

ISSN 2229-3337

Journal
of
Sukṛtīndra Oriental Research Institute
Half-yearly Indological Research Journal

April 2021

•

Vol. 22

•

No. 2

Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

(Research Centre recognised by the University of Kerala
and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

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Journal of Sukṛt̄indra Oriental Research Institute

A Peer Reviewed Half Yearly Indological Research Journal

Editor : Dr. V. Nithyanantha Bhat

Journal of Sukṛt̄indra Oriental Research Institute is published twice a year (October and April). It aims to promote studies in Oriental learning, in particular Indological subjects. The journal is published in English and Sanskrit.

Subscription Rates

	India	Outside India
<i>Annual (2 Issues)</i>		
Individuals	Rs. 400	US \$ 40
Institutions	Rs. 600	US \$ 60
<i>Back Issues Per Copy</i>		
Individuals	Rs. 225	US \$ 25
Institutions	Rs. 300	US \$ 30

* Subscription Amount may be paid by DD/Cheque/Online in favour of Sukṛt̄indra Oriental Research Institute

ISSN 2229-3337

Articles/Research papers invited

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Editor,

Journal of Sukṛt̄indra Oriental Research Institute,

Kuthapady, Thammanam, Cochin - 682 032, Kerala, India.

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HOMAGE TO A GREAT SCHOLAR AND TEACHER



Mahamahopadhyaya Prof. R. Vasudevan Potti
(28.01.1929 – 02.05.2021)

We express our deep grief at the sudden demise of Prof. R. Vasudevan Potti, an eminent scholar, who was a source of inspiration and guidance for us.

One of the most eminent Sanskrit scholars Kerala has produced, Prof. Vasudevan Potti lived an eventful life as a Professor of Sanskrit. He served the cause of Sanskrit for about 65 years. As a recognition of his meritorious service to the cause of learning, Prof. Potti received several honours and awards, the most important being the title of Mahamahopadhyaya (Rashtriya Sanskrit Vidyapeetha, Tirupati, 2003), President's Certificate of Honour (Govt. of India), Panditaratnam title (Viswa Samskrita Pratishthanam, Kerala), M.H.Sastri Award (Thiruvananthapuram, 2002), Shri Raghavendra Sahitya Puraskara (Tulu Brahmana Samaja, Udupi, 2002), Shri Adhokshaja Prashasti (from VishveshvaraTirtha, Pejavar Mutt, 2003), D.Litt. (honoris causa, Sree Sankaracharya University of Sanskrit, Kalady), Vedanta Gold Medal (Vidvat Sadas, Tripunithura, 1968), Sastraratna Gold Medal (Neelakantha Vidvatsabha, Pattambi, 1972), and Darsanakalanidhi title (Madras Sanskrit College, Mylapore, Chennai).

Prof. Vasudevan Potti had a long association with this Institute. He served the Institute as an Honorary Professor, and about a dozen of his books on topics like Vyakarana, Darsanas, etc., have been published by this Institute.

We pay our respectful homage to the great scholar and pray God that his soul may rest in everlasting peace.

For Sukṛtīndra Oriental Research Institute
Dr. V. Nithyanantha Bhat
Hon. Director

धर्मो विश्वस्य जगतः प्रतिष्ठा लोके धर्मिष्ठं प्रजा उपसर्पन्ति ।
धर्मेण पापमपनुदति धर्मे सर्वं प्रतिष्ठितं तस्माद् धर्मं परमं वदन्ति ॥

- तैत्तिरीय आरण्यक, १०.६३

Dharma is the mainstay of the whole world.
To the very pious go the people. One drives away
sin with Dharma. Everything is dependent upon
Dharma. That is why Dharma is said to be supreme.

(Trans. Dr. Satya Vrat Shastri)

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Contents

	<i>Page</i>
Authorship of the Kāvya prakāśa	9
<i>Dr. Satya Vrat Varma</i>	
Learn From Kauṭilya : How to Build a Strong Nation	17
<i>Mahāmahopādhyāya Dr. G. Gangadharan Nair</i>	
Glimpses of Temple Music and Associated Rituals in the Śaivāgamas	28
<i>K. G. Sheshadri</i>	
Madhwa – Will, Coercion and Self-determinism	47
<i>Dr. N. Usha Devi</i>	
Philosophy of Kalarippayattu for Self-Transformation	63
<i>Dr. S. Bhuvaneshwari</i>	
Theory and Concept of Lāśya	76
<i>Dr. Megha S.</i>	
The Ājīvika Philosophy : A Short Account	87
<i>Parvathy</i>	
मानवमूल्यानां विशकलनात्मकमध्ययनं तैत्तिरीयोपनिषदि	98
<i>अभिजित् वि. जि.</i>	
अष्टाध्यायीलघुविवृतेः वैशिष्ट्यम्	105
<i>सौम्या वि. टि.</i>	
वैशेषिकदर्शने हेत्वाभासस्वरूपम्	112
<i>जयश्री टि. एस्.</i>	
माधवी - महाभारते व्यतिरिक्तं कथापात्रम्	125
<i>सुमती के.</i>	

Statement about ownership and other particulars about the newspaper - **Journal of Sukṛtindra Oriental Research Institute** - to be published in the April issue of the journal every year.

FORM IV

Place of Publication : Sukṛtindra Oriental Research Institute,
Kuthapady, Thammanam,
Kochi - 682 032.

Periodicity of its publication : Half Yearly

Printer's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,
Jew Street, Ernakulam,
Kochi - 682 035.

Publisher's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,
Jew Street, Ernakulam,
Kochi - 682 035.

Editor's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,
Jew Street, Ernakulam,
Kochi - 682 035.

Owner's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Hon. Director,
Sukṛtindra Oriental Research Institute,
Kuthapady, Thammanam, Kochi - 682 032.

Sree Niketan,
Jew Street, Ernakulam,
Kochi - 682 035.

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15th April 2021

Dr. V. Nithyanantha Bhat
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Authorship of the Kāvyaṣṛakāśa

Dr. Satya Vrat Varma

In the rich saga of Sanskrit poetics the *Kāvyaṣṛakāśa* (*KP.*)¹ holds a place that is second to none. It in essence forms an epitome of the plethora of doctrines that were evolved and hotly debated in the millennium preceding its composition. Indeed the whole glory of the science of Indian poetics has percolated to Mammaṭa's *magnum opus* in its various dimensions and nuances. In view of its exceptionally rich contents, in-depth investigations into a host of momentous precepts and forceful presentation thereof, the *KP.* is justly held to be the most authoritative and comprehensive treatise on Sanskrit poetics. Its masterly dissertation on the concept of Dhvani, stoutly rebutting an array of vicious onslaughts on it, has assured it an eternal glory, proudly establishing its author as the saviour of the doctrine, *dhvaniṣṛtiṣṭhāpanaṣṛamācārya*. No wonder, it commands unstinted esteem from the Paṇḍita and connoisseur alike. While the eighty odd Bhāṣyas, commentaries and translations in various languages speak volumes of its wide acceptance, they also bring into relief its baffling intricacies that combine to pose quite some challenge even to the most gifted of the poeticians.

The dictum *Kāvya prakāśasya gṛhe gṛhe ṭīkās tathāpy eṣa tathaiva durgamaḥ*, tellingly reflects the complex *śāstric* genius of the burly tome.

The *KP.* is smugly taken to be a composition of Mammaṭa alone. The belief is so firmly rooted that any claim to the contrary would sound hollow, rather ridiculous. But there are considerations that lead one to conclude that Mammaṭa was not the sole author of the *KP.*. The closing stanza of the *KP.*², though uniformly interpreted otherwise by the respective commentators and translators, contains the seeds of suspicion about its unilateral authorship. And it is heartening that the perceptive critics have not been amiss in divining its true import. After giving the traditional interpretation of the verse, Someśvara, the earliest commentator of the *KP.*, significantly notes that the *Kāvya prakāśa* was somehow left incomplete by its author (obviously Mammaṭa), some unknown writer thereafter took it upon himself to complete the treatise, but the writings of the two writers are so smoothly harmonized due to their cohesive style that they appear to be an indivisible entity: *atha ca sudhiyaṃ vikāśahetor grantho'yaṃ kathañcidapurṇatvād anyena pūrītaśeṣa iti dvikhaṇḍo'pi akhaṇḍa iva yad bhāti tatrāpi saṃghaṭanaiva nimittam.*³

Someśvara, however, is mysteriously silent about the identity of the latter author and the extent of his writing that carried the *KP.* to conclusion. Māṇikyaçandra, another early commentator, is more explicit in his pronouncement on the issue. The treatise (= *KP.*), says he, was begun (to be composed) by one writer, but was brought to an end by

someone else. It thus consists of two distinct segments (*khaṇḍas*) but if despite that it appears to be a homogeneous whole, the credit for it must rest with their resilient style: *atha cāyaṃ grantho'nyenārabdhopareṇa ca samāpita iti dvikhaṇḍo'pi saṃghaṭanāvaśād akhaṇḍāyate*.⁴

Someśvara and Manikyacandra are brilliantly supported by Rucaka or Ruyyaka on the tangled issue, though his observation amounts to be a mere rehash of what Someśvara had said in his *Samketa: etena mahāmatīnām prasaraṇahetur eṣa grantho granthakṛtānena kathampy asamāptatvād apareṇa ca pūritāvaśeṣatvāt dvikhaṇḍo'pi (saṃghaṭanāvaśād akhaṇḍāyate)*.⁵ Rucaka, not unlike Someśvara, is unequivocal in asserting that this *granthakāra* (author- Mammaṭa), for some reason or the other, left the *grantha* (*KP.*) unfinished (to the chagrin of the connoisseur), and it was another author (*apareṇa*) who completed it. The *KP.* is thus made up of two segments, but the two interestingly melted into one entity due to their symmetrical style of composition.

The combined testimony of these worthies proves it beyond a speck of doubt that Mammaṭa is not the sole author of the *KP.* Unforeseen circumstances, may be his death or disabling ailment, brought his literary activities to an untimely halt, and he was constrained to leave his *Chef d' oeuvre* unfinished. Mindful of the fact that even the incomplete treatise was sure to evoke wide esteem, a well-meaning and well-equipped contemporary made bold to carry it to the conclusion to the delight of the poeticians of the day and the times to come. The *KP.*, as it now exists, is thus the handiwork

of two distinct authors. They must have evidently differed in equipment and expression, which could have given rise to two irreconcilable segments in the text, but it was because of the homogeneous expression that the second author managed to evolve, that the *KP.*, far from slipping into an amorphous writing, is marked by winsome cohesion.

It is, however, intriguing that the commentators, for reasons best known to them, chose to not reveal the name of the second author, nor did they specify the part of the *KP.* that he authored, though their testimony would have been most trustworthy. Are then we to suffer ambiguity for endless times!

Fortunately, a palm-leaf Ms (No. 183) of the *KP.* copied at Anhilpatan in V.S. 1215 (=1158 A.D.) but now deposited with the famed Baḍā Bhaṇḍāra of Jaisalmer, comes to our aid to resolve the mystery once for all. The colophon of the Ms proclaims in unmistakable terms that the *Kāvya prakāśa* was a (joint) composition of Rājānaka Mammaṭa and Alaka.

*samāpto'yaṃ kāvyaprakāśaḥ kāvyalakṣaṇam. Kṛtī rājānaka mammaṭālakayoḥ..... samvat 1215 āśvinaśudi 14 budhe adyeha srīmadanaḥilapāṭake samastarājāvalivirājita-mahārājadhiraṅga-parameśvara-paramabhaṭṭāraka—srīkumārāpāladeva-kalyāṇa vijayarājye paṇḍita lakṣmīdhareṇa pustakaṃ likhāpitamiti.*⁶

Besides recording the name of the second author of the *KP.* not long after its composition (circa 1100 A.D.), the colophon is invested with a significance that calls for serious consideration. While the three aforesaid commentators tend to

suggest that the second author wrote only a part of the treatise after it was left incomplete for some reason or the other, the crisp expression *Kṛtī rājānaka mammaṭālakayoḥ* in the colophon, reveals, almost beyond doubt, that Alaka did not pen only a part of the *KP.*, he was with Mammaṭa a joint author right from the beginning to the end of this masterpiece on poetics. The colophon seems to assert unerringly that the *KP.* was a unique work authored jointly by Mammaṭa and Alaka much like the joint venture of Rāmacandra and Guṇacandra, the *Nāṭyadarpaṇa*. It addedly serves to debunk the tradition prevalent in Kashmir, as recorded by Rājānaka Ānanda (1685 A.D.) in his commentary on the *KP.*, which would have us believe that Mammaṭa had written the *KP.* upto the figure of speech Parikara, and it was the tiny portion thereafter that Allata (Alaka) wrote to complete it.⁷ Had it been the case, no commentator worth his name, would have consented to put him (Alaka) at par with the great Mammaṭa. In view of the unimpeachable testimony of the colophon, it would be daring to dismiss the joint authorship of the *KP.* Both Mammaṭa and Alaka/ Allata seem to have contributed equally to bring out the treatise that was to take the science of poetics by surprise.

The joint authorship of the *KP.* is ably upheld by as gifted a commentator as Arjunavarmadeva (13th century). In his detailed exposition of Verse Thirty of the *Amaruśataka*,⁸ where the description of śṛṅgāra is tinged with a touch of *śānta*, Arjuna stoutly disapproves the phenomenon, which, he avers, has been beautifully illustrated in the dissertation on Poetic Blemishes (*rasadoṣas*) by the verse *prasāde vartsva prakāṭaya*

*mudaṃ saṃtyaja ruṣaṃ— na mugdhe pratyetuṃ prabhavati gataḥ kālahariṇaḥ,*⁹ by Mammaṭa and Alaka: *vairāgyaṃ ca śṛṅgāropanibandhe vayaṃ tāvad anucitaṃ manyāmahe yathodāhṛtṃ doṣanirṇaye mammaṭālakābhyām.*¹⁰ The instrumental dual form *Mammaṭālakābhyām* leaves little doubt that not only the portion following the Parikara Alaṃkāra, but also Chapter Seven (*doṣanirṇaya*) of the *KP.*, rather the whole of it, was composed by Mammaṭa hand in hand with Alaka.

Verse Seventy of the *Amaruśataka*¹¹ has been quoted in the *KP.*, to illustrate obscenity occasioned by disgust (*jugupsāslīlatva*) as it uses the word *vāyu* which may imply fart as well. Arjunavarmadeva in his commentary on the verse takes up cudgels against it, charging the authors of the *KP.* with a proneness to find fault with excellent writings (*sarasakavisandarbhā*) as well, *atra kecid vāyupadena jugupsāslīlam iti doṣam ācakṣate... kintu hlādaikamayīvaralabdhaprasādaḥ kāvyaprakāśakārau prāyeṇa doṣadṛṣṭī yenaivaṃvidhecvapi—sarasakavisandarbhēṣu doṣam eva sākṣādakurutām.*¹²

The nominative dual form *kāvyaprakāśakārau* is a sure pointer to the fact that it was not one but two individuals who had authored the *Kāvyaprakāśa*, and they, as noted earlier by Arjuna himself, were no other than Mammaṭa and Alaka (*Mammaṭālakābhyām*). The *KP.* is thus a joint product of Mammaṭa and Alaka. It is, however, a different matter that Alaka was so dwarfed by the towering stature of Mammaṭa that he slipped into oblivion, with minor traces left here and there. But it is these traces that have been instrumental in

reclaiming what rightfully belonged to him— the joint authorship of the *Kāvya prakāśa*, the light to Sanskrit poetics.

The belief that the *KP.* was a joint venture of two authors continued to reverberate in the subsequent years, finding a pointed mention in Rājānaka Ānanda's *Kāvya prakāśānīdarśanā* (17th century), which refers to the authorship of the treatise in dual number, lending added credence to its joint authorship—*anyenāpy uktam, kāvyaprakāśadaśake'pi nibandhakṛdbhyām dvābhyām kṛtepi kṛtinām rastvalābhah.*¹³

Ānanda's unequivocal testimony proves it beyond cavil that the *Kāvya prakāśa*, notwithstanding its dual authorship, imparted aesthetic pleasure to the connoisseur because of its myriad virtues. It has firmly stood the test of time, and continues to provide food for thought and heart even a millennium after it was written circa 1100 A.D.

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- 1 Ed. Śrīnivāsa Shastri, *Sāhitya Bhaṇḍāra*, Merrut, Tenth Edition, 1987 A.D.
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pyabhinnarūpaḥ pratibhāsate yat
na tadvicitraṃ yadatra samyag
vinirmītā saṃghaṭānaiva hetuḥ// *Kāvya prakāśa (KP.)*, op. cit., p. 631
- 3 Ed. R.C. Parikh, *Kāvya prakāśa* with Someśvara's *Kāvya darśasaṃketa*, Part one, Rajasthan Oriental Research Institute, Jodhpur, 1959 A.D., p. 352.
- 4 *Kāvya prakāśa*, ed. Acārya Viśveśvara Siddhāntaśiromaṇi, Jñānamaṇḍala Limited, Varanasi, 1960 A.D., Bhūmikā, p. 65.

- 5 *Ibid.* Bhūmikā, p. 65.
- 6 *Kāvya prakāśa*, ed. R.C. Parikh, Part Two, op. cit., Introduction, p. 2.
- 7 *kṛtaḥ śrīmammaṭācāryavaryaiḥ parikarā-vadhiḥ/
granthaḥ sampūritaḥ śesaḥ vidhāyāllaṭasūriṇā// KP.*, ed. Ācārya
Viśveśvara, op. cit., Bhūmikā, p. 65.
- 8 *bhavatu viditaṃ vyarthālāpairalaṃ priya gamyatāṃ
tanurapi na te doṣo' smākaṃ vidhis tu parāṇmukhaḥ/
tava yadi tathārūdhāṃ premaprapannāṃ imāṃ daśāṃ prakṛtitarale
kā naḥ pīḍā gate hatajīvite//
Amaruśataka with Arjunavarmadeva's Rasikasañjīvinī, Chowkhamba
Sanskrit Series office, Varanasi 1966 A.D., Verse 30*
- 9 *Amaruśataka*, op. cit., Commentary on Verse Thirty, p. 50-51.
- 10 *Ibid.*, Verse 30, Commentary, p. 50.
- 11 *mugdhā kuḍalitānanendu dadatī vāyum sthitā tatra sā//Ibid, V.72*
- 12 *Ibid.*, Verse 72, Commentary, p. 98.
- 13 *KP.* Ed. Āchārya Viśveśvara, op. cit., Bhūmikā, p. 66.

Learn From Kauṭilya : How to Build a Strong Nation

Mahāmahopādhyāya Dr. G. Gangadharan Nair

Introduction

Study of History is not only for taking pride in its glory but also for learning valuable ideas in it relevant for the modern period. Progressive ideas should be taken and applied in the present society if they are more conducive for development than the ideas currently in vogue. Neglecting the past of a country is tantamount to uprooting its cultural tradition. In spite of the different political theories that changed the governing systems of different nations of the world in the last few centuries, the major nations still cherish their past and try to preserve their identity. For a nation that existed with a celebrated culture for several centuries, just preserving a few monuments as museum pieces is not enough. If the tradition is entirely broken and the culture is non-existent, then the nation shall remain satisfied with such an exhibitionist conservation. For Bhārata (India) which has a rich history of thousands of years with fully or partly living intellectual traditions, it is not wise to remain just satisfied with preservation of our cultural monuments only. Even among the

intellectual academicians, the majority is satisfied with academic discussions and interpretations. A practical approach to make use of what is good in our tradition for enriching our society in all possible ways is the need of the day.

The Indian society underwent several changes due to assimilation of several ideologies brought in by racial admixture as well as resistance from within the society to keep out external pressures. The liberal attitude of the Ṛṣis of Vedas and Upaniṣads gave way in course of time to rigidity and unwholesome practices which led to stabilization of caste system with inequalities among different sections of humanity. This was not confined to India alone as is taught by modern historians. In other parts of the world there was nothing as a caste-based system; but even then there were more inhuman and nefarious practices all over the world than in India which had the earliest civilized culture rooted in admiration for knowledge. In our Smṛtis as well as in Kauṭilya's *Arthaśāstra* (AS), we find different kinds of legal treatment on the basis of caste, the so called upper castes getting more advantages. But even then the situation in India was better than in Rome, Greece, Arabia and Africa. We shall reject what is not suited for a civilized modern society when we adopt good and wise ideas from our past tradition. Kauṭilya was a practical statesman who actually built an empire and was the Prime Minister of his Emperor unlike the inexperienced political scientists like Karl Marx who had only imagination about a Nation of his preference. There is much to learn from him to make use of in leading our nation to a powerful state.

Educate the Leaders, Educate the Masses

Kauṭilya wrote for a monarchy ruling over an empire. He had the idea of a monarch/emperor who was under the control of ministers who were well-versed in and dedicated to Dharma. Dharma as defined in the Mahābhārata and later in the Smṛtis was that which maintains the equilibrium of the natural order responsible for the well-being of all creatures, not only of human beings. He was speaking of the compulsory education of the princes under strict discipline. He had clearly designed the curriculum for the future rulers prescribing the subjects in the order of preference efficient in moulding leaders of the nation with sufficient knowledge of all current issues in daily life. The education system proposed by him was oriented to the tradition to uphold Dharma. The princes had to acquire education by proper attendance in the service of the experienced seniors (Vṛddhas) (AS I-5). He would not tolerate a wayward life of the ruling king or the eligible princes. They should have proper training in mind control to keep the senses subdued (AS I-6). He has given sufficient warning against luxurious life and unlimited sensual pleasures.

Kauṭilya reviewed the views of all his predecessors on the disciplines to be taught to the ruling class and finally fixed them logically (AS I-1). They are Ānvīkṣikī, Trayī, Vārttā, and Daṇḍanīti. Please note that Kauṭilya gives first place to Ānvīkṣikī, which he interprets as Sā khyā (right knowledge), yoga (reasoning/logic), and Lokāyata (popularly accepted ideas). Trayī stands for Vedas and allied knowledge. Vārttā is defined as Kṛṣi (farming), Pāśupālya (animal

husbandry), and Vaṇijyā (trade). Daṇḍanīti is the branch of knowledge that deals with fines and other punishments for maintenance of law and order and distribution of justice. Except for Trayī, the others may not be doubted by anybody as to their importance in maintaining a strong economy and establishing an effective legal system. Kauṭilya wanted the kings, princes and the high government officials (Mantrins, Amātyas, etc.) to inevitably learn all these disciplines.

In a democracy it is not proper to select a few in childhood and train them to become politicians to rule the nation. Instead we shall put in place a system of school education where all students get a common education comprising of languages, essential mathematics and sciences, and humanities. In humanities it is essential to have basic ideas of governance, law and justice. By the time a student passes out of Higher Secondary school, he should have knowledge of the Dharmic background of our Constitution and laws. As there is a minimum age for contesting elections, there can be a prescription of minimum educational qualification of Higher Secondary for contesting elections to parliamentary bodies (including state assemblies and local bodies). This should be achieved by necessary amendment of the Constitution.

Kauṭilya asserts: The happiness of the king lies in the happiness of the citizens. His good is in the good of them. What gives him pleasure is not his good. What gives pleasure to the citizens is in fact his good (AS I-19.43).

In the above statement, the word King must be replaced by the word rulers and it should be taught to each school student before he becomes major.

Strengthen the Economy

Sufficient money in the treasury (Kośa) is essential for maintaining a satisfied nation and keeping the nation safe. Kauṭilya describes a post of Samāhartṛ which may be translated as Collector General (Commissioner of Revenue) who is to supervise all kinds of revenue collections from Durga, Rāṣṭra, Khani, Setu, Vana, Vraja, and Vaṇikpatha (AS II-6). Durga (Fort) is a secure place where people live and the collections from it includes toll, fine, receipts from the head of city, Mint, Passport, Beverages, Meat products, Shops, Gold, Oils, Gambling, Builders, etc. In the category of Rāṣṭra income, there are receipts from Sītā (Farm land), Bhāga (levy on agricultural products), tax, revenue from waterways and shipping, etc. Income from Khani (mine) include gold, silver, diamond, pearls, iron, salt, etc. Setu income covers revenue from farms of flowers, fruits, trees, tubers, etc. Revenue from Vana comprises of wild animals, forest products, elephants, etc. Vraja covers cows, buffaloes, sheep, goat, camel, horse, etc. Vanikpatha includes Roads and waterways for transportation of goods. It is the duty of Samāhartṛ to see that the income is more and the expenses are less.

In the present governing system also we have departments under supervising heads. What we have to learn from Kauṭilya is how to streamline the administration to collect maximum

revenue preventing official corruptions, lapses and evasion. Adopting his methods with necessary modifications will enable a government to remain financially sound. AS II-1 gives a model for a planned settlement of population, AS II-2 has a plan of land usage which will give us an idea as to how to make new regulations for utilization of different types of land in a situation of population explosion and lesser availability of inhabitable and arable land.

What astonishes a reader of Kauṭilya is his clear instructions about proper verification of the revenue and expenditure with the aid of written account books. There are Gāṇanikyās (Accountants) under Gāṇanikyādhyakṣas (counterparts of modern Accountant Generals) who are to come to Akṣapaṭala in the month of Āṣādhā with sealed records and balance net revenue. Akṣapaṭala is an office similar to that of the modern Auditor General who is very powerful with great powers. This office is under strong safety set up and all those who attend it are under surveillance by spies. It is advisable that the modern officials occupying high positions in the offices of Accountant General, Auditor General, etc., go through chapter seven of Book II of AS. There is strict verification and erring officials are fined or punished. Such measures can safeguard the finances of a country and keep the revenue grow for the progress of the nation.

Check and Countercheck Officials to Quell Corruption

The worst evil in a country is corruption which retards the progress of the nation. Indian governing system is no

exception, though there are Vigilance and Anticorruption departments. Kauṭilya would not tolerate even a small corrupt activity on the part of any official, big or small. It is interesting to read his steps to verify the character and credentials of the candidates for the positions of ministers, Amātyas, messengers, executives, etc., even before appointment and also in the course of the services of the appointed persons. Punishments for corruption are very severe and so they are highly deterrent, unlike in our present situation. Now our laws have loopholes or the authorities who are designated to award punishments are influenced by fear or other considerations. For Kauṭilya, nobody is above law and check. There are several checks and counterchecks to be carried out secretly to verify the integrity of all employees and their supervisors.

Protect the Weaker Sections

The modern rulers can learn from *AS* how to protect the weaker sections of the society and contribute towards a progressive and prosperous nation. Just go through what Kauṭilya prescribes to a king (*AS* II- 1):

A taxpayer who converts his land to a farm should be allowed to occupy the property as long as he lives. Those who cultivate in an earlier barren land should not be made to vacate that land. If somebody keeps his cultivable land without cultivating, it should be vacated from him and given to others. If somebody is granted a piece of land and he does not cultivate it, he should be charged a compensation for the loss.

The king should help the farmers giving the loan for seeds, cattle, etc., which can be refunded without any difficulty to the beneficiary. He can give subsidy to the farmer without affecting the exchequer. The king should behave as a father to the farmers in his country.

It is the duty of the king to establish mines, factories, forest for natural products, forest for elephants and other animals, roads for transportation, markets, etc. He should see that tanks are constructed for collecting water for irrigation as well as for domestic use. If some citizen tries to make water tanks, the king shall provide him facilities.

If the employees or relatives of a householder, the head of family, do not obey him, the king shall solicit them with proper advice to obey him. Children without guardians, old people, persons suffering from serious illness and orphans should be looked after by the ruler. Barren women as well as children of women who become orphans later deserve to be taken care of by the king. The wealth inherited by an orphaned child should be increased by the seniors in the village. A man who does not look after his father, mother, wife, brothers not legally mature, and unmarried or widowed sisters in spite of his being financially sound to do so, attracts a fine. A man who deserts his wife or children without looking after them should be kept in prison.

It is clear that *AS* strongly advocates that the welfare of the weaker sections of the society is the responsibility of the State. That is the sign of a strong Nation.

Security of Citizens

There are detailed instructions for the protection of citizens from internal and external criminals. Any wayfarer coming to a town shall be given shelter by a resident only after informing the protector of the town. Even monks are admitted only after verifying the genuineness of their whereabouts. Workers such as carpenters from outside should allow their relatives to stay only in the dwelling places allotted to them. If such outsider is found to sell any object in unusual places or times, it should be reported to the officer in charge of the town. Similarly if anybody is found to spend too much money or engage in unusual activities it should be reported. If a guest in a house not reported commits an offence the householder is punishable. If a physician treats injury of a person incognito in a house without informing the city head, the householder is liable for severe punishment including incarceration. Secret forces are to arrest those who are found injured, carrying undesirable instruments, carrying too much load, too much agitated, too much sleepy or tired in places of worship, pilgrimage centres, forests, graveyard, uninhabited house, workshop, liquor shops, eating places, non-vegetarian restaurants, or gambling rendezvous.

In summer, lighting fire in the afternoon in houses should be banned and its violation should be punished. Cooking is allowed outside the house. This rule was there because the houses were not made of fire resistant materials. There was strict instruction to keep water and other tools to fight fire. In summer grass thatched houses should be demolished.

Goldsmiths, blacksmiths, etc., who work with the help of fire should be made to reside in one and the same settlement. When a house catches fire, the owner or the hirer should rush to the place and take steps to fight the fire. Otherwise, he is punishable. One who sets a house on fire is to be punished with death in fire. One who pollutes a street is also punishable. If anybody defecates or urinates in a place of worship, pilgrim centre, ponds, etc., is also punishable with fine. But if it is due to disease or a medical condition beyond control, there will be no punishment.

There is a fine for throwing dead bodies of cat, dog, mongoose or snake in a town. The fine will be double if the dead body is of donkey, horse, cow or camel. *AS* speaks of separate way for carrying dead bodies in towns and cities. There are severe punishments for rapes of different types of women.

The above description is only of a few examples how *AS* cares for the safety of citizens to be enforced by the government.

Justice

Book three of *AS* gives the legal measures for protecting civil rights and punishments for violations and crimes. There is much to be learned from *AS* about the implementation of law strictly and the award of punishments with no lapse. The principle is that everyone should get justice in time and no crime should go unpunished. When a punishment is given

it should be proportionate to the gravity of the crime. The increase in crimes in modern times is attributable to those judicial and executive persons who show laxity in the award of punishment and in its right execution. A law should act without favour or hatred.

Defence and Border Security

To deal with the hardships caused by the inimical neighbouring countries *AS* has several ideas. We know that in modern times military strategies have much developed and the weapons are more devastating than those in Kauṭilya's time. However his long descriptions of warfare give us many useful ideas. *AS* speaks of populating the border areas with loyal people who would not play into the hands of the enemies.

Conclusion

This paper has explored only a few ideas and examples from Kauṭilya for giving the reader a sense of the efficient techniques he adopts in building a strong Nation.

Glimpses of Temple Music and Associated Rituals in the *Śaivāgamas*

K. G. Sheshadri

Introduction

Saṅgīta is broadly categorized as consisting of three interrelated knowledge - *Gītam* (vocal music), *Vādyam* (instrumental music) and *Nṛttam* (dance) as scriptures state -

गीतं वाद्यं च नृत्तं च त्रयं संगीतमुच्यते।

It has two major traditions - the North Indian classical music tradition is called *Hindusthānī* while the South Indian tradition is called *Karṇāṭic*. Indian classical music has two foundational elements - *Rāga* and *Tāla*. The *Rāga* is based on a varied repertoire of *Svaras* (notes including microtones) that forms the fabric of a deeply intricate melodic structure while the *Tāla* measures the time cycle. The *Āgamas* refer to a group of scriptures that are associated with temple rituals, consecration of deities and their worship, codes of conduct, spiritual philosophy, yogic procedures to unite the individual

consciousness with the eternal consciousness and the rites of initiation. These are broadly classified as Śaiva, Skandha, Gāṇapatya, Vaiṣṇava and Śāktā Āgamas. A brief overview of these Āgamas and their contents is provided in the literature.¹ The subject-matter of the Āgamas is generally dealt with under four heads – Jñānapāda (Higher knowledge), Yogapāda (practice of concentration, methods to purify one's mind), Kriyāpāda (building of temples from their foundation to their completion, ingredients of worship, iconography as well as the installation of the images according to prescribed rules) and Caryāpāda (performance of daily worship, austerity, initiation rites, code of conduct as well as different festivals). Vaiṣṇavāgamas regard Lord Viṣṇu as the Supreme God. They are broadly classified as Pāñcarātrāgamas and Vaikhānasāgamas. Śāktāgama texts hold Goddess Śakti as the Supreme Goddess and are of two classes namely the Vāma and Dakṣiṇa. The Devyāgama and Śāktāgamas are distinct in some respects. The other Āgamas such as Skandha, Gāṇapatya and Saura deal on worship related to Skandha, Gaṇeśa and Sūrya respectively.

Temples played a prominent role in preservation and development of fine arts. Vocal Music accompanied by playing of musical instruments as well as Vedic chants and other hymns synchronized several rituals to the deities in the temple. While the rituals were governed by rules elaborated in the Āgama texts, the temple enclosure and environment were built on the basis of Vāstuśāstra texts. The music and dance performances were in accordance to the texts of Saṅgīta and

Nāṭyaśāstra. The combination of all these factors helped devotees to enrich their spiritual experiences in temples and thus attain Yogic bliss with the deity. The present paper gives a brief introduction to *Śaivāgama* and Music literature, glimpses of temple music, aspects of instruments and rituals as gleaned from some *Śaivāgamas*.

Śaivāgamas — A brief overview

The origins of the *Śaivāite Āgama* literature which are considered as the basic authoritative texts by *Śaivasiddhāntins*, *Kāśmīra Śaivas* and adherents of *Vīraśaivism* were lost in obscurity. The *Śaivāgamas* traditionally belong to four schools —The *Śaivas*, the *Pāśupatas*, the Soma and *Lakula*. The *Śaivāgamas* are subdivided into three groups - the left-hand group (*Vāmāgamas*) belonging to the sects like *Kāpālas*, *Kālāmukhas* and *Aghoras*; the right-hand group (*Dakṣiṇāgamas*) belonging to the *Kāśmīrian Trika* system based on the *Svacchandāgama* and other *Āgamas*; and the third group called *Siddhāntāgamas* that consists of the 28 principal *Āgamas*. These texts hold Lord Śiva as the Supreme God. These are classified as 28 *Śaivāgamas* and more than 208 *Upa-Śaivāgamas* as listed². These 28 *Śaivāgamas* are traditionally assumed to have been revealed through Lord Śiva's five faces (most likely in five phases) according to a classification made in the school of the *Śaivasiddhāntins* as follows: (i) from the Sadyojāta face arose the '*Kāmika, Yogaja, Chintyā, Kāraṇā and Ajitā Āgamas*'; (ii) from the Vāmadeva face arose the '*Dīpta, Sūkṣma, Sahasra, Amśumat and Suprabheda Āgamas*';

(iii) from the Aghora face arose the '*Vijaya, Niḥśvāsa, Svāyambhuva, Anala* (or *Āgneya*) and *Vīrāgamas* ; (iv) from the *Tatpuruṣa* face arose the '*Raurava, Makuṭa, Vimala, Candrajñāna, Bimba* or *Mukhabimba Āgamas*' and (v) from the *Īśāna* face arose the '*Prodgītā (Udgītā), Lalita, Siddha, Santāna, Sarvokta, Pārameśvara, Kiraṇa* and *Vatūla Āgamas*'. A brief overview of these texts is described in literature³. The '*Kāmikāgama*'⁴ states that several texts originated from the divine five faces of Lord Śiva of which the 28 *Āgamas* arose from his *Īśāna* face. These texts were further promulgated by various disciples thus forming a large corpus of *Śaivāite* texts.

History of Saṅgītaśāstra Literature

Traditional Indian music is derived from the Vedas. The waves of sound considered to be *Śabdabrahman* originates from the sky and flows as speech in all beings. Ancient Indian seers had realized this supreme sound and glorified it in the form of *Stuti* (prayers) or music. Almost all known texts of Music trace the origin of classical music to *Sāmaveda*. *Śrutis* are considered as microtones of *Svaras* in Indian music. The Vedic hymns especially the *Sāman* chants appear to be melodies of three notes *Udātta, Anudātta* and *Svarita*. The *Śikṣā* texts give different interpretations of the three Vedic notes. According to '*Nāradya Śikṣā*'⁵ (NS) [I.8.8] –

उदात्ते निषादगान्धारावनुदात्ते ऋषभदैवतौ । स्वरितप्रभवा ह्येते
षड्जमध्यमपञ्चमाः ॥

Sāmaveda has four divisions of song chants namely the *Grāmageyagāna, Āraṇyageyagāna, Ūhagāna* and *Uhyagāna*.

All these were divided into two parts *Pūrvagāna* and *Uttaragāna*. *Sāmagāna* was developed on the basis of *Yajña* rituals and the *Svaras* were used along with melodies. During all *yajñas*, performances of dance and musical instruments were used. *Nārādīya Śikṣā* (NS) [1.1.3] states that in recitation of *Ṛgvedic* verses, interval between 2 notes is 1 unit (*Ekasvara*), in case of *Gāthas* (that are parts of *Brāhmaṇa* texts) it is 2 *Svaras* and in case of *Sāmaveda* it is 3 *Svaras* (that can be extended upto 7 *Svaras* and 3 octaves). The other concepts of Music in early Vedic literature have been discussed in recent literature^{6,7}. The concepts of *Śrutis*, *Svara* and *Rāga* in Sanskrit texts have also been dealt by scholars in recent literature⁸. Some technical terms occurring in musical texts have also been discussed⁹. The earliest work on dance and music is the '*Nāṭyaśāstra*' of Bharatamuni. Rāghavabhaṭṭa's commentary on the '*Abhijñānaśākuntālam*' of Kālidāsa refers to a work titled '*Ādibharata*'. Lord Brahma is also considered to be the originator of *Gāndharvaveda*. There is also a tradition of *Pañcabharatas* to spread *Gāndharvaveda* of which Vṛddhabharata is stated to be a author of a work in 12000 verses (*Dvādaśasāhasrī*). The history of Indian music has been discussed in Sanskrit literature as well as other scholarly works.^{10,11} Other early works include Kohala's texts such as '*Saṅgītameru*', '*Tālalakṣaṇam*', '*Abhinayaśāstram*' and '*Kohalīyam*'; '*Laghukāśyapa*' and '*Bṛhatkāśyapa*' attributed to Kāśyapa, Nandikeśvara's '*Nandīśvara Saṃhitā*', '*Nandimata*', '*Abhinayadarpaṇa*', '*Bharatārṇava*', '*Bharatārthacandrikā*' and '*Tāṇḍavalakṣaṇam*'. Nārada's texts such as '*Saṅgītamakaranda*',

'Nārada Śikṣā' and 'Pañcamasārasaṃhitā'; Dattila's 'Dattilam' (known as *Gāndharvavedasāra*), 'Hanumatbhārata' of Āñjaneya, works by other ancient authorities such as Yaṣṭika, Kambala, Aśvataṛa, Mataṅgamuni's 'Bṛhaddeśī', those of Viśakhila, Rāvaṇa, Dakṣaprajāpati, Vāsuki, Agastya, Tumburu, 'Aumāpatam' in form of *Umā Maheśvara saṃvāda* that have been elaborated by scholars¹². The later works include 'Saṅgītaratnākara' of Sārṅgadeva with commentaries of *Siṃhabhūpāla* and 'Kalānidhi' of Kallinātha, 'Caturdaṇḍīprakāśikā' of Veṅkaṭamakḥin, 'Saṅgītadarpaṇa' of Dāmodara, 'Saṅgītadāmodara' of Śubhaṅkara, 'Sarasvatīhṛdayālāṅkāra' of Nāṇyadeva, 'Saṅgītaśṛṅgārahara' of king Hammīra, 'Saṅgītasudhākara' of Hariṣāladeva, 'Saṅgītarāja' of king *Kumbhakarṇa*, 'Ānandasañjīvana' of king Madanapāla, 'Svaramelakalānidhi' of *Rāmāmatya*, Puṇḍarīka Viṭṭhala's 'Rāgamañjarī', 'Rāgamālā', 'ṣaḍrāgacandrodaya' and 'Nartananirṇaya'; Somanātha's 'Rāgavibodha', *Ahobala's* 'Saṅgītapārijāta', king Tulaja's 'Saṅgītasārāmṛta' and other writers that have been discussed by scholars¹³. Some aspects of music are also found in the *Purāṇas* such as *Vāyupurāṇa*, *Viṣṇudharmottarapurāṇa* [*Khaṇḍa* III, Chap. 18-19] and *Bṛhadharmapurāṇa* (BDP). The text of BDP states that *Nāda* starts at *Mūlādhāra Chakra* in the human body and progresses upwards through the other six *chakras* in the human body, becomes *Avyakta* and is in form of 22 *Śrutis*. *Rāgas* and *Rāgiṇīs* are stated to have emanated from Lord Śiva and Goddess Śakti who are also fundamental to Tantric Philosophy. The features of several such *Rāgas* are elaborated

in literature¹⁴. In certain Musical Works, *Nāḍīs* (vessels), *Chakras* within the human body are connected with the genesis of *Nāda*, *Śruti* and *Svaras* to awaken *Kuṇḍalinī Śakti* (the vital life force coiled in form of serpent).

Traditions of Temple Music

In addition to Vedic chants, Instruments such as Conch-Shells, Bells and Gongs are commonly used to enhance the spiritual experience of the devotees during the worship. Several musical instruments (generally classified as *Daiva* and *Asura Vādya*) were used in temple rituals and a brief overview of them has been presented by scholars^{15,16}. These include *Avanaddha Vādya* (Membrano-phones), *Ghana Vādya* (Idiophones), *Suśira Vādya* (Aerophones) and *Taṭavādya* (plucked/ stringed) instruments. The features of some major instruments used in temples are tabulated in **Tab. 1**. The aspects of Musical sculptures and stone pillars are also richly described in literature¹⁷. As temples do have a rich environment of sacred trees, herbs and plants, influence of such music on these Flora regarding growth, remaining disease free and other factors have been studied by scholars¹⁸. Some traditions of temple music has also been discussed¹⁹. Several ritual texts and *Āgamas* describe details of musical performances for daily, weekly, annual rituals and festivals as well as processions. The main images (*Mūlabera*) generally made of stone are in the sanctum sanctorum and receive daily rituals whereas metal and moveable images (*Utsavabera*) are taken out for processions each receiving the 16 rites of

adoration (*ṣoḍaśopacārapūja*) and performances of *Vādyam* (instrumental music). *Rāgas* used in temple services are classified according to the degree of specificity to ritual or the time of day or to the association of six daily rituals. The *Mudras* done by priests during rituals worshipping the deities were also supported by certain rhythms to be played on instruments. A brief list of *Rāgas* used for various temple rituals, time of execution according to traditions in Tanjore area of Tamil Nadu is tabulated in **Tab. 2**.

Tab. 1. Major musical instruments used in Temple rituals

Name of Musical Instrument	Features / Characteristics
Ceṇḍa (Valantala - bass side and Iṭantala - Treble side)	Large cylindrical drum fixed vertically on the player's body and played with left hand fingers or a stick in right/ both hands.
Ilatalam	Two heavy middle sized bronze cymbals played vertically up and down.
Eḍaikka	Hour glass shaped drum with 4 strings set in motion as drone when drum is beaten
Timila	Small hour glass shaped drum fixed vertically on body played with both hands.
Maram	Small bifacial cylindrical drum held horizontally played with both palms.
Maddalam	Double headed drum tied horizontally to waist and played with both palms.
Mizhavu	Big egg shaped drum produces loud sound. Has a goat skin parchment.

Tavil	Bifacial barrel-shaped drum with buffalo and goat skin parchments played with slim sticks
Kaṅjira	Single faced open type drum with deer skin
Uḍukku, Iḍakkai	Thin lining drum with high pitch sounds that can be varied by tension.
Mṛdaṅga	Double sided drum made of jackfruit wood with goat skin parchments and leather straps.
Nāgasvaram	Double reed instrument with a conical bore which gradually enlarges towards the lower end. Has 7 finger holes. Traditions state the reed is derived from Śivaliṅgam or sounds of Lord Śiva representing Pañcākṣara
Pañcamukhavādyam	Metal drum with five tubular projecting faces (Mukha) named after the faces of Lord Śiva; pitch varied by adjusting the squeeze of skin parchment.
Kombu	Buckle C-shaped brass horn played in different pitches.
Conch	Sea shell conch symbolizing 'Omkaara'
Kuzhal	Double reed instrument of oboe type
ḍavaṇḍai	Two-faced drum shaped like an hourglass. The two ends are covered with goatskin stretched by use of cords. Only one side is struck with a stick.
Thiruchinnam	Two long Brass pipes shaped similar to Nāgasvaram and joined by a chord played by blowing together
Veṇu	Flutes and their varieties
Vīṇā	Stringed instrument of various types

Tab. 2. *Rāgas* in temple rituals according to traditions in Tanjore area of Tamil Nadu

Six time rituals	Approx. time	<i>Rāgas</i> used in rituals
Sacred awakening in bed chamber	5.30 a.m.	Bhūpālam
Holy morning rituals to awaken the deities from sleep	6.00 a.m.	Bauḷi, Malayamārutam, Māyāmājavagauḷa, Nādanāmakriya, Revagupti Valaji
Morning worship	8.00 a.m.	Ābogī, Ārabi, Asāvēri, Bilahari, Dhanyasi, Dēvagāndāri and Kēdāram
Mid-day worship	11.00 a.m.	Baṅgaḷa, Maṅiraṅgu, Madhyamāvati, Srīrāgam
Evening worship	5.00 p.m.	Bhairavi, Darbār, Harikāmbōji, Kalyāṇi, Kāmbōji, Kharaharapriyā, Nātakuraṅgi, Panduvarāḷi, Pūrvikalyāṇi
Second time worship	7.00 p.m.	Ābēri, Ānandabairavi, Aṭṭāṇa, Bēgaḍa, Kānaḍa, Kēdārāga
Midnight worship	9.00 p.m.	Lalita, Navaroj
Worship at bed chamber	9.30 p.m.	Nīlāmbari

Further there are certain instruments to be played when the deity is stopped at certain points in the course of procession for certain rites to be performed. They are also played in various speeds (*Kālam*s) and subdivisions of beats (*Naḍai*). Further musicians also rendered *Rāgam* elaborations (*Ālāpana*),

Pallavi, *Kīrtanas* specific to various local traditions. Special types of instruments were employed according to the traditions of individual temples such as *Pañcamukhavādyam* and *Nāgasvaram* [Tiruvārur Tyāgarājasvāmī Temple and Tirutturaipūṇḍī (Tanjore)], *Sāraṅgi* in temples of Tirunelveli, Teṅkāsi and Kuṭrālam; Conches and *Nāgasvaram* in Sucīndram (Kanyākumārī); *Chinnatālam*, *ḍavaṇḍai*, *Ekālam*, *Kiḍikiṭṭi*, *Namari*, Flutes and Clarinet in *Bṛhadīśvara* temple (Tanjore); *Tavil* and *Oṭṭu* in Chidambaram Naṭarāja temple. Certain *Rāgas* were considered appropriate for the deity as it evokes a certain *Rasa* and traditions varied with temples coupled with the *Tālas* as well as prominent compositions of the Musical trinities — Tyāgarājasvāmī, Muttusvāmī Dīkṣitar, Śyāmāśāstrigal or of Annamācārya, Svāti Tiruṇāl or recent musicians that were dear to the deity and also attracted the musical attention of devotees. There were also certain rituals associated with musical instruments. In some temples of Kerala, certain other rituals such as consecration of a new drum (such as *Pañcamukhavādyam*, *Mizhavu*) into the existing set of instruments are performed as a ritual termed as '*Mṛdaṅga Upanayanam*'. There are also pitch variations such as those in *Nāgasvaram* traditions [$5\frac{1}{2}$ *Kaṭṭai*, 2 *Kaṭṭai*] and so on. *Nāgasvaram* musicians generally perform *Rāgas* such as *Śaṅkarābharaṇa*, *Bhairavī*, *Nāṭṭai*, *Śrīrāga*, *Kalyāṇī*, *Mohana*, *Toḍī* and *Punnagavarālī* to please deities.

Music in the Śaivāgamas

Several Śaivāgamas have elaborate rituals regarding worship of Lord Śiva and Goddess Śakti as well as other

attendant deities in temples. In the course of various rituals, processions and festivals these texts have descriptions of musical and dance performances, the *Rāgas* and *Tālas* used, the arrangements or positioning of the instruments in certain rituals and other aspects. There exist several types of musical instruments mentioned in these texts. All these aspects of music gleaned from various *Śaivāgamas* are presented below. The '*Vātulāgama*' speaks of five musical sounds -

दारुजं चैव शङ्खं च लोहं सुषिरमेव च। गेयं सर्वैः समायुक्तः शब्दः
पञ्चविधः स्मृतः।।

The text also mentions 18 musical instruments such as *Bherī*, *Mṛdaṅga*, *Maddala*, *Dundubhi*, *Tāla*, *Kaṭaha*, *Turyā*, *Tumburu*, *Vīṇā*, *Veṇu*, *Nūpura*, *ḍiṅḍima*, *Madduka*, *amaruka*, *Dhavalā*, *Śabda*, *Pamba* and *Paṭaha*²⁰. The '*Ajitāgama*'²¹ (AG) [*Kriyāpada*, 27.129-131] considers combination of voice with four types of instruments as *Pañcamahāśabda* that are dear to Lord Śiva and performed during rituals and festivities. Further the text AG [*Kriyāpada*, 27.120-126] describes the *Bherīpūjā* beginning with the worship of deities governing its parts, offering flowers, food and *Tāmbūla* (offerings of combination of betel leaves, arecanut and fruits) invoking several other Gods. The '*Vīrāgama*'²² [65.45-46] mentions that music and dance accompany the fasting during the night of festivities of Lord Śiva.

नृत्तगेयसमायुक्ता रात्रौ जागरं उच्यते।

The '*Kāmikāgama*'²³ (KG) is rich in various aspects of music. The text KG [*Uttarapāda*, 6.104-106] describes the

divinities worshipped in parts of a drum. These include *Rudra* (in middle face of the drum), *Brahma* (in right face), (in left face), *Sūrya* (in right side of ring), *Chandra* (left side of ring), *Saptamātrkas* (on 7 wedges), 11 *Rudras* (place covered by wedges), *Skandha* (on drum stick). Similar divinities are mentioned in the '*Rauravāgama*'²⁴ [*Kriyāpada*, 18.49-50] and '*Suprabhedāgama*'²⁵ (SPG) [I.14.42-43]. Each deity is invoked and worshipped with offerings reciting the *Hṛdayamantra* and the drum is rhythmically beat by reciting *Astra mantra*. The person who beats the drum is first sprinkled with water charmed by *Pañcākṣaramantra* by the priests, adored with offerings of clothes, sandal and fruits and then the drum is lifted and given into his arms to play it rhythmically. Several musical instruments are played during *Bali* offerings in temples as stated in KG [*Uttarapāda*, 6.389-390] such as *Mardala*, *Paṭaha*, *Bherī*, *Śrīkhaṇḍa* and *Śaṅkha*. The text SPG [I.14.45-46] also mentions about specific *Tālas* performed during *Bali* rites and specific to the various directions. While describing the worship of *Śivaliṅga* facing west, the text KG [*Uttarapāda*, 6.66] states that during the performance of ablutions to the deity, various hymns (especially those from Vedic texts and *Tevāram* literature) are chanted with rendering of songs in *Gauḍa*, *Drāviḍa* and 18 other languages played along with instruments. Further, the *Bherī* drum is significantly played before hoisting the flag during various festivities in the temple. This tradition is echoed by various texts such as '*Kāraṇāgama*'²⁶ [I.141.3] -

भेरीमादौ समुत्ताड्य ध्वजारोहणमारभेत्।

as well as in the '*Dīptāgama*'²⁷ [83.15-16] as

भेरीं तु ताडयेत्पूर्वं ध्वजमारोपयेत्ततः।
अङ्कुराण्यर्पयेत्पश्चाद्भेरीपूर्वक्रमात्कृतम्॥

The '*Ajitāgama*' (AG) [*Kriyāpada*, 27.23] also states -

एकाहमारभेद्धीमान् भेरीताडनपूर्वकम्॥

Elsewhere the '*Kāmikāgama*' states that drum should be placed facing South with the holy Trident back of it during worship. In course of *Bali* offerings, the text KG [*Uttarapāda*, 6.115-118] states that music pertaining to each direction is to be performed as tabulated in **Tab. 3.**

Tab. 3. *Rāgas* and *Tālas* performed during Bali rites as in KG [*Uttarapāda*, 6.115-118]

Direction in which rite performed	<i>Tālas</i>	<i>Rāgas</i>
Brahma	<i>Brahma</i>	<i>Megha</i>
East	<i>Sama</i>	<i>Gāndhāra</i>
South East	<i>Baddhāvana</i>	<i>Kolli</i>
South	<i>Bhṛṅgiṇī</i>	<i>Kauśika</i>
South-West	<i>Malla</i>	<i>Naṭṭabhāṣa</i>
West	<i>Navākhyā</i>	<i>Śrīkāmara</i>
North-west	<i>Bali</i>	<i>Takkeśi</i>
North	<i>Koṭikā</i>	<i>Tarkarāga</i>
North-east	<i>ḍhakkari</i>	<i>śālapāṇi</i>

The *Āgamas* also give specific list of instruments for each type of festivities as mentioned by the text (KG) [*Uttarapāda*,

6. 392-395] such as use of all musical instruments for all *Adhama* modes of worship, Conch and *Kahala* for *Madhyama-Madhyama* mode, all instruments for *Madhyamottama* mode, 50 instruments for *Uttamottama*, 24 for *Uttamādhama* and 34 for *Uttamamadhyama* modes of daily worship. There exist also omens pertaining to certain instruments. If a *Bherī* drum raised sound on its own, it forebodes a great pandemic according to KG [*Uttarapāda*, 6. 73-75]. One had to perform *Śānti Homa* by sprinkling charmed water with *Astramantras*. Several other omens as well as *prāyaścitta* (pacificatory) rituals are given in other texts such as for events like the breaking of the drum stick, tearing off the leather parchment of drums, the snapping or breaking of stringed instruments and so on. Certain *Śaiva* temples adhere to rituals of a specific *Āgama* text. In the *Sucīndram* temple, the worship at dawn termed as *Uṣaḥ pūjā* (or *Udayamārtāṇḍa pūjā*) is performed according to the rituals described in '*Uttara Kāraṇāgama*'. The afternoon rituals (*Uccha pūjā*) are commenced along with performances of *Nāgasvaram* musicians, drummers, flute players accompanied by chanting of hymns.

Conclusions and Scientific Discussions

The ancient *Āgama* literature is vast, existing in private and manuscript collections of which many such texts are yet to be published or critically evaluated. They deal on different types of temple rituals, their constructional aspects, iconography, harmonious collection of materials such as stones, wood and other materials for making flagstaffs, idols

and features related to promotion of arts such as music and dance. In various Hindu rituals, bells, gongs and conches are used in addition to Vedic chants and other mantras in temples. Bell ringing during prayers helps to control ever wandering mind and focus on the deity. From a Tantric perspective, the sound of a bell energizes the six *chakras*, balances energy distribution in body and awakens the *Kuṇḍalinī Śakti*. The blowing of conches also enhances spiritual experiences of devotees during worship. During temple rituals there are chants of Vedic hymns, other mantras and sounds of bells, gongs, conches and other musical instruments. The effects of such sounds in Vedic rituals have been reported²⁸. The sound produced in various types of drums depends on their construction, leathers used, volume of resonator, size and the rhythmic beats. The use of various leather skins such as those of goat, deer or certain reptiles gives variations in sounds as these leather skins are dried under tension and their fibre orientations change. The sound density also varies depending on various woods used for the manufacture of such percussion instruments such as those of Neem, Teak, Mango, Jackfruit trees. Certain performances in temples involve various rhythmic structures with specific combination of beats and strokes in each phase, the use of different *Rāgas* and *Tālas*. Several documentary research is still required on these varying traditions in different temples as well as research into the different acoustic behavior of musical instruments spread all over the country including the effects of such performances on spiritual enhancement as well as preserving local music

traditions. Indologists, Engineers and scholars well versed in *Āgamas* and *Saṅgītaśāstras* will benefit by such Inter-disciplinary research into these traditions that will allow us to appreciate our ancient Indian sciences and arts.

Acknowledgements

I would like to thank the Secretary, Mythic Society, Bangalore and Secretary, Kannada Sahitya Parishat, Bangalore and the online resources of The Music Academy, Chennai for providing the necessary references.

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Madhwa – Will, Coercion and Self-determinism

Dr. N. Usha Devi

The socio-cultural formation brought into being by Sri Madhwācārya, the great Dvaita philosopher of India, involved a process of thinking, traceable to the Vedic age. It is a conception of Truth that is subjectively *a priori* that does not regard transcendence into it an absolute necessity. In whatever manner and means, this leads to the conceptualized knowledge and understanding of the Truth. It does not belong to the senses. However, it presupposes a way that any perception on these two occur in accordance with the adventitious factors like, innate impressions, impulses from the environment and the coercion within our own. Hence, for acceptance or rejection of the outputs of these activities, it is the psyche that is to be attended upon. It is the structure of the psyche in conjunction with the environment to which our material body belongs and the functional disorders arising out of the structured or non-structured impulses of the environment that sets the morbid goal of achieving the desired goal of 'happiness'. There the search for some deterministic Will ends and one is able to discover the subjective conditions of the

a priori. Whenever this discovery occurs, the deterministic Will finds a peculiar 'something' beyond our sensitivity. This is the truth or Knowledge, according to Madhwa.

Before reflecting on the deliberations of Madhwa, let me discuss about his foundational arguments on the subjectivity. Madhwa reflectively addresses the two-fold nature of man—one characterized as 'Self' or 'Soul' that falls in the existential realm and the other independent of it having attributes (Viśeṣas), the Lord or more appropriately idealized as Lord Nārāyaṇa. Looking closely into his views on the notion of the self, he holds that the self is only a part of the Will of the Lord. Here, it can be said that Madhwa contradicts the subjective view of the human soul presented by the other Vedāntic philosophers. Accordingly, he lays emphasis on the dynamic nature of the Supreme Lord who is sole mover of the wheel of the Universe. With his own purposes and dynamic actions His Will creates proactively everything that is objectivity in this world. There is no coming into existence or disappearance of this Being and so He is the Supreme Being. In the case of the soul or the self, its existence depends on the predetermined Will of the Lord. This can schematically be categorized through the intervention of the compulsions of karma and the paroxysm of the environment. The so-called coercive convulsions occur as a part of the inner concealed impressions developed in the past life. These impressions are the indispensable functions of the soul. The impulsions from the bodily and the environmental impacts come under the schema of our understanding for which we become conscious of. The latter

are presented as the appearances as mere forms of objects. The real modes of activity are no doubt determined by the intricate functions of the soul. Such activities are hardly likely to be understood by the soul in its normal condition. Then the question is how the agent who determines the nature of the soul effecting of objectivity entirely of itself, independent of Will, intelligible, should appropriately be reasoned thereof.

Man being a disinterested spectator and also a social being, the possibility of existence of the soul pure in nature by itself is a necessary requisite. Without this, there cannot be an orderly, interconnected whole that can manifest into manifoldness. The soul having a derived empirical existence can be different in different times. All its possibilities of coming into being are determined by the Lord or the Supreme Soul based on one's activities only. Therefore, as Madhwa points out, Karma has greater relevance in human person. This karma is expressed in the form of coercive sensual desires and motivations. The will in human beings is influenced by sensual desires and motivations and hence it can be referred to as *arbitrium sensitivum*, i.e., influenced by coercive sensual motives. But the fact is that there is in man a power that is self-deterministic and independent of all coercions brought about by sensual impulses. The Will of the Lord which can begin to act of itself determines the nature of the soul influenced by the antecedent actions of each soul. It should especially be noted that for Madhwa there is no salvation without complete imputation of karma. The totality of conditions that leads to salvation does not deny knowledge.

However, this knowledge is to be regarded as only an aid to salvation. Karma presupposes that although something has been accomplished in this world, it ought to have continuation in salvation for enjoying bliss in that state. A contrariety to the performance of karma is that salvation can even force and influence in producing something in time that depends on the nature of karma performed and thereby paving the way for a new life event. The significant aspect indicated here by Madhwa is that while the effects are found in empirical conditions determined by the Will of the Lord the intelligible cause is independent of any empirical laws of Karma. Madhwa clarifies that though the Lord is intelligible in action He does not initiate actions by his own but with the Will associated with Him. Let me discuss about the *Arbitrium Sensitivum*, or the nature of the Will. The deterministic coercive impulsive imperatives that form the ground thereof may deliver an estimate concerning the Lord who is attributed with perfection and is designated as Viṣṇu.

The *Arbitrium Sensitivum*

The will in Man like other animals is affected by sensuous motives. But unlike other animals his will is not *arbitrium brutam*. It means that the latter are endowed with sensuous motives that are necessitated for life. The will of man is *arbitrium sensitivum*. This is because his sensibility does not necessitate action. Action is determined by a power, within itself. It is self-deterministic and is not impounded by any coercion brought out through sensual impulses directed inwards from the environment. It is significant that man sees

the whole of the external world through senses, knows himself through internal perception. The latter one does not involve any receptivity of sensibility. The senses can adapt to the knowledge of the visible world and the causal laws of nature. Man may gather reasons for what sorts of actions are conducive for his living in this world. Thereby he gets an estimate of the actions necessary for salvation. The will has its constituent faculty of desire. A will that is free of all sensuous impulses directed by motives only can help one to overcome the immediate effects of sensual experiences. This will bring salvation in time. The control of coercions from the environment that are not determinable through sensual experiences but only with sensual impulses can be brought out through actions of the will and self-determination.

According to Madhwa there is no act like original act that brings in a series of acts in association with sensual impulses. For him, Karma is beginningless.¹ Karma is no doubt the determining factor in causality. This position he justifies through the account in authentic texts like *Bhaviṣyapurāṇa* that Lord Viṣṇu is instrumental in bringing sins and merits with the help of past actions. He also denies any other insentient principle like prakṛti or pradhāna being the causative principle. This is because these are known only through inference and hence not appropriate in establishing the causality.

Madhwa holds that as a faculty of concept the concept itself is close to the essential nature of defining the Lord, the Supreme Being. However, the Lord beyond all these concepts is but the only form not in relation to the objects or more

aply to the *Arbitrium sensitivum*. Madhwa synthesizes the constituents of the Being. He comprehendingly distinguishes the characteristic attributes of this Being beyond the *sensitivum* that are independent of the premise of *sensitivum*. For him, the Lord is complete in Himself, pure and without any external imputation. In contrast to the general knowing, the knowledge or understanding about the Lord in so far as this corresponds to a mode of knowledge, it is in its entirety with regard to that particular attribute. The latter becomes the matter of judgment for oneself and that is the Lord himself. Since matter of a judgment belongs to the given knowledge in a particular mode for oneself, one cannot declare that this is final knowledge about the Lord. Madhwa considers that there are infinite attributes in the Lord which will be difficult to understand in their entirety. That is where the scriptures provide the key to a possibility of judging the attributes of the Lord. Madhwa avers that the inquisitive knowledge on any of the attributes discussed in the scriptures is sufficient to know the Lord. It is a mere activity of understanding and the result is the knowledge of that Lord. There is no contradiction in the case of judgment about Lord.² Here the Supreme, augmented by all kinds of power, is no doubt Omnipotent and eternal and is ever blissful. The understanding of this fact is the state of Salvation.

Coercion

Then, what is that mode of knowledge that comes in the form of manifold *Sensitivum* or particularly the case of object relatedness? Madhwa explains that in its most general sense

the knowledge of object-relatedness is the act of the premise of *sensitivum* and not directed by the Lord. The knowledge of senses directed to the objects involves the coercive factors—coercion being the term used for compulsion or intimidation by some other. It may occur in the form of external environmental impulses and is related to the *sensitivum*. As such, it can be said that the coercive factors related to Jīva has the impact from internal environment. It is peculiar that both have the involvement of the constitutive elements—Air, Earth, Water, Fire and Space though in varied dimensions such as macro and micro levels. When the Sensuous elements become free of the external impulses, there arises the knowledge of the internal Self or Jīva. But in the later state there is influence of one's accumulated past karmas or the micro elements of the five elements. For Madhwa, as there is the impact of the micro elements such knowledge is not completely free of the impact of the micro elements. It is constituted of demerits and is true till the idea as reality of the world exists in the mind. When the mind becomes freed of these coercive forces, the understanding that arises regarding the Lord is the true Knowledge which is complete (Paripūrṇa). Madhwa considers that knowledge involves something to be known and that cannot be accomplished without activity. The spontaneity of Knowledge requires that all the impulses of activities in the form of demerits be gone through in a certain way.

According to Madhwa, the point is made emphatically clear following the Sūtrakāra in the sūtra 'Kartā Śāstrārthavatvāt'.³ The sūtra here expresses the act of existence

as conditioned by the demerits and actions on the part of Jīva. Further, Jīva having the power of receptivity of the determinable (the Lord) by its own deep-rooted inner nature derived from the Lord, is the doer.⁴ The Lord enables Jīva to pursue a course of action according to its freewill and the imputed actions in previous life. But the constraints in the form of the five elements also have certain consequences on the course of action determined by Jīva. Regarded as a causality of things Jīva though starts its activities in the micro world, its sensibility of effects comes only in the sensible world. Madhwa makes it clear that though Jīva has the full power to enable causality, the final power lies in the Lord only. The Lord, initiates actions through vesting power on His special attributes (Aghatitaghanāpatīyasī Śaktih) and allows Jīva to pursue the process of the creation, the effects being freely determined by itself.

Madhwa puts forth one more significant factor involved in acquiring the knowledge of the Lord – that is the element of 'grace' from the part of the Lord and not from any other source or resultant action. One is entitled for 'grace' when freed of all demerits and that is bestowed upon only by the Lord Himself. It is to this sort of pure karma that one must direct his attention so that meritorious acts accumulated over time paves way for receptivity to 'grace.' The knowledge regarding the Lord is purely in the domain of the function of the Soul.

The blind Dichotomy in the concept of Jīva and the Self:

Madhwa examines the nature of dichotomy involved in knowledge and thereby the constitution of human being. He

observes that whatever may be the origin of our sensual experiences, either due to the impact of the external environment or due to the causes in the form of karmas (both current and accumulated), these are of empirical origin. Hence it can be said that these belong to the inner sense or what is called the soul or self, *Jīvātman*. All our knowledge belongs to this *Jīvātman* and is subject to the determinants of that. This brings in the relational knowledge as well as the knowledge of the Lord. In fact, Madhwa, proceeds further saying that man as a social being and as a disinterested spectator has the capacity to understand the nature of the Lord in a particular attributed form through a continual process of detachment, devotion and the like.

To analyze the elaboration on the nature of the Self by Madhwa, it can be said that the Self as Brahman need be enquired into by those who are desirous of liberation and as such it is only the eligible who can undertake the enquiry as declared in the *Brahmasūtra*.⁵ The enquiry is necessitated due to the requirement of grace from the Lord. Further according to him, the word 'atah' denotes *Viṣṇu* or the Lord as the cause of everything and so is required to be enquired into. It is self-revealing. Even though *Jīva* is also self-revealing it is distinct from Brahman as it is described as *aṇu*. Further there is no purpose to be achieved in enquiring into the nature of Brahman, the Lord. It is only when one is able to understand the attributed Brahman that we are in a position to say that we know the Lord. Here what is significant is that Madhwa recognizes the unity of the Self and *Jīva*. Any contrariety will

be declared deceptive. Then the question is in terms of practicality: How it can be possible for one to find this nature of Brahman who by His own choice is creative in His conditioned powers. The causality, according to Madhwa, is traceable to the action-oriented attributes of Brahman— *guṇapūrṇatva*, *srṣṭyādyactakartrtva*, *svatantratva*, *sarvottamatva*, *sarvaniyāmakatva*, *acintyādbhutaśaktitva* and *sarvaśabdavācyatva*. This is clearly referred to in the scriptures as attributes of Brahman. This knowledge is evident from the right imperatives of the śrutis themselves and it is made possible only through the process of *samanvaya*. The point highlighted here is that the causality expresses a kind of necessity, a necessity that is traceable to the Will of the Lord. Madhwa clarifies that Will of the Lord frames to itself with perfectness in objects and it adapts to empirical conditions (the so-called impulse factors). The different attributes have different effects in regard to the actions, the latter adapting to the laws of nature and producing their own effects. Thus the power to produce objects according to his own ideas from the power of will in man, the resultant of Causality becomes an empirical factor.

Madhwa emphasizes also the dual nature of Will in human beings which is involved in discovering its own true nature, the nature of Brahman. Perhaps it will never take place in empirical conditions characterized by impulses. The *guṇapūrṇatva* of Brahman makes it difficult to understand in its entirety. Therefore, he proposes the necessity of an inquiry into the nature of Brahman. Again, Madhwa expounds that our inner capacity to inquire into the nature of Brahman alone

is not sufficient to have the knowledge of Brahman, but His 'Grace' is also essential (Sa hi Sarvamanovṛttiprerakaḥ). For him God can be realized only by those whom the God chooses. It is clear that enquiry into the nature of Brahman can be had only after 'eligibility is obtained' (Atha). The eligibility refers to 'the innate capacity to attain liberation' which is the imperative of the word Atha in Brahmasūtra – Athāto Brahmajijñāsā, according to Madhwa.⁶

Now, Madhwa raises an important question: Why cannot Brahman be the constitutive subjectivity? The claim by certain philosophers that it cannot be the subject in any way as there is no doubt about Brahman is rejected by Madhwa. For him Brahman is the subject of enquiry designated as 'Brahman' and the subject of enquiry is to be known.⁷ Another noteworthy point raised by Madhwa here is that since Brahman possesses all attributes or viśeṣas, it is different from Jīva that has few attributes only. The way the Lord activates Jīva is by His own creative energy out of His will and thereby makes the latter dependent on the Lord. Hence deliberations on the identity of Jīva with Brahman is on the one hand be ascribed to receptivity of sensibility and on the other to incorrect understanding of the sūtras. Also the sūtra refers to the Atomic (aṇu) nature of Jīva and there will not be any reason to frame the idea of identity of Jīva with Brahman. Therefore, Brahman is the only subject of enquiry.

The Will and Self-determinism

In the context of the Upaniṣadic statement, God as beyond the level of Jīva is the cause of initiating actions according

to His will and for His pleasure.⁸ Madhwa considers God not as the cause of actions in Jīva, for, if it is so, all the actions that are performed by Jīvas could not be with defects and there will not be any prejudice towards Jīvas in general. It is also not due to the beginningless karma which would imply all Jīvas as good only being eternal like the karma. He takes Jīva as having its own distinctive nature which is intrinsic to it (Svarūpayogyatā).⁹ So bringing in the intrinsic nature of Jīvas he presupposes that Karma flows as its outward expression in terms of good or bad actions through volitional activity (puruṣaprayatna) without which the svabhāva cannot be developed to its full nature.¹⁰ Even if this is so, it is due to the Will of God that all Jīvas develop the intrinsic nature. God only allows developing the intrinsic nature of Jīvas in accordance with the moral law or to change the nature of beings though he has the power to do that. It should especially be noted here that the moral law is held supreme by Madhwa which he considers 'as an expression of the Divine will itself'.¹¹

In this context, how Madhwa makes a distinction between determinism and free will requires a proper understanding of the concepts. 'Determinism' in its general terms refers to the view that each cause has an antecedent condition as a result of a prior action and that every action in the present will produce an effect in the future. The concept of determinism is represented in the Indian context, by the doctrine of karma. Thus, according to determinism, each karma is part of a causal chain. But Madhwa here makes it clear that karma is traceable to the inherent nature of Jīvas and determinism is limited to

Jīva and it is the Will of God that prevails in continuation of the causal chain. It is the Will of the God that lets Jīvas get evolved without interfering in their activities. In the elaboration on free will it can be said that it is the ability of one to make choice from alternative courses of actions available to him without any coercion. It should be noted that for Madhwa 'freedom' or 'free will', is mutually consistent with Divine control. This is truly in conformance with his Svarūpabhedavāda.

The difficulty which then occurs is in the form of dealing with the question regarding the nature of Liberation. The solution that is offered by Madhwa in this direction is that while the effects are found in the form of multiplicity of Jīvas, the intelligible cause, the God with the root of causality element within Him is outside the causation and is independent. It is very important to note here that the God, intelligible in its actions is the cause of everything and no action begins in this active being but the active being initiates actions in Jīvas asserting that the sensible effects become productive in the sensible world only and leads to continuation of series of causes. Self-determination of will does not imply an action; it is only determination of choice that brings in change in the nature of Jīvas. Madhwa thus makes it clear that Jīvas have independent existence based on the nature of Karma but are dependent on the Supreme Lord, Nārāyaṇa, who is attributed and thereby justifies the Dvaitic conceptualization. The intrinsic nature (*Adrṣṭaniyama*) of the souls leads to intrinsic diversity of human nature.¹² This *adrṣṭa*

is nothing else than '*anādisvarūpayogyā*' of the individual souls. Jīva is not created out of a void but he is an expression of the nature of God.

Conclusion

The philosophy of Dvaita or Dualism brought forth by Śrī Madhwācārya finds a distinction between Jīvas and Brahman or the Supreme Lord, Nārāyaṇa. His conceptualization actually brings in a differentiation between Jīvas and Brahman in that both have absolute sovereignty and freedom of existence but it is the Will in Brahman that makes Jīvas pursue their life. The will of the Lord actively initiating actions (karma) in Jīvas has its constitutive Viśeṣas. It is Svātantryavāda which is the doctrine of the absolute sovereignty and freedom of the Divine Will to express and manifest itself in any way it likes; Svātantrya makes all the objects appear as separate though in essence they are not separate from samvit (Universal Consciousness) and which does not conceal the nature of the Supreme. Jīvas due to their Svarūpayogyatā (intrinsic nature) and volitional activity develop into their full nature wherein the karma flows as their outward expression. But here also it is said that the chain of causality is initiated by the Lord Himself and is independently continued by Jīvas which are dependent on the Lord based on the moral laws of nature. The free Will of the Lord is mutually consistent with the Divine control and is in conformance with the Svarūpabhedavāda. Through this conceptualization Madhwa explains the existence of the plurality of selves as a result of *Adrṣṭaniyama*, i.e., in the

intrinsic diversity of human nature. The term *adr̥ṣṭa* is taken in the sense of *anādisvarūpayogyatā* of the individual souls. This explains the free will and the existence of evil and suffering in this world.

The schematism by which Madhwa elaborates the constitutive subjectivity is significant as he considers the grace of the Lord an essential element in achieving liberation. This grace is bestowed when all demerits associated with *Jīvas* are effervesced in a continual process of detachment, devotion, and dedication to the Lord and whereby the seeker of Brahman gets the eligibility to have this grace of the Lord. It is significant to note here that for Madhwa, *Jīvas* have separate identity and independent existence than Brahman. The soul existing in the empirical realm has the constitutive element of karma in the form of coercive sensual desires and motivations or will and it is the *arbitrium sensitivum*. Since Karma is without beginning it is the determining factor in the chain of causality.

Notes and References

1. Na karmavibhāgāditicennāditvāt- B.S. II.i.36.
2. Śrutestu Śabdāmūlatvāt – Brahmasūtra Madhwabhāṣya. II.i.28.
3. Brahmasūtra II.iii.33.
4. Brahmasūtra Madhwabhāṣya. II.iii.41.
5. Athāto Brahmajijñāsā- Brahmasūtra. I.i.1.
6. Ibid., Tait Up.II.1, Rg. Samhita; 1-155-6).
7. Tadvijijñāsasva TadBrahma- Taittirīyopaniṣad. III.1.

8. Kauṣītaki Upaniṣad: III.8.
9. Madhwa: Mahābhāratatātparyanirṇaya. xxii, 184-88- Svabhāvākhyā yogyatā yā hathākhyā yā anādisiddhā sarvajīveṣu nityā.
10. NyāyaSudhā of Jayatirtha. p.816.
11. NyāyaVivaraṇatīkā of Jayatirtha. IV.2,6.
12. Madhwa: Brahmasūtrabhāṣya. II.3.51.

Philosophy of Kalaripayattu for Self-Transformation

Dr. S. Bhuvaneshwari

Introduction

¹Kerala, often eulogised as god's own country, is a land of rich heritage and culture. It carries a legacy of innovative continuity of its traditional knowledge, especially in the field of arts, medicine, mathematics and poetry, seeking its relevance in contemporary times. The land is also known for its indigenous martial art, viz., Kalaripayattu. The heroic events of great warriors of the Malabar describing their feat in this martial art are recorded in the oral tradition, that is coming down to us as the Vaḍakkan Pāṭṭugaḷ (Songs of Malabar warriors). The word "Kalaripayattu", refers to the arena (Kalari) of practising the martial art (Payattu). Almost every village of Kerala has a 'Kalari' which is considered as the centre of learning. Kalaripayattu is a wholistic martial art developed in the cultural ethos of ancient Indian system of ethics and moral conduct. In this paper, we shall attempt to derive the pragmatic principles of Kalaripayattu, which are deeply rooted in philosophical outlook, that promises to bring

about a transformation and contribute to the overall health of an individual and the society.

Kalari: Place of Martial Training

Kalarippayattu is probably the only martial form which not only teaches 'how to hurt an enemy' but it also sensitises the mind by revealing 'how the hurt is' and 'how to cure that hurt'. Therefore, Kalarippayattu can be well defined as the 'martial and healing art' of Kerala. There are three main styles of Kalari viz., the northern, the central and the southern styles, of which the northern style is attributed to have originated from Lord Paraśurāma. The northern style further consists of further sub-divisions, one of which is known as Arappukai. The philosophical idea behind the training of Arappukai northern style kalarippayattu is extracted in this paper. The tradition of Kalari includes the practice of martial techniques and preparation of medicine. The place of martial training, i.e., the Kalari, is revered as a temple. Based on the specific purpose, four types of Kalaris are known to exist that comply with the norms of traditional architectural science of Kerala. The fascinating concept of Kalari building is its modest appearance with a specific purpose. For instance, a Kuzhi-Kalari or the 'pit-Kalari' is a place for regular martial practice during the early phases of martial training. The 'pit-Kalari' of 42x21 feet, dug 4 feet deep, has its ground made of red sand mixed with various local herbs that acts as the 'first-aid' treatment for a martial practitioner who may get hurt during the martial training. Thus, the first lesson of the importance of developing a tough mind to accept the fact of getting hurt

and the presence of an immediate remedy is demonstrated by the very structure of Kalari. Another type of Kalari is a Pratiṣṭhā-Kalari that is built after retirement from Kalari teaching. It serves the purpose of providing solitude for the practice of meditation and spiritual upliftment of a Kalari practitioner. The need for transition in human life is envisaged and the necessity to move from a highly active life to a quiet life is again illustrated through the life of a Kalari practitioner, in relation to the construction of a Kalari.

Worship in Kalari: Symbolism and Reality

The reverential attitude of expressing gratitude to deities and preceptor forms an integral part of Kalari training. The Kalari consists of Poothara (Fig. 1) or the place where the flowers are offered, visualising the union of matter and consciousness that is symbolised as Śakti. The Poothara is a seven-tiered wooden structure representing the seven dhātus of the human body and in its apex is placed a heart-shaped object symbolising the consciousness principle, where the lamp is lit.

Next to this Poothara is the Gaṇapati-thara or the place where Lord Gaṇapati is seated. Interestingly, the form of Gaṇapati is invoked by placing "oṭṭa", a tusk-shaped wooden stick, that is part of the martial wooden weapon training. Next to it is the Guru-thara or the place where the preceptors and masters of Kalari are worshipped. The lineage of martial preceptors is symbolically invoked by placing the Pādukā or the foot-wear. A Kalari practitioner invokes the presence of



Fig. 1. Poothara

consciousness principle by worshipping Poothara, expresses the spirit of theism by worshipping Ganapati-thara, and displays his reverential attitude by worshipping the Guru-thara. By this act of worship, the element of philosophical enquiry, teleological argument and the unfathomable nature of knowledge are imbued in the young mind of a Kalari practitioner in the early stages of his training.

Vandana-Chuvaḍu: 'The Martial Worship'

The vandana-chuvaḍu is a sequence of physical movement that exhibits suppleness, flexibility, balance and control of the physical body, directed by a focussed and concentrated mind. The sequence constitutes the 'martial-worship' of the Kerala martial deities, primarily Bhagavatī or the Goddess of Power. This 'martial-worship' is performed

within the Kalari facing the Poothara. This sequence of physical movement symbolises the invocation and worship of the entire cosmos. It is the worship of the universe seeking physical welfare and mental balance to continue the life journey intertwined with spiritual upliftment. The 'martial-worship' displays physical power, mental strength and determination demonstrated by strong physical movements of forceful kicks, twists and turns. The physical movements appear to suggest an outward journey while the mind resolves to undertake an inward journey. Thus, a Kalari practitioner, in the initial stages, is exposed to the importance of conducting a meaningful journey of life, both at the external as well as the internal level. The sense of responsibility of leading a healthy physical life including a healthy mental life is one of the important components impressed upon the young minds through the 'martial-worship.'

Catuṣpādaniṣṭhā: The Four Pillars of Kalarippayattu

The starting point of Kalarippayattu is not 'aggression' but it is in self-disciplining. Therefore, it stands on a strong foundation held by four main pillars (Catuṣpādaniṣṭhā), and they are —

1. Physical discipline (Meikaruttu),
2. Mental stability (Manakkaruttu),
3. Accuracy in application of martial techniques (Aṅgakaruttu) and
4. Skill in wielding weapons (Āyudhakaruttu).

1. Meikaruttu (physical discipline): The first pillar of Kalari training is the physical discipline which includes regular physical exercises for development of a healthy body. The functions and mechanisms of the behaviour of the material physical body is studied in a Kalari, which helps to develop the techniques of mastering the physical body to a large extent. The training also involves understanding the anatomical science, thus laying the foundation for the growth of a 'martial-physician' in later stages of Kalari training. It is worth to note here that the Malayalam word 'Mei-karuttu' translated as 'physical discipline' has much more to offer semantically. The word 'Mei' indicates the material physical body and 'Karuttu' refers to the discipline as a whole, which includes the sense of regularity and continuity of performing physical exercises without succumbing to lethargic attitude. The Kalari training imbibes the philosophical idea of the relationship between the physical body and the mind, wherein the physical body is the most fundamental and basic component, which serves as the vehicle for self-transformation. Hence, the physical discipline is considered as the first main pillar and the practitioner strives to establish firmly following the regulations in order to develop a healthy physical culture. The importance of a healthy physical body is discerned by every Kalari practitioner, not in terms of maximising the enjoyment of material pleasures, but to perform meaningful activities in life, for oneself and for the society. Interestingly, Meikaruttu is referred to by another Malayalam word, viz., Uḷ-karuttu which again gives an insight into a deeper semantic structure. Here, the word "Uḷ" literally

means "inner" and hence Uḷ-karuttu directly indicates the idea of "inner-discipline". Thus, even when we say, it is the stage of physical discipline, referring to physical exercises that are meant to cater to physical strength, stamina, speed, and stability, but in its deeper philosophical sense, the very first stage of Kalari training sows the seed for inner-growth, that is vital for understanding the nature of self and working towards the path of self-transformation. However, since at the early stage of Kalari training, such esoteric aspects are not comprehensible by a pupil, the techniques of Meikaruttu appear to emphasise 'physical strength for a martial artist,' while the hidden message is the 'physical foundation for an inner transformation.'

2. Manakaruttu (mental discipline): The next important pillar of Kalari training focusses on developing a healthy mind. Though, the first pillar of physical discipline includes development of mental balance and stability, the Kalari training offers to focus specifically on the development and growth of mind which represents the actual personality of an individual. Here again, the semantics of word "Karuttu" opens up a wide range of meaning signifying an overall development of mind. It is well-known that a martial artist requires a balanced mind with an ability to make quick decisions, applying the principles of 'presence of mind' in any given situation. The components of training at this stage caters to the immediate requirement of a martial performer. Hence, mental techniques for developing courage and stability are emphasised. However, the Manakaruttu stage also emphasises

on development of śraddhā in the Kalari preceptor and the Kalari presiding deities. The śraddhā component is coupled with the element of bhakti. The Kalari practitioner is expected to undertake a resolve to practice dhyāna to develop mental stamina and concentration. Every Kalari school prescribes its own set of meditative process. The practice of meditation is said to improve mental alertness, one of the key features required for a martial artist. The mental alertness also has a philosophical significance. The Kalari practitioner is taught to be 'alert' and be 'awake' to oneself. The meditative process focusses on developing the skill of maintaining mental agility, balance and firmness. This aspect of training also focusses on learning to understand the limitations of mind, its behaviour caused by fluctuations of guṇas, such as sattva, rajas and tamas, its nature of being wavy and the necessity for a deliberate effort to handle the mind accordingly in its various forms. Some of the Kalari centres earmark a day for satsaṅga in which the Kalari preceptor imparts the importance and methods of developing mental strength.

3. Aṅakaruttu (discipline of accurate application): The third pillar of Kalari training is largely 'martial' in nature. It involves learning the technique of wielding weapons – wooden and metal. It demands physical strength, presence of mind, choice of right application of weapon, free from fear of wielding weapons, fearlessly facing and tolerating blows, vigilant of every move of the opponent, awareness of one's own movement and surroundings, acceptance of defeat, balance over victory and so on. Here, the word "Aṅga" literally

refers to the physical body, but it signifies the application of martial techniques at the physical level alerted by the mind. This stage is also referred to as 'Abhyāsa-Karuttu' or the 'discipline of practice'. It refers to the continuous practice of the learnt techniques aiming towards the path of mastering those techniques. The martial techniques taught in this stage are also applicable in one's life. That is to say, mere learning of the techniques does not suffice in any field, much less in the field of martial training. It is equally important to develop mental agility and sharpness in operation of the instrument that can be achieved only by constant practice. In this case, it is the constant practice of wielding weapons. It calls for a high degree of acumen, dexterity and right application of techniques with right power and force. The Kalari practitioner not only learns how to develop physical and mental strength but also learns how much of it should be used and curtailed at the same time. Again, this aspect of Kalari training becomes important in understanding the power, its employment and restraint in our daily life.

4. Āyudhakaruttu (discipline or skill of wielding weapons): The fourth pillar of Kalari training also refers to the methods and techniques of wielding weapons. But, in this disciplinary stage the emphasis is on the development of refinement of movements with power and vigour. This stage is also purely 'martial' in nature. But again, the spirit behind the martial techniques serves the purpose of leading a meaningful life, where one is often faced with the situation of making crucial decisions and exercising assertions. The

pillar of āyudhakaruttu can serve the life-lessons of courage and power required to take bold initiatives and moves during various life situations. By this stage, an individual has already evolved and the values imbibed are expressed through physical, verbal and mental acts. Often, one is reminded of the life of Rāma, who exhibited the extremes of power and assertion, when his time demanded. In this sense, the life of Rāma represents the martial principles in all its dimensions. Thus, the four main pillars of Kalari training play a significant role in developing the individual personality both from the martial art as well as humanistic standpoints.

Stages of Martial Training and its Philosophical Implication

On the foundation of the four pillars stands the lessons of martial training commencing from the learning of defence and offence mechanisms at the physical level, with the use of weapons – wooden and metal and the bare-hand techniques. This aspect constitutes the actual Kalari training in four levels.

1. Meithāri (Lessons for developing physical strength and learning defensive mechanisms). Drawing the inspiration from the first pillar (viz., Meikaruttu), in this first stage of training, a sequence of twelve sets of body movements is taught that are performed individually following the verbal command (vāithāri) in Malayalam. The Kalari practitioner fights with his own body with a motivation to develop physical alertness. The training focusses on vitalising every limb of the physical body with an objective to realise the idea of an old Malayalam saying "Mei kaṇṇāguga" (Let the body become the eye).

2. Kolthāri (Wooden weapon training). Wooden weapons such as long-stick, short-stick, tusk-shaped stick are introduced gradually and a set of sequences is taught that involves attacks and blocks accompanied to verbal commands. The weapon training helps to remove fear that may be caused by visual and/or aural elements. The movements of weapon and its sound keeps the individual alert and enhances the reflexive movements of protecting oneself. This aspect of the training is defined in Malayalam as *ḍṛṣṭi-sthīratā* (visual alertness).

3. Aṅgathāri (Metal weapon training). It constitutes of learning to wield metal weapons such as dagger, sword and shield, spring-sword, and spear. Again, each of these weapons is gradually introduced in a sequence and the movements are accompanied by verbal commands. Here too, fear due to visual and aural elements is eliminated by constant practice of using the metal weapons in a set of sequences consisting of attacks and blocks. The wielding of metal weapon demands a high degree of alertness due to its lethality.

4. Verumkai (Bare-hand technique). This is the final stage of Kalari training. Here, the opponent with weapon or bare-handed is encountered bare-handed. It involves techniques of locks and blocks, kicks and strikes. In this stage, since it involves striking the opponent with bare-hand, the pupil is introduced to the basics of identifying the *marma-sthāna* or the vital points in a human body. The Kalari tradition spells out one hundred and seven vital points from head to toe. The bare-hand technique involves learning to strike appropriately

those vital points which may paralyse, weaken, or even cause death of the opponent. Hence, this stage of training is the final stage and is imparted to one who has evolved, transforming oneself, freeing from the petty demands of the human mind. In this stage of training, the tradition of Kalari medicine is introduced wherein the Kalari practitioner learns to cure a person affected due to damage caused in any of the vital points. Interestingly, in this stage, we find that the Kalari practitioner also understands the level of damage and the manner in which it affects an individual, while striking on any of the vital points. On reaching this stage of Kalari training, the practitioner begins to evolve as a 'curer.'

Gurukkal – The Master of Martial Art or the Master of Self !

The Kalari tradition considers the evolution of a Kalari practitioner from being martial artist to becoming healer as a complete cycle. Such a person is suitably titled as a "Gurukkal" or the Revered Master. A Gurukkal is revered by the local people of the villages of Kerala since he represents the culture of forgiving and healing the opponent. So, in the philosophical sense, a Kalari Gurukkal has no foes. His years of learning martial techniques is directed towards conquering the inner enemies and establishing in his own self. The physical body is no more seen as a bundle of material constituents to be destroyed but is revered as the material temple housing the 'awareness' conscious principle that has no divisions.

Concluding Remarks

The philosophy of Kalaripayattu thus is rooted in the foundation of inner peace and tranquillity which aims to extend solidarity and serenity to the outer world. These lessons from one of the indigenous martial art of our country revives the spirit of peace and non-violence through its various stages of training, each time aiming at the wholistic gradual transformation of the individual self, who constitutes to be an empirical unit of the empirical universe. Thus, the martial principle of Kalaripayattu transits from the material physical plane, to conscious mental level and elevates to the identical state of oneness by marking every stage of its inner evolution with vigour and power intending to achieve a wholistic self-transformation.

Note

- ¹ A part of this paper was read in ICPR Sponsored 2 Day National Conference of InSiS 2018 on "Cultivating Unity Consciousness for Self-Transformation," held at FSW, The M.S. University of Baroda, Vadodara, October 25th-26th, 2018.

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Theory and Concept of Lāsya

Dr. Megha S.

Introduction

The Sanskrit term *Lāsya* means Dancing, a dance accompanied by singing and instrumental music, a dance in which the emotions of love are represented by means of various gesticulations and attitudes.¹ The word is derived from the Sanskrit root 'las' means to shine, glitter, flash, to appear, arise, come to light, to embrace, to play, frolic about, skip about, dance etc.² All these meanings are focusing on dancing in which beautiful movements of the limbs, expressing all the emotions on the relations between the male and the female. The terms *Lāsyaḥ*, *Lāsakaḥ* and *Lasakaḥ* mean male dancer and *Lāsya*, *Lāsikā* and *Lāsakī* are the terms for female dancer. This indicates that the *Lāsya*, dance does not belong to a particular gender and therefore is not confined to female only.

Definition and description of *Lāsya* in *Nāṭyaśāstra* of Bharata

Although the term *Lāsya* is mentioned first in 20th Chapter of *Nāṭyaśāstra*, the term is defined in 31st Chapter. Even though twelve subdivisions are mentioned in the 20th

Chapter, only ten subdivisions are described in the 31st Chapter.

लासनाल्लास्यमित्युक्तं स्त्रीपुंभावसमाश्रयम् ।
भाणवच्चैकहार्यं स्यादूहवस्तु च तद्भवेत् ॥
एकार्थं पृथगर्थं वा तदङ्गेषु प्रकीर्तितम् ॥

(*Nāṭyaśāstra*, Ch.31, śl: 428-429a)

It is said that Lāsyā is so called because of its shining (lāsana). It relates to mutual attraction of man and woman, and like Bhāṇa it is to be performed by one person, and its subject matter also should be suitable. That (i.e. its subject - matter) having one topic or many topics, has been mentioned in connection with its different types (aṅga).

नृत्तकाले च वाद्ये च ग्रहमोक्षे तथैव च ॥
गीताङ्गानां विधिर्यः स्यात् स लास्ये प्रायशः स्मृतः ।

(*Nāṭyaśāstra*, Ch.31, śl: 433b-434a)

The rules which hold good at the time of ordinary dance and of the playing of instruments should generally be followed in the Lāsyā.

अन्यानि च लास्यविधावङ्गानि तु नाटके प्रयुक्तानि ।
अस्माद्विनिःसृतानि तु भाण इवैकप्रयोज्यानि ॥
भाणाकृतिवल्लास्यं विज्ञेयं त्वेकपात्रहार्यं च ।
प्रकरणवदूह्यकार्यासंस्तवयुक्तं विविधभावं ज्ञेयम् ॥

(*Nāṭyaśāstra*, Ch: 20, śl:132-33)

Similar other limbs are attached to Nāṭaka in connection with the performance of Lāsyā, and they owe their origin to this (i.e. Nāṭaka), and are to be acted like Bhāṇa by a single person. Lāsyā has a form similar to that of Bhāṇa, and it is to be imaginary like that of the Prakaraṇa and should relate to many psychological states.

Twelve Lāsyāṅgās in 20th Chapter of *Nāṭyaśāstra*

गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ।
 प्रच्छेदकस्त्रिमूढञ्च सैन्धवाख्यं द्विमूढकम् ॥
 उत्तमोत्तमकं चैव विचित्रपदमेव च ।
 उक्तप्रत्युक्तभावञ्च लास्याङ्गानि विदुर्बुधाः ॥

(*Nāṭyaśāstra*, Ch: 20, śl:134-135)

The following are the 12 types of Lāsyāṅgās in Chapter 20 of *Nāṭyaśāstra*:- Geyapada, Sthitapāhya, Āsinapāhya, Puṣpagandikā, Precchedaka, Trimūḍhaka, Saindhavaka, Dvimūḍhaka, Uttamottamaka, Vicitrapada, Uktapratyukta and Bhāvana (Bhāvita).

Ten Lāsyāṅgās in 31st Chapter of *Nāṭyaśāstra*

गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ।
 प्रच्छेदकं त्रिमूढं च सैन्धवाख्यं द्विमूढकम् ॥
 उत्तमोत्तमकं चैवमुक्तप्रत्युक्तमेव च ।
 लास्ये दशविधं ह्येतदङ्गनिर्देशलक्षणम् ॥

(*Nāṭyaśāstra*, Ch: 31, śl: 431)

Geyapada, Sthitapāhya, Āsīnapāhya, Puṣpagaṇḍikā, Pracchedaka, Trimūḍhaka, Saindhavaka, Dvimūḍhaka, Uttamottamaka and Uktapratyukta are the 10 types of Lāsyāṅgas explained in Chapter 31st in Nāṭyaśāstra.³

Description of 12 Lāsyāṅgās in Nāṭyaśāstra

1. Geyapada

When the Heroine being seated surrounded with stringed instruments and drums, songs are sung by her dryly, i.e. without any accompaniment of these, it is called the Geyapada (simple song). If a woman in sitting posture sings a song in praise of her beloved, and delineates the same with a dance including gestures of her different limbs, it is called Geyapada. (*Nāṭyaśāstra*, Ch.20, śl: 136-17)

2. Sthitapāhya

If a separated woman burning with the fire of love, recites anything in Prākṛt while resting on her seat, it is an instance of Sthitapāhya. (*Nāṭyaśāstra*, Ch.20, śl:138)

3. Āsīnapāhya

When one sits without attending the nature's call and is overcome with anxiety and sorrow, and looks with oblique glances it is an instance of Āsīnapāhya. (*Nāṭyaśāstra*, Ch.20, śl:139)

4. Puṣpagaṇḍikā

When a woman in the guise of a man recites something sweetly in Sanskrit for the pleasure of her female friends, it

is an instance of Puṣpagaṇḍikā. (*Nāṭyaśāstra*, Ch.20, śl:140)

5. Pracchedaka

When a separated woman pained by the moonlight prepares to go to her beloved, even if he has done her wrong, it is an instance of Pracchedaka. (*Nāṭyaśāstra*, Ch.20, śl:141)

6. Trimūḍhaka

A play adorned with even metres and abounding in manly feeling and composed of words which are neither harsh nor large, is called Trimūḍhaka. (*Nāṭyaśāstra*, Ch.20, śl:142)

7. Saindhavaka

When one represents a lover who has failed to keep his tryst and is using Prākṛt to express his grief through well - performed Karaṇas, it is an instance of Saindhavaka. (*Nāṭyaśāstra*, Ch.20, śl:143)

8. Dvimūḍhaka

Delineating a song of the Caturasra type which has an auspicious meaning and which treats (lit. has) clear psychological states and sentiments, with the pretension of efforts, is called Dvimūḍhaka. (*Nāṭyaśāstra*, Ch.20, śl:144)

9. Uttamottamaka

Uttamottamaka is composed in various kinds of śloka; it includes various sentiments and is adorned with the condition of passion (helā). (*Nāṭyaśāstra*, Ch. 20, śl:145)

10. Vicitrapada

If any woman burning with the fire of love soothes her mind by seeing the portrait of her lover, it is an instance of Vicitrapada. (*Nāṭyaśāstra*, Ch.:20, śl:146)

11. Uktapratyukta

Uktapratyukta is a duet (lit. a dialogue) expressing anger or pleasure, and it sometimes contains words of censure. It should contain interesting things in a song. (*Nāṭyaśāstra*, Ch.20, śl:147)

12. Bhāvita

If a woman who is burning with the fire of love after seeing her beloved in a dream, expresses her different psychological states, it is an instance of Bhāvita. (*Nāṭyaśāstra*, Ch.20, śl:148)

From these descriptions, it seems that Lāsyā was the representation of brief segments of Nāṭyaprayoga (dramatic action) which called for the expression of the softer emotions. It is to be noted that Lāsyā is discussed in connection with one kind of drama, rhythm and instrumental music in *Nāṭyaśāstra*.

Lāsyā in other treatises

Lāsyā has been defined and described in various treatises after *NS* agreed and disagreed with it.

Viṣṇu Dharmottara Purāṇa considered Lāsyā as one of the two varieties of Nṛtta, the other one is Nāṭya.

नृत्यं तु द्विविधं प्रोक्तं नाट्यलास्याश्रयं सदा ।

(*Viṣṇu Dharmottara Purāṇa*, Ch.3. 20, śl: 2)

In *Abhinayadarpaṇa*, Nandikeswara remarks that Lāsya was taught by Pārvatī. It is supposed that he is the first author who described Pārvatī as the creator and teacher of Lāsya. He adds that this Lāsya spread all over the world through the daughter of Bāṇāsura who was taught by Pārvatī.⁴

Nārada suggested in his *Sangīta Makaranda* that knowledge of Lāsyaṅgas are essential to dancers but he does not describe Lāsyaṅgas.

लास्याङ्गे संपरिज्ञानं कलावेदिनमुत्तमम् ।

(*Sangīta Makaranda*, Ch.2.1, śl: 54)

The great poets Kālidāsa, Bhavabhūti and Harṣadeva have used Lāsyaṅgas, in their dramas. Abhinavagupta has cited them in his commentary on Lāsyaṅgas.⁵

Abhinavagupta has referred to the Lāsyaṅgas in the commentary of 20th and 31st Chapters of *Nāṭyaśāstra*. However he does not explain the term Lāsya in detail, but in fourth Chapter 'Tāṇḍava Lakṣaṇa' says that whenever Tāṇḍava is mentioned, Lāsya has to be understood implicitly as its compliment in the art of dance. Abhinavagupta says,

यत्किञ्चल्लास्यमेतेन देवस्तु (वी तु) ष्यति नित्यशः ।

यत्किञ्च ताण्डवं तेन सोमः सानुचरः शिवः ॥ इति ॥

(*Abhinavabhāratī, Nāṭyaśāstra*, Vol. I, Ch: 4, p.193)

He takes Lāsya as a style of dancing using delicate movements.⁶

In Daśarūpaka, Dhananjaya remarks that Lāsya is one of the important branches of dance and the other one as Tāṇḍava.⁷

Dāmodaragupta in his Kuanīmata reckons Lāsya as movement of a female performer, calling it 'Strīlāsya'.⁸

Lāsya in *Sangītaratnākara*

Sangītaratnākara of Śāraṅgadeva defines Lāsya as a gentle dance that stimulates the sentiments of love.

लास्यं तु सुकुमाराङ्गं मकरध्वजवर्धनम्।

(*Sangītaratnākara*, Ch.7, śl: 30)

Though Śāraṅgadeva discusses in *Sangītaratnākara*, several topics related to Āṅgikābhinaya of *Nāṭyaśāstra* and its commentary of Abhinavagupta, he kept silent on the subject (Mārga) Lāsyaṅgas of *Nāṭyaśāstra*. However, he has described ten varieties of Deśī Lāsyaṅgas, which are the dance movements requiring rhythm and grace.

Lāsya in *Sangīta Dāmodara*

Śubhaṅkara's *Sangīta Dāmodara* describes the ten Lāsyaṅgas from *Nāṭyaśāstra* and the other ten Deśī Lāsyaṅgas from *Sangītaratnākara*. However, he later defines Lāsya as the feminine dance and the masculine dance as Tāṇḍava.⁹

Lāsyā in Bharatārṇava

Bharatārṇava is a very rare and valuable work on 'Nartana' or pure dance written by Nandikeswara. Nandikeswara was Lord Śiva's Chief disciple, he is also called Taṇḍu. Once Lord Śiva ordered Taṇḍu to teach Bharata the elements of his own dance before the celestials. The dance taught by Taṇḍu was therefore called Tāṇḍava.

The words Tāṇḍava and Lāsyā appear to be used in the text indiscriminately for male and female dance. The whole group is called Sapta Lāsyā but the constituent elements of the first two varieties are called Tāṇḍavas. First variety is Śuddha Tāṇḍava performed by Lord Śiva and the second variety Deśī Tāṇḍava is by Śrī Pārvatī. The other five items namely Peruṇī, Prēṅkhaṇī, Kuṇḍalī, Daṇḍikā and Kalaśa were originally by Brahma, Saraswati, Mahaviṣṇu and Mahalakṣmi Herself. Each of these combined with Gatis, Karaṇas, Cārīs, Tālas and Śabdās.¹⁰

Conclusion

Few texts written after *Nāṭyaśāstra* consider the dance techniques Tāṇḍava and Lāsyā as associated with masculine and feminine qualities, respectively, suited to male and female dancers. But there is no segregation in Lāsyā and Tāṇḍava for female and male dancers in *Nāṭyaśāstra*. The Āviddhā dance performance of Śiva called Tāṇḍava was considered as the male dance and the Sukumāra dance performance of Pārvatī called Lāsyā as the female dance by the later authors after *Nāṭyaśāstra*. The two words Lāsyā and Tāṇḍava having the

same meaning was used for the dances of the female and the male in later times. However, clear evidence and reasons are not available as to why these forms (Lāsya and Tāṇḍava) are used related to female and male dances. The only thing that can be imagined is that the grave sound (pronouncing sound) of the word Tāṇḍava allotted to male dance and soft sound of Lāsya to female dance. The word Tāṇḍava and Lāsya are used in the present concept disregarding the instructions in *Nāṭyaśāstra* because these were deep-rooted in the minds of everyone due to constant application. Lāsya is a highest or standard dance technique that transcends gender. A dance form, whether it is classical or regional, has Lāsya in it.

Notes

- ¹ V.S. Apte, *The Students' Sanskrit English Dictionary*, Motilal, Banarsidass Publishers, Delhi, 2011, pp. 480.
- ² Ibid.
- ³ *Nāṭyaśāstra of Bharatamuni and Commentary of Abhinavabhāratī* by Abhinavagupta, with English translation by, M.M. Ghosh, Edited by Pushpendrakumar, New Bhāratīya Book Corporation, Delhi, Second Edition, 2010, Vol. III, Ch: 31, śl: 429-431.
- ⁴ *Abhinaya Darpaṇa of Nandikeśwara*, with English Translation by Prof. P.S.R. Appa Rao, Hyderabad, 1997. śl: 4-6.
- ⁵ *Abhinavabhāratī with Nāṭyaśāstra*, ed. Ramakrishna Kavi, Gaekwad Oriental Series, Baroda, 1934-1964, pp. 75-77.
- ⁶ For more details on the topic vide, Ibid. Vol. I, p.180.
- ⁷ Dhanañjaya, *The Daśarūpaka*, with the commentary of Avaloka by Dhanika and the sub-commentary Laghuīka by Bhaanṛsimha, ed. T. Venkatācārya, Adyar Library Series, Madras, 1969, Ch. 1, śl: 9-10.

- ⁸ See Kṛṣṇamāchāriar, *History of Classical Sanskrit Literature*, 3rd edition, Delhi, 1974, p. 353.
- ⁹ Śubhāṅkara, *Sangīta Dāmodara*, Govt. West Bengal, 1960, p.69.
- ¹⁰ A detailed and orderly account of these is given in chapter XIV of *Bharatārṇava*.
- ¹¹ *Bharatārṇava of Nandikeśwara*, Ed. with English Translation, Sri. K. Vasudeva Sastri, Thanjavoor Saravati Mahal Library, 1998.

The Ājīvika Philosophy :

A Short Account

Parvathy

1.0 Introduction

India has got a splendid history of thoughts and ideologies. It has always had great ancient teachers and their teachings. But, what makes the current world doubtful is the absence of enough evidence to retrieve our past culture and its remaining. While considering the Ājīvika sect, the same condition is being faced nowadays. Every study of the Ājīvika sect is based on the records available as the part of Buddhist or Jaina literature. Because, no direct records, treatises or texts are available as the basic text of the sect.

Many scholars have tried to follow the roots of the Ājīvika school of thought and this paper tries to have a glance at such efforts and also to draw a general picture of the sect.

1.1 The Ājīvika sect : a general account

In his essay titled "*Ājīvikas – Their History and Philosophy*" Jayaram V, observes: "The Ājīvikas belonged to an ancient Indian sect of naked wandering ascetics who

believed in Karma, fatalism and extreme passivity. They were a popular sect during the reign of Bindusara, the Mauryan emperor. He and his wife were said to be the followers of this section. The sect is also mentioned in the edicts of Aśoka. The sect was founded prior to the founding of Buddhism and thrived for a very long time before it disappeared completely, like the Lokāyatas and many other sects. It disappeared gradually due to the intense prejudice against its doctrines by established religions like Brahmanism, Jainism and Buddhism and also because it was patronized mostly by people of lower castes who were considered unclean and untouchable."¹

History says that the emperor Bindusāra's teacher Pingalavasta was a Brahmin of Ājīvika sect who followed Makkhali Gosāla Ājīvika. Also, one of Bindusāra's Queens – Subhadrāṅgi, was a Brahmin of the Ājīvika sect from campa region.² It is said that though Bindusāra wanted his elder son Susima or Sushima to become the next sāmrat, the same was not favoured by the Brahmins whom Sushim often insulted. These Brahmins supported Aśoka, the son of a Queen of lower caste, but who belonged to the Ājīvika sect. This is how Aśoka became the next heir though he was not the original choice of sāmrat Bindusāra.³

Now it will be apt to analyse such evidences about Ājīvika sect:

(i) Aśoka's seventh pillar edict in the Brāhmi script mentions Ājīvikas. It is dated as the third century BCE. The rock edict says that : "Thus speaks the beloved of the Gods, the King

Piyadarsi: My officers of Dhamma are busy in many matters of public benefit, they are busy among members of all sects, both ascetics and householders. I have appointed some to concern themselves with the Buddhist order, with Brahmana and Ājīvikas, with the Jains."⁴

(ii) The Barbar caves in Jehanabad district of Bihar, are the oldest surviving cave temples of ancient India. They were carved out of granite, probably used for meditation.

(iii) The samaññaphala sitta explains what was the philosophy of Makkali Gosāla Ājīvika as he replies to the king Ajātaśatru. The text says that the king meets Buddha at the Mango grooves and he has asked the six teachers one question like. "Is it then possible, sir that one should declare to them in this world, such a result as foreseen and as the general fruit for their conduct?"⁵

Ajataśatru again explains how he met Makkali Gosāla and how he explained the Ājīvika ideology as : "When one day I had asked Makkhali of the cow-pen, he said: 'there is O king, no cause, either ultimate or remote, for the depravity of beings: they become deprived without reason and without cause. There is no cause, the attainment of any condition."⁶

(iv) In the Parinibbāna sutta (Mahā Parinibbāna Sutta), a disciple subhadda asks Buddha a doubt and Buddha answers how the six ascetics of his time have understood this world and what their perception is.

(v) The Jain treatise - Bhagavati sūtra also discusses the Ājīvika sect and the life of Makkhali Gosāla in detail. Here,

the Ājīvika teacher and his ideologies are represented as the arguments of the opponents of Jainas.

(vi) Another clear cut evidence regarding this sect is a conversation in the Tamil saṃgaṃ text Manimekhalai.⁷

(vii) In other texts of the Saṃgaṃ literatures the influence of the Ājīvika sect can be seen in concepts such as fate, etc. The texts like *Tolkappiyam*, *Tirukural*, *Cilappatikāram*, *Akanānūru*, *Puranānūra* etc. share the Ājīvika concepts. Scholars like Dr. Krishna Swami Aiyangar has found Buddhist – Ājīvika influence in the saṃgaṃ literature.

(viii) In the Vāyupurāṇa, there is a reference about this sect as : "Those unrighteous people the Ājivas, as ordained by the gods, are the confusers of Varna and āśrama, a people of workmen and craftsmen."⁸

(ix) In the southern region of the Indian subcontinent, various inscriptions, which mention the Ājīvika sect, are available during the time period of AD 446 to AD 1346.

(x) Many more miscellaneous references are cited by various scholars that have mentioned the sect of Ājīvikas, and also, the last Sanskrit reference regarding the sect is Malliaṣeṇa's Syādvāda Mañjari of late 1292 AD.⁹

1.2 Makkhali Gosāla and the History of Ājīvikism

Makkhali Gosāla is considered as the third or last Tīrthankara of the Ājīvika school. Regarding this school, Barua states that: "He refused to accept food which was

especially prepared for him. He did not accept food from people when they were eating, lest they should go short or be disturbed. He did not accept food where a dog was standing by or flies were swarming round, lest they should lose a meal. He did not eat fish, or meat, nor use intoxicants."¹⁰ Barua further observes that Ājīvikas were men of right living too.

About the famous teacher or leader of this group-Makkhali Gosāla or the Maskarin Gosāla, there are so many mysteries. Jain tradition reveals that the name is given as Maskarin Gosāla, Gosāla Mañkhaliputta- Gosāla, the son of Mañkhali, He was born at Śaravaṇa near Sāvātthi, and his parents were Mañkhali and Bhaddā. Gosāla followed his father's profession before he became a monk. In Buddhist records, the name is given as Makkali Gosāla. According to them, Gosāla means one who was born in a cow shed and Makkhali means one who stumbled in the mud. Buddhaghosa gives a clarification that during the early years of Gosāla, he was employed as a servant, who, while carrying an oil pot stumbled from carelessness, and from the fear of his employer fled away naked, leaving his garment behind.¹¹ Further, Barua explains that Pāṇini has given the meaning of Maskarin as¹² one who carries a bamboo-staff (Maskara). A Maskarin is also known as Ekadaṇḍin. The early years of Gosāla and his life have got no historical evidence. It was Dr Hoernle, who has extracted such findings and conclusions from Gosāla and his sect from the readings of Bhagavatisūtra of the Jaina tradition. The text says that Both Mahāvīra and Gosāla lived together happily for six years at Nalandā and afterwards separated due

to a doctrinal difference. After a gap of sixteen years, both of them met once at Sāvatti. The Bhagavatisūtra further says that the separation happened because of the ideological difference regarding the concept of Jīva. Mahāvīra has distinguished between the biotic and abiotic or concrete or abstract, while Gosāla believed that there is no matter unformed and nothing without life. It can be stated that Gosāla was not a disciple of Mahāvīra, but Mahāvīra was in all likelihood either a disciple of, or at least in some way connected with Gosāla. In short, Makkhali Gosāla predeceased Mahāvīra, by sixteen years, and spent his whole life in biological research. His school survived after him and was known as 'Maskarins'.

It is said Gosāla stayed at Sāvatti, after the separation from Mahāvīra, and he stayed in the house of a potter women and continued his preaching and practice of the Ājīvika doctrine. The last part of his life was spent in silence, dance and drunkenness. During the last moments of his life he is said to have marked that form of Hallah (god). His asceticism, knowledge and sincerity attracted the attention of many Ājīvikas, and his popularity drew to him many educated urban people from higher castes, including people from princely families.

Bhagawatisūtra explains about the list of eight finalities proclaimed by Gosāla in his last illness as:¹³

1. The last drink
2. The last song

3. The last dance
4. The last greeting
5. The last great storm cloud
6. The last sprinkling scent elephant
7. The last battle with large stones
8. The twenty-fourth and last Tīrthankara of this Avasarpiṇī

Regarding the name of the sect "Ājīvika," the earliest view on the derivation of the very word was "one who lives on the charity of others." Another view came as "an ascetic who ate no living or animal food." But, the most accepted theory is that the word was derived from the word ājīva, which means, "the mode of life, or profession, of any particular class of people, whether they live as householders or as religious mendicants."¹⁴ Further, Basham says that ājīva stands to imply one who observes the mode of living appropriate to his class.

2.0 Main features of the Ājīvika philosophy

All the philosophical elements of this sect are explained in the Buddhist–Jain texts as they were to refute the ways of Makkhali. If one needs to go deep into their philosophy, the only way is the various interpretations given by the modern scholars. The main and foremost concepts of Makkhali have been codified in the Jain Bhagavatasūtra as follows:¹⁵ "There is neither cause nor basis for the sins of living beings, they become sinful without cause or basis. Neither is there cause or basis for the purity of living beings, they become pure without cause or basis. There is no deed performed either by

oneself or by others, no human action, no strength, no courage, no human endurance or human powers. All beings, all that have breath, all that are born, all that have life, are without power, strength, or virtue, but are developed by destiny, chance and nature, and experience joy and sorrow in the six classes (of existence).

It has already been stated that the time of Gosāla may be as that of the Jain Tīrthankara Mahāvīra. Also, the philosophy of Ājīvika flourished at Gosāla's period and hence it should be calculated as the time of the Maurya reign of India. Probably, all his preachings must have happened in 5th century BC or nearby time-period and due to the sincerity of approach, many people were attracted towards the Ājīvika thought. There were probably a large number of people who followed this group at Mauryan times, then a scattering of smaller numbers that extended to south India. Geographically spacing, in the beginning the sect was concentrated at 'Śravasthi' where Gosāla lived. In later times the Ājīvika must have moved to Karnataka and the Kolar district in Tamil Nadu, South India.

3.0 Conclusion

The salient concepts dealt by the Ājīvika philosophy can be enlisted as follows:

- No human effort could have any effect against niyati and therefore Karma is a fallacy.
- They never believed in sin or purity. There is no reason behind these categorization.

- Human beings can never predict their future life and happenings. Everything just follows the 'niyati'.
- They basically believed in four elements, as earth, water, fire and air. In Tamil Saṃgaṃ texts, some more details can be seen as earth is hard in nature downward notion, fire with burning nature and upward notion and finally the air with a horizontal movement.

Thus, Ājīvika sect can be considered as a wide spread one in all over Indian subcontinent, and it attracted the laymen as well. The sect was a much more liberal one which proclaimed to embrace life, not to be afraid of the norms of the society. Hence, the topic needs much more deep learning and discussions. More references of the same should be found from the vast literature of India and that might help to arrive at new conclusions about the Ājīvika philosophy. It must have existed as one of the approachable communities for people from all layers of society and hence its acceptance must have been wide too. The Sanskrit world should pay more attention to this area and should explore more about the same.

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- ⁵ *Dialogues of the Buddha* Vol I, T.W Rhys Davids, MLBD, Delhi, 2000, p.71.

- ⁶ Ibid, pp.53-54.
- ⁷ *The Sacred Books of the East Vol II*, (Ed) Max Muller, MLBD, Delhi, 1965, pp.105-106.
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- ¹² Ibid, p.298.
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- ¹⁴ *History and Doctrines of the Ajivikas – A Vanished Indian Religion*, p.101.
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मानवमूल्यानां विशकलनात्मकमध्ययनं तैत्तिरीयोपनिषदि

अभिजित् वि. जि.

आमुखम्

भारतीयतत्त्वचिन्तानाम् आधारभूतग्रन्थाः भवन्ति वेदाः। ते समस्तविज्ञानानाम् अपि मूलभूताः इति आर्षमतम्। वेदाः न केवलं भारतीयसंस्कृतेः, किन्तु मानवसंस्कृतेरपि मूल्यवर्धकरूपेण विद्यन्ते। ईदृशाः वेदाः ऋग्यजुस्सामाथर्वभेदेन चत्वारः भवन्ति। भारतीयतत्त्वचिन्तानां प्रभवः वेदेभ्यः एव इति कारणेन भारतीयतत्त्वचिन्तानां चर्चा वेदाधिष्ठिता भवति। वेदपदस्य तु ज्ञानम् इत्यर्थः^१। ईदृशानां वेदानाम् अन्तः वेदान्तः इति उच्यते। अन्तशब्देन निर्णयार्थः स्वीकरणीयः, न तु अन्तिमार्थः। अर्थात् वेदान्तशब्देन उपनिषदित्यर्थः आयाति। अत्र उपनिषद्पदेन ज्ञानपूर्णता इत्यर्थः बुध्यते। यथा 'वेदान्तो नाम उपनिषत्प्रमाणम्' इति वेदान्तसारे सदानन्देन उक्तं वर्तते^२।

उपनिषदः अनेकाः सन्ति चेदपि तासु दश एव प्रसिद्धाः पठ्यन्ते। मुक्तिकोपनिषदनुसारम् ईश-केन-कठ-प्रश्न-मुण्ड-माण्डूक्य-तित्तिरी-ऐतरेय-छान्दोग्य-बृहदारण्यकानि प्रसिद्धाः दशोपनिषदः सन्ति। एतासु सर्वासु उपनिषत्सु निर्गुणनिराकाराद्वैतब्रह्म एव प्रतिपाद्यविषयवस्तु वर्तते। किन्तु

आत्मविषयकचर्चाः अतिरिच्य उपासनाकर्माणि, मूल्याधिष्ठितचिन्तनानि च उपनिषत्सु दृश्यन्ते। आत्मविषयकोपनिषत्सु चित्तशुद्ध्यर्थमेव कर्मचर्चा निर्धारिता वर्तते। चित्तशुद्धिद्वारा एव ज्ञानप्राप्तिः लभ्यते। अत एव उपनिषत्सु कर्मविचारेण सार्धं आत्मविचारः दत्तोऽस्ति। एतदतिरिच्य मानवमूल्यचर्चाः अपि उपनिषत्सु कृताः विद्यन्ते, मानवस्य सामूह्यजीवनत्वात्। अत्र दशोपनिषत्सु अन्तर्भूतायां तैत्तिरीयोपनिषदि विद्यमानानां मूल्याधिष्ठितचिन्तानाम् अवलोकनं क्रियते।

तैत्तिरीयोपनिषत्

तैत्तिरीयारण्यकस्य सप्तम-अष्टम-नवमखण्डानां सम्मिलितमभिधानं तैत्तिरीयोपनिषदिति कथ्यते। मानवानां विजयभेरिम् उद्घोषयन्ती इयम् उपनिषत् कृष्णयजुर्वेदान्तर्गता भवति। उपनिषदियं सस्वरेण पठितुं शक्यते इति कारणात् अन्याभ्यः उपनिषद्भ्यः पृथक् स्थानमलङ्करोति। किञ्च, वेदभाष्यकारः सायणः तैत्तिरीयशाखापरम्परायाम् अन्तर्भूतो बभूव। तित्तिरी इति नामकेन ऋषिणा प्रोक्ता इत्यतः अस्याः तैत्तिरीयोपनिषत् इति नाम लब्धम्। गद्यपद्यमयी इयम् उपनिषत् प्राचीनोपनिषत्सु³ अन्तर्भवति इति केषाञ्चिन्मतम्। ब्रह्मसूत्रभाष्ये स्वस्य आशयसमर्थनार्थं श्रीशङ्करेण अशीत्युत्तरैकशतेषु (१८०) सन्दर्भेषु तैत्तिरीयोपनिषत् स्मृता दृश्यते^४ इत्यस्मादवगम्यते तैत्तिरीयोपनिषदः प्राधान्यम्।

अस्याम् उपनिषदि तिस्रो वल्लयः विद्यन्ते- शिक्षावल्ली, ब्रह्मवल्ली, भृगुवल्ली च। प्रत्येकं वल्ली अनुवाकेषु विभक्ता अस्ति। शिक्षावल्ल्यां, शिक्षाविचाराः, उपासनाकर्माणि च उपदिष्टानि सन्ति। अस्याः उपनिषदः द्वितीया वल्ली ब्रह्मवल्ली अथवा आनन्दवल्ली इति प्रथिता। अस्याः वल्ल्याः प्रारम्भे एव ब्रह्मणः स्वरूपलक्षणं 'सत्यं ज्ञानमनन्तं ब्रह्म' इत्येवं

चिन्त्यते। आनन्दमीमांसा अस्याः ब्रह्मवल्लीः सर्वोत्कृष्टप्रतिपादनविषयः अस्ति। तैत्तिरीयोपनिषदः तृतीया वल्ली भृगुवल्ली इति विश्रुता। एतदनुसारं वरुणपुत्रः भृगुः स्वपितुः ब्रह्मतत्त्वम् अध्येति। पिता च क्रमशः तत्तत्त्वानां ब्रह्मतत्त्वं प्रतिपादयन् अन्ते ब्रह्मणः जगत्कारणत्वम् तटस्थलक्षणप्रकारेणैवं ब्रवीति यथा-‘यतो वा इमानि भूतानि जायन्ते, येन जातानि जीवन्ति, यत् प्रयन्त्यभिसंविशन्ति, तद्विजिज्ञासस्व तत् ब्रह्म’ इति।

एवम् उपनिषत्सु तैत्तिरीयोपनिषत् विषयप्रतिपादनवैविध्येन अग्रे वर्तते। उपनिषदिदं मानवमूल्यानाम् अन्तर्भावितत्वेन अन्यासाम् उपनिषदां मकुटरूपेण विराजते।

स्वाध्यायान्मा प्रमदः

भारतीयपैतृकम् अनुसृत्य अध्ययनाध्यापनयोः महद्वैशिष्ट्यं वर्तते। अध्ययनाध्यापन-प्रक्रियाद्वारैव ज्ञानविकासः भवति इति ज्ञात्वा ऋषयः स्वाध्यायप्रवचनयोः प्राधान्यं कल्पितवन्तः। भारतीयविज्ञानशाखानाम् उन्नतिः गुरुशिष्यपरम्पराद्वारा एव वर्तते इति सुव्यक्तमेव ततः। स्वाध्यायप्रवचनयोः त्यागेन धर्मस्य ग्लानिः भवति। अपि च अधीतकार्याणाम् अर्थज्ञानावगमनाय स्वाध्यायः आवश्यकः एव। श्रद्धा, बुद्धिः, ज्ञानम् एतेषां वर्धनाय अध्यापनमपि नितराम् आवश्यकमिति जानीमः। अत एव तैत्तिरीयोपनिषच्छिक्षावल्यां नवमानुवाके विद्यमानमन्त्रेषु स्वाध्यायप्रवचनयोः प्राधान्यम् ऋषयः एवम् उक्तवन्तः। तद्यथा-

ऋतं च स्वाध्यायप्रवचने च सत्यं च स्वाध्यायप्रवचने च।

तपश्च स्वाध्यायप्रवचने च अग्निहोत्रं च स्वाध्यायप्रवचने च ॥

इति।

एवम् अन्येषां मन्त्राणाम् अन्तिमे भागे अपि ऋषिभिः स्वाध्यायप्रवचने च इति योजनं समन्वीयोपदिष्टम्। इतः स्वाध्यायप्रवचनयोः प्राधान्यम् अवगन्तुं शक्यते।

सत्यं वद धर्मं चर

विद्यायाः अभ्यास एव विद्याभ्यासः। यत् ज्ञातव्यं तत् ज्ञापयति विद्या। तस्याः विद्यायाः स्थैर्यापादानप्रयत्न एव अभ्यासः। मानवेषु शरीरं, बुद्धिः, मनः इति भागत्रयं वर्तते। एतेषां त्रयाणां पूर्णता येन प्रयत्नेन जायते सः एव विद्याभ्यासः अथवा शिक्षा इति वक्तुं शक्यते। विद्याभ्यासस्य आत्यन्तिकलक्ष्यन्तु व्यक्तेः सामूहिकं वैयक्तिकं च उन्नमनमस्ति इति कारणात् प्राचीनगुरुकुलेषु शिक्षाकालसमाप्तेः परं समावर्तनकाले शिष्यान् उपदिशन्ति गुरवः यानि स्वजीवने अनुवर्तनीयानि सामाजिकानि वैयक्तिकानि च कर्तव्यानि। अस्य सन्दर्भस्य व्यक्तं, मनोहरं च चित्रं तैत्तिरीयोपनिषदि शिक्षावल्ल्याम् एकादशे अनुवाके द्रष्टुं शक्यते। यथा-

**सत्यं वद। धर्मं चर। स्वाध्यायान्मा प्रमदः। धर्मान्न प्रमदितव्यम्।
मातृदेवो भव। पितृदेवो भव। आचार्यदेवो भव। अतिथिदेवो भव।।**

एतादृशैः मन्त्रैः (अनुशासनैः) व्यक्तेः सदाचारबोधः वृद्ध्यते इति निस्संशयं वक्तुं शक्यते। सत्यं वद इति अनुशासनस्य विस्मृत्यापि असत्यं न वक्तव्यं^५ इत्यर्थः तैत्तिरीयभाष्ये श्रीशङ्करेण दत्तः। उपनिषत्काले सत्यस्य एव प्राधान्यतमत्वं दत्तम् आसीत् इति अस्मात् मन्त्रात् ज्ञायते।

अनन्तरं धर्मं चर इति अनुशासनं वर्तते। अस्य अनुशासनस्य उद्देश्यं तु धर्माचरणमेव, न तु धर्मकथनम्। तदर्थमेव चर् धातुः अत्र प्रयुक्तः^६। आधुनिके लोके सर्वैः धर्मस्य कथनमेव क्रियते न तु आचरणं। कालान्तरे

धर्माचरणस्य ग्लानिरापद्येत इति नियतेः अनिवार्यतां परिगणयन्तीयमुपनिषत् कदापि धर्माचरणान्न प्रमदितव्यम् इति अस्मान् बोधयति।

अनन्तरं व्यक्त्या समाजे कथं व्यवहारः करणीयः इत्यपि बोधयति।

**यान्यनवद्यानि कर्माणि, तानि सेवितव्यानि
नो इतराणि, यान्यस्माकं सुचरितानि
तानि त्वयोपास्यानि, नो इतराणि।**

प्रायः शिष्टैः यानि कर्माणि क्रियन्ते तान्येव लोकैः अनुशील्यन्ते^{१०}। किन्तु यान्यनवद्यानि अपापविद्धानि कर्माणि साधुभिः क्रियन्ते तान्येव अनुकरणीयानि इति तैत्तिरीयोपनिषदि विशिष्य उपदिश्यन्ते। अनेन उपदेशेन कर्मकलापकलुषिते लोके कोऽपि साक्षादनुशीलनीयः नास्ति तथा एकैकोऽपि स्वकीया विमर्शनधिया कार्याकार्यविवेचने दत्तश्रद्धः भवेत् इत्यपि उपनिषदियं स्मारयति।

अर्वाचीनैः छात्रैः भौतिकानां विषयाणामध्ययनेनैव जीवनयापनं सुसाध्यमिति मन्यते। किन्तु भौतिकाः विषयाः वैचारिकाः एव, न तु वैकारिकाः। जीवनं तु वैकारिकेषु करुणादिषु गुणेषु आधारितं भवति। अत एव जीवनस्य सुसाध्यत्वं साफल्यञ्च तादृशेषु वैकारिकेषु गुणेषु समाश्रितम् इति दृश्यते। अत एव उपनिषद्भिः साधुजनहृदये अवस्थितानामेतेषां मूल्यानां संवर्धनम् अनिवार्यमिति बोध्यते।

उपसंहारः

भारतीयसंस्कृतिः तस्याः आध्यात्मिकतया इतराभ्यः संस्कृतिभ्यः पृथक् वर्तते। तस्य पार्थक्यस्य हेतुभूता अध्यात्मविद्या वेदेषु अन्तर्भूता।

वेदाः कर्मकाण्डं ज्ञानकाण्डम् इति द्विधा विभक्ताः। कर्मकाण्डेषु यज्ञयागादीनां विवरणं वर्तते। ज्ञानकाण्डे तु मानवानाम् आत्यन्तिकलक्ष्यस्य मोक्षस्य चर्चा क्रियते। तदिदं ज्ञानकाण्डम् उपनिषत् इति प्रख्याता। मानवानां मोक्षप्राप्तिः ज्ञानादेव भवति इति उपनिषन्मतम्। एवम् उपनिषदः मानवानाम् आत्यन्तिकलक्ष्यं बोधयन्ति।

प्रायेण उपनिषदः आत्मविद्यामेव प्रतिपादयन्ति इति सामान्या धारणा अस्ति। किन्तु अपरा इति अनात्मविषयिका चर्चा अपि उपनिषदि अस्ति। एतादृशी उपनिषत् भवति तैत्तिरीयोपनिषत्। सत्यं वद, धर्मं चर, मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव इत्यादीनि मानवमूल्यानि अस्याम् उपनिषदि एव द्रष्टुं शक्यन्ते। एतदुपनिषदध्ययनेन समाजे क्रियमाणानाम् असान्मार्गिकव्यवहारानाम् अभावः भवत्येव। अतः तैत्तिरीयोपनिषदः अनिवार्यता आधुनिककाले अपि वर्तते।

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 ४ तत्त्वमसि, सुकुमार् अषीक्कोङ्।
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अष्टाध्यायीलघुविवृतेः वैशिष्ट्यम्

सौम्या वि. टि.

आमुखम्

महर्षिपाणिनिना स्वसिद्धान्ताः 'अष्टाध्यायी' नामके ग्रन्थे सूत्रैः उपस्थापिताः। तत्परकालीनैः पण्डितैः सूत्राणाम् उद्देश्यं यत् वर्तते तच्च स्पष्टीकृतं महाभाष्यदिग्रन्थेषु। समेऽपि पण्डिताः पाणिनीयसूत्राणाम् अविरोधेन व्याकरणसिद्धान्तानामानुशीलनं स्वतन्त्ररीत्या स्वग्रन्थेषु चक्रुः। तादृशग्रन्थेषु केरलीयवैयाकरणेन कृत एको वर्तते 'अष्टाध्यायीलघुविवृतिः' इति नामकोऽयम्।

ग्रन्थकर्तृपरिचयः

व्याकरणसिद्धान्तप्रतिपादने तत्परभूतः ग्रन्थकारः स्वनामधेयम् अस्मिन् ग्रन्थे क्वापि न प्रदत्तवानिति खेदकरो विषयश्चेदपि अध्यायान्ते कृतश्लोकादसौ रामशालिक्षेत्रवासी कश्चित् द्विजो बभूवेति ज्ञायते। तद्यथा-

“योऽसौ भूयोऽपि रामस्मृतिदलितसमस्ताशुभो रामशालिक्षेत्र-
वासीह व्यधितलघुतरां वृत्तिमेनां द्विजन्मा।।” (मङ्गलश्लोकः)

इति।

‘रामशालिक्षेत्रम्’ इत्युक्ते रामनल्लूर्-देवस्थानं वर्तते। तच्च ‘मूवाट्टुपुष्पा’ इति नामकदेशे ‘राममङ्गलत्तु’ इति प्रान्ते ‘पाङ्काट्टु’ इति परिसरे

वर्ततयिति। तस्य समीपे 'काशियिल्लम्' इति नामके गृहे जातोऽयं महावैयाकरणः 'काशियिल्लत्तु-तम्बुरान्' इति नाम्नि प्रसिद्धो बभूवेति 'पूवाट्टूर् एन् रामकृष्णपिल्ला' महोदयेन स्वस्य 'केरलसंस्कृतविज्ञानकोशः' इति नामके कैरलीभाषायां विरचिते ग्रन्थे लिखितं दृश्यते। अपि च रामशालिक्षेत्रवासिद्विजेन आहत्य त्रयः व्याकरणग्रन्थाः विरचितास्सन्ति, ये च वृत्तिरत्नम्, लघुवृत्तिः, धातुकारिका इत्येषु नामसु विख्याताः इति प्रस्तुतग्रन्थकारेण तत्र प्रस्तुतं वर्तते।^२ रामशालिद्विजेन कृतेषु त्रिषु पद्यमयग्रन्थेष्वन्यतमः 'बालमित्रम्' इत्यपरनाम्नि प्रसिद्धः 'धातुकारिका' इति नामको ग्रन्थ अधुना मुद्रितो लभ्यते।

ग्रन्थस्य सामान्यपरिचयः

ग्रन्थकारेणादौ काशिकाकारमतसम्मतनेन पाणिनीयसूत्राणां व्याख्यानार्थं वृत्तिरत्नम् इति ग्रन्थः कृतः। ततश्च तत्सङ्क्षेपरूपा लघुविवृतिः इत्ययं ग्रन्थः रचितः बभूवेति प्रकृतग्रन्थे-

“वृत्तिरत्नमिदं येन काशिकाब्धेस्समुद्धृतम्।

तेनैव क्रियते भूयो वृत्तिरेषा लघीयसी।।५।।”^३ इत्येवं पठ्यमानात् मङ्गलश्लोकात् बुध्यते।

अष्टाध्यायीसूत्राणां व्याख्यानभूत इत्यतः प्रथमतया कृतस्य बृहतः 'अष्टाध्यायीबृहद्विवृतिः' इति, लघुतमस्य द्वितीयस्य 'अष्टाध्यायीलघुविवृतिः' इति च नामनी कल्पिते इति मन्यते। यतो हि, अमुष्य ग्रन्थस्य विद्यमानेषु अष्टसु हस्तलिखितेषु लिपिकारिभिः 'अष्टाध्यायीलघुविवृतिः', 'पाणिनीयलघुविवृतिः' इति नामनी लिखिते दृश्यते।

पाणिनीयसूत्राणाम् अर्थाः श्लोकरूपेण उक्तेऽस्मिन् ग्रन्थे काशिकावत् पूर्वार्धोत्तरार्धभेदेन विभक्ते भागद्वये अनुष्टुप्-छन्दसि कृताः द्विसहस्र-सप्तशत-

विंशति-श्लोकाः (२७२०) विद्यन्ते। तयोः पूर्वभागे पञ्च अध्यायाः, तथा उत्तरभागे त्रयः अध्यायाश्च वर्तन्ते। एवमत्र अष्टाध्यायीक्रमेण तत्र विद्यमानानां सूत्राणां श्लोकरूपव्याख्यानं प्रत्येकस्मिन्नध्याये प्रथम-द्वितीय-तृतीय-चतुर्थेषु चतुर्षु पादेषु स्पष्टीकृताः सन्ति।

वैशिष्ट्यम्

दीक्षितादीनां ग्रन्थकाराणां यदुद्देश्यमभूत् व्याकरणसूत्राणाम् अर्थबोधनं, तदेवोद्देश्यमभूत् एतस्यापि लघुविवृतिकारस्य। यतो हि, पाणिनीयसूत्राणां कण्ठस्थीकरणोत्तरं तेषाम् स्वरूपमल्पप्रयासेन अध्येतृभिः ग्रहीतुं योग्यरीत्या सरलतया स्पष्टतया चात्र प्रतिपादितमस्ति। एवं ग्रन्थस्यास्य वैशिष्ट्यानि वर्तन्ते लघुतमत्वं, स्पष्टार्थप्रतिपत्तिः, सारल्यञ्च। तत्रादौ,

१) लघुतमत्वम्

श्लोकैः समग्राणामष्टाध्यायीसूत्राणां आशयानां स्पष्टीकरणे सत्यपि ग्रन्थोऽयं लघुतमो वर्तते इत्येतदेव अस्य सर्वदा वैशिष्ट्यम्। तद्यथा “इको गुणवृद्धी” (पा.सू.१/१/३) इति सूत्रार्थः दीक्षितैः कौमुद्यां ‘गुणवृद्धिशब्दाभ्यां यत्र गुणवृद्धी विधीयेते तत्र इकः इति षष्ठ्यन्तं पदम् उपतिष्ठते’^४ इत्येवं विचारितं दृश्यते। तस्यैव अर्थः ‘प्रक्रियासर्वस्वम्’ इति नामके संस्कृतव्याकरणग्रन्थे केरलीयपण्डितेन नारायणभट्टपादाचार्येण ‘गुणः स्यात् वृद्धिः स्यादिति च विधाविक एक स्थाने स्यात्’ इत्युक्तं पठ्यते। अन्यतमेन रामशालिद्विजेन प्रकृतग्रन्थे तस्यैव सूत्रस्यार्थः कथितः ‘इक एव गुणो वृद्धिशचानुक्तस्थानिको स्मृते’^५ इत्येवम्।

अत्र वस्तुतया “सार्वधातुकार्धधातुकयोः” (पा.सू.७/३/८४) इति सूत्रेण ‘अनयोः परयोः इगन्ताङ्गस्य गुणः स्यात्’ इत्येवं गुण इति संज्ञायाः संज्ञित्वेन अकार-एकार-ओकाराः वर्णाः विधीयन्ते। एवं

“वृद्धिर्यस्याचामादिस्तद्वृद्धम्” (पा.सू.१/१/७३) इति सूत्रेण वृद्धिसंज्ञायाः संज्ञात्वेन आकार-ऐकार-औकाराणां विधानं कृतं वर्तते अत्र शास्त्रे। ईदृशस्थलेषु गुणवृद्धी इ-उ-ऋ-लृवर्णानां स्थाने विधीयेते, नान्येषु “अचो ङिति” (पा.सू.७/२/११५), “त्यदादीनामः” (पा.सू.७/२/१०२), “दिव औत्” (पा.सू.७/१/८४) इत्येतत्सूत्रोक्तस्थानेषु, इति बोधनाय परिभाषासूत्रमिदमारब्धम्। भट्टपादकृतव्याख्याने ‘गुणः स्यात् वृद्धिः स्यात् इति च विधौ’ इत्येतावता मात्रेण ‘गुणवृद्धिशब्दाभ्यां यत्र गुणवृद्धी विधीयेते’ इत्येतावतः मात्रस्य अर्थस्य बोधेन “सार्वधातुकार्धधातुकयोः” इत्यादीनां ग्रहणे सति “अचो ङिति” इत्यादीनामग्रहणं संभवति। अपि च ‘इक एक स्थाने स्यात्’ इत्येतावन्मात्रेण योऽर्थो बुद्ध्यते सोऽर्थः कौमुदीस्थपङ्क्त्या न बुद्ध्यते। यतो हि, इकः इति षष्ठ्यन्तपदोपस्थित्या तत्स्थानेत्यर्थस्य अबोधत्। तद्बोधाय पुनः “षष्ठी स्थाने योगा” (पा.सू.१/१/४९) इति अन्यत् परिभाषासूत्रज्ञानमावश्यकमध्येतृणाम्। भट्टपादकृतव्याख्यानेन तु सत्यप्यज्ञाने परिभाषान्तरस्य बुद्ध्यते पर्याप्तार्थ इति लाघवं तस्य वर्तते।

परन्तु तदपेक्षयाऽपि लघुतमत्वं विद्यते लघुविवृत्याम् इति निस्सन्देहं वक्तुं शक्यते। यतो हि, ‘अनुक्तस्थानिको गुणो वृद्धिश्च’^६ इत्यत्र गुणवृद्धयोः ‘अनुक्तस्थानिकः’ इति विशेषणेन “आद्गुणः” (पा.सू.६/१/८७) इति “वृद्धिरेचि” (पा.सू.६/१/८८) इति च सूत्रयोः “एकः पूर्वपरयोः” (पा.सू.६/१/८४) इत्यधिकारेण गुणवृद्धिसंज्ञकानां पूर्वपरयोः स्थाने एकादेशोक्तत्वात् उक्तस्थानिकयोः तयोः, अपि च गुणवृद्धिशब्दाभ्यां नोक्तत्वात् “त्यदादीनामः” इत्यादीनाञ्च स्यान्नवृत्तिः। तद्भिन्नत्वात् “इको गुणवृद्धी” इति सूत्रस्य लक्ष्यस्थाने “सार्वधातुकार्धधातुकयोः” “वृद्धिर्यस्याचामादिस्तद्वृद्धम्” इत्येते सूत्रे वर्तेते इत्येवमवगम्यते च। तादृशयौ गुणवृद्धी इक एव स्थाने स्यातामिति ‘इक एव’ इत्येतावन्मात्रेण ज्ञायते। ‘अनुक्तस्थानिके’ इति पूर्वपदे स्थानोक्तत्वात् स्थानविषयकज्ञानस्य बोधाच्च अत्रापि तद्बोधः।

स्पष्टार्थप्रतिपत्तिः

अत्र ग्रन्थे सूत्रार्थः स्पष्टः प्रकाशते इत्येतस्य अन्यतमं वैशिष्ट्यं भवति । यथा “अइउण्” तथा “लण्” इत्येतयोः माहेश्वरसूत्रयोः णकारस्य द्विवारमुक्तत्वात् अण्, इण् इति णकारानुबन्धकौ द्वौ प्रत्याहारौ लब्धौ । तयोः केषां वर्णानां ग्रहणम्? इति चेत्तत्र प्रथमः प्रत्याहारः अण् इत्येषः “द्वलोपे पूर्वस्य दीर्घोऽणः” (पा.सू.६/३/१११), इत्यादिषु^७ अइउण् इत्यत्रत्येन णकारेण, अन्यस्मिन् “अणुदित्सवर्णस्य चाप्रत्ययः” (पा.सू.१/१/६९) इत्यत्र केवलं परेण लण्सूत्रस्थेन णकारेण च ग्राह्यः । इण्प्रत्ययस्तु “इणकोः” (पा.सू.८/३/५७) इत्यादिषु सर्वत्र परेण लण् इति सूत्रस्थणकारेण गृहीतव्यः प्रत्ययः वर्तते, इत्येतावानर्थः स्पष्टतया प्रतिपादितः रामशालिद्विजेन स्वग्रन्थेऽत्र । तद्यथा-

“पूर्वैणैव णकारेण प्रत्याहारोऽण् ग्रहेऽखिले ।

परेण त्वणुदित्सूत्रे तेनैवेण् ग्रहणेऽपि ॥१९॥”^८ इति ।

सारल्यम्

यद्यपि शास्त्रार्थावगमनं कठिनं चेदपि अस्य ग्रन्थस्य केवलपठनेनैव बहुत्र पाणिनीयसूत्रार्थः अवगम्यते संस्कृतभाषाज्ञैः व्याकरणाध्येतृभिः अस्य सारल्यात् । यथा-

“लात्परेणत्वकारेण रेफस्य ग्रहणाद्भवेत् ।

प्रत्याहारो र इत्येवन्द्रिचत्वारिंशदीरिताः ॥१४॥”^९

लण्सूत्रे लकारात् परेण अकारस्य अन्त्यत्वेन, हयवरट्सूत्रस्थरेफस्य आद्यत्वेन च ग्रहणात् ‘र’ इति प्रत्याहारः बुध्येत इत्यत्र तात्पर्यो ग्रन्थकारस्य । लणः अकारस्य “उपदेशेऽजनुनासिक इत्” इति इत्संज्ञया तेन सहितः रेफः

रलवर्णग्राहकः रप्रत्याहारः लभ्यते। तेन ऋकारस्य गुणवृद्धी यथा 'अर्' इति 'आर्' इत्येवं रपरौ भवतः तथा लृकारस्य गुणवृद्धी 'अल्' इति 'अल्' इत्येवं लपरौ भवतश्च, इत्येवमर्थः भाषाज्ञातृभिः पठितृभिः व्याख्यानानपेक्षतया एव अवगम्यते। एवं,

“हकारो द्विरुपात्तोऽयमटि शल्यपि वाञ्छया।

अर्हेणाधुक्षदित्यत्र द्वयं सिद्धं भविष्यति॥१६॥”^{१०}

“हयवरट्” इत्यत्र “हल्” इत्यत्र च हकारः द्विवारमुक्तो दृश्यते, अट्प्रत्याहारे तथा शल्प्रत्याहारे च तत्सिद्ध्यर्थम्। तेन अर्हेण इति अधुक्षत् इति च रूपे सिद्धे।

उपसंहारः

गुरुभूतान् आचार्यान् स्मृत्वा एव पण्डितैः सिद्धान्तानां विचारकरणे तथा ग्रन्थरचनायां च स्वतन्त्रशैली आविष्क्रियते। अत एव प्राचीनग्रन्थानाम् अध्ययनात् विशिष्टाः विचाराः समुपलभ्यन्ते तस्मात्तादृशानां ग्रन्थानां प्रचारः नवीनाशयानाम् आविष्कारे हेतुर्भवेत्। यद्यप्यत्र संपादनं जायमानस्य रामशालिद्विजेन कृतस्य 'अष्टाध्यायीलघुविवृतिरिति नामकस्य ग्रन्थस्य वैशिष्ट्यं सामान्यतया एव कृतम्। तथापि अष्टाध्यायीसूत्राणाम् आशयाः अल्पप्रयासेन ज्ञेयाः पठितृभिः इत्युद्देश्यकोऽयं ग्रन्थः अध्येतव्यः इति निस्सन्देहं वक्तुं शक्यते॥

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वैशेषिकदर्शने हेत्वाभासस्वरूपम्

जयश्री टि. एस्.

वैशेषिकदर्शनस्य जन्मदाता महर्षिः कणादः। वैशेषिकदर्शनं मूलतः प्रमेयशास्त्रमिति प्रथितमस्ति। प्रमाणानां गणनावसरे प्रत्यक्षमनुमानञ्चेति प्रमाणद्वयमेव चाङ्गीकुर्वन्ति वैशेषिकाः।

अनुमानप्रमाणस्य विवेचनं तेन लैङ्गिकज्ञानमिति व्यपदेशेन विहितम्। सर्वैः वैशेषिकदर्शनिकैः अनुमानप्रमाणस्य लक्षणम् उच्यते -

लिङ्गदर्शनात् सञ्जायमानं लैङ्गिकम् इति। किन्तु शङ्करमिश्रस्य अभिप्राये लिङ्गाज्जातं लैङ्गिकं व्याप्तिविशिष्टः पक्षधर्मो लिङ्गमिति लैङ्गिकलिङ्गयोः प्रतिपादनेनैव वैशेषिकदर्शने व्याप्तिविवेचनस्य महत्त्वं भृशं सुव्यज्यते। अनुमीयते अनेन इति अनुमानम् इति व्युत्पत्त्या अनुमितिकरणम् अनुमानम्। तत्र व्याप्यत्वेन ज्ञायमानं लिङ्गमेवानुमितिकरणम् इति प्राचीनवैशेषिकाः। तत्र केचन नव्याचार्याः व्याप्तिमेवानुमानस्य करणरूपेण स्वीकुर्वन्ति। तेषां मते अनुमितिकरणत्वम् एव अनुमानलक्षणम्, अनुमानं च व्याप्तिज्ञानम्, यतो हि अनुमितौ व्याप्तिज्ञानं करणं परामर्शो व्यापार अनुमितिः फलं कार्यमित्यर्थः।

अनुमानं प्रथमतया दृष्टम्, सामान्यतो दृष्टं चेति द्विविधं भवति। तत्र दृष्टं नाम प्रसिद्धसाध्ययोरत्यन्तजात्यभेदेऽनुमानम् । यथा गव्येव

सास्नामात्रमुपलभ्य देशान्तरेऽपि सास्नामात्रदर्शनात् गवि प्रतिपत्तिः प्रसिद्धसाध्ययोरत्यन्तजातिभेदे लिङ्गानुमेयधर्म सामान्यानुवृत्तितो अनुमानं भवति सामान्यतो दृष्टम्। यथा कर्षकवणिग्राजपुरुषाणां च प्रवृत्तेः फलवत्वमुपलभ्य वर्णाश्रमिणामपि दृष्टं प्रयोजनमनुद्दिश्य प्रवर्तमानानां फलानुमानमिति।

स्वार्थपरार्थभेदेन अनुमानं पुनरपि द्विविधम्। स्वनिश्चयार्थमेतदनुमानं स्वार्थानुमानम्। तत्र स्वार्थं स्वयमेव व्याप्तिपक्षधर्मतयोरनुसन्धानात्। पञ्चावयवेन वाक्येन स्वनिश्चितार्थप्रतिपादनं परार्थानुमानम्। पञ्चावयवेनैव वाक्येन संशयितविपर्यस्ताव्युत्पन्नानां परेषां स्वनिश्चितार्थप्रतिपादनं परार्थानुमानम्।

वैशेषिकनये अवयवाः पञ्च - प्रतिज्ञा, अपदेशः, निदर्शनम्, अनुसन्धानम्, प्रत्याम्नायः। तत्रानुमेयोद्देशोऽविरोधी प्रतिज्ञा। यथा द्रव्यं वायुरिति। प्रकृतसाध्यसाधनाविनाभावप्रतिपादको न्यायावयवः भवति निदर्शनम्। साधर्म्येण, वैधर्म्येण च निदर्शनं द्विविधम्। तत्रानुमेयसामान्येन लिङ्गसामान्यस्यानुविधानदर्शनं साधर्म्यनिदर्शनम्। यथा यत् क्रियावत्तद्द्रव्यं दृष्टं यथा शर इति। अनुमेयविपर्यये च लिङ्गस्याभावदर्शनं वैधर्म्यनिदर्शनम्। यथा - यद् द्रव्यं तत् क्रियावत् न भवति यथा सत्तेति। निदर्शने अनुमेय सामान्येन सह दृष्टस्य लिङ्गसामान्यस्य अनुमेयेऽन्वयनमनुसन्धानम्। तथा च वायुः क्रियावानिति। प्रतिपाद्यत्वेन उद्दिष्टे च अनिश्चिते च परेषां हेत्वादिभिरवयवैः आहितशक्तिना परिसमाप्तेन वाक्येन निश्चयापादनार्थं प्रतिज्ञायाः पुनर्वचनमेव प्रत्याम्नायः।

पञ्चावयववाक्ये उन्नतस्थानम् आवहति हेतुः। वैशेषिकदर्शने हेतुः अपदेशः इति पदेन व्यवहियते। लिङ्गवचनम् अपदेशः इति प्रशस्तपादः। प्रकृतसाधनगतपञ्चम्यन्तो न्यायावयवः भवति अपदेशः इति शङ्करमिश्रः।

हेतुः अपदेशः इति पदेन व्यवहियमाणत्वात् तस्य आभासः अपदेशाभासः, हेत्वाभासः, अलिङ्गः वा इत्यभिधीयते। हेत्वाभासस्य संख्या अस्मिन् दर्शने भिन्ना एव। आचार्यः कणादः त्रिविध एव हेत्वाभासः अङ्गीक्रियते। विरूद्धासिद्धसन्दिग्धमलिङ्गं काश्यपोऽब्रवीत् इति। शङ्करमिश्रः तु असिद्धविरूद्धानैकान्तिकभेदेन हेत्वाभासत्रित्वम् स्वीकरोति।

प्रशस्तपादाचार्यः, शिवादित्यमिश्रः, व्योमशिवः, श्रीधरभट्टः चेति वैशेषिकदार्शनिकाः हेत्वाभासः चतुर्विधः इति वदन्ति। असिद्ध - विरूद्ध - सन्दिग्ध - अनध्यवसित एव चतुर्विधाः हेत्वाभासाः।

वैशेषिकदर्शनस्य प्राचीनप्रकरणग्रन्थः भवति प्रमाणमञ्जरी। अस्य ग्रन्थस्य कर्ता सर्वदेवसूरिः। तस्य अभिप्राये-असिद्ध, विरूद्धानैकान्तिकसाधारणबाधित विषयसत्प्रतिपक्षभेदात् हेत्वाभासः षट्प्रकारकः।

१ असिद्धः

सर्वैरपि अङ्गीकृतः प्रथम हेत्वाभासः भवति असिद्धः। असिद्धस्य लक्षणं भवति आशङ्क्यमानपक्षवृत्तित्वम्। अन्येषु ग्रन्थेषु अनिश्चितपक्षवृत्तिरसिद्धः। पक्षधर्मतयाऽज्ञातोऽसिद्धः इति। मानमनोहरे असिद्धः - उभयासिद्धः, अन्यतरासिद्धः चेति द्विविधः इति प्रतिपादितम्। किन्तु अन्यैः सर्वैरपि वैशेषिकाचार्यैः असिद्धस्य चतुर्विधत्वं प्रतिपाद्यते।

- उभयासिद्धः
- अन्यतरासिद्धः
- भावासिद्धः
- अनुमेयासिद्धः

● उभयासिद्धः

उभयोः वादिप्रतिवादिनोः असिद्धः उभयासिद्धः । यथा- शब्दो अनित्यः सावयवत्वात् इति । अस्मिन् अनुमाने शब्दः पक्षः, अनित्यत्वं साध्यम्, सावयवत्वात् इति हेतुः । शब्दे सावयवत्वं, वादिनः, प्रतिवादिनः स्थापयितुं न शक्यते इत्यतः उभयोः असिद्धत्वात् अत्र उभयासिद्धः नामकः हेत्वाभासः भवति ।

● अन्यतरासिद्धः

वादि - प्रतिवादिनोः मध्ये एकः उक्तहेतुना पक्षवृत्तित्वमङ्गीकृत्य तेन हेतुना साध्यसाधकमपि स्वीक्रियते । अन्यः उक्तहेतोः पक्षवृत्तित्वं निरस्य तस्य साध्यासाधकत्वमपि प्रस्तावयति । यथा अनित्यः शब्दः कार्यत्वात् इति । अस्मिन् अनुमाने शब्दः पक्षः, अनित्यत्वं साध्यं, कार्यत्वात् इति हेतुः । वैशेषिक - नैयायिकमते शब्दः कार्यं भवति अतः तेषां मते कार्यत्वात् इति हेतुना शब्दस्य अनित्यत्वं साधयितुं शक्यते । किन्तु मीमांसकाः शब्दस्य कार्यत्वं नाङ्गीक्रियते अतः अस्मिन् मते कार्यत्वात् इति हेतुना शब्दस्य अनित्यत्वं अपि स्थापयितुं न शक्यते । अतः तेषां मते शब्दः नित्यः भवति । एवं वादिप्रतिवादिनोः मध्ये नैयायिकः शब्दस्य अनित्यत्वं, मीमांसकः शब्दस्य नित्यत्वं च अङ्गीकरोति । अतः एकस्मिन् मते-मीमांसकमते कार्यत्वात् इति हेतुः असिद्धः भवति । अयमेव अन्यतरासिद्धनामकः द्वितीयः असिद्धभेदः भवति ।

● भावासिद्धः

येन केनापि हेतोः यथार्थहेतोः धर्मं प्रयुज्य अनुमीयते चेत् तदनुमानं न साधुः भवेत् तद्धेतुः स्वरूपेण असिद्धः अतः एषः भावासिद्धः नामकः

हेत्वाभासः भवति। यथा धूमाभावेन अग्न्याधिगतो कर्तव्यायामुपन्यस्यमानो बाष्पो धूमभावेन असिद्धः। बाष्पं दृष्ट्वा धूमःइति निश्चित्य अग्निः अनुमीयते चेत् बाष्पे धूमभावेन स्वरूपे असिद्धः सम्भवति। एषः असिद्धः भावासिद्धः।

● अनुमेयासिद्धः

हेतोः आश्रय एव नास्ति चेत् स अनुमेयासिद्धः। यथा पार्थिवं द्रव्यं तमः कृष्णरूपत्वात्। अस्मिन् अनुमाने तमःइति पक्षः, द्रव्यत्वं साध्यः, कृष्णरूपत्वादिति हेतुः। कृष्णरूपत्वात् इति हेतुना तमसः द्रव्यत्वं साधयितुं न शक्यते। तमसरूपद्रव्यस्य असम्भवात्। कृष्णरूपत्वहेतोः आश्रयीभूततमसः नास्ति इत्यतः (आश्रयासिद्धत्वात्) अनुमेयासिद्धनामक चतुर्थः हेत्वाभासः अत्र भवति।

प्रमाणमञ्जरीकारस्य अभिप्राये असिद्धः त्रिविधः - स्वरूपासिद्धः, आश्रयासिद्धः, व्याप्यत्वासिद्धः चेति।

● स्वरूपासिद्धः

पक्षधर्मतारहितो हेतुः स्वरूपासिद्धः। अर्थात् हेतुः आश्रये न वर्तते इत्यर्थः। यथा शब्दो नित्यः चाक्षुषत्वात्। अस्मिन् अनुमाने शब्दः पक्षः, नित्यत्वं साध्यः, चाक्षुषत्वादिति हेतुः। शब्दे पक्षे चाक्षुषत्वादिति हेतुः न वर्तते इत्यतः एतत् स्वरूपासिद्धः भवति। स्वरूपासिद्धः त्रिविधः -

- विशेषणासिद्धरूपभागासिद्धः
- विशेष्यासिद्धरूपभागासिद्धः
- उभयासिद्धरूपभागासिद्धः

● विशेषणासिद्धरूपभागासिद्धः

यस्मिन् हेतोः विशेषणं न लभ्यते तस्मिन् हेतुः विशेषणासिद्धरूपभागासिद्धः। यथा - शब्दोऽनित्यः, चाक्षुषत्वे सति कृतकत्वात् । कृतकत्वादिति हेतोः विशेषणं भवति चाक्षुषत्वे सति इति। एतत् विशेषणं कृतकत्वे न लभ्यते इत्यतः हेतुः विशेषणासिद्धरूपभागासिद्धः भवति।

● विशेष्यासिद्धरूपभागासिद्धः

यस्मिन् हेतोः विशेष्यम् न लभ्यते तस्मिन् हेतुः विशेष्यासिद्धरूपभागासिद्धः। यथा शब्दोऽनित्यः कृतकत्वे सति चाक्षुषत्वात् इति। शब्दे पक्षे एतत् कृतकत्वे सति चाक्षुषत्वम् इति विशेष्यं न वर्तते अतः विशेष्यासिद्धरूप- भागासिद्धः।

● उभयासिद्धरूपभागासिद्धः

यस्मिन् हेतोः विशेष्यम्, विशेषणम् न लभ्येते तस्मिन् हेतुः उभयासिद्धरूप भागासिद्धः। यथा शब्दोऽनित्यः, चाक्षुषत्वे सति द्रव्यत्वात्। शब्दे पक्षे चाक्षुषत्वे सति द्रव्यत्वं न वर्तते, विशेष्य - विशेषणाभावात् अयं हेतुः उभयासिद्ध रूपभागासिद्धः भवति।

● व्याप्यत्वासिद्धः

व्याप्तिरहित हेतुः भवति व्याप्यत्वासिद्धः। शब्दो नित्यः चाक्षुषत्वात्। नित्यत्वचाक्षुषत्वयोः व्याप्तिः न स्यात्। व्याप्तिरहितः, उपाधियुक्तः चेति व्याप्यत्वासिद्धः द्विधा। साध्यव्यापकत्वे सति साधनाव्यापकत्वमुपाधित्वम्। पर्वतो धूमवान् वह्नेः। अस्मिन् अनुमाने वह्निरूपहेतुः आर्द्रेन्धनसंयोग उपाधिसहितः भवति इत्यतः उपाधियुक्तव्याप्यत्वासिद्धः भवति।

पूर्वोक्तानुमेयासिद्धस्य अन्यनामधेयं भवति आश्रयासिद्धः इत्यतः अत्र पुनः न प्रतिपाद्यते।

२ विरुद्धः

यो हि अनुमेये अविद्यमानोऽपि तत्समानजातीये सर्वस्मिन् नास्ति तद्विपरीते चास्ति स विपरीतसाधनाविरुद्धः। पक्षविपक्षयोरेव वर्तमानो हेतुः विरुद्धः। पक्ष - सपक्षावर्तमानः, विपक्षमात्रवृत्तिः यो हेतुः साध्यविपरीतं साध्ययति चेत् स हेतुः विरुद्धः भवति इत्यर्थः। यथा नित्यः शब्दः कार्यत्वात्। अस्मिन् अनुमाने शब्दः पक्षः, नित्यत्वं साध्यः, कार्यत्वादिति हेतुः। कार्यत्वादिति हेतुः शब्दे पक्षे, आकाशादि सपक्षे नास्ति, किन्तु घटपटादि विपक्षेऽस्ति। विपक्षमात्रवृत्तित्वात् एतत् हेतुना साध्यविपरीतं अनित्यत्वं साध्ययितुं शक्यते, अतः एतद्विरुद्धः इति मानमनोहरे उक्तम्।

अन्येषु सर्वेष्वपि ग्रन्थेषु आशयः समान एव किन्तु विरुद्धस्य उदाहरणं भिन्नमेव भवति, यथा यस्मात् विषाणी तस्मादश्व इति। विषाणिनां पिण्डं पक्षीकृत्य अश्वोऽयम् इति साध्ययतो, अस्य हि अनश्वेनैव व्याप्तत्वात् विषाणित्वाद् इति हेतुः विरुद्धः। एतत् विरुद्धः विपक्षैकदेशवृत्तिः स्यात् कुतः इति चेत् आदिविपक्षे शृङ्गित्वं न वर्तते इत्यतः एतत् विपक्षैकदेशवृत्तिः विरुद्धनामकः हेत्वाभासः।

३ सन्दिग्धः

सन्दिग्धः एव अनैकान्तिकः इति पदेन अभिधीयते। यस्तु सन्ननुमेये तत्समानासमानजातीययोः साधारणः सन्नेव स सन्देहजनकत्वात् सन्दिग्धः। अनुमाने प्रयुक्तः हेतुः पक्षवृत्तित्वे सति तस्य सपक्ष - विपक्षेऽपि समानरूपेण वर्तमानत्वात् अनुमाने सन्देहः सम्भवति। सन्देहजनकत्वात् एतत्हेतुः

सन्दिग्ध- नामकहेत्वाभासः भवति। अर्थात् पक्षत्रयवृत्तिरनैकान्तिकः इति प्रमाणमञ्जर्याम्।

शङ्करमिश्रः सन्दिग्धः त्रिविधः इति कथयति -

- साधारणानैकान्तिकः
- असाधारणानैकान्तिकः
- अनुपसंहारी
- साधारणानैकान्तिकः

यो हेतुः पक्षवृत्तित्वे सति सपक्ष - विपक्षेऽपि वर्तमानत्वात् स हेतुः साधारणानैकान्तिकः भवति। यथा- यस्माद् विषाणी तस्माद् गौरिति। यदायं पिण्डः गौः विषाणित्वात् इति। अस्मिन् अनुमाने गौः इति साध्यः, विषाणित्वात् इति हेतुः। विषाणित्वात् इति हेतुः, विषाणित्वनिश्चितसर्वगोरूपसपक्षे अस्ति किन्तु गो भिन्नमहिषादौ अपि अस्ति, इत्यतः सपक्ष - विपक्षेऽपि वर्तमानत्वात् अयं हेतुः, साधारणानैकान्तिकः।

- असाधारणानैकान्तिकः

पक्षवृत्तित्वे सति सपक्ष - विपक्षव्यापकः यो हेतुः अस्ति सः असाधारणः। यथा आकाशं नित्यं शब्दाश्रयत्वात् इति। अस्मिन् अनुमाने आकाशः पक्षः, नित्यत्वं साध्यं, शब्दाश्रयत्वात् इति हेतुः। शब्दाश्रयत्वात् इति हेतुः पक्षे आकाशे अस्ति, सपक्षे कालदिगादौ नास्ति, विपक्षरूपे घटपटादौ अपि नास्ति। एवं सपक्षविपक्षव्यापकः शब्दाश्रयत्वात् इति हेतुः आकाशरूपपक्षमात्रवृत्तित्वात् अयं हेतुः असाधारणानैकान्तिकनामकः हेत्वाभासः भवति।

● अनुपसंहारी

अन्वयव्यतिरेकदृष्टान्तरहितः भवति अनुपसंहारी। यथा सर्वम् अभिधेयं प्रमेयत्वात् अस्मिन् अनुमाने सर्वम् पक्षः, अभिधेयत्वं साध्यं, प्रमेयत्वात् इति हेतुः। अस्मिन् अनुमाने यत्र यत्र प्रमेयत्वं तत्र तत्र अभिधेयत्वं इत्यनुमानवाक्ये सपक्षाभावात् अन्वयव्याप्तिः वक्तुं न शक्यते। अस्मिन् अनुमाने यत्र प्रमेयत्वाभावः तत्र अभिधेयत्वभावः, अत्रापि विपक्षाभावात् व्यतिरेकव्याप्तिः वक्तुं न शक्यते। अतः अन्वयव्यतिरेकदृष्टान्तरहितात् अयं अनुपसंहारिनामक हेत्वाभासः भवति।

प्रशस्तपादभाष्यं, व्योमवती, न्यायकन्दली इत्यादि अन्येषु वैशेषिकग्रन्थेषु अनैकान्तिकविभागः चतुर्विधः भवति -

- सपक्षव्यापकविपक्षैकदेशवृत्तिः
- सपक्षविपक्षयोर्व्यापकः
- सपक्षविपक्षैकदेशवृत्तिः
- सपक्षैकदेशवृत्तिः विपक्षव्यापकः
- सपक्षव्यापकविपक्षैकदेशवृत्तिः

यथा यस्मात् विषाणी तस्मात् गौरिति। अयं पिण्डः गौः विषाणित्वात् इत्यर्थः। विषाणित्वात् इति हेतुः विषाणित्वनिश्चितसर्वेषु गोरूपसपक्षादिषु अस्ति। अस्मिन् अनुमाने विपक्षः भवति महिषः, अश्वः चेति। विषाणित्वात् इति हेतुः महिषे अस्ति, अश्वौ नास्ति। विषाणित्वात् इति हेतुः सपक्षे विपक्षैकदेशे च वर्तमानत्वात् अत्र संशयः जायते। अतः अयं हेतुः सपक्षव्यापकविपक्षैकदेशवृत्तिः अनैकान्तिकहेत्वाभासः भवति।

● सपक्षविपक्षयोर्व्यापकः

सपक्षे विपक्षे च यो हेतुः अस्ति चेतसः सपक्षविपक्षव्यापक अनैकान्तिकः भवति। यथा नित्यः शब्दः प्रमेयत्वात्। अस्मिन् अनुमाने शब्दः पक्षः, नित्यत्वं साध्यम्, प्रमेयत्वादिति हेतुः। अत्र आकाशादिः सपक्षः, घटपटादौ विपक्षः। प्रमेयत्वात् इति हेतुः सपक्षे आकाशादौ विपक्षे घटपटादौ च वर्तते। अतः अयं हेतुः सपक्ष - विपक्षव्यापकत्वात् सपक्षविपक्षयोर्व्यापकः नामक अनैकान्तिकहेत्वाभासः भवति।

● सपक्षविपक्षैकदेशवृत्तिः

सपक्षैकदेशे, विपक्षैकदेशे च यो हेतुः अस्ति चेत् सः सपक्षविपक्षैकदेशवृत्तिः हेत्वाभासः भवति। यथा नित्यः आकाशः अमूर्तत्वात्। अस्मिन् अनुमाने आकाशः पक्षः, नित्यत्वं साध्यम्, अमूर्तत्वात् हेतुः। अत्र मनः आत्मा च सपक्षः, पृथिव्यादिः विपक्षः। अमूर्तत्वात् इति हेतुः आत्मरूपसपक्षे अस्ति, मनरूपसपक्षे न वर्तते, अत एव सपक्षैकदेशवृत्तिः। पृथिव्यादि विपक्षैकदेशे च अमूर्तत्वादिति हेतुः वर्तते। एवं सपक्षविपक्षैकदेशवृत्तितः अयं हेतुः सपक्षविपक्षैकदेशवृत्तिः नामकानैकान्तिकः भवति।

● सपक्षैकदेशवृत्तिः विपक्षव्यापकः

यो हेतुः सपक्षैकदेशवृत्तित्वे सति सर्वेषु अपि अस्ति चेत् सः सपक्षैकदेशवृत्तिः विपक्षव्यापकः भवति। यथा शब्दो द्रव्यः निरवयवत्वात्। अत्र शब्दः पक्षः, द्रव्यत्वं साध्यं, निरवयवत्वात् इति हेतुः। द्रव्यत्वभिन्न गुण-कर्म-सामान्यादि विपक्षे निरवयवत्व हेतुः नास्ति। पृथिवी-आपः चेति सपक्षे अपि निरवयवत्वहेतुः वर्तते, किन्तु कालदिगादिसपक्षैकदेशे च अयं हेतुः न वर्तते, सपक्षैकदेशवृत्तित्वे सति विपक्षव्यापकत्वात् अयं निरवयवत्वादिति हेतुः सपक्षैकदेशवृत्तिर्विपक्षव्यापकः भवति।

- अनध्यवसितः

यश्चानुमेये विद्यमानः तत्समानासमानजातीययोः असन्नेव सोऽन्यतरासिद्धोऽनध्यवसायहेतुत्वात् अनध्यवसितः। असाधारणहेत्वाभासः एव शास्त्रे अनध्यवसितशब्देन व्यवहियते। सपक्षविपक्षव्यापकः पक्षमात्रवृत्तिः भवति अनध्यवसितः। यथा कार्यं सद् उत्पत्तिमत्त्वात्। अस्मिन् अनुमाने कार्यं पक्षः सद्-साध्यः, उत्पत्तिमत्त्वादिति हेतुः। अत्र उत्पत्तिमत्त्वादिति हेतुः पक्षे अस्ति, सपक्षः नास्ति इत्यतः तत्र नास्ति, विपक्षे अकार्येऽपि नास्ति। एवं पक्षमात्रवृत्तित्वात् अयं हेतुः अनध्यवसितनामकः हेत्वाभासः भवति। प्रमाणमञ्जरीकारः सर्वदेवः हेत्वाभासषट्कम् अङ्गीकरोति।

- असिद्धः
- विरुद्धः
- अनैकान्तिकः
- असाधारणः
- बाधितविषयः
- सत्प्रतिपक्षः चेति।

आद्यः चतुर्विधः पूर्वोक्त एव भवति। अन्ये तु -

- बाधितविषयः

बाधितः एव शास्त्रे कालात्ययापदिष्टशब्देन अभिधीयते। प्रमाणविरोधी बाधितविषयः। यथा अनुष्णोऽग्निः प्रमेयत्वात्। अस्मिन् अनुमाने अग्निः पक्षः, अनुष्णत्वं साध्यम्, प्रमेयत्वात् इति हेतुः। प्रमेयत्वात् इति हेतुना अग्नेः अनुष्णत्वं साधयितुं न शक्यते कुतः इति चेत् अग्नेः उष्णस्पर्शवत्त्वं

प्रत्यक्षप्रमाणेनैव अस्माभिः गृह्यते। इत्यतः अनुमानम् असाधुः भवति।
अग्नेः अनुष्णत्वं त्यक्त्वा उष्णत्वं स्थापयितुं प्रत्यक्षप्रमाणरूपं अन्यप्रमाणं
स्वीक्रियते चेत् तत् बाधितविषयनामकः हेत्वाभासः भवति।

● सत्प्रतिपक्षः

सत्प्रतिपक्षः एव शास्त्रे प्रकरणसम इति नाम्ना व्यवहियते।
समबलविरुद्धहेतुद्वयसमावेशः सत्प्रतिपक्षः। एकस्मिन् अनुमाने प्रयुक्तहेतोः
प्रतिपक्षः, तेनैव हेतोः तुल्यबलशाली अन्यः हेतुः उपयुज्यते चेत् तद्धेतुः
सत्प्रतिपक्षः भवति। यथा -

शब्दो नित्यः श्रोत्रग्राह्यत्वात् । (अनुमानम् - १)

शब्दो नित्यः सामान्यवत्त्वे सति अस्मदादिबाह्येन्द्रियत्वात् (अनुमानम्
- २)

प्रथमे अनुमाने शब्दः पक्षः, नित्यत्वं साध्यम्, श्रोत्रग्राह्यत्वात् इति
हेतुः। श्रोत्रग्राह्यत्वहेतुना शब्दस्य नित्यत्वम् अनुमीयावसरे शब्दस्य
अनित्यत्वं स्थापयितुम् अन्यः तुल्यबलशाली सामान्यवत्त्वे सति
अस्मदादिबाह्येन्द्रियत्वात् इति हेतुः प्रयुक्तः। एतत्हेतुना शब्दस्य, अनित्यत्वं
स्थापयितुं शक्यते। अत्र श्रोत्रग्राह्यत्वात् इति हेतुः सत्प्रतिपक्षः अर्थात्
सामान्यवत्त्वे सति अस्मदादिबाह्येन्द्रियत्वात् इति प्रतिपक्षहेतुसहितः भवति
इत्यर्थः।

सहायकग्रन्थाः

- १ उदयनाचार्यः - किरणावली, सम्पूर्णानन्द संस्कृतविश्वविद्यालयः।
- २ कणादः - वैशेषिकसूत्रम्, चौखम्बा संस्कृतसंस्थान, वारणासी।
- ३ गोवर्धनमिश्रः - न्यायबोधिनी, चौखम्बा संस्कृतसंस्थान, वारणासी।

- ४ पद्मनाभमिश्रः सतु - शशिप्रभाकुमार विरचित भारतीयदर्शनम्, विद्यानिधि प्रकाशन, दिल्ली।
- ५ व्योमशिवः - व्योमावति, सम्पूर्णानन्द संस्कृतविश्वविद्यालयः, वारणासी।
- ६ विश्वनाथपञ्चाननः - कारिकावली, चौखम्बा सुरभारती प्रकाशन, वारणासी।
- ७ शङ्करमिश्रः - वैशेषिकसूत्रोपस्कारः, चौखम्बासंस्कृतसंस्थान, वारणासी।
- ८ शिवादित्यमिश्रः - सप्तपदार्थी, यूनिवर्सल वॉयिस, दिल्ली।
- ९ सर्वदेवः - प्रमाणमञ्जरी, चौखम्बा विद्याभवन, वारणासी।
- १० श्रीवल्लभः - न्यायलीलावती।

माधवी - महाभारते व्यतिरिक्तं कथापात्रम्

सुमती के.

व्यासविरचितः महाभारतेतिहासः कौरवपाण्डवानां जीवनकथाप्रतिपादकः भवति। ताभिः कथाभिः सहस्राधिकानि कथापात्राणि अनुवाचकहृदयेषु सदा परिलसन्ति। द्रौपदीकुन्तीगान्धारीमाद्रीशकुन्तलासावित्रीदुःशलादि सा परम्परा अनुस्यूता वर्तते। तेषु स्त्रीकथापात्रेषु विशेषश्रद्धार्हा भवति ययातिपुत्री माधवी।

महाभारते माधव्याः कथा उद्योगपर्वान्तर्गते भगवद्‌ध्यानपर्वणि दृश्यते। मनुष्याणां निर्बन्धबुद्ध्या आगतान् अनर्थान् अधिकृत्य दुर्योधनं बोधयितुं गालवो नाम मुनेः जीवनवृत्तान्तं कथयति नारदः। गालवस्य अनर्थेन न केवलं तस्य जीवनं, अपि तु माधव्याः जीवनमपि निरर्थकमभवत्।

गालवस्य गुरुदक्षिणा

शिष्यस्य गालवस्य शुश्रूषया गुरुभक्त्या च संप्रीतः विश्वामित्रः तस्मै यात्रानुमतिम् अदात्। स्वकर्मणः फलप्राप्तिः गुरुदक्षिणया पूर्णतां प्राप्नोतीति ज्ञात्वा किमावश्यकमिति अपृच्छत्। 'गुरुशुश्रूषायामेव संप्रीतोऽस्मि, गच्छतु'। इति गुरुवचनेन असंतृप्तस्य शिष्यस्य निर्बन्धबुद्ध्या ऋष्टः विश्वामित्रः अवदत् — "कृष्णवर्णान् एककर्णान् अष्टशतसंख्याकान् श्वेताश्वान् ददातु" इति।

गालवस्य अश्वान्वेषणयात्रा

विश्वामित्रस्य अपूर्वा गुह्यक्षिणां श्रुत्वा अस्वस्थः गालवः मित्रस्य गरुडस्य साहाय्येन अश्वान्वेषणनिरतो अवर्तत। तौ प्रथमं तावत् चन्द्रवंशजं ययातिमहाराजम् उपेत्य आगमनोद्देश्यं न्यवेदयताम्। परन्तु पूर्वोक्तलक्षणयुक्ताशवाः तस्याधीने नासन्। गुह्यक्षिणापूर्तीकरणार्थं गुणसौन्दर्ययुक्तां स्वपुत्रीं माधवीं तस्मै अदात्। तां कन्याशुल्कत्वेन दत्त्वा गुह्यक्षिणामार्जयितुं निर्दिष्टवान् च। गालवस्य गुह्यक्षिणा सफला भविष्यतीति विज्ञाय गरुडः ततो निर्गतः। माधवी पितुः निर्देशानुसारं गालवेन सह राजमन्दिरात् अगच्छत्।

गालवस्तु प्रथमं तावत् अयोध्याधिपं हर्यश्वनामकं महाराजमुपेत्य माधवीं कन्याशुल्कत्वेन दत्त्वा द्विशतसंख्याकान् विशिष्टाश्वान् सम्पादितवान्। गच्छता कालेन माधवीहर्यश्वयोः पुत्रैकः अजायत। पुत्रस्य वसुमनस्य जन्मवृत्तान्तं ज्ञात्वा गालवः तत्रागत्य माधवीं ततः नीतः।

ब्रह्मज्ञेन एकेन ऋषिणा माधव्यै पूर्वमेव वर एकः प्रदत्तः आसीत्। पुत्रस्य प्रसूत्यनन्तरं तस्याः कन्यकात्वं पुनरपि सिद्ध्यति इति। वरगुणान् प्रत्यभिज्ञाय गालवः तां काशिराजाय दिवोदासाय दत्त्वा द्विशतसंख्याकान् पूर्वोक्तविशिष्टगुणोपेतान् अश्वान् सम्पादितवान्। अचिरेणैव दिवोदासपुत्रं प्रतर्दनं जनकाय दत्त्वा सा माता ततः दुःखेन गालवेन साकम् अगच्छत्।

तृतीयतया तां भोजपुराधिपाय उशीनराय अदात्। तयोः पुत्रो भवति प्रसिद्धो शिबिचक्रवर्ती। कपोतस्य प्राणरक्षार्थं शरीरस्थं सम्पूर्णं मांसं समर्पितवानयं माधवीपुत्रः शिबिः। पुत्रजन्मवृत्तान्तं ज्ञात्वा तत्रागतेन गालवेन साकं सा माता गतवती। स्वपुत्रं उशीनरं दुःखेन समर्पितवती च।

गरुडस्य पुनःप्रवेशः

षट्शतसंख्याकान् विशिष्टाश्वान् सम्पादयित्वा किंकर्तव्यताविमूढः गालवः माधव्या साकं यात्रां आरभत। सन्दर्भेऽस्मिन् गरुडः तत्रागत्य इतोऽपि द्विशतसंख्याकानाम् अश्वानां प्राप्तिः असाध्या इति तथ्यं तं बोधयतिस्म। तस्य कारणमपि अवदत् च।

पुरा कन्याकुब्जस्थां गाधिपुत्रीं सत्यवतीं परिणेतुकामः ऋचीकः वरुणालयात् पूर्वोक्तगुणविशिष्टान् सहस्रसंख्याकान् अश्वान् आर्जितवान्। कन्याशुल्कत्वेन ऋचीकेन दत्ताः अश्वाः गाधिना विप्रेभ्यः दत्तः। विप्राः द्विशतं हर्यश्वाय द्विशतं दिवोदासाय द्विशतं उशिनराय च विक्रीतवन्तः। तान् षट्शतसंख्याकान् माधवीद्वारा गालवः समार्जितवांश्च। शिष्टाः चतुश्शताश्वास्तु वितस्थानद्यां विनष्टाः अभवन्। अतः विश्वामित्राय गुरुदक्षिणां दातुं गालवो असमर्थो भवतीति सत्यं गरुडः तं न्यवेदयत्। गरुडनिर्देशानुसारं षट्शतसंख्याकैः अश्वैः साकं माधवीमपि विश्वामित्राय समर्पितवानयं गालवः। माधव्याः सौन्दर्यादिगुणेष्वकृष्टः विश्वामित्रः तां स्वीचकार। तयोः पुत्रो भवति अष्टकः। पुत्रस्य जन्मानन्तरं शिष्याय गालवाय तां प्रत्यर्पितवानयं ऋषिः। अश्वास्तु आश्रमप्रदेशेषु विहरन्ति च।

माधवी पितुरन्तिके

चतुर्णां पुत्राणां माता भवत्यपि कन्यकायाः स्वपुत्र्याः स्वयंवरं निश्चितवान् ययातिः। सौन्दर्यवतीं माधवीं परिणेतुकामाः बहवः राजानःतत्रागताः आसन्। परन्तु तान् सर्वान् विगणय्य सा साध्वी अहं काननं वरिष्यामि इत्युक्त्वा वरणमाल्यं वनाय समर्पितवती।

माधव्याः प्रतिषेधः

स्वस्य धर्मपरिपालनाय यशोवर्धनाय च ययातिः स्वपुत्रीं माधवीं गालवाय अदात्। तस्मिन्नवसरे पुत्र्याः अभीष्टं सः नापृच्छत्। केवलमचेतनं पदार्थमिव तां गालवाय दत्तवान्। गालवस्य अपूर्णा गुस्त्रक्षिणा इव तस्याः भार्यापदवी, मातृत्वं च कदापि पूर्णतां न याति। स्वयंवरावसरे काननवरस्वीकारे न केवलं लौकिकपरं वैवाहिकजीवनं प्रति विरक्तिः अपि तु तस्याः तीक्ष्णप्रतीकारं च सा प्रकटितवती। सन्दर्भेऽस्मिन् ‘मह्यं विवाहः नावश्यकः, अहं संन्यासजीवनं नयामि’ इति नोक्तवती। स्वयंवरार्थमागतानां राज्ञां पुरतः प्रतीकारद्योतकः वनवरस्वीकारः तथा कृतः। तस्याः वनवासादयः पुस्त्रान् प्रति मधुरप्रतिकारः इव भवति। महिलाः केवलं स्वकुलवर्धनार्थं बीजोत्पादनभाजनत्वेन परिगणयन्ति। महिलास्तु प्रसूत्यनन्तरं पुत्राणां पालनपरिपोषणादि विषयेषु मातृत्वस्य पूर्णतां परिकल्पयन्ति। एतादृशानि आत्महर्षोत्पादकानि कार्याणि कर्तुं माधव्याः अवसरो न प्राप्तः। यशःप्राप्त्यर्थं पिता ययातिः स्वपुत्रीं गालवाय अदात्। शिष्यधर्मपरिपूरणाय माधवीं राजभ्यः, विश्वामित्राय च दत्तवान् गालवः। स्वपितरं गालवं च कदापि सा किमपि न वदति।

राजवंशे भूजाता माधवी त्रयाणां राज्ञां पत्नी चतुर्णां पुत्राणां माता च भवति। तस्याः पत्नीपदं मातृत्वं च अन्येषां आग्रहपूर्त्यर्थमेव वर्तते। भर्तृस्नेहं पुत्राणां स्नेहञ्च अनुभोक्तुं तस्याः अवसरो अप्राप्तः। पुस्त्राणाम् इच्छानुसारं विभिन्नरीत्या दुःखिता सा स्त्रीत्वस्य प्रतीकत्वेन द्योत्यते महाभारते। वनवरस्वीकरणद्वारा तस्याः सौम्यप्रतीकारः च अस्मान् नितरां चिन्तयितुं प्रेरयति।

कैरल्यां माधवीकथा

कैरलीसाहित्ये माधवीम् अधिकृत्य काव्यद्वयम् अधुना समुपलभ्यते।

- बालामणियम्मायाः माधवी।
- ओ.एन्.वि. कुरुप् महोदयस्य स्वयंवरम्।

माधवी-बालामणियम्मा

बालामणियम्माया स्वकाव्ये माधवी आत्मीयतायाः मूर्तिमत् रूपमिव परिकल्प्यते। महाभारतकथायाः कानिचन परिवर्तनानि अस्मिन्काव्ये द्रष्टुं शक्यन्ते। काव्यस्य मनोहारितावर्धनाय नितरां सहायकानि। तानि च -

- माधवी स्वजीवनं पवित्रयज्ञः इव, स्वशरीरं विशिष्टं होमद्रव्यमिव च परिगण्यते।
- मातृत्वं विशिष्टयज्ञ इति मत्वा पुत्रान् जनकेभ्यः ददाति। यज्ञान्ते दानादयो अवश्यं करणीयाः खलु।
- पुत्रत्रयस्य प्रसूत्यनन्तरं तपस्विनी माधवी विश्वामित्राश्रमे वसति।
- स्त्रीत्वस्य उत्तमगुणान् माधव्यां दृष्टवान् विश्वामित्रः लोककल्याणाय पुत्रस्यैकस्य जन्मनि तत्परोऽभवत्। नतु महाभारतोक्तकामासक्त्या इत्यर्थः।
- तयोः पुत्रः भवति अष्टकः। पुत्रस्य कौमारावस्थायां पितृपुत्रौ गिरिशृङ्गेषु गन्तुं उद्युक्तौ। माधवी च पुत्रीधर्मपरिपालनार्थं ययातेरन्तिकं गच्छति च।

वस्तुतः महाभारतस्था माधवी साधारणलौकिकनारी भवति। किन्तु बालामणियम्मायाः नायिका तु विशिष्टं यज्ञसङ्कल्पं तस्याः स्वभावे जीवने च रूपयित्वा प्रतीकारकल्मषादीनि निराकृत्य विशिष्टा तपस्विनी इति चित्रीकृता। परमार्थजीवनम् इति आदर्शः आजीवनं परिपालयति च काव्येऽस्मिन्।

स्वयंवरम् – ओ.एन्.वि. कुरुप्

काव्यस्य अस्य पठनेन ज्ञायते यत् ओ.एन्.वि. कुरुप् महाशयः मातृत्वस्य स्त्रीत्वस्य च वक्ता भवतीति। तस्य कल्पनायाः तादृशानि परिवर्तनानि द्रष्टुं शक्यन्ते च । तानि -

- यथा पिता माधवीं गालवाय ददाति तथा मातृस्थानीया देवयानी मौनं भजते।
- माधवी कन्याशुल्कत्वेन दानात् पूर्वमेव सा गालवे अनुरक्ता परिणेतुकामा च आसीत्।
- महाभारते विश्वामित्रः अश्वान् आश्रमे परिपालयति। काव्ये तु तान् काननं प्रेषयति।
- ययातेः निर्देशानुसारं स्वयंवरार्थमागतानां राज्ञां मध्ये माधवीपुत्राणां जनकाः अपि आसन्।

वस्तुतः आकथान्तं स्त्रीचित्तविचारविकारधारायां सञ्चरति ओ.एन्.वि. कुरुप् महाशयः। एवं महाभारतस्था माधवी कथा विभिन्नतया चित्रीकृता इति अस्माभिः द्रष्टुं शक्यते।

माधवी - भीष्म् साहिनः

हिन्दीभाषायां भीष्म् साहिनमहाशयेन विरचितं नाटकं भवति माधवी। नाटकीयतायाः परिस्फूर्त्यर्थं अनेन महाशयेन नाटकेऽस्मिन् परिवर्तनानि कृतानि। तानि च-

- माधवी पितुराज्ञावर्तिनी भवति। किन्तु सा अपरिचितेन गालवेन सह कथं गच्छतीति पृच्छति।
- विश्वामित्रपुत्रम् अष्टकं महर्षेरन्तिकं समर्प्य सा गालवेन सह गच्छति। तदा तस्याः पूर्ववत् कन्यकात्वं न प्राप्यते।
- माधवी गालवे अनुरक्ता भवति। तं परिणेतुकामा च भवति। परन्तु सः तां न स्वीकरोति।
- वस्तुतः महाभारतात् व्यतिरिच्य अस्मिन् नाटके माधवी स्वाभिप्रायान् अभिलाषान् च वदति। एवमेव स्वपितुः आज्ञानुवर्तिनी च भवति।

पितुराज्ञानुवर्तिनी माधवी पुत्रचतुष्टयं लोकक्षेमाय समर्प्य स्वान्तक्षोभान् वनवरस्वीकरणेन सूचयित्वा अनुवाचकहृदयेषु सदा परिलसति। पुरुषसमूहं प्रति तस्याः अमर्षः अनेन कर्मणा सुष्ठु सूच्यते व्यासेन।

सहायकग्रन्थाः

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यज्ञं दधे सरस्वती

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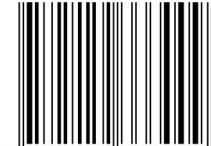
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Printed and published by Dr. V. Nithyanantha Bhat, Sree Niketan, Jew Street, Ernakulam, Kochi - 682 035 at Sukṛtīndra Oriental Research Institute, Kuthapady, Thammanam, Kochi - 682 032, Kerala, India. Printed at Green Offset Printing Press, Ayyappankavu, Kochi - 682 018. Editor : Dr. V. Nithyanantha Bhat.

ISSN 2229-3337



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