertinent as Widow marriage towards the reformation of Namboothiri community. To the Namboothiri ethos of those times tying the nuptial knot with someone other than a Namboothiri had been something unthinkable. To V T it was a practice that called for urgent eradication as it negated  the very right of the individual to be the integral part of the collectiveness of his or her social life. Confronting all oppositions he arranged the marriage of V T Parvathi Kutty , his own

sister with Raghava Panicker. "That he got the concept of Mixed marriage materialised a century ago which none even dared to think in those days is a miracle by itself. Even when we boast of high literacy Kerala mixed marriage still continues to be taboo having no social recognition and respectability. The bold and adventurous step he took through his own sister marks nothing but the irresistible progressive within him who always walked ahead of his times".[3] V T Bhattathiripad made use of literature as well for the reformist activities he had been engaged with. The most noteworthy among them has been the writing of the play "Adukkalayil Ninnu Arangathekku".

It had been written with the purpose of staging it on the occasion of the Anniversary of the Yogakshema Sabha formed in 1907 of which he was one of the leading activists. Recreating in its totality the stark realities in the social life of the Namboothiris what V.T presents in the play is nothing shorter than staunch Criticism of life, plain and simple. Various problems prevailed in the Namboothiri community as well as the scenario of the erstwhile social life of Kerala as a whole like Want of Modern Education, Caste based inequality, Practices like Sambandham(The system in the Brahmin community permitting only the eldest brother in the family to wed a Brahmin woman and passing his inheritance and lineage to his heir. He could also have sambandham wives, whom the Brahmins saw as concubines), Ghosha (System of women concealing themsves from the sight of men except those close to them), Marumakkathayam (System under which descent and the inheritance of property was passed from maternal uncle to nephews or nieces) and Joint Family system get targeted in the play.

English learning and modern education during those days were not allowed to the Namboothiri youths.'Othu' used to be the only mode of education they could have. Cases of those ventured to have English learning used to be quite rare. It is the playwright's unflinching commitment to the cause of popularizing modern education throughout the society that led him to portray Madhavan the leading character in the play as one dedicated to earn education at any cost and challenging all odds. In a soliloquy in the third act of the play Madhavan thinks, on reading a news item about Pandarathil, another character in the play going to England for training in ICS "No no , ain't I a male? Couldn't I too do something for earning my living? Yes, I must surely be able to. I won't waste a moment hereafter. Rushing on to Trichur staightaway. There I would get many, working in

companies, presses and so on. Someone or the other would give me a helping hand. Yes, learn I will. Yes, come what may, some English I will learn. I might not be able go for ICS like that Pandarathil. That's ok. But I must have some idea as to which is this earth and which is the sky. (Catching the Ponnool rises) Here's my pledge in the name of this Poonool(A thread worn across the body from left to right, i.e. over the left shoulder and under the right arm, by men belonging to the Brahmin, Kshatriya and Vaishya castes of Hindus). At any cost, facing any sort of hardship, school education, I will have. That's sure. Oh God, make it happen please".[4] The social condition prevailed then had been of discarding the Namboothiri youths with no knowledge of English as good for nothing. Madhavan in fact gives vent to V T's own desire for bringing about a drastic change in the prevailing social system that turned out the Namboothiri youths as good for nothing by propagating modern education.

It was the time when caste based inequality was at its peak and evils like untouchability set social barriers to keep those belonging to lower castes away from the main stream of society. They were denied the right to walk through the pathways used by the higher castes. We hear V T 's voice throughout the play rising against such a predicament. Specially mentionable in this context is the dialogues we find in the sixth act of the play between the young Dalit woman carrying on her head a bundle of grass and the Namboothiri she meets at the three ways junction point. The Othikkan Namboothiri (teacher of Vedic texts) having had a bath to cleanse himself orders her to keep herself away. During an argument that follows she raises a pertinent question, "Ain't we the downtrodden human beings too?"[5] The question she asks echoes the overtones of the the protest and opposition burning within the downtrodden against the so called higher castes who denied them even the right of living as humans. This is an ample evidence to the fact that the goal the playwright has set in the play has dimensions beyond the upliftment of the Namboothiri community.

The so called Sambandham was yet another evil practice prevailed in the Namboothiri community by which a Namboothiri enjoyed a free play to marry any number of women belonging to other communities. This naturally paved way for anarchy in the family life. V T has taken timely care to propagate protest against this in the play. A scene in the sixth act could be cited in this context. A crowd has assembled over the sacrificial stone of the Kalakandheswaram temple engaged in loose talk. The protest Pachu raises during their conversation against Idichckarappan who lives a life of multiple

marriages could be underlined as a strong warning to the community as a whole .

"Pachu: This is rather funny. Idichckarappan can't stand others cutting off their Kuduma (The hair that grows long from the top of the back of the head of Hindu men as a caste symbol) and cigarette smoking. And he can have any number of wives ignoring conveniently his real wife whom he had tied the nuptial knot in the presence of the holy fire.

Idichckarappan : Talking nonsense. Mind well, I will spit on your face.

Pachu : Do you regard me as that stupid Soman? I will file a suit against you.

Idichckarappan : File suit against me? What do you think of yourself ? Are you the Kani 's elder brother to file a suit against me?

Pachu : Oh, stop this counter dialogue and just tell me what you people mean when you boast of morals . Is this the morals you follow?"[6]

In Act 11 of the play during a lengthy conversation among Madhavan and his friends the practices prevailed in the Namboothiri community like Ghosha for the Antharjanam(Literally means 'person within'. Here it refers to Women of the Brahmin community who traditionally, were forbidden from moving out and meeting men. They mainly had to do the kitchen work and worship), denial of freedom to women, Marumakkathayam, Sambandham and the Namboothiri Bill are subjected to threadbare discussion. V T here unequivocally puts forth his view that Ghosha is an unwanted restriction for the Namboothiri women." Not only for the Namboothiri women alone its an unwanted restriction for any woman of any community. It'll only be a hindrance to everything, education, work or anything".[7] This is how he views the issue. Then he goes on to clarify his strong stand on the issue of education to Namboothiri women.

"Parasuram Ayyamkar: I differ from you there Mr Nambiar. Education is not necessary to women. Home chore for them and office work for men. That should be the way.

Krishnan Nambiar: Swami, this is the common defect with you immigrant Brahmins. Tell me what poetry would be left in the domestic life if you assign the wives only with preparing delicacies and milking buffaloes?".[8]

V T really did make use of his Play for the effective propaganda of the urgent need for woman's education at a time when it had been a totally denied facility.

Moving further in the same direction the play pleads with equal zeal also for the removal of Marumakkathayam and Joint Family System, the other two practices causing the very ruin of the community. The defects of these systems get elaborate treatment in the play. ".......but life in present day Marumakkathayam homes is no less than the hell. The maternal uncle and the son in law live in mutual hostility like snake and mangoose . The wife is treated as an alien in the husband's house. Her children have no right over their father's property. While living in one place their attachment lies somewhere else. The wife is at deceiving her husband while the uncle is at deceiving his daughter in law. But one thing I do agree. The man and the woman, both have equal rights for opting for divorce. The whole fault lies with the Joint Family System, I say".[9] And in conclusion we also find V. T calling out to put an end to such defective practices .

"….Oh, If only the efforts of the Nair Service Society for bringing in the Capita System and Makkathayam (The  patriarchal system under which the father is the sovereign and succession passes from father to son) found success! The Nair community in Kerala is sure to improve once it attained success.

Krishnan Nambiar: You're right. Makkathayam and Capita System are absolutely essential not only for the Nair Community but for everyone alike. As for the Namboothiris there is no freedom of marriage among them nor do they have the right for Capita. What a pity! Take the pitiable state of the Aphans. How many among them turn as vagabonds hunting after dailyfood! All these complications are due to the obstinacy for the Joint Family system".[10]

The play also deals seriously with the reluctance of the Kochi Council for getting the Namboothiri Bill passed which would have been a solution for many problems prevailed in the Namboothiri community.

"......by the way what about your Namboothiri Bill? I remember having read a news item in "Unni Namboothiri" that it got passed in the Kochi Council."

V M: Passed for namesake. But not yet signed by the Maharaja. It got passed before two years. What to do? What we poor could do if those supposed to be our saviours are after punishing us?

Parasuram Ayyankar: What's this? Why do they hesitate to put signature? It was passed in the Council with due majority.

V M : Mr Ayyankar, I will tell you the reason for not signing. The justification government gives is that it shouldn't be passed as there are many against it in the community itself. There are a few for namesake belonging to the "Sudarsana". But in fact its secret lies somewhere else. There are, you know , several communities in Kochi who are connected to the Namboothiris through Sambandham.The Nairs have already got liberated from the Namboothiri clutches by virtue of the Nair Bill. The Ambalavasis are in a hurry to be a part of the Bill too. Now its the Kshatriyas - numerically small but large in self pride - who are in real trouble. Just imagine the Namboothiri Bill gets passed and the Namboothiris start marrying women from their own community what would be the predicament of these Kshathriyas ! In Kochi in the case of many royal families like those in Thrippunithura, Kodungalloor and Chazhoor Namboothiri Sambandham is mandatory. In case this Bill gets passed no Kshathriya woman would get a Namboothiri for Sambandham. This, I think, might be the reason".[11] Such instances of the play underline V T's firm belief on the inevitability of the legislation. Viewed from this light the play as a whole could be considered as an appeal VT makes to the concerned authorities .

The play being a presentation of the lack of freedom that the Antharjanams were subjected to, towards its end we witness the very Antharjanams breaking away their chains and coming on to occupy their own space on the stage. In effect it symbolises their strong protest against the conservatives and super powers of their own community. It also amply supplies the hint towards the forthcoming transformation in the Namboothiri community. Added to this is the miraculous entry that the fashionably dressed Thethi, the heroine of the play, makes.

"Madhavan: (Ushering in the bride and settling her facing the audience speaks emotionally in a louder voice) Let the woman continue to remain stamped as the strengthless. But let's not forget the vital fact that it is her own stooping shoulders that bear the whole weight of the family, our greatest establishment. For the growth the of the community you can't do

without the blessings of her motherly heart. For tying bandage on the wounds of the country You can't do without the pieces of her own silk cloth. (Madhavan teers away her veil into pieces while Thethi, blushing, lowers her head. Those representing the old order like father-Achan Namboothiri-and Othikkan-vedic teacher - get frightened than before. Those of the new order like Ayyankar and Krishnan Nambiar are wonderstruck. Roaring applause from the audience)"[12]

Thus it becomes more than clear that V T has been turning his Play as an effective medium for giving out the call for revolutionary struggle against the wrong customs and lack of freedom that prevailed in the then Namboothiri community. It also brings forward the intention of the playwright of putting forward his demand for legislations to do away with those  social systems that prevailed if they were no more of use. No doubt, therefore that V T 's play "Adukkalayil Ninnu Arangathekku" has played a very decisive role in the progressive transformation of a community.

K Kelappan makes the following remark in the Introduction he wrote for the play "The hard task V T has fulfilled in the play has been that he could attract the attention of a community towards the real causes for its deterioration such as the practices that Marriage with one's own community was the exclusive right of the eldest brother while others had to be content with the so called Sambandham by marrying women from communities other than their own. The women were made to live a life of excommunication from the human society. They struggled to forget the pains of being forced to live with the co wives by visiting temples and performing religious rituals and prayers. The play led the youth to discard and oppose the misguiding Vedic learning. Women came out destroying their Marakkudas (The palm umbrella the Namboothiri women carried while going out for concealing themselves from the the sight of men) and joined the menfolk seeking modern education. Many came forward for widow marriage. The Namboothiri community thus got themselves well prepared in all respects to move forward with other progressive communities. V T himself gave leadership to this movement as well. The sharpest weapon used for the movement, however, was nothing but his play "Adukkalayil Ninnu Arangathekku".[13]

We find that many of the problems that V T Bhattathiripad has focused in his Play found solutions afterwards through various legislations . We did discuss about the Namboothiri Bill that couldn't be passed in the Kochi Council. But on August 3, 1939 It got passed as Cochin Namboothiri

Act.[14] V T's play had come out when the Aphans had no right to marry women belonging to their own community. And the protest he raised had got registered in his play. V M 's words make it very clear .

"V M : Oh I can't...I can't.... As far as I am concerned I am ready to be born a dog , a cat.. or anything wretched.. . I say. But not as an Aphan of the Namboothiri community."[15] V T sincerely desired to see their pathetic condition changed. And the Cochin Namboothiri Act did bring in changes in the living conditions of the Aphans in a big way. The act paved way for freedom to all adults among the Namboothiris to marry women from their own community. It was also stipulated in the act that the family should provide for the educational expenses including that of English to the members of the Namboothiri community.[16] This helped a lot in translating V T's dream of popularizing modern education in the Namboothiri community into a reality.

The systems of joint Family and Marumakkathayam are the other two practices that underwent V T's protest in the play.  With The Kerala Joint Hindu Family System (Abolition) Act[17] passed in 1975 these two problems also got resolved attaining the two remaining goals that V T had set in the play. V T airs his protest in the play against caste based inequality as well. The people of the lower castes had been denied the right of walking through the roads used by the upper castes. But the problem of caste discrimination got resolved with the "Kshethrapravesana Vilambaram"[18] (Declaration of granting permission for entry into temples to everyone irrespective of caste) made by the Maharaja of Travancore on November 12, 1936. And afterwards, when India became an Independent Democratic Republic the Constitution of India[19] itself provided us with the assurance of protection from caste discrimination and untouchability.

In this way it is when we come to the realisation that the  issues V T had raised in his play could find solutions through the various legislations passed from time to time that we also get convinced that the play has really been an atom bomb powerful enough to make total and in-depth social transformations happen.

**References**

1. Sankarappillai,G., Malayala Nadaka Sahithya Charithram (History of Malyalam Drama), Kerala Sahithya Academy, Thrissur, 1991, Page-63

2. Vasudevan Pillai, Vayala, V.T. Bhattathirippad, Kerala Sangeetha Nadaka Academy, Thrssur, 1998, Page-37

3. Ibid, Page-42

4. Bhattathirippad, V.T, Adukkalayil Ninnu Arangathekku, DC Books, Kottayam,2000, Page-25

5. Ibid, Page-39

6. Ibid, Page-41,42

7. Ibid, Page-53

8. Ibid, Page-53

9. Ibid, Page-53,54

10. Ibid, Page-53,54

11. Ibid, Page-55

12. Ibid, Page-69

13. Kelappan,K.,(Introduction), Adukalayil Ninnu Arangathekku, V.T. Bhattathirippad, DC Books, Kottayam, 2004, Page-13,14

14. The Cochin Nambudiri Act (XVII of 1114)

15. Bhattathirippad, V.T., Adukkalayil Ninnu Arangathekku, DC Books, Kottayam, 2000, Page-55

16. The Cochin Nambudiri Act (Act XVII of 1114).

    Section-9: Notwithstanding any custom or usage to the contrary every major male Nambudiri shall, subject to any law for the time being in force, be it liberty to marry in his own community.

    Section-13: Every member of an illom is entitled to maintanance proportionate to the income and status of the illom. If any such member lives outside the illom, he or she shall be entitled to separarte maintanance provided that such member is not living away from the illom for any improper purpose.

    Explanation:- Maintanance means and includes food and raimant, expenses of education including English education and of medical treatment and such other expenses of anandaravan as come under the category of menchilavu.

17. The Kerala Joint Hindu Family System (Abolition) Act, 1975. (Act 30 of 1976)

Preamble: WHEREAS it is expedient to abolish the joint family system among Hindus in the State of Kerala.

18. The Temple Entry Proclamation, 27-3-1112.

Profoundly convinced of the truth and validity of our religion, believing that it is based on divine guidance and on an all comprehending toleration, knowing that in its practice it has, through out the centuries, adapted itself to the needs of changing times, solicitious that none of our Hindu subjects should, by reason of birth or caste or community, be denied the consolations and solace of the Hindu faith, we have decided and hereby declare, ordain and command that, subject to such rules and conditions as may be laid down and imposed by US for preserving their proper atmosphere and maintaining their rituals and observances, there should henceforth be no restriction placed on any Hindu by birth or religion on entering or worshipping at the temples controlled by US and Our Government.

19. The Constitution of India

Article - 15.

Prohibition of discrimination on grounds of religion, race, caste, sex or place of birth. -

(1) The State shall not discriminate against any citizen on grounds only of religion, race, caste, sex, place of birth or any of them.

(2) No citizen shall, on grounds only of religion, race, caste, sex, place of birth or any of them, be subject to any disability, liability, restriction or condition with regard to -

(a) access to shops, public restaurants, hotels, and places of public entertainment; or

(b) the use of wells, tanks, bathing ghats, roads and places of public resort maintained wholly or partly out of State funds or dedicated to the use of the general public.

Article - 17.

Abolition of Untouchability - "Untouchability" is abolished and its practice in any form is forebidden. The enforcement of any disability rising out of "Untouchability" shall be an offence punishable in accordance with law.

# संस्कृतनाटकानां सविशेषतान्यधिकृत्य विचिन्तनम् ।

**Dr. Geetha H**

## संक्षिप्तम्

संस्कृतनाटकानां आरंभमधिकृत्य वक्तव्यं चेत् प्राचीनतायाः चर्चा सविशेषप्रस्तावमर्हन्ति। चतुर्वेदात् चतुरंशानि स्वीकृत्य नाट्यवेदं चक्रे। अतः नाट्यशास्त्रस्य पञ्चमो वेद इति प्रथामलभत। अन्यभाषेभ्यः व्यतिरिक्तः अस्यां भरतमुनेः नियममनुवर्तव्यो भवति रूपकसंस्कारः। अस्मिन् प्रबन्धे तद्विषयो/त्र उपनिबन्धः।

## कुञ्चिका पदानि

अभिनयं, नृत्यं, नाट्यं, रूपकं, प्राकृतं, म्लेच्छदेश भाषा, योन्यन्तरी.

## आमुखम्

संस्कृतस्योत्पत्तिमधिकृत्य विविधाः सिद्धान्ताः नाट्यशास्त्रचिन्तकैः आविष्कृताः। भारतीयैः पाश्चात्यैः च पण्डितैः विषये/स्मिन् मतभेदाः च प्रकटिताः । केचन भारतीयाः नाट्योत्पत्तौ तद्विकासे च ग्रीक् देशस्य नाट्यपारम्पर्यप्रभावं प्रदर्शितवन्तः। मतसापेक्ष-मतनिरपेक्षनिरीक्षणानि च नाट्योत्पत्तिविषये प्रचलिताः। आधुनिककाले नाट्यसिद्धान्तसंबन्धितः नाटकावतरणसंकेत संबन्धितः च अनेके ग्रन्थाः प्रकाशिताः च। नाट्यशास्त्रस्य प्रथमाध्याये स्वरूपस्य परामर्शः दृश्यते। एवं नाटकानामाविर्भावः पुरातनकालादारभ्यते इति व्यक्तमाचष्टे। नाटकं सामान्येन संस्कृतवाङ्मये 'रूपकमिति' नाम्ना कथ्यते। नटे रूपामारोपित्वात् (कथापात्राणां) रूपकमित्यभिधीयते। 'नाटक' मिति पदं 'नट्' धातुतः निष्पन्नः । तथा नटशब्दस्य भरतः इत्यथो/पि अस्ति। आत्रेयप्रमुखाः देवाः भरतं नाट्यमधिकृत्य पञ्चप्रश्नान् पप्रच्छुः। अस्य प्रश्नस्य उत्तरोपक्रमपुरःसरं भरतः नाट्यस्य उत्पत्तिं स्वरूपं च विवृणोति। नाट्यस्य सामञ्जसरूपो/स्मिन् (अभिनयं + नृत्यं = नाट्यं) दृश्यते। नाट्यशास्त्रे दशविधरूपकाणामधिकृत्य प्रतिपादितः।

## दशरूपकाणि

नाट्यशास्त्र-प्रतिपादितस्य नाट्यस्वरूपस्य आधुनिकवीक्षणकोणेन पौराणिककवीक्षणकोणेन च महत् सांगत्यमस्ति ।अन्यभाषायां केवलं नाटकमिति व्याह्वतः नाटकं संस्कृतसाहित्ये सामान्येन 'रूपकमिति' नाम्ना कथ्यते। तत्र अभिनयनृत्ययुक्तत्वात् नाट्यमिति व्याहतः। तत् रूपकं दशविधमिति भरतमुनिना नाट्यशास्त्रे प्रतिपादितम्। ते च-

'नाटकं सप्रकरण-

मंको व्यायोग एव च ।

भाणः समवकारश्च

वीथि प्रहसनं डिमः ।

ईहामृगश्च विज्ञेयो

दशमोनाट्यलक्षणे' ।।[१]

एतेषु सर्वेष्वपि सामान्यवैजात्यनि च सन्ति । तथापि प्रकरणादीनां लक्षणं प्रधानतया नाटके वक्ष्यमाणत्वात् नाटकमिति पश्चात् प्रथितो/भवत्। उक्तं च-

प्रकृतित्वादथान्येषां भूयो रसपरिग्रहात्

संपूर्णलक्षणत्वाच्च पूर्वं नाटकमुच्यते।। [२]

पूर्वोक्तानामुदाहरणमत्र दीयते-

| नाटकं | - | अभिज्ञानशाकुन्तलम् । |
|---|---|---|
| प्रकरणम् | - | मालतीमाधवम् । |
| भाणम् | - | महिषमंगलं भाणम्। |
| व्यायोगः | - | मध्यमव्यायोगः । |
| समवकारः | - | पालाषिमथनम् । |
| डिमः | - | त्रिपुरदहनम् । |
| ईहामृगम् | - | कुसुमशेखरविजयम् । |
| अङ्कं | - | शर्मिष्ठाययाति । |
| वीथि | - | चन्द्रिकावीथि। |
| प्रहसनम् | - | मत्तविलासम् । |

पूर्वोक्त दशरूपकेषु वस्तुनेतारसश्चेति त्रिषु अंशेष्वपि वैविध्योदृश्यते । इतिवृत्तं च प्रख्यातं, उत्पाद्यं, मिश्रश्चेति त्रिप्रकारेण उच्यते। नेता चतुर्विधः — धीरोदात्तः, धीरोद्धतः, धीरशान्तः, धीरललितश्चेति । रसश्च अष्टेति भरतमुनिना निर्दिष्टः । क्रमेण नव इति सर्वे अंगीकृताः । नाटके एकोरसो अङ्गी, अन्यः

अङ्गत्वेन च स्वीकरणीयम्। अस्मिन् साहित्ये रसाविष्करणस्य प्रामुख्यं भजते। उक्तं च नाट्यशास्त्रे - 'न हि रसादृते कश्चिदर्थः प्रवर्तते' इति। पूर्वोक्तरूपकाणि विहाय अष्टादश उपरूपकाण्यपि सन्ति ।

**उपरूपकाणि**

दशरूपकाणि व्यतिरिक्तः साहित्यदर्पणकारेण अष्टादश उपरूपकाण्यपि सन्निवेशितम् । ते च-

'नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् ।

प्रस्थानोलाप्यकाव्यानि प्रेङ्खणं रासकं तथा।

संलापकं श्रीगदितं शिल्पकं च विलासिका ।

दुर्मल्लिका प्रकरिणी हल्लीशो भाणिकेति च ।।[3]

एतेषां उदाहरणान्यत्र दीयते -[4]

| | | |
|---|---|---|
| नाटिका | - | रत्नावली |
| त्रोटकं | - | विक्रमोर्वशीयम् |
| गोष्ठी | - | रेवमदनिका |
| सट्टकं | - | कर्पूरमञ्जरी |
| नाट्यरासकं | - | नर्म्मवती |
| प्रस्थानकं | - | श्रृङ्गारतिलकम् |
| उल्लाप्यं | - | देवीमहादेवम् |
| काव्यं | - | यादवोदयम् |
| प्रेङ्खणं | - | बालिवधम् । |
| रासकं | - | मेनकाहितं |
| संलापकं | - | मायाकापालिकम् |
| श्रीगदितं | - | क्रीडारसातलम् |
| शिल्पकं | - | कनकावतीमाधम् |
| विलासिका | - | मातृका नाटको न लब्धः । |
| दुर्मल्लिका | - | बिन्दुमती । |
| प्रकरिणी | - | मृग्यम् |

हल्लीशं          -     केलीरेवतकम्

भाणिका          -     कामदत्ता ।

एतेषु सर्वेष्वपि उपरूपकेषु प्रधानतया संगीतस्य स्वाधीनं दरीदृश्यते ।

नाट्यशास्त्रे नाट्योत्पत्तिकथनम्

न वेदव्यवहारो/यं

संश्राव्यः शूद्रजातिषु

तस्मात् सृजापरं वेदं

पञ्चमं सार्ववार्णिकम् ।। ⁵

देवाः ब्रह्मदेवन्यवेदयन् -'क्रीडनीयकमिच्छमो दृश्यं श्रव्यं च यत्भवेत् इति । ब्ह्मदेवस्य निर्देशानुसारं भरतमुनिः नाट्ये चक्रे । ब्ह्मणः नाट्यवेदं सम्पादितम् । नाट्यवेदस्य संभवो ब्ह्मनिर्मितः इति ।

जग्राह पाठ्यमृग्वेदात्

सामभ्यो गीतमेव च।

यजुर्वेदादभिनयान्

रसानथर्वणादपि ।।⁶

एवं पूर्वोक्तप्रकारेण वेदेभ्यः पाठ्यादिः स्वीकृत्य भरतमुनिः नाट्यवेदं कारयामास । शिष्याः स्वं स्वं नाटकं च कारयामास । महेन्द्रविजयं, त्रिपुरदहनं अमृतमयनं, इत्यादीनि नाटकानि भरतमुनिःस्वयमेवाभिनयं कृतवानित्यादि प्रस्तावः दृश्यते। भरतकृतं त्रिपुरदहां अमृतमधनं च दृष्ट्वा प्रसन्नः शिवः पूर्वरंगविधौ ताण्डवस्य योजनाय निर्दिशति । तण्डुमुनेः साहाय्येन पूर्वरंगविधेः निवेशनं च कारयामास । पार्वती लास्यभावेन च अभिनयसंकेतानि प्रददौ। इन्द्रध्वजोत्सवे अमृतमथनकथारूपं नाटकमवतारितम्।

नाट्यप्रयोगपरितोषितः शक्रवरुणब्रह्मासूर्यशिवविष्णुकुबेरादयाः देवाः, सरस्वतीदेवी प्रभूतया नाट्यप्रयोजकानि सर्वोपकरणानि भरताय प्रददुः । नाटकस्य प्रारब्धे एव विरूपाक्षपुरोगाः दैत्याः क्षुभिताः आसन्। ते तु परिहासरूपेण चित्रीकृताः वयमिति मत्वा क्षुभिताः अभवत्। अनन्तरं विश्वकर्मा नाट्यरक्षायै नाट्यगृहं निर्मितम् । नाट्यवेदमुत्पाद्य ब्रह्मा इन्द्रमुवाच इतिवृत्तभेदमवलम्ब्य नाटकादि दशरूपकाणि सृष्टिवन्तः ।

**रूपके भाषा**

रंगवेद्यां संस्कृतं प्राकृतं च पाठ्यरूपेण प्रयोक्तव्याः । नाट्यशास्त्रप्रकारं दशरूपके प्रयुक्ताः भाषा चतुर्विधाः इति कथ्यते-

भाषा चतुर्विधा ज्ञेया

दशरूपे प्रयोगतः ।

दशरूपे भाषा चतुर्विधा ज्ञेया-

१. अतिभाषा

२. आर्यभाषा

३. जातिभाषा

४. योन्यन्तरीभाषा च ।

देवानां भाषा अतिभाषा। राज्ञां भाषा आर्यभाषा। जातिभाषायां नाटकवाक्यं द्विविधा —

क. संस्कृतं

ख. प्राकृतं।

तथैव जातिभाषा प्रयोगो/पि द्विधा —

१. म्लेच्छदेश भाषा।[७]

२. भारतवर्ष भाषा।[८]

योन्यन्तरो भाषा तु वन्यमृगाणां पक्षीणां च भाषा।

धीरोदात्तादिचतुर्विधनायकानां संस्कृतमेव युक्तम्। परन्तु तेषां अवसरः चेत् प्राकृतमपि उपयोक्तव्याः।काव्यादर्शे दण्डिना एवमुक्तं-

तदेतद्वाग्मयं भूयः संस्कृतं प्राकृतं तथा ।

अवभ्रंशश्च मिश्रं चेत्याहुरार्याश्चतुर्विधम् ।।[९]

नीचादि कथापात्राणां प्राकृतमेव प्रयोक्तव्यम्। सन्यासी, महर्षी, विशिष्टब्रह्मणादीनां संस्कृतमेव युक्तम्। राज्ञी, वेश्या, शिल्पकारी एतादृशी पात्राः प्रकृतीनां अवस्थाभेदमनुसृत्य संस्कृतं उपयोक्तव्याः । प्राकृतेषु शौरसेनीप्रयोक्तव्याः । कपटवेषधारी, जैनसन्यासी, इत्यादीनां भाषा प्राकृतमेव। बालः, स्त्री,

स्वीस्वभावयुक्तः, नीचादयाः च प्राकृतमेव प्रयोक्तव्याः। नाट्यस्य आधिकारिकग्रन्थः एव षट्त्रिंशदध्याययुक्तं नाट्यशास्त्रम्। नाट्यशास्त्रस्य प्रतिपादनशैलोमधिकृत्यापि उक्तिरियं वर्तते-

न तज्ज्ञानं न तच्छिल्पम्

न सा विद्या न सा कला।

नासौ योगो न तत्कर्म

नाट्ये/स्मिन् यन्नगीयते ।।[१०]

## उपसंहारम्

एवं नानावस्थान्तरात्मकं, नानाभावोपसम्पन्नं इत्यादिभिः विशेषणैः मानवस्य भौतिक मानसिक - जीवितपुनराविष्कारैव नाट्यम्। अनभावनं, अनुकीर्तनं, अनुकरणमित्यादीनिमदानि सर्वथा अन्वर्थानि भवन्ति। तानि पदानि नाट्यं मानवजीवितस्य भावनात्मक पुनःसृष्टिरेव इत्यर्थमभिव्यञ्जयन्ति ।

## अवलम्बग्रन्थाः

### संस्कृतम्

१) विश्वनाथकविराजविरचितं साहित्यदर्पणम् ('चन्द्रकला' संस्कृत-हिन्दी- व्याख्योपेतम्), आचार्यशेषराजशर्मा रेग्मी, कृष्णदास् अकादमी, वारणासी, चतुर्थसंस्करणम् १९९४.

२) श्री धनञ्जयविरचितं दशरूपकम् (हिन्दी-संस्कृतव्याख्योपेतम्), डा.सुधाकर मालवीयः,कृष्णदास अकादमी, वारणासी, द्वितीयसंस्करणम् १९९५.

३) संस्कृतसाहित्येतिहासः, आचार्यश्रीरामचन्द्रमिश्रः चौखम्बा विद्याभवन्, वारणासी, पञ्चमसंस्करणम् १९८२.

### मलयालम्

१) भरतमुनेः नाट्यशास्त्रम्, प्रथमभागः, के.पी.नारायणपिषारोटि महाशयः, केरलासाहित्य अकादमी, त्रिश्शिवपेरूर्, पुनः संस्करणम् मार्च-१९८२.

२) भरतमुनेः नाट्यशास्त्रम्, द्वितीयभागः, के.पी. नारायणपिषारोटि महाशयः, केरलासाहित्य अकादमी, त्रिश्शिवपेरूर्, पुनः संस्करणम् आगस्त् १९८७.

३) अमरभारती (भारतीयविज्ञानधाराः), डा.पी.वी. रामनकुट्टी, काणिप्पय्यूरग्रन्थशाला. कुनंकुलम्, प्रथमसंस्करणम्।

४) काव्यादर्शम्।, वासुदेवम् पोट्टि, केरलभाषा इन्स्टिट्यूट्, तिरुवनन्तपुरम्।

**पादटिका–**

1    नाट्यशास्त्रम्, द्वितीयभागः, xx, श्लोकं-२

2    धनञ्जयः, दशरूपकम्, तृतीयभागः, श्लोकं-१

3    विश्वनाथकविराजः, साहित्यदर्पणम्, षष्ठः परिच्छेदः, श्लोकं-४-६

4    डा. पी.वी.रामनकुट्टी, अमरभारती, पृष्ठे-१११

5    नाट्यशास्त्रम्, प्रथमभागः, श्लोकं-७

6    नाट्यशास्त्रम्, प्रथमभागः, श्लोकं-१०

7    अरबि, ग्रीक्, पेर्ष्यन, अंगलभाषा।

8    हिन्दी इत्यादिः।

9    काव्यादर्शे, श्लोकं-३२. प्राकृतं स्कन्धकमिति वृत्तनिबन्धयुक्तः, तथानाटकं नानाभाषा मिश्रितः इति वक्ष्यते।

10   नाट्यशास्त्रम्, प्रथमभागः, अध्यायं — I, श्लोकं-८७

# Account of Night in the Plays of *Bhāsa*

Dr. Renjith Rajan

## Abstract

*Literature is the account of different things related to humans. As night is an important factor that affects life, the depiction of the night also is seen in literary works. Bhāsa is an ancient dramatist who flourished before Kālidāsa. Among the plays of Bhāsa, six dramas viz., Pratijñāyaugandharāyaṇa, Avimāraka, Cārudatta, Bālacarita, Abhiṣekanāṭaka and Pañcarātra can be enumerated as examples of the plots having connected to night. One thing must be noted that even though the name of the drama Pañcarātra indicates five nights and depicts the story on the very basis of the stipulation of five nights, it does not contain a description of the beauty or any feature of the night. The other five dramas have the delineation of the night. In the course of his description, it seems that the poet had given equal importance to depicting the beauty as well as the frightening nature of night in an attractive manner. Moreover, one of the verses commences as लिम्पतीव तमोऽङ्गानि got the attention of many scholars to describe the figure of speech Utprekṣā.*

## Key words

*Plays of Bhāsa, Bhāsa, night, Tri*

## Introduction

Literature is the account of different things related to humans. As human beings are the ultimate beneficiaries of literature, so many aspects associated with life are depicted in it. The legacy of this kind of depiction can be seen from the commencement of literature. As night is an important factor that affects life, the depiction of the night also is seen in literary works. Vedic literature is considered as the foremost literature of the world. It also is having a description of this kind. The record of the account on the night can be found in the Vedic texts itself. In the *Ṛgveda*, the 127th *Sūkta* of the tenth *Maṇḍala* contains eight *mantra*-s regarding the night. There, the night is considered a

deity. In the *Sūkta* one can notice the description of the beauty of night as well as the effect of night on different living beings. In the *Itihāsa*-s also one can see the references on night. There the poets describe the features of the night. As seen in the *Mantra*-s, the beauty as well as the frightening nature of night is described there. This paper is an attempt to evaluate the account of the night in the works of *Bhāsa*

### *Bhāsa* and his Works

*Bhāsa* is an ancient dramatist who flourished before *Kālidāsa*. Late *Mahāmahopādhyāya T. Gaṇapati Śāstri* of Trivandrum Manuscripts library traced out and published a group of thirteen plays about the year 1909-10, which has brought to light the forgotten playwright *Bhāsa* because he attributed them to *Bhāsa* on certain valid grounds. The *Bhāsa* theory propounded by *Śāstri* has been strongly contested by a group of scholars from India and abroad. But the theory was accepted by many eminent scholars. The works attributed to *Bhāsa* by him are *Svapnavāsavadatta, Pratijñāyaugandharāyaṇa, Avimāraka, Cārudatta, Bālacarita, Madhyamavyāyoga, Pañcarātra, Dūtavākya, Dūtaghaṭotkaca, Karṇabhāra, Ūrubhaṅga, Pratimānāṭaka and Abhiṣekanāṭaka.*

### Account of the night in the plays of *Bhāsa*

Among the plays of *Bhāsa, Pratijñāyaugandharāyaṇa, Avimāraka, Cārudatta, Bālacarita, Abhiṣekanāṭaka* and *Pañcarātra* are the plays having the plot connected to night. *Pratijñayaugandharāyaṇa* is a play consisting of four Acts based on the *Udayana* legend. It deals with the marriage of *Udayana* with *Padmāvatī,* undertaken as a political design, through the vow of the minister Yaugandharāyaṇa. *Avimāraka* describes the romance of *Avimāraka* and the princess *Kuraṅgī,* the daughter of *Kuntībhoja* in six Acts. *Cārudatta* is a play in four acts. It describes the romance of the merchant *Cārudatta* of *Ujjaini* with a courtesan *Vasantasenā.* The play *Bālacarita* consisting of five Acts is based on the versions narrated in the *Harivamśa, Viṣṇupurāṇa* and *Bhāgavatapurāṇa.* It describes the birth of *Kṛṣṇa* and his miraculous performance during his childhood up to the slaughter of the wicked king *Kamsa* and coronation of *Ugrasena.* The play *Abhiṣekanāṭaka* consists of six Acts based on the *Rāmāyaṇa.* It closely follows the *Rāmāyaṇa* story. It begins with the fight of

147

the monkey chief *Bāli* with *Sugrīva*, and ends with the coronation of *Rāma* in *Laṅkā* by gods. *Pañcarātra* is a play consisting of three Acts. The plot of the drama is based on *Virāṭaparvan* of *Mahābhārata*. The story of the play is about the arrival of *Pāṇḍava*-s to the court of *Virāṭa* separately assuming various garbs and staying there, since the stipulated period of five nights had not elapsed.

One thing must be noted that even though the name of the drama *Pañcarātra* indicates five nights and depicts the story on the very basis of the stipulation of five nights, it does not contain a description of the beauty or any feature of the night.

In *Pratijñāyaugandharāyaṇa*, *the* description of night falls in the third Act. There in the scene *Yaugandharāyaṇa* and *Rumaṇvān* shares their thought on night. The passage runs-

यौगन्धरायणः - हन्त भोः अतिक्रान्तयोगक्षेमा रात्रिः। दिवस इदानीं प्रतिपाल्यते।

अहः समुत्तीर्य निशा प्रतीक्ष्यते शुभे प्रभाते दिवसोऽनुचिन्त्यते।

अनागतार्थान्यशुभानि पश्यतां गतं गतं कालमवेक्ष्य निर्वृतिः ॥

रुमण्वान् - सम्यग् भवानाह। तुल्येऽपि कालविशेषे निशैव बहुदोषा बन्धनेषु। कुतः,

व्यवहारेष्वसाध्यानां लोके वा प्रतिरज्यताम् ।

प्रभाते दष्टदोषाणां वैरिणां रजनी भयम् ॥ [1]

*Yaugandharāyaṇa* - Alas! There is no security at night. Now we must wait for the day.

When the day is over, we look for the night: When the dawn is bright, we look forward to the day. Our satisfaction to seek time ever passing, must see in troubles the advantages that are to come.

*Rumanvān* - Well said. Though time is all alike, the night is full of obstructions. For

The night is a terror to foes who cannot succeed in their enterprises, or are unpopular in the world and find out their error in the morning.

In the third Act of the drama *Avimāraka* the night portrayed through the words of the hero *Avimāraka.* When he goes to meet the princess in the night he utters-

अहो अर्धरात्रस्य प्रतिभयता ! सम्प्रति हि,

गर्भस्था इव मोहमभ्युपगताः सर्वाः प्रजा निद्रया

प्रासादाः सुखसुप्तनीरवजना ध्यानं प्रविष्टा इव।

प्रग्रस्ता इव सञ्चितेन तमसा स्पर्शानुमेया नगा

अन्तर्धानमिवोपयाति सकलं प्रच्छन्नरूपं जगत्।।

अद्यैव खलु वर्तते कालरात्रिः।

तिमिरमिव वहन्ति मार्गनद्यः पुलिनिनिभाः प्रतिभान्ति हर्म्यमालाः।

तमसि दश दिशो निमग्नरूपाः प्लवतरणीय इवायमन्धकारः ।।[2]

Ah, how fearsome is the middle of the night! For now, all creatures are unconscious in their slumber, like babes in the womb. 'The palaces with people silent, fast asleep, seem sunk in meditation. Swallowed up by the encircling gloom the trees can be detected only by the touch. With its outlines blurred the whole world becomes invisible.

'Tis now forsooth the night of doom.

The streets are streams that bear along the darkness, the lines of houses look like shoals; the ten quarters are merged in gloom. This darkness one could swim across.

In the play *Cārudatta Bhāsa* describes night on two different occasions; one is when the frightened lady ran away from the sight of the villain and his friends. And the other is uttered by the hero *Cārudatta* commenting on the rise of the moon. *Bhāsa* describe the night at the first occasion as-

विटः- अहो बलवांश्चायमन्धकारः। सम्प्रति हि,

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः।

असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ।।

अपि च,

सुलभशरणमाश्रयो भयानां वनगहनं तिमिरं च तुल्यमेव ।

उभयमपि हि रक्षतेऽन्धकारो जनयति यश्च भयानि यश्च भीतः ।।

तथा हि

आलोकविशाला मे सहसा तिमिरप्रवेशसञ्छन्ना ।

उन्मीलितापि दृष्टिर्निमीलितेवान्धकारेण ।। ³

Parasite- Ah!   This darkness is plaguey thick. For now,

Darkness anoints my limbs; the sky it seems is raining lamp black; my sight is useless, like service rendered to a rascal.

Moreover,

As a ready shelter and as a source of dangers, darkness is the equal of a deep forest. Both are protected by the dark, what causes terror and the terrified.

Again,

My eyes are staring wide to see, but all at once are completely wrapped in darkness; open though they are, they seem to be closed by the gloom.

*Bhāsa* describes the rise of the moon as-

नायकः- कृतं दीपिकया। (विलोक्य) उदितो भगवान् सर्वजनसामान्यप्रदीपश्चन्द्रः। अतः खलु,

उदयति हि शशाङ्कः क्लिन्नखर्जूरपाण्डुर्युवतिजनसहायो राजमार्गप्रदीपः ।

तिमिरनिचयमध्ये रश्मयो यस्य गौरा ह्रतजल इव पङ्के क्षीरधाराः पतन्ति ।।⁴

Well, there is no need of a lantern. [Gazing out] The moon has risen, the common lamp for all the world. So,

Here rises the moon, pale yellow like soft dates, the light of the highway, the escort of young ladies. The white beams fall amid the dense darkness like streams of milk on dried-up mire.

The verse लिम्पतीव तमोऽङ्गानि is quoted as the example in the tenth chapter of *Kāvyaprakāśa* of *Mammaṭabhaṭṭa* while delineating the *alaṅkāra Utprekṣā*.⁵

150

In *Abhiṣeka Nāṭaka*, *Bhāsa* describes the beauty of the rise of the moon through the utterances of *Rāvaṇa*, while he is approaching *Sītā*. The passage runs-

रजतरचितदर्पणप्रकाशः करनिकरैर्हृदयं ममाभिपीड्य ।

उदयति गगने विजृम्भमाणः कुमुदवनप्रियबान्धवः शशाङ्कः ।। [5]

Shining like a silver mirror the moon rises, displaying his beauty in the sky, a beloved friend of lotus beds, but oppresses my heart with his netted beams.

In *Bālacarita* the description comes twice. The first occasion is that after the birth of the boy, *Vāsudeva* comes out of the Jail at the night. Then he utters his experience

अहो बलवांश्चायमन्धकारः। सम्प्रति हि,

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः।

असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ।।

अहो तमसः प्रभुत्वम्।

अप्रकाशा इव दिशो घनीभूता इव द्रुमाः ।

सुनिविष्टस्य लोकस्य कृतो रूपविपर्ययः ।। [6]

How thick this darkness is.   For now——

Darkness anoints my limbs, the sky, it seems, is raining lamp black; my sight is useless, like service rendered to a rascal.

How great the power of darkness.

The quarters are invisible, the trees one solicf mass. The familiar world is utterly transformed.

The second account is the words of Nandagopa-

सम्प्रति हि महिषशतसम्पातसदृशोऽहो बलवानन्धकारः।

दुर्दिनविनष्टज्योत्स्ना रात्रिर्वर्तते निमीलिताकारा।

सम्प्रावृतप्रसुप्ता नीलनिवसना यथा गोपी ।। [8]

151

The night's so dark with the welkin all obscured and the moonlight hidden by the dirty weather, 'tis like a shepherdess arrayed in black and fallen asleep in her clothes.

## Conclusion

Even though among the thirteen plays ascribed to *Bhāsa*, six dramas can be enumerated as examples of the plots having connected to night, only five of them are actually having the delineation of the night. In the course of his description, it seems that the poet had given equal importance to depicting the beauty as well as the frightening nature of night in an attractive manner. Moreover, one of the verses commences as लिम्पतीव तमोऽङ्गानि got the attention of many scholars to describe the figure of speech *Utprekṣā.*

## End Notes

1.  *Bhāsa, Pratijñāyaugandharāyaṇa,* III.2-3.
2.  *Bhāsa, Avimāraka,* III.3-4*.*
3.  *Bhāsa, Cārudatta,* I.19-21.
4.  *Bhāsa, Op. cit.* I.29*.*
5.  *Mammaṭabhaṭṭa, Kāvyaprakāśa,* p.233.
6.  *Bhāsa, Abhiṣekanāṭaka,* II.11
7.  *Bālacarita, Bhāsa,* I.15-16.
8.  *Bhāsa,* Op. cit, I.19.

## References

1.  Woolner A.C and Lakshman Sarup, Thirteen plays of Bhāsa , Motilal Banarsidass, Delhi,1985

2.  Sudhanshu Chaturvedi (Tr.) *Bhāsanāṭakasarvasvam,* Geetha Private Ltd., Thrissur, 2000.

3.  *Mammatabhatta, Kāvyaprakāśa*, Chaukhambha Prakashan, Varanasi, Tenth Edn, 2003.

4.  Dr. V. Surendran Idaykidath (Tr.), *Bhāsanāṭakamañjari,* Kollam, First Edn.2017.

# KINGSHIP IN KĀḸIDĀSA

**Dr.Jayanisha ᴋ.**

## Abstract

States were into seven in ancient India. These altogether were contributed to the growth and prosperity of the state. Kālidāsa followed the ideas of Manu about the kingship and state. According to Kālidāsa as the representative of God, the King inherited all virtues for the goodness of others. So he designates king in different names, ie., Bhagavan, Bhattaraka, Vasudhadhipa, Isa, Īśvara etc. Kālidāsa preferred the personal qualities of a King than the family of his birth. The primary duty of a King is, to make the people well by maintaining the stableness of government. Ministers and councilors were the strong pillars of a government. He says that a King should maintain Trivarga in equal importance. Here an effort is made to explain these ideas of Kālidāsa.

## Keywords

Kālidāsa, Seven Aṅgas, King, Kingship, Statecraft.

In ancient India state was divided into seven Aṅgas, i.e. limbs.[1] These seven limbs to which Kālidāsa does not specifically refer by name have been distinctly treated in works on polity.[2] The existence of the state and well being and prosperity of the government are the contribution of seven limbs' altogether work. If anyone loss from these limbs may render whole system imperfect.[3]

## Kingship or State

In the above said seven limbs of state, the King was the prime and foremost factor. People could elective their institution of the Kingship. Thus it is recognized as a secular institution and utilitarian. The King is considered as the executive head of the state and the chief custodian of political authority. *Śatapathabrāhmaṇa* states that King is the representative of Prajāpati.[4]

Kālidāsa has devised a democratic system of society in which complete decentralization of power. Equality, fraternity, liberty and sovereignty are allowed to each individual. Thus Kālidāsa's ideas about the Kingship and state are very similar to those of Manu.[5] Kālidāsa almost literally follows Manu in his conception of the nature of the King's relationship with the state[6] and whom he so frequently names in his work while describing the character of the King's control

153

over state and while enumerating his virtues. So Kālidāsa's polity is naturally traditional. Like Manu, [7] Kālidāsa also believed that King is the essence of all surpassing strength, all transcending lustre and all excelling tallness.[8] God formed King with the substance of the great element, because King inherited all virtues which meant for the goodness of others:

तं वेधा विदधे नूनं महाभूतसमाधिना ।

तथा हि सर्वे तस्यासन्परार्थैकफला गुणाः ।। *Ra.* I. 29.

अगाधसत्त्वः । *Ra.* VI. 21.

यः सुरपक्षपाती, यस्य वाम्बरतले गतिरस्ति । *Vikramorvaśīya (Vik).* I. p.9.

दिष्ट्या महेन्द्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।। *Vik.* I. p.33.

Kālidāsa designated the King with various names and qualities in his works. In *Mālavikāgnimitra (Mal)* King is Bhagavān, Bhaṭṭāraka, Īśvara, etc. In *Abhjñānaśākuntala (Sak)* and *Vikramorvaśīya* King is Deva. But in *Raghuvamśa* King is Rājendra (I. 12), Rāja (I. 27, 57), Vasudhādhipa (I. 32), Bhūmipati (I. 47), Manuṣyadeva (II. 52), Narendrasambhava (III. 42), Īśvara (III. 5; IV. 81, 84; V. 39), Īśa (IV. 83), Jagadekanātha (V. 23), Prabhu (V. 22), Naradeva (VI. 8) Janeśvara (XI. 35) etc.[9]

## Education of a King

The King is required higher education because he has the highest responsibility. Kālidāsa refers the routine of a King's life as an ordinary man:

शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम्।

वार्द्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम्।। *Ra.* I. 8.

King's large eyes extended up to the extremities of his ears and its result is that it showing subtle purposes through Śāstra to be achieved:

कामं कर्णान्तविश्रान्ते विशाले तस्य लोचने।

चक्षुष्मता तु शास्त्रेण सूक्ष्मकार्यार्थदर्शिना ।। *Ra.* IV. 13.

Kālidāsa says that beside the religious education a King acquired knowledge from Śāstra[10], Paratisandhāna Vidyā[11] and other Vidyās.[12] About the number of Vidyās Kauṭilya opposing the opinions of Manu, Bṛhaspati and Uśanas and declared in favour of four Vidyās. He holds that "four and four alone are the sciences, wherefore it is from 'these sciences' that all that concerns righteousness

and wealth is learnt, therefore they are so called."[13] Kālidāsa followed the same opinion and refers to four kinds of Vidyas, which are: Ānvikṣikī (the science of philosophy), Trayī (the triple veda), Vārtā (agriculture, cattle breeding and trades) and Daṇḍanīti (the science of government).[14]

## Paraphernalia

The King had majestic Paraphernalia, which is known by different terms like – Paricchada (*Ra*. I. 19; IX. 70, Vik. pp. 34,93), Rājakakuda (*Ra*. XVII. 27), Nṛpatikakuda (*Ra*. III, 70), Rājacihna (*Ra*. II, 7), Pārthivacihna (*Ra*. VIII, 16) etc.[15] Kālidāsa used the term Paricchada to denote Paraphernalia. Paricchada is what covers or surrounds a person, external appendages of royalty, insignia.[16]

The emblems of royalty represent the sovereign authority. Kālidāsa referred the emblems like a throne (*Ra*. VI. 1; XVII. 7; XIX. 57), an umbrella (*Ra*. II. 3, 47; IV. 5, 17; XIV. 11; XVI. 27; XVII. 33), a pair of fly whisks (*Ra*. III. 6; XIV. 11; XVIII. 43; *Kumārasambhava (Kum)* I. 13; *Vik. I*), a crown with a central gem (*Ra*. VI. 19; IX. 22; X. 75), a sceptre (*Ra*. X. 75; XIII. 59), a conch of victory (*Ra*. IX. 3) and a canopy of state and a golden foot stool (*Ra*. VI. 15; XVII. 28).[17] Of these there were only three things – umbrella and whisks, which the lord of the earth could not give away as presents to attendants of ladies inner apartments, when he announced him of the birth of his son in words which sounded to him sweet as nectar;

अदेयमासीत्रयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे । *Ra*. III. 16

## Qualities of a King

A king is required to live a rigorous life of self - discipline and dedicated service which may be conceived as a really divine life. Kālidāsa gave importance to the personal qualities of a King more than that of the priority of birth;

ज्येष्ठं पुरोजन्मतया गुणैश्च । *Ra.* XVI. 1.

धूमादग्नेः शिखाः पश्चादुदयादंशबो रवेः ।

सोतीत्य तेजसां वृत्तिं सममेवोत्थितो गुणैः ।। *Ra.* XVII. 34.

According to Kālidāsa the qualities of a King, the receptacle virtues, found scope even in the heart of his enemy;

गुणास्तस्य विपक्षेऽपि गुणिनो लेभिरेन्तरम् । *Ra.* XVII. 75.

Kālidāsa asserts that the hereditary qualities of a King were indeed pleasing to his people and which also were minute in the beginning attaint perfect growth:

वंश्या गुणा खल्वपि लोककान्ताः प्रारम्भसूक्ष्माः प्रथिमानमापुः ।। *Ra.* XVIII. 49.

भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै —

रतिशयिनि समस्ता वंश एवाशिषस्ते ।। *Vik.* V. 21.

A king does not strive for the prosperity of his kingdom because he neither pleasure in hunting nor gambling, nor drinking, nor his beloved women.[18] According to Kālidāsa a King was to govern his subjects as a father governing his children.[19]

Prof A. B. Keith points out Kālidāsa thus: "Four aims of existence are recognized by Kālidāsa himself, who finds them embodied in the sons of Dilīpa, themselves reflexes of Viṣṇu himself. They are: duty, governing man's whole life; the pursuit of wealth and love; the occupations of his manhood; and release the fruit of his meditations in old age."[20]

**Duties of a King**

King is called Rājā, because it means to please the people by maintaining good government. (रञ्जयति अनेन इति राजा।) Kālidāsa followed the same definition about a King. He says: 'He became King in the real sense of the word on account of his pleasing disposition towards the subjects, as the moon on account of its power to please and the sun on account of its scorching brightness.[21] King was aptly commended when his benign rule pleased his people.[22] He is expected to perform multifarious duties to secure maximum good of the people. According to Manu protection of the people is the prime duty of a King.[23] The principal duty is considered as Prajārañjana.

The King's daily routines are well mentioned by Kālidāsa as -

कामं धर्मकार्यमनतिपात्यं देवस्य । *Sak.* V. p. 130.

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा

निषेवते श्रान्तमना विविक्तम् ।

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्थानमिव द्विपेन्द्रः ।। *Sak.* V. 5.

स पौरकार्याणि समीक्ष्य काले रेमे विदेहाधिपतेर्दुहित्रा ।

उपस्थितश्चारु वपुस्दीयं कृत्वोपभोगोत्सुकयेव लक्ष्म्या ।। *Ra.* XIV. 24.

आलोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां

तुल्योद्योगस्तव च सवितुश्चाधिकारो मतो नः ।

तिष्ठत्येकः क्षणमधिपतिज्र्योतिषां व्योममध्ये

षष्ठे काले त्वमपि लभसे देव विश्रान्तिमह्नः ।। *Vik. II. 1.*

Here Kāḻidāsa points out that the King like the sun rested at the sixth division of a day. Every day the King held a consultation with his subjects and ministers. While describing the duties of the sixth division Kāḻidāsa move closer to Kauṭilya and Yājñavalkya.[24]

The main duty of a King is to protect and please people and satisfy all the elements of the state:

तपो रक्षन्स विघ्नेभ्यस्तस्करेभ्यश्च संपदः।

यथा स्वमाश्रमैश्चक्रे वर्णैरपि षडंशभाक् ।। *Ra.* XVII. 75.

भानुः सकृद्युक्ततरङ्ग एव रात्रिं दिवं गन्धवहः प्रयान्ति।

शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ।। *Sak.* V. 4.

Kāḻidāsa used the term 'Goptā' in the sense of royal protector. He says : "When Dilīpa entered the forest as its protector, the forest conflagration became extinguished even without any shower of rain; there appeared on trees an abundant growth of blossoms and fruits; and the stronger amongst the animals no longer oppressed the weaker ones."[25] The kingdom assuming the form of a cow and with the four oceans turned into udders.

The King was ever vigilant in securing the welfare of his subjects and capable of everything with extraordinary patience.[26] In the absence of his ministers he may be able to protect himself.[27]

## Ministers and Counsellors

Without Competent ministers and counselors a King cannot smoothly function the rule of the state like single wheel cannot move a vehicle. Ministry was recognized as an important element of the state. So the King appointed scholarly, liberal, self-controlled, efficient and dutiful ministers. The King spends his lot of time in the public interest and in the family problems. Kāḻidāsa followed the same way. He says that the unconquered Aja held a consultation with ministers, who

were well-versed in politics.[28] In the court of Rāma, Kuśa. Atithi etc. had also efficient ministers.[29] Moreover each Kingdom had a clergyman, who advised and corrected the King and he conducted the Ceremonial events. In Raghuvamsa sage Vasiṣṭa was the clergyman, who was noble, trustworthy and self-controlled. He has acquired thorough knowledge in the subjects like Veda, Vedānga, Jyotiṣa, Daṇḍanīti etc.[30]

## Statecraft and Punishment

A King must acquired knowledge in the arts of war and peace. He was an able statesman other than a commander. Dharma, Artha and Kāma are the three objects of human pursuit, which known as Trivarga. According to Manu, the state should exert towards the promotion of the Trivarga.[31] Dharma guranteed the stability of the state, Artha guaranteed the economic power and Kāma, the satisfaction of the desires. In Raghuvamsa Sītā, who was abandoned by Rāma, says: "The protection of the different castes and their stages of life, is the duty of a King laid down by Manu."[32] In Abhijñānaśākunrala Duṣyanta said to Śārngadhara that the Purūs don't do damnation.[33]

Science of Polity has two parts: Tantra (administration of the state) and Avāpa (foreign relations). Aja employed the six-fold state policy, which were Sandhi (peace), Vigraha (war), Āsana (observance of neutrality), Yāna (marching against the enemy), Samāśaya, beginning with peace after having scrutinized their results.[34]

The King allowed controlling people's conduct through the force of punishment.[35] Rāma restrained certain practices of his subjects through punishment.[36] In the fourth Sarga of Raghuvamśa depicted Raghu conquered many states.[37] But at last he disposed all princes to return their capitals with honours.[38]

From these references it becomes clear that the Kingship and statecraft of Kālidāsa were closer to Kauṭilya and Manu. He followed the state policy which relevant in ancient India. So his works, especially the Raghuvamśa give a clear and vast picture of Indian poetic style. Describing the state policy his Raghuvamśa may rightly be ranked as the finest court epic of India.

## End Notes

1. उपपन्नं ननु शिवं सप्त स्वङ्गेषु यस्य मे।

    देवीनां मानुषीणां च प्रतिहर्ता त्वमापदाम् ॥ *Raghuvamśa* (*Ra*) I. 60.

2. They may be enumerated as state or King or Lord, ministers, political allies, treasury, nation, fort and forces. This is seen in the verse –

स्वाम्यमात्यौ पुरं राष्ट्रं कोशदण्डौ सुहृत्तथा।

सप्त प्रकृतयो ह्येताः सप्ताङ्गं राज्यमुच्यते ।। *Manusmṛti (MS)* IX. 294

3. *Kamandakanitisara*. IV. 12.

4. *Śatapathabrāhmaṇa*. V. 3. 3. 12.

5. स्वराष्ट्रे न्यायवृत्तः स्याद्भृशदण्डश्च शत्रुषु ।

सुहृत्स्वजिह्मः स्निग्धेषु ब्राह्मणेषु क्षमान्वितः ।। *MS*. VII. 32.

6. नृपस्य वर्णाश्रमपालनं यत्स एव धर्मो मनुना प्रणीतः ।

निर्वासि ताप्येवमतस्त्वयाहं तपस्विसामान्यमवेक्षणीया ।। *Ra.* XIV. 67.

7. रक्षार्थमस्य ...........तिष्ठति । *MS.* VII. 3-8.

8. स्थितः सर्वोन्नतेनोर्वीं क्रान्त्वा मेरुरिवात्मना ।। *Ra.* I. 14.

9. Rājendra - दिलीप इति राजेन्दुः, Vasudhādhipa - ....लक्ष्म्या च वसुधाधिपः , Jagadekanātha - जगाद भूयो जगदेकनाथः, Naradeva - सोमार्कवंशे नरदेव लोके

10. Ra. I. 9; IV. 13.

11. Ra. XVII. 76.

12. Ra. I. 8, 23, 88; V. 20,21; X. 71; XVII. 3, XVIII. 50; Sak. p. 125; Mal. p. 7.

13. Arthaśāstra I. 2.

14. *Ra.* III. 30.

15. Paricchada - सेना परिच्छदस्तस्य, Rājakakuda - स राजककुदव्यग्रपाणिभिः, Rājacihna - स न्यस्तचिह्नामपि राजलक्ष्मीम्

16. Bhagwat Saran Upadhyaya, *India In Kāḻidāsa*, S. Chand and Company, New Delhi, 1968,   p. 77

17. Throne - स तत्र मञ्चेषु मनोज्ञवेषान्सिंहासनस्थानुरपचारवत्सु,Umbrella- एकातपत्रं जगतः प्रभुत्वं, Pair of fly whisks  पर्यन्तसञ्चारितचामस्य .... ,Crown with a central gem वज्रांशुगर्भाङ्गु-लिरन्ध्रमेकं व्यापारयामास करं किरीटे ।

18. न मृगयाभिरतिर्न दुरोदरं न च शशिप्रतिमाभरणं मधु ।

तमुदयाय न वा नवयौवना प्रियतमा यतमानमपाहरत् ।। *Ra.* IX. 7.

19. प्रजाः प्रजानाथ पितेव पासि । *Ra.* II. 48.

20. A. B. Keith, *A History of Sanskrit Literature*, Oxford University Press, Delhi, 1973, p. 98.

21. *Ra*. IV. 12

22. *Vik*. p. 128

23. *MS*. VII. 3

24. *Arthaśāstra*. I. XIX; *Yājñavalkyasmrti.* I. 327-32.

25. *Ra*. II. 14.

26. *Ra*. XVIII. 9.

27. *Ra*. II. 4.

28. *Ra*. VIII. 17.

29. *Ibid.*, XVII. 8-10.

30. *Ibid.*, I. 60-64.

31. *MS*. VII. 151.

32. Ra. XIV. 67.

33. Sak. V. p. 153.

34. *Ra.* VIII. 21.

35. MS. VII. 14.

36. Ra. XV. 47-49.

37. Ibid., IV. 17-85.

38. Ibid., IV. 87.

# KṢĒTRAGAṆITAṂ: A MALAYALAM TREATISE
# ON PRACTICAL GEOMETRY

**Dr. Nidheesh Kannan B.**

## Abstract

*Kṣētragaṇitaṃ is the term used to denote Geometry in Sanskrit. It is a branch of ancient Indian mathematics. There are numerous texts in mathematics deals about geometry with special reference. In Malayalam, there is no text entirely deals about Geometry. At this juncture the discovery of the text Kṣētragaṇitaṃ printed from German Evangel Mission Press, Thelicherry of Kerala state in the year 1857 will be a noteworthy contribution to the technical literature of Malayalam. There is no reference about the text is available. But it is sure that the text was used as a reference manual for local surveyors of 19<sup>th</sup> century Kerala.*

## Keywords

*Doctrina Christam en Lingua Malabar Tamul, London Mission Society, Basel Mission, Church Missionary Society, Thalassery, Illikunnu, Mangalore, Talaśśeryile Chāpitaṃ, angles, parallelograms, trigons, quadrilaterals, polygons, shapes, circles, circumcircle, angle, subcircular angles, polygon, Straight Lines, Squares, Perimeters, Areas, Scales, Heights, Volume.*

## Printing in Kerala

Printing in Kerala, which had ceased long before the disappearance of the Jesuits, revived after about a century and a quarter. When we go to the original sources of the print, it becomes clear that it was a part of the religious propaganda of the Jesuits. Doctrina Christam en Lingua Malabar Tamul printed in Tamil from Kollam in 1578 and known as the Kollam Doctrine, is the first book to be printed in Kerala. After the first phase of early printing in Kerala, the second phase of Kerala/Malayalam printing took place under the leadership of the Protestant missionaries who came here. As part of the official policy of the East India Company, there were many restrictions on the missionary work in Kerala, but later the company's position was relaxed and the missionaries were able to carry out their religious activities freely. In this way three groups namely

Church Missionary Society (CMS), London Mission Society (LMS) and Basel Mission started evangelistic work in Kerala with the support of Company Residents and thereby restored printing. Benjamin Bailey, who started the language printing by establishing the first Malayalam press in Kerala, is a personality who will always be remembered with respect by the Kerala community. When talking about CMS, we cannot forget Bible translation and Benjamin Bailey who paved the way for Malayalam printing in Kerala. There are many valuable titles printed from CMS press. It is a fact that the evolution of language and the continuous dissemination of knowledge moved rapidly through CMS. The London Mission Society, which flourished during the time of English scholar Charles Mead, printed many titles in both languages, enriching both Malayalam and Tamil. The work of the Basel Mission was Mangalore and Thalassery based.

**Imprints of Illikkunnu**

The eminent scholar Dr. Hermann Gundert stayed at Illikunnu in Thalassery taking up mission work. Mission Press was established in Mangalore in 1842, seeing the necessity of printing as the activities of the mission became more vigorous. Many excellent titles in languages like Tulu, Kannada and Malayalam were born in Mangalore press. As a part of strengthening the missionary activities in Malabar, on October 23, 1845, the Mission Press was established in the bungalow of Illikunnu in Thalassery, Gundert's residence, which was the first press in north Kerala. "Talaśśeryile Chāpitaṃ" appears in all the books printed in Thalassery. " Chāpa" is the word for printing in North India. Chāpitaṃ is a word born from Chāpa. A thousand proverbs, Nalacaritasāraṃ, Malayalam language grammar, Pathārambham, Kṣētragaṇitaṃ, Pañcatantram Kiḷippāṭṭ and many other titles are included in the Thalassery scriptures that came from Illikunnu press. It is unfortunate that these cannot be found in any public library today.

**Kṣētragaṇitaṃ: Structure of the Text**

Among the Illikunnu imprints, Kṣētragaṇitaṃ, printed in 1857, is a very important title due to its diversity of subject matter and rarity. Author's name not available. Kṣētragaṇitaṃ is a geometrical book made as a textbook in

schools or for the practical knowledge of officials at the time when land survey was conducted.
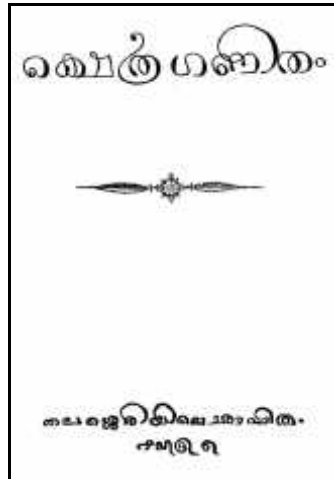


(Cover page of Kṣētragaṇitaṃ Printed in 1857)

This work is organized in three parts or Khandas. The first part is about geometrical forms, the second part is about extents, and the third part is about mathematical calculations. The format of the book is 220 short paragraphs accurately numbered to reveal the purpose of the book without using rhymed sloka/poem/literary style and each one has a diagram indicating the respective topic.
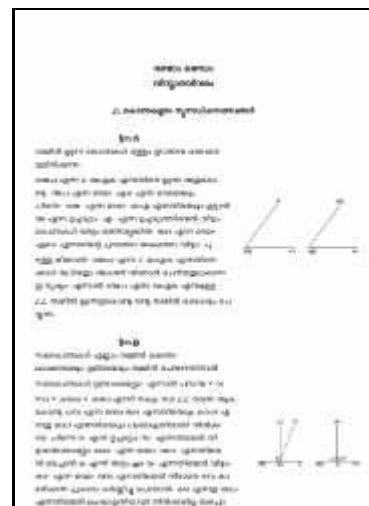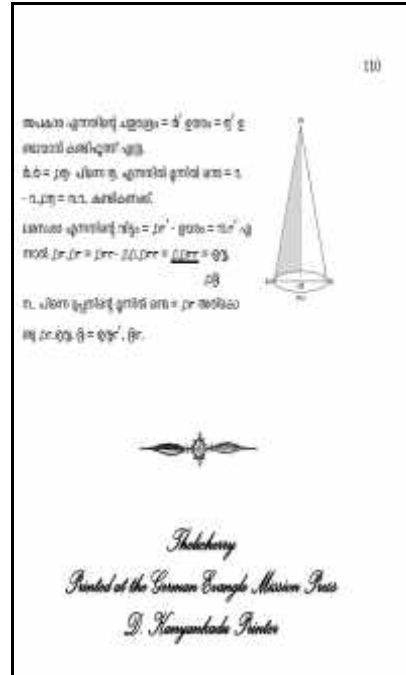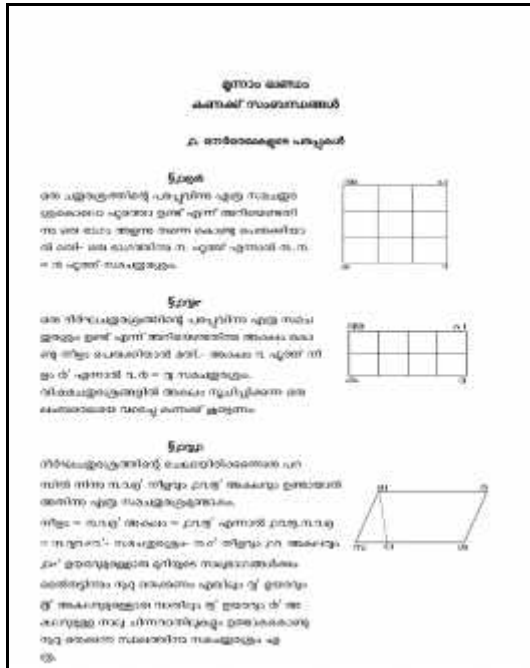
The text begins by entering directly into the subject without any traditional pretensions, incorporating all the progressive aspects of modern science. Then points, lines, arms, cones and circles are described along with their inverses. The first part with thirty-three paragraphs concludes with an indication of the symbols used throughout the text. In the second part of one hundred and forty-five paragraphs, deals about extents, there are twelve sub-headings: minimum congruences of angles, parallelograms, trigons, quadrilaterals, polygons, transformations of shapes, circles, circumcircle angles, subcircular and central angles, quadrilaterals in a circle, polygons in a circle, equivalence of shapes. The third part, mathematical calculations, has forty-two paragraphs. There are seven sub-headings: Areas of Straight Lines, Squares, Perimeters, Areas of Circles, Scales, Scales of Heights, Scales of Volumes.

Practical geometry used to measure land is covered in great detail in this text. The special feature of this that is that pictures and figures are recorded using Malayalam letters and numbers. In the one hundred and ninety-eighth

paragraph of the third part, which deals with measuring orders, the English men refer to measuring the ground with a 66-feet chain. Apart from being a practical treatise on geometry, Kṣētragaṇitaṃ can be understood as a document marking the early history of printing in Malayalam.

## Conclusion

Kṣētragaṇitaṃ is the term used to denote Geometry in Sanskrit. It is a branch of ancient Indian mathematics. There are numerous texts in mathematics deals about geometry with special reference. In Malayalam, there is no text entirely deals about Geometry. At this juncture the discovery of the text Kṣētragaṇitaṃ printed from German Evangel Mission Press, Thelicherry of Kerala state in the year 1857 will be a noteworthy contribution to the technical literature of Malayalam. There is no reference about the text is available. But it is sure that the text was used as a reference manual for local surveyors of 19th century Kerala. As the title indicates, Kṣētragaṇitaṃ not a theoretical treatise and it is an exclusive text on practical or applicational geometry.

## Reference

1. Cheriyan Kuniyanthodath, Malayalabhashayum Dr. Hermann Gundertum, PK Brothers, Kozhikkode, 1997.

2. Frenz Albrecht and Scaria Zacharia (Ed.), Dr. Hermann Gundert and Malayalam Language, Centre for Kerala Studies, Changanassery, 1993.

3. Frenz Albrecht and Scaria Zacharia (Ed.), Dr. Hermann Gundert: Parudeesayile Bhasha Pandithan, DC Books, Kottayam, 1991.

4. Govi K.M., Adimudranam Bharatattilum Malayalattilum, Kerala Sahitya Academy, Thrissur, 1998.

5. Samuel Nellimukal, Benjamin Bailey: Malayalam Achadiyude Pithavu, BBRC CMS College, Kottayam, 1996.

6. Sreekumar A.G., Achukoodathile Keralam, Kairali Books, Kannur, 2014.

# EXPLORATION

**Dr. Sabna T Thaj**

## Abstract

Sanskrit is eternal and divine and the source of all other languages. The ancient literature in Sanskrit is a sure bet to the one who is keen to dig down deep into the Indian history and heritage. Vedas adorn a supreme spot in this area of study, followed by the Upaniṣads and the epics known as Purāṇas in Sanskrit. The early Vedic literature is no doubt a golden verbatim account of the early human history. The Vedas and the subsequent Vedic literature such as Purāṇas and Upaniṣads handle diverse topics of interest which aroused the intellectual and intelligent quests of the people lived at that time. It is evident from all the Vedic and neo Vedic literature that the ancient people who made the Indian subcontinent their abode where always inquisitive in inquiries about the Geography they happened to be live in. It is clearly seen in majority of Vedic, Neo Vedic and Classic literature such as Vedas itself and the Purāṇas.

## Keywords

Seedbeds of purāṇanic geography- Cosmology and Cosmogony-Interior of the earth-Tectonic activities-Volcanism-Earthquake- Isostacy-Climatology and Meteorology-Layers of Atmosphere-Seasons and Monsoons-Winds-Cluds-Oceanography-Regional Geography

## Introduction

Sanskrit is a language which always fascinated many people around the globe. Be it to be little the culture of the land where it was originated or to praise the heritage where it gave birth to a bunch of literary marvels such as the four Vedas, the Epics and Purāṇas. Study of Sanskrit thus became the silk route to explore the cultural heritage of India and soon it became a fascinating academic career for many around the world. That fascination created a new herd of experts around the world and the linguistics study of its cultural heritage and historical charm resulted in a new discipline of study across the world universities called Indology".

The ancient literature in Sanskrit is a sure bet to the one who is keen to dig down deep into the Indian history and heritage. Vedas adorn a supreme spot in this area of study, followed by the Upaniṣads and the epics known as Purāṇas in Sanskrit. The early Vedic literature is no doubt a golden verbatim account of the early human history. The Vedic period is the stretch of centuries fall in between 2000BC and 6000 BC (Mc Clish. xxiv, 2012) according to major mainstream Indology sources. The Vedas account a major portion of the human affairs of the ancient civilization lived in the Indian subcontinent. This period and subsequent centuries witnessed raise of a new clan of inquisitive individuals who were always fascinated to ask questions about the planet they lived on. Surely, the Vedas and the subsequent Vedic literature such as Purāṇas and Upaniṣads handle diverse topics of interest which aroused the intellectual and intelligent quests of the people lived at that time.

It surely triggered the booming imagination of a number of humans which resulted in the epic literatures such as Ramāyaṇa and Mahābhārata which dates back to a period in between 3rd century BCE and the 3rd century CE *(Austin, 2019, p.21).* Even the thousands of years of invasion of foreign powers ranging from the Mughals to the British never set the Indian masses away from these epics and its cultural influences. All these literatures deal with a vast and diverse range of topics ranging from family issues to advanced scientific inquiry. Geography is one among them.

It is evident from all the Vedic and neo Vedic literature that the ancient people who made the Indian subcontinent their abode where always inquisitive in inquiries about the Geography they happened to be live in. It is clearly seen in majority of Vedic, Neo Vedic and Classic literature such as Vedas itself and the Purāṇas.

## Cosmology and Cosmogony

Vedas being the earliest Indian literature discovered and known so far, contain the most ancient or the first Indian speculation on the subject of Cosmology and Cosmogony. Cosmology is the study of the universe at its largest scales including theories of its origin, its dynamics and evolution and its future. Various physicists and philosophers have proposed ideas, hypotheses,

and explanations to unravel the mystery and solve the riddle of the origin and nature of the solar system in general, and of our planet in particular, at various times. The origin of the universe has always been a mysterious puzzle to the human mind, and it still remains so. The hymns of the 10th Maṇḍala are particularly significant in relation to the Cosmology and Cosmogony of the Ṛgveda.

ब्रह्मणस्पतिरेता सं कर्मारिवाधमत् ।

देवानां पूर्व्ये युगे ऽसतः सदजायत ।

देवानां युगे प्रथमे ऽसतःसदजायत ।

तदाशाअन्वजायन्त तदुत्तानपदस्पर ।।(RV.X.72.2-3)

कामस्तदग्रे समवर्तताधि मनसोरेतः प्रथमंयदासीत् ।

सतो बन्धुमसति निरविन्दन्हृदि प्रतीष्या कवयोर्मनीषा ।।(RV.X.129.4)

In these two hymns, the origin of the universe is hypothesized to be a kind of evolution of the existent (    ) from the nonexistent (असत्).

The two mantras of Hiraṇyagarbha sūkta[1] reflect the beginning of life with the origin of water and the cosmic egg (embryo), which corresponds to the water era, the origin of zoophytes, primeval fishes, reptiles, invertebrates, vertebrates, and mammals in the geological and biological evolution of the earth. Like the Ṛgvda, the Taittirīya Samhita[2] and Yajuḥ- vājasaneyi Samhita[3] also propound that the universe emerged from the Hiraṇyagarbha.

The Nāsadīya sūkta in the Ṛgveda tenth maṇḍala and 129th hymn comes closest to explicating the process of manifestation and expansion

नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमापरोयत् ।। (RV.X.129.1)

And what did then exist? The Vedic sage answers: "There was something which covered all, like a haze involved in a huge and unbounded collapse. There was nor immortal life, there was no night nor day; God alone no death, Himself breathed, by His own inherent might although no wind existed.

**Interior of the Earth**

No matter what topic is discussed surrounding the Vedas and subsequent scriptures, Ṛgveda cannot be ignored. It is asked in Ṛgveda inquisitively and very aptly that "which is the uttermost end of the earth and the naval of the world?"

पृच्छामि त्वा परमन्तं पृथिव्याः पृच्छामि यत्र भुवनस्य नाभिः ।   (RV.I. 164.34)

The Ṛgveda does not answer this question here at once. But there are a few scattered lines of hymns which points fire as the naval of the earth. The Geography has found out the core of the earth is always burning.

मूर्धा दिवो नाभिरग्निः पृथिव्या अथाभवदरतीरोदस्योः ।(R.V.I..59.2)

In another place the Ṛgveda states that the earth was a fire ball at the very beginning. Also speaks of the earth containing Agni.

य इमा विश्वा भुवनानि जुह्वदृषिहोता न्यसीदत्पिता नः ।

स आशिषा द्रविणामिच्छमानः प्रथमच्छद्वरां आ विवेशा । (R.V.X.81.1)

तमोषधीश्च वनिनश्च गर्भं भूमिश्च विश्वधायसं विभर्ति ।(R.V.VII.4.5)

There are hymns with similar meaning in Yajurveda as well.

मातेव पुत्रं पृथिवीं पुरुषमग्निम् ।। (Yaju. XII.61.1)

मूर्धिनं दिवोरग्निं पृथिव्या ।। (Yaju. VII.24)

How a mother carrying a son in her womb likewise the earth carry fire inside. In another hymn the Yajurveda also states it is fire what stands above two worlds of the earth. According to the likes of above given hymns, It can be understood that the very beginning the earth was in a molten state. It indicated that the earth at its earliest stage where eithergaseous or in a fluid form.

## Tectonic Activities

The movements inside the earth′s surface are called tectonic activities. This natural phenomenon is an equally important topic of study in Geography and Geology alike. Mountain building, Earthquakes and Volcanism, all are parts of this phenomenon. There are plenty of places in the Vedas where tectonic activities are depicted.

## Volcanism

According to P G Worcester, a Volcano is a vent, or opening usually circular or nearly circular in form, through which heated materials consisting of gases, water, liquid lava and fragments of rocks are ejected from the highly heated interior to the surface of the earth.″

When the interior of the earth was discussed it has been said that the lower mantle is always in a semi fluidic or a molten state. Because of the high temperature ($3000^{0}$c) the rocks melt, this molten substance is called magma. When the magma reaches the surface of the earth it results in a volcanic eruption. The reason behind this phenomenon is the Endogenetic forces of the earth. ′The forces coming from within the earth are called as Endogenetic forces, which cause two types of movements in the earth. I.e. Horizontal movements and vertical movements. These movements motored by the Endogenetic forces introduce various types of vertical irregularities which give birth to numerous varieties of relief features on the earth′s surface. Eg. Mountains, Plateaus, Plains, lakes, Faults etc.′ volcanic eruptions and Seismic events are also the expression of Endogenetic forces. Such movements are called Sudden Movements.[4]

The Ṛgveda's 7th Maṇḍala is where narrations of various forms and traits of fire appear. Importantly, so is the expression of brutality unveiling. However, the term 'volcano' does not appear anywhere in the Vedas, but depictions of mountains can also be seen in certain areas where fire is described.That is why the ancients tried to say they can be understood as volcanoes.

Despite the fact that the verses of Rāmāyaṇa [5] are commonly considered legends, they tend to refer to igneous, volcanic, and gaseous activity in connection with mountain-building or orogenetic processes; the Rāmāyaṇa[6] had a thorough understanding of volcanoes. A sudden massive depression in the earth's surface, with subterranean water gushing out of it and a rumbling echo from inside. There is a reference to a volcano in the Rāmāyaṇa, which is cited here.

महता ज्वलता नित्यमग्निनेवाग्निपर्वतः ।। (RM.V.35.45)

**Earthquake**

Ṛgveda associate earthquake to volcanic eruption. In Atharvaveda, there is a reference to crumpling and upheavals in the mountainous areas. Later on it alludes to earthquake. In a subsequent kaṇḍa there occurs a line with points to the fact that the sages knew that the earth was solidifies and became firm at a later period after its genesis. The Sāmaveda[7] reveals that the contemporary people were acquainted with earthquake and tectonic movement in the earth crust.

शं नो भूमिर्वेष्यमाना शभुल्का निहतंचेत् ।

शं गावो लोहितक्षीराः शं भूमिरिव तीर्यतीः ।। (AV. XIX.9.8)

अह्नहिन्मन्व पस्तर्द पृवक्षण अभिनत्पर्वतानाम् । (AV. II.5.5)

Earthquakes are mentioned many times in the Rāmāyaṇa;

महता भूमिकम्पेन महानिव शिलोच्चयः ।(RM. V. 35. 45)

A very strong earthquake shaking gigantic mountains is mentioned here. The simultaneous occurrence of an earthquake and mountain collapse is often

mentioned most clearly. The earthquake's cause is given as "when on the holy days the mighty elephant shook his head from exhaustion, then the earthquake occurred."

There is a mention of a volcano erupting molten material in the Mahābhārata.[8] This is unmistakably proof of a volcanic eruption. There are many references to earthquakes. "The earth rose up to a height of four cubits with its seven insular continents, mountains, rivers, and trees,"

**Isostacy**

Different relief features of varying magnitudes e.g. mountains, plateaus, plains, lakes, seas and oceans, faults and rift valleys etc. standing on the earth's surface are probably balanced by certain definite principle (equilibrium state), otherwise these would have not been maintained in their present form. Whenever this balance is disturbed, there start violent earth movements and tectonic events. Thus, ʻIsostacy simply means a mechanical stability between the upstanding parts and low lying basins on a rotating earth'. The word Isostacy, derived from a German word 'isostasios' (meaning thereby ʻin equipoise or equilibrium")

यः पृथिवीं व्यथमानामदृंह्यः पर्वतान्प्रकुपिताँ अरम्णात् ।

यो अन्तरीक्षं विममे वरीयो यो द्यामस्तभ्नात्स जनास इन्द्र ।। (RV. II.12.2)

The parts of the Ṛgvedic Hymns that indicate Isostacy have been added. It is pointed out here that the universe, the earth and the atmosphere are all kept in an equilibrium state.

**Topography**

Topography is the study of the forms and features of land surfaces.[9] In the words of A A Macdonel "The Ṛgveda states that she abounds in heights, bears the burden of the mountains, and supports the trees of the forest in the ground (kśama). She quickens the soil, for she scatters rain, and the showers of heaven are shed from the lightning of her cloud. She is great (mahī), firm (dṛda) and shining (arjunī).Besides a large number of rivers, lakes and waterfalls,deserts (Dhanva)[10]slopes (Pravata)[11]snowclad mountains,

mountainous fringes or table lands[12] and shelving banks of the Gaṅga [13] are other topographic features mentioned in the Ṛgveda.

त्रीणि सरांसि पृश्नयो दुदुह्रे वज्रिणे मधु। उत्सं कवन्धमुद्रिणम्।
(RV.VIII.7.10)

By the time of the Sāmaveda, Yajurveda and Atharvaveda the Indians had come gain ample knowledge of Topography and Physiography. This is represented by the following geographical terms Upahvara (Mountain slopes),Iriṇa(cleft), Śila (stony regions), Kśayaṇa (habitale place), Kāṭa (remote forests), Hrada (lake), Lopa (rugged lands)'Nīpa (foot of mountains), Sūrva (fertile soil), Kiśila (pebbly grounds)Anūpa (Marshy land), Udvata(high lands) and Sama (Plain areas)[14]

The Kiṣkindhākāṇḍa and Sundarakāṇḍa of Rāmāyaṇa are considered as the important source of Topographical features. During the rescue mission of Sīta, evidences about these features such as forests, Plains, Rivers, Plateaus, caverns, plain tracts etc. are mentioned.[15] Occurrence of mountains in oceans narrates in the following verse.

ये न रक्षन्ति विषयमस्वाधीना नराधिपाः।

ते न वृद्धम प्रकाशन्ते गिरयः सागरे यथा। I(RM.III.33.6)

Further references to ocean deeps and submarine mountains are also found in IV.41.20 and IV.42.30 . The Rāmāyaṇa has made very subtle observation of oceanic lake

The Bhūmi parva and Bhīṣma parva of Mahābhārata contain considerable information on Topography. The Mahābhārata mention large tracts of deserts several times.[16]

**Climatology and Meteorology**

Climatology is the study of the behavior of the atmosphere and changes in temperature, pressure, and other atmospheric factors over a period of time. Climatology is a branch of atmospheric science, but the study of climate can be related to every other aspect of the earth system including the geosphere (solid earth) and hydrosphere (terrestrial water reserves) because climate affects all of

Earth's surface.[17] The development of Climatology in India commenced in the early Ṛgvedic period. The performance of rituals by Ṛgvedic people described in Vedic literature reveals interesting facts when closely examined from the climatologists point of view. The below mention verse of Ṛgveda states that the atmosphere encompasses the earth.

सं विव्या इन्द्रो वृजनं न भूमा भर्ति स्वधावां ओपशमिवद्याम् ।

(RV. I. 173.6)

**Layers of Atmosphere**

As per Ṛgveda verses like I.34, III.56 and

त्रिरन्तरिक्षं सविता महित्वना त्री रजांसि परिभूस्त्रीणी रोचना ।

तिस्रो दिवः पृथिवीस्तिस्र इन्वति त्रिभिर्व्रतैरभि नो रक्षतित्मना ।।

(RV.IV.53.5)

यदिन्द्राग्नी अवमस्यां पृथिव्यां मध्यमस्यां परमस्यामुतस्थ ।

अतः परि वृषणावा हि यातमथा सोमंस्य पिबतं सुतस्य ।।

(RV. I.108.9)

यदुत्तमे मरुतो मध्यमे वा यद्वावमे सुभगासो दिविष्ठ ।

अतो नो रुद्रा अत वा न्वरस्याग्ने वित्ताद्धविषो यद्यजामा ।। (RV.V.60.6)

says the sun, the sky includes three layers and the three spheres prevails, the spheres revolving around the sun. By this means the three layers of the sky can be considered as Troposphere, Stratosphere and Ionosphere. Meanwhile the triple division of the earth is divided into frigid, temperate and torrid zone. Like the Ṛgveda, Atharvaveda also talks of three atmospheres and three fold earth.

तिस्रो दिवो अतृतृणत तिस्र इमाः पृथिवीरुता

त्वयाहंदुर्हार्दो जिह्वां नि तृणह्मिवचांसि ।।(A.V.XIX.32.4)

तिस्रो दिवस्तिस्नः पृथिवीस्त्रीण्यन्तरीक्षाणि चतुर । समुद्रान् ।( AV.XIX.27.3)

174

The epics Rāmāyaṇa and Mahābhārata describes information regarding the atmosphere and conditions. Atmosphere has been divided into seven regions [18] and the distance of the same was calculated in Yojanas. (Vātaskandha) describes the origin of the atmospheric layers in its own way.  In the 12th skanda of the epic Mahābhārata[19] the atmosphere is divided into seven regions namely Pravāha, Āvāha, Udvāha, Saṃvāha, Valāha, Vivāha, Parivāha and Parāvāha.
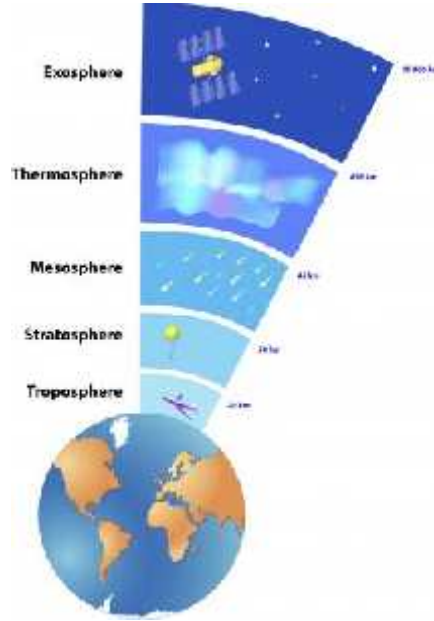


**Seasons and Monsoon**

The Ṛgvedic people had keenly and carefully demarcated the various season s and divided the whole year into six divisions.

उतो स मह्यमिन्दुभिः षड्युक्ताँ अनुसेषिधत्।

गोभिर्यवं नचकृषत्    (RV.I.23.15)

The sun was clearly known as the determinant of seasons.

द्वादश प्रधयश्चक्रमेकं त्रीणि नभ्यानि क उ तच्चिकेत।

तस्मिन्त्साकं त्रिशता नशङ्कवोर्पिताः षष्ठिर्न चलाचलासः।।

(RV. I.164.47-48)

Here mentions calculation of one year and twelve months. Radiation, convection current and rainfall as their effect are described in the Ṛgveda. And these verses also say that the rays of the sun are the cause of rains, and that the clouds are constituted of various elements.

The 164th sūkta of first maṇḍala of Ṛgveda contains some clear concepts of the rainfall process, The Kārīriṣṭi described in the Taittirīya Samhitā of Yajurveda has many interesting statements containing the concepts of the Vedic people on the rainfall process.

कृष्णं नियानं हरयः सुपर्णा अपो बसाना दिवमुत्पतन्ति।

त आववृत्रन्त्सदनादृतस्यादिद्धृतेन पृथिवी व्युद्यते।। (RV.1.164.47)

"The rays of the sun following the dark (southern) path take the waters and move upwards (northwards). They turn back from the source of ṛta and drench the earth with waters".

समानतमेतदूदकमुच्चैत्वव चाह्रिभिः।

भूमिं पर्जन्या जिन्वन्ति दिवं जिन्वन्त्यग्रयः।।

दिव्यं सुपर्णं वायसं बृहन्तमपां गर्भ दर्शतमोषधीनाम्।.

आभीपतो वृष्टिभिस्तपर्यन्तं सरस्वन्तमवसे जोह्वीमि।। (Ṛ.V.1.164.51-52)

'The waters go upward and comedownward in the same measure during periods of the respective seasons. Agni takes the waters to the heavens and Parjanya brings them down as rain. It rains all year round. According to Macdonell the word 'miha' to mean mist, with which one cannot differ easily, if the content is taken into account, though at other places miha signifies rainfall. Violent gale in the Ṛgveda has been named dhrāji.[20]. Like the Ṛgveda the Taittirīya Samhitā[21] also reveals the knowledge of six seasons.

**Winds**

There are some references about Climatological and Meteorological implications are still unraveled and they are mostly treated as merely mythologies, No clear-cut mention of the monsoon is to be found in the Ṛgveda, but the Marut hymns give its quite good and satisfactory descriptions;

of course, monsoon is clearly referred to in the later period in the Yajurvedasamhitā as Salilavāta[22]. It will, however, not be unreasonable, if the south-east and southwest monsoons are traced in the Ṛgveda where there is also a better reference to rain bearing winds.

मुनयो वातरशनाः पिषङ्गा वसते मला।

वातस्यानु ध्राजिं यन्ति यद्देवासो अविक्षत।।

ङ्         (RV.X.137.2)

**Clouds**

The Taittirīyāraṇyaka[23] says that there are seven types of winds in the atmosphere which produce seven types of clouds namely Varāhava, Svatapas, Vidyunmahas, Dhūpaya, Śvāpaya, Gṛhamedha and Aśimividviṣa.The Varāhava and Svatapas create circumstances for condensation and good rainfall or precipitation. The Vidyutmahas gives rise to thunderstorm; the Dhūpaya which is responsible for the discharge of latent heat of clouds. The Gṛhamedha affects the humidity or moisture content of the atmosphere.

The Rāmāyaṇa read about evaporation, the formation of clouds due to solar heating of the ocean. Mahābhārata informs that there are four types of clouds- Saṃvartaka, Valāhaka, Kuṇḍadhāra and Utaṅga.[25]

*Oceanography*

Oceanography is the study of the oceans. This covers the shape, depth, and distribution of oceans, their composition, life forms, ecology, and water currents.[26]*In Ṛgveda* wind is recognized as one of the causes of ocean water movement[27] It also narrates the influence of lunar for the causation of tides[28]. The phenomena of ocean fire[29] is mentioned in the Ṛgveda. It can be considered as movements of the earth and volcanic eruption which may caused to high tides like Tsunami.

*Regional Geography*

Regional geography is a major branch of geography. It focuses on the interaction of different cultural and natural geo factors in a specific land or landscape, while its counterpart, systematic geography, concentrates on a

specific geo factor at the global level[30]. *The Vedic literature gives a glimpse of the Regional geogrphy.*

*Ṛgveda states that,*

अष्टौ व्यख्यत्ककुभः पृथिव्यास्त्री धन्व योजना सप्त सिन्धून्।। (RV. I.35.8)

There are eight Mountains, three continents and seven oceans in the world.

त्वं सूरो हरितो रामयो नून्भरच्चक्रमेतशो नायमिन्द्र।

प्रास्य पारं नवतिं नाव्यानामपि कर्तमवर्तयोयज्यून्।।(RV.I.121.13)

*And the above mention verse speaking of ninety rivers signifies some vast region. The Sāmaveda refers to seven regions of the earth[31].*

### Conclusion

The present study mainly dealt with the general seedbeds or sources of Purāṇic geography and briefly discussed the Contribution of Ancient Sanskrit literature to modern branches of studies. The Vedas and Epics are the important source of Purāṇic Geography. The Vedas are the primary source of ancient Geography. They contributed various branches of Geography such as Cosmology and Cosmogony, Regional Geography, Climatology, Geomorphology etc. The Vedas are the earlier reference to the geographical ideas, i.e., the origin of the universe, the formation of rain, the movement of the earth and planets, topography, vegetation, phenomena of volcanism and earthquake etc. The epic sources like Mahābhārata and Rāmāyaṇa gives a vast idea of geography. The seven concentric islands and their oceans, vegetation, topography, etc. have mentioned it. These all ideas of geography become transferred to the Purāṇas. Most of the Purāṇas adopts the concept of seven islands. The current research focuses on the island concepts in Mahāpurāṇas. The origin and geographical development of the Mahāpurāṇas will be discussed in the following chapter, as well as the geographical details contained therein.

### End notes

1. *Ṛgveda*, S. V. Satavalekara, X.82.1 and X.121.1, Oundh, 1940

2. Ibid, Eng.Trans.Keith, 2.8.2,Motilal Banarsidas Publishers, New Delhi, 1998

3. Ibid, Eng.Trans.Griffith , XXXI.11-13,Nag publication, Delhi, 1991

4. Physical Geography, Savindra Singh,p.75, Pravalika Publications, Pragyaraj,2022

5. Rāmāyaṇa, (ed.)R. Narayanaswamy.1.37.16-17-18,Madras law journal Press, Madras,1933

6. Ibid, 35.43

7. Sāmaveda, (ed)Swami Jagadisvarananda Saraswathy, II.3.7,Divya Prakasan, Haridvar, 1936

8. Mahābhārata,(com) Nilakanṭa Chaturdhar, V.181.30,Chitrasala Press,Sadasiv Peth, Pune, 1936

9. https://en.wikipedia.org/wiki/Topography

10. *Ṛgveda*, V. Satavalekara, X.121.4-5, Oundh, 1940

11. Ibid.IX.88.6

12. Ibid.VIII.85.2

13. Ibid.VI.45.31

14. Śuklayajurveda, Vājasaneyi Samhitā,(ed.) Ramasakal Misra, XVI.37-45,Vidyavilas Press, Banaras

15. Rāmāyaṇa, (ed.)R. Narayanaswamy, IV.13.6, Madras law journal Press, Madras,1933

16. Mahābhārata, Eng. Trans. M. N. Dutta, I.70.2, Parimal Publictions, Delhi, 2008

17. http://www.differencebetween.net/

18. Rāmāyaṇa, (ed.)R. Narayanaswamy, I.46, Madras law journal Press,madras, 1933

19. Mahābhārata, Eng. Trans. M. N. Dutta, XII.329.36-39, Parimal Publictions, Delhi, 2008

20. Vedic index, A.A. Macdonell, Vol.I.p.405,John Murray, Albemarle Street, London, 1912

21. Krṣnayajurveda, Taittirīya Samhitā.I.5.4 ;V.1.5.2

22. Vedic index, A.A. Macdonell, Vol. II.p.439, John Murray, Albemarle Street,London,1912

23. Taittarīyāraṇyaka, (ed.)R. L. Mitra, I.9.4-5

24. Rāmāyaṇa, (ed.)R. Narayanaswamy, VII.32.68; VII.4.28, Madras law journal Press, Madras, 1933

25. Ibid.XIV.55.35-36

26. Dictionary of Geography, Mayhew, Intro, Oxford University Press, 2009

27. *Ṛgveda*, S. V. Satavalekara, IX.50.1, Oundh,1940

28. Ibid. IX.97.40

29. Ibid. X.32.6 ; VIII.94.4-5

30. https://en.wikipedia.org/wiki/Regional_geography

31. Sāmaveda, Hindi.Tr.Rama Svarupa Sharma, *IX. 13,YugnirmanYojana Visthar Trust, Madhura,2020*

# THE PATH OF YOGA IN THE LIFE VOYAGE OF MAHATMA GANDHI

**Sunitha S.**

## Abstract

Mahatma Gandhi lived a Yogic life. He was innately prone to virtuous aspects as revealed by his qualities and activities, even from his childhood life. He always repented even for mundane mistakes and ever replenished in moral principles that he acquired inquisitively from any sources, his parents, friends and acquaintances and the most from great works of great masters of every vistas of life. He was a man who walked the way he showed and he confidently said," my message is my life." He was a 'sanātan' Hindu and his spiritual voyages were propelled by the principles of "Sanātana Dharma." Many great works of western authors supplemented his spiritual and moral journey as well as his political and social endeavours. These included those of Tolstoy, Ruskin, Carlyle, Emerson and many others. The principles of other religions such as Islam, Christianity, Buddhism, Jainism, Parsis also were dear to him and he recognised the underlying unity of spiritual principles of the different religions. However, 'Bhagavat Gīta' and Patañjali's 'Yogasūtra' were the two spiritual cum philosophical treatises the most influenced him. His Ashram vows included the five principles of Yama – Ahimsa, Satyam, Astheyam, Brahmacharya and Aparigraha – the first of the Aṣtāngas (eight limbs) of Patañjali's Yogasūtra. Bhagavat Gīta, he considered as his 'sole companion' to seek solace in times of turbulences, that ofcourse perennially persisted in his life until his martyrdom. He wrote a commentary on Bhagavat Gīta, stressing on the 'karmayoga' aspect of it, that he practiced in his life as a Karma Yogi. The following is an earnest attempt to inquire into his Yogic life along the path of Bhagavat Gīta and Patañjali's Yogasūtra.

## Key Words

Patañjali, Mahatma Gandhi, Yogasūtra, Aṣtāṅgās, Non-Violence, Truth.

## Introduction

Yoga is a holistic and integral science which focuses on bringing harmony between mind and body. Traditional concept regarding practice of Yoga was associated with deep stillness which leads to spiritual understanding from within. But in the contemporary context, especially in

the western version, yoga practice has generally been associated with āsanas or physical exercises. Mahatma Gandhi, the Father of our Nation, conceived the importance and lived a life according to natural laws- taking in just sufficient resources, living a simple life of contentment, with minimum desires and to maintain peace and happiness arising out of pure consciousness. The journey of his experiments with truth permeated all spheres of human existence - the body, the mind, the spirit and inevitably the environment.

Gandhiji lived a spiritual life to the core. He was not satisfied to anything less than to live every moment of his life according to the strict verdict of his conscience that unfurled deriving sustenance from the 'sanātana' tradition of Indian culture and heritage.[1] He was a voracious reader, and for him reading was not a pass-time passive passion, rather enriching sources of knowledge, both mundane and perennial, popular and esoteric, theoretical and practical that has to be reflected in his life's actions and activities. He had his most serious reading started during his barrister study abroad in England. Being a vegetarian, and for that he had vowed with his mother while aboarding to England, the most favoured books at the time had been on vegetarianism and natural living.

Gandhiji read Maharṣi Patañjali's 'Yogasūtras' while he was in South Africa along with other scriptures- the Vedas, the great epics of Rāmāyaṇa and Mahābhārata, the Upaniṣads, Yogavāsiṣṭa, Ṣaddarśana Samuchaya and others.[2] Even while he imbibed many virtues through the works of his most favoured western authors, such as, self-reliance, introspection and moral rejuvenation from R. Emerson, antipathy towards utilitarianism from Carlyle, profound morality, truthfulness and independent thinking from Leo Tolstoy, philanthropic convictions from Ruskin and the glory of manual labour from Thoreau, and the teachings of religions such as Islam, Christianity, Buddhism, Jainism and Parsis, the one moral/ philosophical treatise that influenced Gandhiji in depth and width was 'Bhagavat Gīta'. He read Gīta for the first time in Edwin Arnold's translation titled, 'The Song Celestial' when he was a law student in London. Mahadev Desai, Gandhi's revered secretary, put it that every moment of Gandhiji's life was a conscious effort to live in the message of Gita.[3]

The 'Ashram Observances' of Mahatma Gandhi included the 11 vows: (1) Satya/Truth, (2) Ahimsa or Non-violence or love, (3) Chastity/ Brahmacharya, (4) Control of the palate (5)Non stealing, (6) Non-possession, (7) Physical labour, (8) Swadeśi, (9) Fearlessness, (10) Removal of untouchability and (11) Tolerance. Among these, the five observances, namely Ahimsa (non-violence), Satya (truth), Asteya (non-stealing), Brahmacharya (chastity) and Aparigraha (non- possession)  belong to the first  anga (step/limb) of the Aṣṭāṅgas (eight limbs/steps) of Patañajali's Yogasūtra. A tread through the vast writings of Mahatma,[4] including his Autobiography, and the innumerable biographical and other writings about him by various authors is quite expliciting of the fact that  he lived a yogic life  following the path of the Aṣṭāṅgas of Patañajali and the  'Karma Yoga' of Bhagavat Gīta.

**The Aṣṭāṅgas of Patañjali**

Patañjali's Yoga Sūtra proposed Aṣṭāṅgas (eight limbs/paths) to be traversed and reached successively to attain self-actualization or realization of the 'swarūpa' or Kaivalya. That include ethical and moral principles (Yamas and Niyamas), physical movements (āsanas), breathing exercises (prāṇāyāma), inner awareness (dhāraṇa), sustaining awareness (dhyāna) and to the return of one's body and mind to inner silence (samādhi).[5] Yama consists of five moral observances to be followed by any truth seeker and are more of principles to be maintained in interpersonal relations and Niyamas are five observances to be adhered especially for self-purification. Yama and Niyama together lays the basic formation upon which the other six limbs are to be built in a holistic manner towards perfection.

Mahatma Gandhi followed majority of yoga instructions honestly throughout his life. These prescriptions were not merely ethical and moral principles for him, but fruitful journey to action.  Gandhi was initiated into the practice of Kriya Yoga as per the direction of Paramahamsa Yogānanda who visited him in Wardha in 1935.[6] Tidrick suggests that Gandhi read Patañjali while he lived in South Africa and Gandhi's adherence to a variety of the prescriptions in the sutras suggests that he was generally and often intimately, acquainted with them.[7]

## Yamas

"ahimsa satyāsteya brahmachyāparigrahāyama." (Yoga Sūtra 2.30)

### Ahimsa

Ahimsa is a state of mind where there is no hatred or enmity, in thought, word or deed towards other individual and to all life forms. When we follow the principles of Yoga it is obligatory to develop the mental state of ahimsa in order to keep away from the effects of ego. A right compliance of ahimsa lead to a life of non-violence and at the end, as the sutras endorsed, a life of freedom and moral wholeness. Ahimsa means not simply a lack of violence but is interpreted as "love in action"[8] It can also be transliterated as kindness and compassion towards fellow beings. This precept was the soul of Mahatma Gandhi's teachings and he adopted non-violence as a philosophy of life.

Gandhiji said, "Non- violence was not a weapon of weak but of the strongest and the bravest."[9] It is the weak who resorts to violence under the influence of sense stimulated ego and it needs the strength and courage of pure will and unconditional love to maintain equipoise in a situation that begets hatred and enmity.

Gandhian Philosophy recapitulated its universal recognition through the declaration of the birthday of Mahatma Gandhi as the International Day of Non-Violence. Non - violence and truth were complementary in Gandhi's philosophy of defining the 'Ultimate' or God. Gandhi wrote a letter to Daniel Oliver in Lebanon on the 11th of 1937: "I have no message to give except this that there is no deliverance for any people on this earth or for all the people of this earth except through truth and non-violence in every walk of life without any exceptions.''[10] He was of firm conviction that non-violence, empathy and kindness are the only effective and withstanding weapon to win any battle and even big wars. Violence begets only violence, and the means are equally important as the goal, if the latter has to be sustained and peace to be prevailed.

## Satya

Satya or truthfulness is the second of the Yamas of Patañjali's Yogasūtra. One should be truthful to oneself and to others in thought, speech and action. A truthful person achieves inner strength through which overcomes all hurdles in his life.

"Once established in truthfulness, actions and their results become subservient."[11] Truth is the pivotal aspect of Gandhian Philosophy. Truth was sacred and synonym to God to Gandhi - the supreme value of ethics, politics and religion, the ultimate sources of authority of appeal. To Gandhiji life was nothing but experiments with truth. Truth was ingrained in him to such an extent that he was unwilling to negotiate or compromise with anything including freedom of the country at the betrayal of truth. Every action begins as a thought process, and a mind fixed in truth produces only truthful expressions of thought and subsequently speaks and acts only truth.

## Asteya

Asteya, the third yama to Patañjali refers to non-stealing or not acquiring things from others that are not one's belongings. It provides a great opportunity for the practice of non-attachment and non-possessiveness. The yoga system advises that non- stealing should be practiced mentally, verbally and physically. Gandhi wrote, "It is the theft for me to take any fruit that I do not need, or to take it in a larger quantity than necessary."[12]

Gandhi included the practice of non- stealing as one of his eleven vows to be observed in his Āśrama. He considered the greed and craving for material possessions by human as an attitude to steal. The need to steal essentially arises because of a lack of faith in ourselves to be able to create what we need by ourselves.[13] The urge to steal arises out of greed, helplessness and the tendency urged by envy to outreach others in the unending competition fuelled by desires.

## Braḥmacarya

The Indian word for continence is "Braḥmacharya" and a celibate person is called a "Braḥmacāri". Gandhi wrote in 1924: "Braḥmacharya means moving into infinity or search for Brahma or God. Braḥmacharya signifies control of all the senses at all times and at all places in thought,

word and deed."[14] It creates equability. It is practicing desirelessness. Dedicated practice of asana, pranayama and meditation creates a strong foundation for braḥmacharya. Braḥmacharya is moving beyond small attachments and the preparedness to identify with God or the Supreme Self and keeping the mind on that "Bigger things."[15] It is a way of living in which one can acquire supreme intelligence ie. wisdom. It can be attained through constant striving. By controlling modifications of the mind by senses, identification with the inner self of a Brahmachari can be achieved.

Gandhiji believed that one can practice Brahmacharya to the fullest extent. His personal secretary Pyarelal writes in "Mahatma Gandhi: The Last Phase" that Gandhi believed "without Brahmacharya there will be no lusture, no inner strength to stand armed against the whole world. His strength will fail him at the right moment..."[16] A brahmachari is completely free from all passions including that of sexual desires.

## Aparigraha

Aparigraha or non - attachment or non- greed or non – possession is the fifth of the Yama principles. This important yama sensitize people to take only what they need. Non-possession means that one must abandon material desires. Mahatma Gandhi was worried about man's inarticulate ways and greed for luxuries and all artificial and mechanical paraphernalia.[17] He wanted that one should not take from nature more than just sufficient to one's need. He clearly stated that "the world has enough for everyone's need but not enough for everyone's greed."[18] This notion enables everybody as also the spiritual practitioners to understand the interconnectedness of all living beings.

## Niyamas

"Sauchasantoṣatapaḥsvadhyāyeswarapranidhanāni niyama:"
<div align="right">(Yogasūtra:2.32)</div>

## Saucha

The first niyama is saucha which is purification of mind, speech and body. When a person practices saucha he maintains a cleanliness of the mind as well as the environment. Keeping our space (our home and working

places) and our temple (our body) pure, we are able to move closer to pure consciousness. Practicing any form of meditation helps calm and clear the head, and give us a chance to gaze for pure stillness.

Gandhi said that we have to aim at purifying our thoughts and thus everything will become well. He had a dream of making India clean and people of India more hygienic. Gandhi made cleanliness and sanitation an integral part of his way of life. He coined that "Cleanliness is the first step to Godliness."[19]

### Santhoṣa

In Yogasūtra, Patañjali puts that, supreme joy can be obtained through contentment. 'Santhoṣa' is the joy arising out of contentment. It provides a sense of acceptance and happiness with the current circumstances or experiences. Santhoṣa provides faith, hope and the positiveness that even critical and difficult situations can improve and that happiness will be re-established. Gandhiji did not specifically point out the word santhoṣa or any of the Yamas by name but he clearly embraced in one way or other the moral precepts in his ideal life. To Gandhi, "happiness is when, what you think, what you say and what you do are in harmony."[20] Real happiness and sense of fulfilment in life does not depend on the amount of material assets. Peace and joy come from within and the level of satisfaction will determine the intensity of happiness.

### Tapas

The word tapas is derived from the Sanskrit word 'tap' which means to heat or to burn. In yoga, it refers to the practice of self-discipline, self-control, perseverance, and austerity required to achieve personal transformation by pushing overselves beyond our perceived limitations. It is essential for spiritual rejuvenation and awakening in Yogis. The historical interpretation of *tapas* is 'fiery discipline' or intense commitment that is necessary to resist the challenges and obstacles so that one can attain union with the 'Supreme'.

According to Gandhiji, "the quest of truth involves tapas-self suffering– sometimes even unto death."[21] His practice of tapas can be identified in his dedication and steadfastness to truthful actions towards

materialising freedom of India, formidably the non-violent ways and means like fasting or satyāgraha.

## Svādhyāya

The term svādyāya literally means one's own reading' or self - study or engaging in any activity of acquiring knowledge which facilitates awareness of one's own higher consciousness. It is the fourth niyama of Patañjali's Yoga Sūtra and has the potential to encourage the Yoga practice in the modern times. Svādhyāya is the learning practice with determination and commitment that leads to attain self – awareness. Patañjali says, "study thyself, discover the divine."[22] Meditation or one-pointed concentration is one of the important methods of carrying out svādhyāya. The sādhaka has to take a constant effort to practice svādhyāya to obtain knowledge that will enrich his mind. Opposite to the current notion of selfishness, Gandhian Philosophy was very much attached to the interconnectedness of life. He proposed that introspection leading to an egoless self which is intended to serve others would unravel a true social, moral and ethical self-esteem.

## Īśvarapraṇidhanam

Īśvarapraṇidhanam literally means complete surrender to the omnipotent God. The practice of Īśvarapraṇidhanam means that if we are able to surrender all ego-identities to God we will attain the One identity of God and can redirect our energy from the wanderings after selfish desires to the ultimate pursuit of Oneness. Surrendering our ego is closely associated with the 'non-attachment' which is a cardinal point of Bhagavat Gīta. Humanity has to identify itself in rapprochement with the eternal and invisible power of the universe.

Gandhiji believed in an indefinable mysterious power that permeates everything which transcends all senses. To him, "God is Truth and Truth is God."[23] God is indescribable love, ethics, fearlessness, morality and conscience. God alone is immortal and imperishable. To him 'mānavaseva' was 'mādhavaseva.'

"karmaṇye vadhikāraste ma bhaleṣu kadācana

ma karmabhalaheturbhūrma te sangostvakarmaṇi"(Bhagavat Gīta, 2:47)

Mahatma Gandhi, the Karma Yogi, was the most influenced by the above stanza of Bhagavat Gīta that proclaims the cardinal principle or message, "niṣkāma karma" (desireless action). Desire for the result always contaminates the purity and consequently the effectiveness of any action. Nonetheless one has to perform his/her dharma or duty according to his/her position or assignment never lead into non-action. A karmayogi attains spiritual liberation using the stairways of desireless and indefatigable works.

## Conclusion

Today we are passing through the period of crises and chaos. The world is more materialistic and man became more selfish. In the tumbling situation prevailing throughout the world today, we are looking for peace as elusive as hallucination. Maharṣi Patañjali put forward yama niyamas as universal concepts and absolute moral values for the congenial and balanced growth of human in a society built on mutual understanding and co-existence resulting from members living in moral principles of self-development and selfless service.

The yogic principles and Gandhian philosophy have close relation with regard to the precepts for creating a moral life by controlling the body and mind. The spiritual practices of Gandhiji like fasting, vegetarianism, celibacy and selfless service to his fellow beings made him a yogi, par excellent. He could achieve a fairly high level of yogic mastery. His austere life strengthened his intension and strong determination to sacrifice for the emancipation of a people and nation, and of course a Mahatma (great soul) ever worthy to be emulated by anybody or any institution that strives to attain higher goals amidst odds and uncertainty.

## End Notes

1. Jalandhar, Pal (1998): *The Moral Philosophy of Gandhi*, Gyan Publishing House, New Delhi, p. 192.

2. Gandhi, M.K. (1989): *An Autobiography or The Story of My Experiments with Truth*, Navajivan Publishing House, Ahmedabad, p. 115.

3. Fischer, Louis (1983): *The Life of Mahatma Gandhi*, Harper & Row Publishers, New York, pp. 29-30.

4. Nair, Ramachandran (Ed.) (1994): *Gandhi Sahitya Sangraham*, Kerala Gandhi Smaraka Nidhi & Current Books, Kottayam.

5. Hartranft, Chip (2003): *The Yoga Sutra of Patañjali*, Shambhala, Boston; Iyengar, B.K.S. (2002): *Light on the Yoga Sutras of Patanjali*, Harper Element, London, pp. 140-144.

6. Yogananda, Paramahamsa (1975): *Autobiography of a Yogi*, Jaico Publishing House, Bombay, pp. 428-446.

7. Tidrick, Kathryn (2006): *Gandhi: A Political and Spiritual Life*, St. Martin's Press, New York.

8. http://www.mettacenter.org/definitions/gloss-concepts/ahimsa.

9. Khergamker, Gajanana (2007): *Gandhi- Thoughts to Inspire and Celebrate*, Jaico Publishers, New Delhi, p. 18.

10. Bore, Nirmal Kumar (1948): *Selections from Gandhi*, Navajivan Trust, Ahmedabad, p. 154.

11. https://www.ekhartyoga.com/articles/philosophy/theyamas-satya-truthfullness.

12. https://www.mkgandhi.org/yeravda/chap05-htm.

13. https://www.ekhartyoga.com/articles/philosophy/the-yama-asteya-non-stealing.

14. Fischer, Louis (1983): op.cit., p. 72.

15. https://www.artofliving. org/us-en/yoga/beginners/ brahmacharya.

16. https://www.dailyo.in/politics.

17. Gandhi, M.K. (1924): *Sarvodaya*, Navajivan, Ahmedabad, pp. 42-45.

18. Gandhi, M.K. *Young India*, 25.7.29.

19. Gandhi, M.K. (1960): *India of My Dreams,* Navajivan, Ahmedabad, p. 166.

20. https://www.brainquote.com/quotes/mahatma-gandhi-105593.

21. http://judithlasater.com/writings/livingtheniyamas2.html

22. https://www.ekhartyoga.com > articles;https://www. yogainternational.com.

23. *Harijan*, 16.6.46, p. 182.

# NOTIONS OF RENAISSANCE IN *ARULNOOL*

**Stalin K**

## Abstract

*Ayya Vaikundar, one of the pioneers of the South Indian Renaissance Movement, is the author of Arulnool. The life and ideologies of Vaikundar were inspirational for the Renaissance movement. The text has got contemporary relevance because of its content. Arulnool is vital in documenting Vaikundar's social services, rebellions, and ideologies questioning the then prevailed social injustices and social order.*

## Keywords

*South Indian Renaissance movement, Arulnool, Ayyavazhy, Untouchability, Spirituality, Caste System*

## Introduction

Ayya Vaikundar was a social reformer who lived in the 19th century (1809-1853). He was born in Poovandanthoppu in Kanyakumari District, now part of Tamil Nadu, to Ponnumadan Nadar and Velyal. They named him Mudichoodum Perumal, which was unacceptable according to the social order, and the caste system prevailed then. The parents were forced to change the name to Muthukkutty. He, oppressed from birth, started protesting against the injustices of the caste system and feudal governance. These fights have given him so many enemies; he was physically assaulted in his teenage and the feudal lords even tried to murder him more than once. Being a victim of continuous attacks and poisonings, Muthukkutty became sick. He was taken to Thiruchendoor Temple, believing the offerings would cure the disease but went missing in the sea. He miraculously returned to his mother after three days and stated that he met Vaikundar (Lord Vishnu); hence he will be known as Vaikundar. He gained people's trust after curing himself completely.

There are many books and articles about his social renaissance activities. Many research theses recorded his contributions (1). This study is based on the Renaissance ideas reflected in his philosophical text *Arulnool*. The primary data of this study is the Malayalam-translated version of

Arulnool, inspected and interpreted by Velayudhan Virali and published by the Kerala Bhasha Institute. The secondary data comprises texts and articles about Vaikundar. The study follows descriptive and analytical methods.

### *Arulnool-* Form and Content

Ardent believers of the Renaissance activist and leader Vaikundar follow a spiritual path called Ayyavazhy. Even though this was not recognized as a separate religion, lakhs of believers follow this path, most from southern states, especially Kerala and Tamil Nadu. Akhilathirattuammanei (2) and *Arulnool* are considered holy texts of Ayyavazhy believers. The years in which these were written remain unknown. *Arulnool* was assumed to be written between 1835 and 1851. Vaikundar's concept of God, way of living, ideas of dharma, and worldview are described in these texts. The texts are recited twice a day in Pathy and Nizhalthankal, the worship centers of Ayyavazhy. *Arulnool* is written as a poem; the verses are known as 'mantras.' No particular rhythm is followed while writing, and it is hard to find similarities in the text's structure or number of lines. The original version of *Arulnool* was written in Tamil mixed with the regional language used in Kanyakumari. It is a known fact that Ayya Vaikundar narrated the poem to his disciple Harigopalan when he recorded it in pamphlets. The text is almost 175 to 177 years old. The original version of *Arulnool* is preserved in Swamithoppu Pathy, established by Vaikundar. The word 'Arul' means to say or to inform, whereas the Tamil word 'Nool' means text. *Arulnool* pronounces Vaikundar's doctrines arranged into ten chapters. The first chapter is a brief description of the courageous life of Vaikundar. It is titled Ayya Vaikundanaal Short biography in the translation. The following nine chapters are Bodhippu, Ukapadippu, Vazhapadippu, Uchipadippu, Chattuneettola, Sivakaadndadhikaarapathram, Pathiram, Thinkalpadham, Nadutheervai Ula. the appendix of the book by Velayudhan Virali includes the documents on Vaikundar (3) prepared by Christian missionaries and details of Ayyavazhy's spiritual centers.

Ayya Vaikundanathar, the First chapter, details his birth and the social context of the era in which he lived. The knowledge of the social order is crucial in understanding the strength and importance of *Arulnool* and the ideologies it put forward. The concept of Vaikundar as an incarnation of Lord Vishnu is presented in the same chapter. Even though we are convinced that Vaikundar is an ordinary human being, it was an adventurous act in that period to publicly claim divinity in a person of low

caste origin. It was a period commoners were not even allowed to worship Gods. 'Muthukkutty,' who has declined the right to have a name due to the caste system, is claiming to be Vaikundar.

*Arulnool* begins in its poetic form from Bodhippu, the second chapter, discussing the ideologies of Vaikundar. Bodhippu is about the journey of self-reflection by knowing God. It details the ways of preparing for masses by lighting lamps in pathy. One has to be mentally and physically prepared before getting Ayyadarshan.

Ukapadippu, the third chapter, consists of forty-two mantras, divided into two parts. One can achieve contentment through righteous speech, thought and act. Ukapadippu is the journey to the knowledge of attaining happiness.

Vazhapadippu, the fourth chapter, contains fifteen mantras. It talks about human deeds which are interconnected, like warp and woof. It describes the acts which have to be followed by common working-class society. It includes instructions to improve the life of commoners. It says they should stop being slaves to their owners, working without pay (4), not being part of corruption and exploitation, not using intoxicating objects, and so on.

Uchipadippu is the fifth chapter, consisting of forty-nine mantras. It includes the praise of the guru and the knowledge to attain the union of the individual (jJivatma) and supreme self (Paramatma). It defines knowledge as self-awareness or reflection. Being proud of caste discrimination is ignorance.

The sixth chapter, 'Chattuneettola,' is very popular. In this chapter, Vaikundar describes his birth, journey to the Thiruchendoor temple, accident in the sea, and subsequent enlightenment. His encounters with the kingship, physical assaults, and difficulties from the government are described in Chaattuneettola. His troubles as a social reformer are detailed here; it consists of two hundred fourteen mantras.

Vaikundhar's proclamations on the rituals to be followed in Pathys are described in the seventh chapter, Sivakaadndadhika-arapathram. There are eighty-one mantras.

This chapter is written as a communication between Vaikundar and his disciples on how to lead a life with goals and discipline. The chapter has eighty-one mantras and divided into three chapters; the first part details the

ways of life, instructions to the religionists in the pathys in the second part, guidance to the devotees coming to pathy in the third part, the advice is to live without committing treachery and fraud.

Pathiram means message, which is the eighth chapter. It has fifty-one mantras. The material and spiritual life discussions and philosophical thoughts on life are detailed here. The chapter describes dharma and festivals in Pathy.

Thinkal padam is the ninth chapter, including forty-five mantras. The importance of the mirror consecration and the rebellions against untouchability by Vaikundar are described here. The instruction to put naamam on the forehead by touching people at the time of caste discrimination was also given. The construction of 'muthiri' well as part of the rebellion against untouchability and its relevance in the age is detailed. The discrimination faced by Ayya Vaikundar from the dominant forces of society also finds a place in the same chapter.

The tenth and last chapter is titled as Nadutheervai Ula. It has a total of twenty-four mantras. The message about the rebirth of Vaikundar is hinted at in this chapter. He describes many future incidents, which he foresees as prophecies. People will fight wars, destroy themselves, and face starvation, epidemic, floods, and natural calamities. There will be rulers who are corrupted; then the common people should be able to withdraw them from power, he advises.

*Arulnool* includes ideologies related to the spiritual and social life of human beings. The reformatory ideas of Vaikundar are presented here too.

**Renaissance notions in Arulnool**

*Arulnool* is relevant not only as a work that talks about the life disciplines of Vaikundar in poetic form but for its reflection on the eventful life and rebellious deeds of Ayya Vaikundar. Vaikundar is not a yogi who left his material life and relied on the spiritual path. He was a man of values, stayed rooted in the material world, and worked towards changing the existing social order. He lived decades before Thaikkadu Ayyaguru (1814-1909), Chattambi Swamikal (1853-1924), Sree Narayana Guru (1856-1928), Ayyankaali (1863-1941), the pioneers of the Kerala Renaissance. His influence is evident in the Renaissance ideas of great idols like Thaikkad Ayyaguru to Sree Narayana Guru to Ayyankaali. Some of Vaikundar's

progressive ideas reflected in *Arulnool* are analyzed here. Vaikundar's answer to 'What is Dharma' (righteousness) is

"Thazhe kidaippare tharkkappathe dharma" (To protect the people who suffer is dharma) (*Arulnool*, Vazhapadippu, Page. 61)

The perusal of the followers of Ayyavazhy does not limit to the search for God. Vaikundar undoubtedly stated that dharma lies in protecting the economically and socially oppressed weaker strata of society. He was very clear about his journey; it is not only about opening paths of spiritual salvation through prayers to his disciples and followers but also to fight for the people who were denied justice in a world of injustice. He was not ready to believe the ideas like desire is the reason for desperation or suffering and social oppression is the result of the sins committed in the previous life. His realization that the difficulties and oppression faced by people of lower social strata are the construction of people of power made him a visionary. His aim is to obliterate the problems in the day to day life.

"Kothai koraiyathe koraivu mukkal vaiyyathe

Thulanguthappa merppathithaan thunaiyaakum ungalukku"

(*Arulnool*, Shivakaandaadhikaarapathrtam, Page.198)

The farmers who work in the paddy fields should get properly measured grains. The dharma is to give exact wages to the people who work. Dharma is to do justice without treachery and fraudulence. According to Vaikundar it is not dharma to enter heaven by practicing rituals and reciting prayers. He gave priority to rectifying the unacceptable social stratification. While talking to his disciples, he always emphasized the importance of the fights to be done against these injustices. He led a march to Thiruvanthapuram before the King, guiding and assembling the common people. He was more of a revolutionary than a spiritual leader. He gained the disapproval of the rulers because of his protests against unnecessary taxes like the tax on trees and the beard tax. He was courageous enough to call the king offender, and he was detained for 112 days in Shigaarathoppu prison when he continued his protests. No other spiritual leaders of the 19th century were jailed in Thiruvathamkoor. He proclaimed to the people that the divisions based on caste were meaningless even before Sree Narayana Guru.

"Jaati ondre matham ondre daivam ondre

Kulam ondre mozhi ondre yugam ondre ulagam ondre"

(*Arulnool*, Vazhapadippu, Page.61)

His vision of all people are equal provide light for all the visionaries followed. Vaikiundar was the first person to practice community feast. It was his instruction to eat together regardless of caste and class in the Pathy, the spiritual centers of Ayyavazhy. Muthiri well was constructed in Swamithoppu Pathy when there was untouchability to take water from the same well. Vaikundar's life and ideologies are about the protests against injustices and the proclamation of a world without social stratification.

## Conclusion

*Arulnool* is worshipped as a spiritual text by the followers of the ideologies of Ayya Vaikundar. Its content does not limit to spirituality. It reflects the courageous life of Ayya Vaikundar and his notions of the Renaissance. This text will aid in knowing the social order in 19th-century Kerala. Renaissance in Kerala was initiated by the actions and ideas of Ayya Vaikundar. His life was an example to many of the social reformers who followed. He became a revolutionist from his own life experiences. Vaikundar inspired people to look into their surroundings and question the anarchy that existed. He proclaimed knowing the self as knowledge. The spiritual model he put forward was that of Renaissance spirituality. *Arulnool* could be considered a crucial document of Renaissance progress, illustrating his life and ideologies. *Arulnool* describes spirituality in a way different from the usual existing ideals. The text could be considered as a piece of historical of evidence documenting the sufferings and oppressions faced by Vaikundar. *Arulnool* is the deliberation of the glorious, eventful life of Ayya Vaikundar and the Renaissance movements he led.

## End Notes

1. A Mohammad Maheem*, Dalit Movement in Kerala since 1805*, Ph.D. thesis, Kerala University.

2. *Akhilathiruttu Ammanai* consists of Vaikundar's ideologies as a holy text by the followers of Ayyavazhy. *Arulnool* is the annexure text of *Akhilathiruttu Ammanai*.

3. It is recorded that Vaikundar's activities are creating problems for their work in the annual report of LMS missionaries who started their missionary practices in the 19th century.

4. The job which is claimed as a social service, which offers no wages but is forced upon.

**Secondary Texts**

1. *Arulnool, Vyakhyanam Padanam* , Velayudhan Virali, Kerala Bhasha Institute, Thiruvananthapuram, 2019.

2. *Nadunarthiya Nadar Porrattangal*, Prof. J Darwin, Chindha Publishers, Thiruvananthapuram, 2018.

3. *Vaikundaswamikal Maanavikathayude Mudichoodum Perumal*, Pro. M Chandrababu, Prabhath Book House, Thiruvananthapuram, 2019.

4. *Vaikunda Swamiyum Samoohika Navodhanavum*, Dr. Joy Balan Vlathangara, Chindha Publishers, Thiruvananthapuram, 2009.

# RELEVANCE OF HARAMEKHAL IN CONTEMPORARY LIFE SCIENCE

**Arshaja S**

**Abstract**

India is an amalgamation of various culture, thoughts, ideologies, dialects, languages and the custodian of ancient literature and knowledge. Sanskrit and Prakrit are the ancient records of our cultural history which is of more than a thousand of years old. Sanskrit is known as the language of Vedas, ra yakas, Upani ads and so on. Prakrit is known as the language of Jain tenets. These two languages are not only rich in its ethical or religious literature but also in Philosophy, Logic, Grammar, Science, Ayurveda, Aesthetics and many more disciplines enclosed in its literary wealth. Haramekhala is a $9^{th}$ century work which has been written in Prakrit language by the author Mahuka. In 1936 Oriental Manuscript library curator K Sambasiva Sastri edited and published this work from a single Manuscript obtained from Paramburillam Thiruvalla. This work starts with the second chapter as the first chapter was not available at that time. Later in 1985 P V Sharma wrote an article which contained the first chapter of Haramekhala. This manuscript was available in Banaras Hindu University library and it is a unique one. The first chapter was written in the form of a conversation between Siva and Parvati.

Haramekhala gives us a diverse knowledge. It is like a handbook for our daily life. In the field of Life Science Haramekhala's contribution is great. The study of this work includes all the area of Life Science. It is the study of living organisms such as plants, animals, and humans. This paper is focused on the relevance of Haramekhala in Contemporary Life Science.

*Key words*

Haramekhala, Life Science, Mahuka, Prākṛt, Sanskrit

## Relevance of Haramekhala in Contemporary Life Science.

Languages and their literary wealth have a great influence in the history and culture of a country. Indian sub-continent is rich with number of language families. In this, Indo Aryan family has a prominent position. This language family is divided into three categories Old Indo Aryan, Middle Indo Aryan, and New Indo Aryan. Vedic and Classical Sanskrit are coming under old Indo Aryan category. Prakrit, P li, Apabhramsa were included in the middle Indo-Aryan family and Hindi, Bengali, Marathi and Nepali are listed in New Indo-Aryan family. Prakrit was the regional language of medieval India which was considered earlier than Classical Sanskrit. Prakrit was considered historically secondary and less

prestigious than Sanskrit. The poetical beauty of Prakrit literature had extensive blow on Sanskrit works and textual evidences of this language provides an extra source of information for the reconstruction of Indian history by shedding light on the Socio-Cultural factors in ancient and medieval Indian culture.

Haramekhala is a Prakrit work written in ninth century AD. This Work is authored by M huka the grandson of Kavimandana and the son of Mādhava. He was a residence of Chitrakuta of Dharanivaraharajya mentioned by the author himself in Haramekhalā itself. This work was also known as Prayogamala. The karikas were written in Prākrit and the Chāyā the rendering and the ṭīkā notes were written in Sanskrit.  In 1936 Oriental Manuscript Library Curator K.Sambavasiva Sastri edited and published this work into two parts but the first aricheda was not available. Hence, from the second Paricheda to fourth paricheda were included in the First part and the Second part contained the Fifth Paricheda. The manuscript of this work was obtained from Paramboorillam of Thiruvalla Kottayam district.It was donated to the library by Brahmasri C Narayana Bhattathiri. This manuscript which was more than 800 years older was deplorable worn and unreadable. Later in 1985 P V Sharma wrote an article in Ancient Science of Life Journal with the title "Haramekhalā Tantra (the first chapter on medicine) based on the manuscript available at Banaras Hindu University Manuscript. It is considered as the first chapter of the Māhukās Haramekhalā. The stanzas were written in a format of dialogue verses between lord  iva and P rvatī. The first pariccheda deals with medicines. The Etymological meaning of Haramekhalā is hip chain of lord  iva. While studying the style and narration of this work it has been noticed that the Haramekhala has followed Tantric style and the contents have close resemblance with Kāmasūtra and some Tantric texts.

The first chapter of this text explains some remedies for health disorders. These explanations are given through the dialogues of Lord  iva and Pārvatī. The world is the combination of  iva and  akti then how do they get afflicted with diseases, the question raced by P rvati to  iva. He explains that in this Kali age all living and non-living creatures are full of defects, gods are depressed and the religious people are fallen from their vows. After that there is a detailed explanation about some of the medicines. He expounds about eye diseases and nearly six k rikas are the explanations of this treatments. Besides this, treatment for head ache, throat disorders, goitre, severe cough, bronchial asthma, lassitude, hiccup, indigestion, abdominal enlargement, and tuberculosis are discussed. It further discusses conception of sterile woman, protection from abortion, techniques used to identify sex of foetus, hair removing techniques, body and mouth fragrant techniques in the first chapter of the text. In the second chapter it is

the discussion about the protection from the enemies, animal treatments, artificial inducement of diseases such as stress, vomiting, atis ra, kuṣtha etc, creation and destruction of sexual problems in women and men and important topics related to the sustainable living. It contains 103 ślokas. The third chapter is with 71 slokas which converse about a collection of various techniques of seducing women by using special smokes, anointing, and special oils. This chapter is meant for various va ikara a yogas.

Fourth chapter is related to the medical field and Mahuka mentioned various diseases and the treatments for both animals and humans. In this chapter totally 389 ślokas are available all of which are related to medical science. The fifth paricheda contains 281ślokas and all the slokas are related to cosmetology. The Author collected the data from various sources and arranged in a systematic order. Especially, the chapter is documenting cosmetic such as lip balm preparation, eye care preparation, and mouth freshener, bathing powder, anointments, depilatory agents, fairness treatments and hair care preparations.

For the treatment of throat disorders, candan, madhuyashti seeds and pippali should be mixed together and pounded .By intake, it destroys throat disorders. Hyper Thyroidism and Goiter will be cured with the paste of lataparna and mulaka. On auspicious day, the root of amalaki should be taken out and make it powder on the same day. And 20gm take internally cures severe cough and bronchial asthma instantaneously.

मयूरकरसपिष्टैर्विलेपितं मूलकस्य बीजैः

नस्याति सिध्मारम्भः क्षोरोन्मिश्रयेव निशया।

मयूरक — कदलीक्षारं सतैलमेकैकं समुत्पुसयति

कूष्माण्डनालक्षारं वा गोजलोन्मिश्रितं सिध्मम्।।[2]

In this śloka Mahuka discusses the sidhma roga which means kuṣta, a kind of skin disease. Skin is the largest part of our body. Environmental changes and changes happened in our lifestyle may affect skin tissues. All kinds of skin diseases come under the category of Kuṣta. *Sidhma kuṣta* is also included in this genre. Grinding raddish seeds with *cilpar npamargswaras* and applying it on *sidhma* region in the body destroys sidhma disease in one week.

Mixing *yavkṣāra* in turmeric powder in an eight of eighth portion and grinding with *apamargswaras* and applying in sidhma portion will cure the disease with in week. *Apamargswaras* means it is a mixture of *Kadalīkṣāra* and sesame oil. Another method also explained here is an Alkali-by-Alkali method. Drying

*kūṣmāṇḍa latā* and burning it in vaccum, mixing it in cow urine and applying this paste in affected region cures *sidhma* disease. For Diabetics or *Prameha* disease remedies are also discussed here.

त्रिफलालौहाशिलाजतुहरीतकी धूर्णानां लीढमेकैकम्

मधुना गुडूचि स्वरसो वा सर्वमहं निवारयति।।

अत्यन्तमसूण मभिनल निर्मलमधु मिश्रितं निशाचूर्णम्

आमलक रसोन्मिश्रितं नाशयति प्रमेह सन्दोहम्।।[3]

Through these medicinal preparations we can control diabetics. *Triphala* is a group of three medicines for the healing of thousands of diseases. *Triphala* consists of *Āmlā* (embolic officinal), *bibhītakī* (Terminalia bellirica) and *Harītakī* (Terminalia bellirica). *Āmlā* is commonly known as Indian gooseberry. *Bibhītakī* plant chemical promotes insulin secretion from pancreas and have been shown to reduce high blood sugar and improve insulin resistance. *Harītakī* is another main component of *triphala*. *Āmlā -Harītakī-Bibhītakī* and iron ashes (*annabhedi)* are finely powdered and mixed with *śilājit* (it is powerful herb and also mentioned as a mineral) and iron ashes dissolved in water. And 4-4 ratti 500mg tablet, dry it in the shadow and store in glass vessel. Morning and evening 2-2 time's tablets taking in 2-3 months will cure diabetics. *Gudūci* is scientifically known as Tinspora cordifolia commonly known as Amrit. The juice of *gudūci* mixed with 10 ml honey and have it daily 2-3 times. This is also a remedy mentioned here in this text. He explains some of the rejuvenation preparations, theoretical and practical application and treatment of diseases related to pregnancy, sexual problems of men and women and paediatric treatments. Mahuka has dealt in detail about men and women, their diseases, sexual intercourse etc. The end of the fourth pariccheda he started explaining about cows, buffalos, and horses etc.

भणितं नरनारी जनशरीर परिकर्मेह सुविस्तीर्णम्।

गो महिषप्रमुखानामपि सुविस्तीर्णम्।

Here describes some of the techniques to increase milk production in animals.

भूमिकुरवकमूलं चक्राङ्कजटा वा मस्तकनिबद्धा।

करोति नवनीतरक्षां रक्षति स्तन्यं चक्राङ्का।।[5]

If the *Kuravaka* plant root (lawsonia inermis) or *Guduci* plant root is tied on the top of the cow's horn, the milk production, and the content of butter in the milk will be increased.

Treatment of *hikka, o a/Kṣaya, Atisāra, Grahaṇi, Visūcika, Prameha, M trarogas, Jvara*, Eradication of sleep, Induction of sleep, *Dāha* and *triṣṇa, Ūrusthambha, Ranghini V ta, Asthibhaṅga, Agnidagdha,Vishajanya vik ra*, wounds due to weapons, *Arbuda, Granthi, Gandamala, Apasmāra, Grahabādha, Jaṅgama Viṣajanya vikāra Gāraviṣa, Madya Viṣa, Pitaka, Jvalagardabha, raktapradarā, Vandyata, Yonīvedana*, Increasing the Breast milk, *Stanavedana*, Preparation to make the abdomen thin after delivery, *Kikkisika, Yonivibhramsha, Yonīdourgandhata, Roma Satana Yoga's*, diseases related to children Rejuvenators and *V jikarana* Yoga's. These kind of varied medicinal preparations are explained in detail in this book. Haramekhala gives us a variety of knowledge and these are used in our daily life. All the topics are related to the life science. Indian knowledge system is very much eco-friendly. Haramekhala gives us a lot of solutions for our contemporary problems.

This is not only medicinal or tantric book. It is a hand book for medieval Indian life. The book expounded the entire field of life science with a medieval life style and this knowledge can enrich our contemporary life science. Modern branches of life science started growing in the medieval period itself. The book can be connected with ancient, medieval, and contemporary fields of studies. There are varieties of subjects to be discussed in the contemporary scenario. Just like Ayurveda which is traditional treatment system, Haramekhala discussed various diseases and its remedies, problems of life and its solutions.

## References

1. Haramekhala, K., Mahuka,Samba Shiva Shastry, editor. 1st part printed by the superintendent, Government Press, Trivandrum, 1935.

2. Mahuka, Haramekhala , edited by K. Sambashiva Shatry, printed by the Superintendent, Government press, Trivandrum, 1938.

3. I. Archana,Jeddu Ganapathy Bhatt, *A Critical review on antiquity*, authorship and content of Haramekhala-A medieval work on humanities.

4. P V Sharma, "*Haramekhala Tantra* (the first chapter on medicine) based on the manuscript available at Banaras Hindu University Manuscript, Ancient Science of Life Journal, 1985.

**End notes**

1. Ed. K. Samba Shiva Shastry, *The Haramekhala of Māhuka. Parcheda 4, śloka 140, p.78.*

2. Ibid., Paricheda 4 *śloka 140,* p.78.

3. *Paricheda 4-śloka 174,* p.87.

4. Ibid., Paricheda 4 *śloka 371,* p.145.

5. Ibid., Paricheda 4 *śloka 383,* p.148.

# TEMPLE CONSTRUCTING MATERIALS:
# ANCIENT AND MODERN INDIA – A SURVEY

**Krishna Priya S**

## Abstract

*The article explores the significance of Hindu temples since ancient times, considering them as collections of symbols representing humans, the most advanced species. Temple construction involves a specialized set of rules, measurements, and techniques, with a focus on symmetry and proportion. Temples are considered an art and a sophisticated study, involving various aspects like Mathematics, Logic, Geography, Music, Lighting, and other interconnected disciplines. The article contains the materials historically used in Hindu temple construction, including stones like limestone, sandstone, granite, and marble, wood, bricks, terracotta, metals, mortar, stucco, and precious stones.*

*The evolution of temple architecture in South India from the 6th and 7th centuries CE is discussed, influenced by Jainism and Buddhism. Key components of Hindu temples like Vim na, Pradak hi a P ta, Ma dapa, Garbhag ha, G pura, P a, malaka, and Antar la are explained, distinguishing the northern and southern styles. The article emphasizes the role of materials in defining the aesthetics, construction techniques, and monumental character of temples in different regions of India.*

*While ancient temples primarily used stone, brick, timber, and plaster, modern constructions incorporate concrete, steel, wood, stone, brick, tiles, and paints. The advantages and disadvantages of ancient and modern materials are discussed, highlighting their respective impacts on durability, design options, environmental concerns, and construction efficiency. The choice of building materials in ancient temple construction varied based on geographic location, available resources, architectural style, and technological achievements. Modern temple constructions aim to strike a balance between traditional craftsmanship and heritage preservation while incorporating modern building practices aligned with sustainable development goals.*

## Key Words

*Building materials, Temple construction, Ancient Architecture, Sustainability, Comparison, Modern techniques, Cultural heritage, Aesthetics and Craftmanship.*

Temples had their own significance since the ancient times. A Hindu temple is a symbol or more accurately, a collection of several symbols. It is envisioned in terms of humans, the most advanced living species. The construction of a temple entails numerous procedures and a specialized set

of rules, measurements, and techniques. The two main principles in the construction of a Hindu temple are symmetry and proportion, as well as its structural designs.

Temple construction is an art as well as a sophisticated creative study that includes Mathematical, Logical, Geographical, Musical, Lightings, Vocal, Social, and other associated aspects. It consists of numerous stages, including site selection, inspection and levelling of the site, orientation, measurements and layout, material selection, and construction. This article comprises the building materials utilized in Hindu temple construction in India from ancient times to modern period.

Temple architecture in South India emerges throughout 6<sup>th</sup> and 7<sup>th</sup> centuries CE, evolving from basic rock cut cave shrines to enormous and magnificent temples seen all over India. By this period, rock cut building had flourished in North India, particularly at Ajanta and Ellora. The solid foundation of North Indian temple architecture was laid down during the Gupta period (5<sup>th</sup> century). The architecture is heavily influenced by both Jainism and Buddhism.

The essential components of a Hindu temple include the Vim na, Pradak hi a P ta, Ma dapa, Garbhag ha, G pura, P a,  malaka, Antar la, and so on. The northern and southern styles are distinguished by a beehive-shaped tower known as the  ikhara in N gara style and the Vim na in Dr vida style. The walls of Nagara temples present a complex exterior of projections which create many recesses. Regular entablatures with sculpture are common in Dr vida temples. Dr vida temples may also feature a ceremonial bathing or pool, a barrel – vaulted roof, and are often enclosed within a walled courtyard with a gate (G pura) that is larger and more beautiful than the temple itself.

The temples were constructed with all types of materials depending upon the availability from region to region.

♦ **Stone**: Stones were one of the primary building materials used in ancient temple construction. Stones like limestone, sandstone, granite, and marble were quarried and cut into large blocks to create the temple's foundation, walls, and intricate sculptures.

♦ **Wood**: Wood was another crucial material used in temple construction, especially in regions with abundant forests. Wooden beams, columns, and

lintels were employed to support the temple's structure and provide architectural details.

♦ **Bricks**: Fired bricks made from clay were widely used in ancient temple construction, particularly in regions where stones were not readily available. These bricks were used to create walls, pillars, and other structural elements.

♦ **Terracotta**: Terracotta, a type of fired clay, was often used for ornamental purposes in temple construction. It allowed for intricate and decorative detailing, including sculptures, figurines, and decorative tiles.

♦ **Metals**: Various metals, such as bronze, copper, and iron, were used for temple components like doors, hinges, railings, and decorative elements. These materials added to the aesthetics and durability of the temple.

♦ **Mortar & Adhesives**: Mortar, made from a mixture of sand, lime, and water, was used to bond stones and bricks together. In some cases, ancient builders used natural adhesives like resin or bitumen to join materials.

♦ **Stucco & Plaster**: Stucco, a mixture of lime, sand, and water, was applied to walls and surfaces to create a smooth and attractive finish. Plaster was used to cover uneven surfaces and provide a base for decorative paintings and reliefs.

♦ **Precious & Semi-Precious Stones**: In some grand temples, precious and semi-precious stones like jade, lapis lazuli, and carnelian were used to add exquisite details to sculptures and decorative elements.

The material played a significant role in overall aesthetics, construction techniques and monumental character of the temple. Earlier temple structures were constructed with less durable materials such as timber, brick or plaster and thus, have mostly disappeared or only fragment remains. The usage of timber and bamboo was mainly used in the temples of Himalayan valleys and the region of West Bengal and Kerala.

The construction of the temples with bricks was prominent in pre-Christian era but limited to those area were suitable stone or bricks are available. The use of stone for temple construction was one of the prominent developments in Indian temple architecture. The construction from stone evolved from rock cut sanctuaries (Stupa, Sanchi) to more complicated structure with ornate carvings and sculpturing. Fine grained dark marble and

soapy chlorotic schist was used by later Western Chalukyas who established themselves in the tenth century around the areas of Malkhed and Kalyani. Jain temple of Lakkundi is a great example of this era.

Earlier Pallava temples were constructed of hard igneous rocks such as Granite (Olakkannesvara temple), Leptynite (shore temple of Mamallapuram) and Gneiss (Mukundanayanar temple). At later stages especially during Pandya era (around 6$^{th}$ century), the lower portion of the temples were being constructed using solid granite stone masonry whereas the lighter materials like brick, timber and plaster were used to construct the super structure.

The temples of Kerala primarily used timber, tiles or copper sheet to build super structure whereas the vim na was constructed using granite or hard laterite blocks. The temples of Himachal Pradesh were generally built using the combination of wood and stones generally in dry stone machinery. The architects of Bengal used laterite, bricks, wood, terracotta or mud for erecting different types of temples with lime or mud mortar as binding materials.

In a class of Hindu temple culture, stone is considered as the most sacred building material. The temple made in brick is hundred times worthier than wood and the temple constructed in stone is ten thousand times worthier than in brick. The temples of male deity are generally made of stone and brick, the female deity temples are usually made of brick and wood, and temple with all the materials are considered neutral. And also, stones are used in temple construction according to the availability and climate of the region such as granite in the south, marble in the west, sandstone in the central and limestone in the coastal areas, sandstone is never used in coastal areas and locally available stone is preferred. The hard and even stones are used for the plinth, columns, beams and slabs. The supple stones are used for the construction of sculptures, idols, carvings etc.

Architecture involves use of various different construction materials that require a unique construction technique. But most of these construction techniques are energy intensive techniques. All the natural resources are depleting which has made it mandatory that we choose materials and construction systems which require less energy for its execution. Mud construction system is less energy intensive and very effective in different climatic conditions. Earth is one of man's oldest building materials and most

ancient civilizations used it in some form. It was easily available, cheap, and strong and requires only simple technology.

The strength of unsterilized earth walls comes from the bonding effect of dried clay. If this becomes wet the strength is lost and indeed the wall will erode or even fail completely. Different countries have different approaches to this problem. From the earliest times men-built dwellings that were closest at hand: out of fibres, leaves, stone or unbaked-sundried-mud. But the onset of the industrial revolution, bricks of baked clay and mass-produced materials such as cement, steel and glass gradually supplanted the basic element of traditional construction. The development of transportation made it possible to bring building materials from far away; while the use of modern components and specialized use of construction techniques brought about the less of craftsmanship and art that had given each locale its sense of place. But it is the fact that unbaked mud is still the most viable building material for one third of world's population- predominantly the poor who remain on the side-lines of money economy that depends on manufactured materials.

Now a days concrete, steel, wood stone, brick are commonly used in the field of temple construction.

- **Stone**: Many ancient and modern Indian temples are constructed using various types of stone, such as granite, marble, sandstone, and limestone. Stone is valued for its durability and intricate carving capabilities. Brihadeeswarar Temple[1] is an example for this.

- **Wood**: In some regions of India, temples have been traditionally constructed using wood, particularly in temple architecture styles like Kerala's traditional architecture. For instance, the Konark Sun Temple[2] in Odisha.

- **Concrete & Reinforced Concrete**: Modern temple constructions may incorporate concrete and reinforced concrete for their ease of construction and structural stability as the construction of Akshardham Temple[2] in Delhi has been made.

- **Metals**: Temples often feature decorative elements made of metals like bronze, brass, and copper. These materials are used for sculptures, bells, and other ornamental elements.

- **Tiles**: Ceramic or terracotta tiles are commonly used for roofing and decorative purposes.

- **Paints & Pigments**: Temples are adorned with vibrant paints and pigments for frescoes and murals.

Both ancient and modern building materials utilized in the construction of temples in India have distinct advantages and disadvantages.

Earlier it takes considerably much more time and man power for the construction of temple. But now due to the invention of new machineries and modern tools in the field of architecture helps to reduce the time and human resources. But the perfection of works like carvings were done by skilful and dedicated labourers in older times. Now the machineries make the work much more effort less and can done efficiently in a short period of time. During ancient time the temples made inside caves and huge rocks were almost impossible or hard to renovate if its elements got deteriorate over time. They exist for a long time. But now those constructions are hard to find and also the lasting of materials are less as compared to ancient era. Due to the easiness and availability of cheap materials, the reconstruction of temples can be easily possible.

Ancient temples in India were often built using stones like granite, sandstone, and marble. Stone is durable and can withstand the test of time, making these temples last for centuries. Ancient craftsmen were skilled at intricate carving on stone, resulting in exquisite temple architecture with intricate designs and sculptures. Natural stone is an environmentally friendly material, as it does not release harmful chemicals during its production or use.

Modern temples often utilize reinforced concrete, which allows for greater flexibility in design and can support complex structures. Modern construction techniques using materials like concrete allow for faster construction compared to traditional stone carving, reducing the time taken to complete a temple. Some modern materials can be more cost-effective, making temple construction more feasible for smaller communities or organizations. Both ancient and modern building materials have contributed to the development of stunning temples in India. Traditional stone carving and construction techniques can be labour-intensive, requiring skilled craftsmen and more time to complete. The intricacies of carving stone may limit the design options for architects and builders. Some modern materials, like concrete, have a higher carbon footprint due to the production process, leading to environmental concerns. The long-term durability of some

modern materials may be a concern compared to the time-tested resilience of ancient stone structures.

Thus, we conclude that the sorts of building materials utilized in ancient temple construction vary substantially based on the civilisation in question's geographic location, accessible resources, architectural style, and technological achievements. As a result, the materials and construction techniques employed in Egyptian temples may differ from those used in Greek, Roman, Indian, or other ancient temples. The materials and techniques used in both ancient and modern period are good and has its own uniqueness and aesthetic elements. It is essential to strike a balance between preserving traditional craftsmanship and heritage while also incorporating modern building practices that align with sustainable development goals. Many contemporary temple constructions in India aim to combine the best of both worlds, using modern techniques to enhance construction speed and cost-effectiveness while still incorporating traditional design elements and materials to maintain the cultural and historical significance of these sacred structures.

## End Notes

1. Dr. Surendar Sahai, *Temples of south India*, Prakash Books Pvt Ltd, India, 2010.

2. Krishna deva, *Temple of North India,* National Book Trust, New Delhi, 1969.

3. Fletcher, Sir. Banister. 1992. *The History of Architecture.* New Delhi: CBS Publishers and Distributors.

4. Shweta Vardia, *"Building Science of Indian Temple Architecture",* School of Planning and Architecture, Bhopal, July 2008.

5. Michell, G. 1988. *The Hindu Temple: An Introduction to its Meaning and Forms,* Chicago and London: The University of Chicago Press.

6. D.Raphel(1996), *Temples of Tamil Nadu,* ISBN- 978-955-9440000.

# Sanskrit Literary Compositions with Satirical Elements

Sree Hari A U

## Abstract

The term Satire is derived from a latin word 'Satura' which means 'medley' or 'mixture'. It is generally accepted that both criticism and humour have to be present in a work if it can be called satiric. To be a satirical work the satirist has to find out things to criticize. Satire is a commonly used literary form in almost all literature. Generally, in all the languages there are some works which are fully satiric and in some works, satire occurs as an incidental element. The paper extracts some of the literary works in sanskrit which shows the nature of satire.

## Keywords:

## Introduction

Satire is a rare literary form in sanskrit. Satire as we know it today is a relatively new idea. Theorist and creative Sanskrit writers paid little attention to this genre of writing. Finding humorous literature in Sanskrit seems to be a challenging task. Because there aren't many genuine satirical compositions in Sanskrit. In actuality, sanskrit has very little to offer in the way of satire or satiristic poetry in the correct sense. Satire was not mentioned as a separate literary genre in the early Sanskrit literature, by aesthetic thinkers. It's because royal courtiers made up the majority of Sanskrit intellectuals in antiquity. They were continually trying to impress their King. Therefore there was a little scope for depicting humour and satire on the part of the poet. Obviously the mostly accepted plot of ancient literature is none other than the love stories of Kings and Queens. Satirical representations of everyday life in ancient sanskrit literature are unsuccessful. The typical elements of satire, such as caricature, mockery, skits, etc., were completely lacking from the intended audience for sanskrit

literary productions. Even though satire was a powerful tool in Sanskrit literature used by some talented writers to expose, condemn, and purge social ills.

## Prominent Satirical Works in Sanskrit

### Padmap b takam

It is a Bh na type of play included in the C turbh n , composed by  draka.The scene of the play is laid in Ujjain. In the play, the hypocrisy of the people is satirized by the poet. The Br hmanas and the Bhuddhists are also object of satire in the work. Firstly the poet satirized Sharasvatabadra for his composition of some worthless poems. The poet ridicules him comparing with a cobbler.And also a P ninian grammarian named Dattakalasi is satirized here, who is a vain pretender to learning, quarrelsome and debauch.Throughout the work, bantering tone is used.

### Ubhay bhis rik

This work is attributed to Vararuci. He is said to be a contemporary and co-pupil of P nin .In the play the poet depicts a very small section of the contemporary society, the harlots and the people who enjoy them paying a huge amount of money. The poet criticizes the harlots who are faithless, greedy and heartless creatures, who make false love with men, naked them to the skin and then no longer interested, leave him forever, as the soul depart from the body. In the play, Vil sakaundhini, the Buddhist parivr jik is an object of satire. The poet satirizes the hypocrite parivr jik  of questionable morals, who quotes the scriptures like Vaisheshika and Sankhya. Many satirical elements can be seen throughout the play.

### Dh rthavi asa v dam

The play is atteibuted to  shvaradatta.Here the writer criticized the persons, society and beliefs. Rebirth, one of the popular belief of Hindu mythology is satirized here.

### P dat itakam

It is one of the four ancient sanskrit Bh nas composed by Shy milaka.The work contains one hundred forty eight verses mixed with prose lines. In the play Buddism is satirized by the author. The character of the play Vishnun ga raises the question regarding the teaching of Buddha.He also criticizes a poet of his time and also a hypocrite Brahmin.

### Ku an matam

The Ku an matam is an erotico comic poem written by the well-known Kashmirian poet D modaragupta. The poet is silent regarding his biographical data. In the conclusion of the work, it is mentioned that he is the minister of the king Jay p da. The work is also known as Shambhal matam. The word kuttani and shambali is equivalent. But the work becomes popular with the name kuttan . European scholars often remark the work as pornographical one. This work is not fully satirical but there are plenty of satirical elements. It is a unique poem wherein erotic, comic, satiric, and didactic elements are present.

### Bhagavadajjukam

It is a prahasana type of play composed by the king Mahendravarman. In the title, the word Bhagavat means a saint and Ajjuka a harlot. The play is a comedy, as contrasted with the farce and satire that in Mattavilasa. The play narrates the story of interchange of souls of a saint and the harlot. Professions like teaching,nursing etc were satirized here.

### Mattavil sam

It is the earliest known work of prahasana type. The work was composed by the Pallava king Mahendravikrama in the 7 th century A. D. The work was first published in 1917 in the Trivandrum Sanskrit series by T. Ganapati Shastri.According to the norms of prahasana, the work contains only one Act. The plot of the work is laid in K ñci. In the play, satirical element is observed in the criticism of the fallen practices of different sects prevailing in the contemporary society. The author satirically exposes the evil aspect of religion. Bhuddhism, K p lika Saivism, P shupatas are satirized by the author for their deteriorating state. The play satirizes those who give their lives in the name of monkhood but are not able to leave worldly pleasure.

### M ccaka ika

It is a prakarana type of play composed by Sh draka. The work is considered as one of the great monuments of sanskrit literature. It is a type of social satire. It contains a love story between the poor Bhrahmana C rudatta and Vasantasena, a renowned harlot of Ujjain, with a political plot of contemporary ancient Indian society. The play contains plenty of humour and satire. In the play, the skilled Brahmana thief named Sharvilaka, is an object of satire. Also satire is directed to the royal courts here. The royal

court is compared to an occean infested with sharks and alligator's in the form of the spies and with snakes in the form of K yasthas.

## Da akumaracaritam

It is a prose work composed by Dandi. According to scholars he was a court poet of the Pallava king of K ñc and can be placed at about 650 A. D. In the work the author criticizes the frailties of the monastic. A Jaina monk is satirized by the author who chooses the life of a monk not because of his devotion but only to envelop his blemishes of his association with a harlot. The author satirizes the Jaina religion as unrighteous and claims it as a place of excessive suffering.

## Bhalla a atakam

It is attributed to the poet Bhallata, who lived in the period of King Sankaravarman of Kashmir. The work contain 108 verses. It is a collection of Muktaka kind of poem revealing allegorical satire. The work mocks undiscriminating patrons of his time.

## Prabhodhacandrodayam

It is a philosophical allegorical play composed by Sr krishnamisra. Here the author chastises the hypocrite people living in V ran si by using satire as weapon. Also he criticizes the followers of Ved nta philosophy in a satirical way for their lack of knowledge. He continuous his satirical power to provoke the heretics like Buddhism, Jainism and K p likas for their hypocrisy and ignoble activities. Here bhuddist religion is said to be a religion of enjoyment as well as liberation. Jaina monks are also ridiculed here as evil spirit.The author also satirizes the K palikas comparing them with magician, who boasts to bring Hari and Hara in front of one by their power.

## Kal vil sa

It is a satirical work written by Kshemendra having 10 cantos containing 551 verses. Kshemendra depicts a society where all kinds of trickery or deception were practiced by different sections of people.

## De opade

It is also written by Kshemendra, which contains 8 chapters and 300 verses. The chapters were called as Upadesas.In the work Kshemendra ridicule a section of people for their wickedness and corrupt practices.The wicked, the miser, the prostitute, the bawd, the libertine, the student the old

man and his young wife and many other scandalous characters and their immoral activities and behaviours are beautifully portrayed in a humourous way.He satires all the frailties of the people and at the same time he has the intention to correct it.

**Narmam la**

Narmam la is another intresting satirical work done by Kshemendra.The work consist of three parih sas having 406 verses.He openly criticizes the oppression and misdeeds of the corrupt K yastha bureaucrats. In the work the officials, the accountants,the record keepers and the clerks are depicted under the title k yastha.Kshemendra also discloses various evil practices.He targets crooked and selfish persons who use their administration to corruption.The work also contains reformative elements.

**Mahi a ataka**

Mahi a ataka is a political satire written by V ñceswara D kshita in the 18 th century. Through this powerful 100 verses poem the author strikes at the royal crown of Thanjavur dynasty which is polluted by corruption, injustice and violence.It is timeless in it's treatment of power and it's subversion. He symbolically criticizes the king by praising a buffalo.More than a great literary work through Mahi a ataka the author aims at a intensive political activity. The Satiric elements used here is to contempt the royal face.

**Reference**

1. Kuttanimatam of Damodaragupta, trans.by Atridev Vidyalamkar, Indological Book House, Varanasi, 1861.

2. Mattavilasa prahasana, ed. by Dr. N. P. Unni, Nag Publishers, Delhi, Ist edn., 1998

3. Mrcchakatika of Sudraka, ed. by M. R. Kale, Motilal Banarsidas, Poona, Ist edn., 1924

4. Prabhodhacandrodaya of Krishna Misra, ed.by Dr. Sita. K Nambiar, Motilal Banarsidas Publishers, Delhi, Ist edn., 1971

5. Ubhayabhisarika of Vararuci, Printox, New Delhi, 1979.

6. Raja, C. Kunhan, Survey of Sanskrit Literature, Bombay, 1962

# AUTHORS' DETAILS

| | | |
|---|---|---|
| 1 | **Dr. R. B. Sreekala** | Prof. & Head<br>Oriental Research Institute and<br>Manuscripts Library<br>University of Kerala<br>Email:drsreekalahari@gmail.com<br>Mobile: 9495700985 |
| 2 | **Dr. Naushad S.** | Associate Professor<br>ORI & MSS Library<br>University of Kerala<br>naushadnyahu.com<br>Mobile: 9446370168 |
| 3 | **Dr. S. Nazeeb** | Asst. Professor<br>Dept. of Kerala Studies<br>University of Kerala<br>drnazeeb@gmail.com<br>Mobile: 9447722346 |
| 4 | **Dr. Sainaba M.** | Asst. Professor<br>ORI & Mss Library<br>sainabaori@gmail.com<br>Mobile: 9895561955 |
| 5 | **Dr. Rejani R.S.** | Asst. Professor<br>ORI & Mss. Library<br>rsrejani@gmail.com<br>Mobile:9995004129 |
| 6 | **Dr. Bushra Beegom RK,** | Assistant Professor,<br>Department of Sociology,<br>University of Kerala<br>bushrabeegom@msil.com<br>Mobile: 9995446165 |
| 7 | **Dr. T. K. Santhoshkumar** | Assistant Professor<br>Department of Malayalam<br>University of Kerala<br>santhoshkumarartk@gmail.com<br>Mobile: 9497447713 |
| 8 | **Dr. Jayalakshmi Thazhe Veettil** | Asst. Professor<br>Dept. of Sanskrit<br>University of Kerala<br>drtvjayalakshmi@gmail.com<br>Mobile: 7561066585 |

| 9 | **Prof. (Dr.) V. Vasudevan & Dr. Radhakrishnan S** | Professor<br>Dept. of Nyaya<br>Sree Sankaracarya University of Sanskrit, Regional campus, Thiruvananthapuram<br>vasudevannavalpakkam@ssus.ac.in<br>Mobile: 9895016724<br><br>Asst.Professor<br>Dept. of Nyaya<br>Sree Sankaracarya University of Sanskrit Regional campus Thiruvananthapuram<br>radhakrishnansivan@ssus.ac.in |
|---|---|---|
| 10 | **Dr. K. Vasantha** | Associate Professor<br>Department of Sanskrit<br>University College<br>Thiruvananthapuram<br>Email- vasanthasuresh52@gmail.com<br>Mobile: 9496147146 |
| 11 | **Dr.Pradeep Varma.P.K** | Asso.Professor& Head<br>Dept.of Vyakarana<br>Govt.Sanskrit College<br>Thiruvananthapuram<br>dr.pradeepvarma@gmail.com<br>Mobile: 9072403442 |
| 12 | **Dr.N.A.Shihab** | Asst. Professor<br>Dept. of Sanskrit<br>University of Calicut<br>Email: shihabskrt@gmail.com<br>Mobile: 9947938196 |
| 13 | **Thahira P.** | Asst.Professor<br>Dept. of Sanskrit, SNGS College, Pattampi<br>thahirajeesh@gmail.com<br>Mobile: 9946241127 |

| 14 | **Dr. Bindhya K S**, | Assistant Professor, Dept.of Sanskrit Vyakarana, Govt. Sanskrit College, Thiruvananthapuram. Email- bindhyasankar@gmail.com Mobile: 9447310250 |
|----|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| 15 | **Dr Shooba KS** | Associate Professor Department Of Malayalam Government College For Women shoobaks@gmail.com Mobile: 9446347278 |
| 16 | **Dr. Reeja Ravindran** | Asst. Professor Dept. of Malayalam HHMSPBNSS College for Women Neeramankara reejaarunkumar@gmail.com Mobile: 9447461476 |
| 17 | **Dr. Anandaraj G,** | Assistant Professor, Department of Sanskrit, HHMSPB NSS College for Women, Neeramankara Email ID: anandsvdv@gmail.com Mobile: 9400600007 |
| 18 | **Dr. Sanil. A. S**. | Asst. Professor of Malayalam Ambedkar College of Arts & Science Wandoor. P. O Malappuram Dist. 679328 sanilarackal@gmail.com Mobile: 9496368062 |
| 19 | **Dr. Geetha H** | Assistant Professor &HOD Govt. Arts &Science College, Calicut Mail-poojamji@rediffmail.com Mobile: 9446634318 |

| 20 | **Dr. Renjith Rajan** | Assistant Professor<br>Department of Sanskrit<br>University of Calicut,henhipalam<br>Malappuram (Dist.)<br>Email: renjithrajenduchoodan@gmail.com<br>Mobile: 9446348793 |
|---|---|---|
| 21 | **Dr. Jayanisha Kurungot** | Asst. Prof. Sree Keralavarma College<br>Thrissur<br>Email: jayanishak@gmail.com<br>Mobile: 09447421448 |
| 22 | **Dr. Nidheesh Kannan B.** | Assistant Professor<br>Department of Sanskrit General<br>Sree Sankaracharya University of<br>Sanskrit<br>Kalady, Ernakulam, 683 574<br>Email- drkannan18@ssus.ac.in<br>Mobile: 9747563938 |
| 23 | **Dr. Sabna T Thaj** | Assistant Professor (On Contract)<br>Department of Sanskrit<br>University of Kerala<br>sabnaisrath@gmail.com<br>Mob.9995127793 |
| 24 | **Sunitha S.** | Assistant Professor<br>Department of Sanskrit<br>Government College, Karyavattom<br>Thiruvananthapuram<br>E-mailsunithasmayilpeeli@gmail.com<br>Mobile: 9497640185 |
| 25 | **Stalin K.** | Research Scholar<br>Department of Malayalam<br>University of Kerala<br>stalink1991@gmail.com<br>Mobile: 8075327250 |

| 26 | **Arshaja S** | Research Scholar<br>Department of Sanskrit<br>University of Kerala<br>arshajiasadan@gmail.com<br>Mobile: 7560890871 |
|----|---------------|---------------------------------------------------------------------------------------------------------------------|
| 27 | **Krishna Priya S** | Research Scholar<br>Department of Sanskrit<br>University of Kerala, Kariavattom<br>Thiruvananthapuram<br>krishnapriya19598@gmail.com<br>Mobile: 7306815254 |
| 28 | **Sree Hari A U** | Research Scholar in Sanskrit<br>S.S.U.S., Kalady<br>sreehariau1@gmail.com<br>Mobile: 7012001597 |