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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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15th April 2023

Dr. V. Nithyanantha Bhat
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The Role of Reasoning in Dvaita

Dr. V.N. Sheshagiri Rao

In this paper, I endeavour to locate the role of reasoning in understanding the fundamentals of the Dvaita Vedanta of Śrī Madhvāchārya (1199-1278 A.D.). Śrī Mādhva or Ānandātīrtha or Poornaprajña founded the system and a host of his devoted disciples like Śrī Jayatīrtha, Śrī Vyāsātīrta, Śrī Vādiraja, Śrī Rāghavendratīrtha, etc propagated it, in all fullness with devout enthusiasm. However in this paper, I restrict myself to a general indication of the place of reasoning in the fundamental orientation of the system.

Philosophy is an intellectual exercise. It is an intellectual interpretation of Reality. It is a dispassionate approach to the understanding of Reality. It thinks out things in a systematic way. Philosophy is based on reason and hence should satisfy the intellect. It argues its case and seeks to examine, in depth, the fundamentals of thought. The deductions in philosophy are logical and one can see the invariable hand of reason in it. Philosophers make use the methods of perception, reasoning and some revelation also.

Dvaita has been one of the great philosophical traditions of our country. The Sanskrit word '*Dvaita*' commonly used

to designate Sri Madhva's system of philosophy means 'two', or 'duality'. Madhva classifies the whole of existence into two categories: (1) Independent (*Svatantra*) and (2) Dependent (*asvatantra*). Only God (or Brahman) is independent and all other entities are absolutely dependent on Him, for their everything – existence, action and knowledge (*satta pravṛtti* and *pramiti*).

Madhva's conception of Reality is wider and includes all human experiences in it. A traditional Sanskrit verse, attributed to Vyāsatīrtha, summarises the main tenets of Madhva's philosophy as under:

1. God (Śrīhari) is the Supreme person.
2. The world is real and not an appearance.
3. The distinction between Soul (Self), matter and God is ultimate and philosophical (*Paramārthika*).
4. All souls are absolutely dependent on God and hence they are the servants of God.
5. The souls differ from each other. There is gradation among souls.
6. Liberation is the realisation of the souls innate bliss.
7. Pure devotion is the means to liberation.
8. There are *three* means of valid knowledge, perception, inference and verbal testimony.
9. The existence of God can be known only through the *Vedas*.

Madhva was a prolific writer. He is supposed to have written 37 works, called *Sarva-mūla*. He has written commentaries on the principal Upaniṣads, on the Bhagavad Gītā and on the *Vedānta sūtras* of Bādarāyaṇa, in addition to independent works. to name some of his works—. *The Bhagavad Gītā-bhāṣya* the *Gītā-tātparya*, the *Ṛgghāṣya*, the four commentaries on the Brahma-Sūtras (viz *Sūtrabhāṣya* *Aṇubhāṣya* *Nyāyavivaraṇa* and *Anuvyākhyāna*) *Pramāṇa lakṣaṇa*, *Upādhi khaṇḍana*. *Tattva-Saṅkhyana*, *Tattva-Viveka*. *Tattvodyota*. *Viṣṇu-tattvavinirṇaya*, *Bhāgavatātātparya*, *Mahābhārata-tātparya nirṇaya*, *Dvādaśa stotras*, etc. Madhva's works, though terse and brief, are known for conscientious thoroughness. A great deal of reasoning and hair-splitting logic has gone into the shaping of Dvaita philosophy.

Dvaita Vedānta, as a system of philosophy, took its rise mostly as a reaction against Advaita. Dvaita stands for the realistic standpoint in philosophy. That is why it is designated as Tattvavāda. In fact Madhva uses the word Tattvavāda in his treatise *Māyāvādakhaṇḍana*. Dvaita argues for the reality of the world of objects and situations in opposition to Māyāvāda, according to which the world is only phenomenal, lacking substantiality of existence. Madhva establishes Realism on solid metaphysical and epistemological grounds. According to Madhva, the anti-realist stand of Mādhyamika and Yogacāra schools of Mahāyāna Buddhism and Advaita Vedānta are simply against the backing of common sense and plain reason. Realism is the natural bent of the human mind. The Advaitin who advocates the *Svatahprāmānya* of knowledge, is bound

self and the Supreme Being (*God*), between the finite self and nature, between nature and the Supreme Being, between one self and the other and between one subject and the other. In short the five-fold difference.⁴ Dvaita, here does not mean hopeless dualism as in Saṃkhya or Jainism. Difference is a fact vouchsafed by experience. The world is full of *bheda*.⁵ Every Soul is unique, every object in the world is unlike the other. *Dvaita* in this elaborated sense, means pluralism.⁶ Madhva objects to the Advaitin's explanation of the plurality of selves as due to functioning of adjuncts (*upādhis*). He says that such an explanation is riddled with contradictions. For a question may be asked : are the adjuncts real or illusory? If they are real, then results the dualism of self and its adjuncts. If they are illusory, then Madhva asks : how would an adjunct which itself is illusory, set up an appearance of a false self?⁷ Hence the plurality of finite selves is to be admitted as a fact. Thus pluralism, as a sound philosophical standpoint stands vindicated.

Thus Dvaita Vedānta is opposed to all forms of monism. Madhva does not ignore the testimony of common experience. Reasoning affirms that difference is real because it is actually perceived. It is a fact of common experience. In the view of Madhva neither reasoning nor scripture is inconsistent with the radical pluralism vouchsafed by common experience. Both reason and scripture justify the common experience of difference. Madhva's unique reasoning lies in integrating this pluralism into a coherent philosophy.

The realistic and pluralistic trend of Dvaita Vedānta, ends up, in all possible thoroughness in Theism. Madhva argues for theism in a frontal manner. If the external world is a show of illusions and if the distinction between God and the finite Selves is unreal, then the indubitable affirmation of God becomes spurious and insecure. He would then become an investor of illusions. God who is exalted as supreme and perfect, stands discredited when He is identified with the finite self. Hence Paramātmān (God) is different from the individual self (Jivātma).⁸ Madhva in his commentaries on the second quarter of the second chapter of the Brahma Sūtras neatly refutes, in terms of reason, the anti-theistic schools of Indian Philosophy. He brings to light the unsatisfactory nature of all antitheistic systems. He says that cārṇwāka which is gross materialism to the core, hardly qualifies itself to be called a philosophical system. Further Madhva asks the illusionists how can the infirm finite individual self be thought of as constituting His absolute essence? How can the world into which God has poured His grace be a hallucination?⁹ Therefore, the souls and the world are taken to be real and different from God and among themselves. Further the theism of Madhva is based not merely on reason but also on spiritual revelation. It is the oft-quoted statement of Madhva that God can be known only through scriptural authority.¹⁰ Thus Madhva co-ordinates realism and pluralism with theism and builds up a powerful case for theism.

Another technical innovation that Dvaita-Vedānta postulates on the basis of reasoning, is the concept of Sākṣin. The

Sākṣin is the knower or perceiver. It is the subject to which all experiences refer. Sākṣi means something which remains aloof from an activity. It is the witness of all that occurs in knowledge. It is of the nature of sentience. Consciousness as the essential attribute of the self is called Sākṣin. It is not the self, but what belongs to the self. It perceives directly, space, space, time, pain, pleasure, etc. It is regarded as the purest sense-organ. Knowledge obtained through Sākṣi is infallible. It plays a major role in the production as well as ascertainment of knowledge. The notion of Sākṣin as a sense organ is unique to Dvaita Vedānta.

Madhva says that the important feature of individual self is that it is self-conscious. And the self is conscious of itself through its knowing faculty, viz Sākṣin. Madhva objects to the Advaitin's conception of objectless consciousness (nirvisayaka chaitanya) which is benefit of subject-object relation. Madhva says that such a conception is meaningless. Such an awareness passed from the realm of reality to that of void of the Madhyamikas.¹¹

One more striking characteristic of Dvaita Vedānta is its strong advocacy of a metaphysical category called Viśeṣa. It is postulated to explain the solution to the age-old problem of philosophy viz the relation between a substance and its attributes. Substance and its attributes cannot be said to be identical. For in that case, there is no need to distinguish the two. But in our everyday life, we do distinguish the two. Again, they cannot be totally different from each other in as much as it makes no meaning either to say that the attributes

can exist by themselves without a support or that the substance can exist without the attributes. Attributeless substance has not been disclosed in our every day every minute existence. Thus the relation between a substance and its attributes cannot be one of non-difference; nor can it be one of difference. Can it be both identity and difference? Madhva says a 'clear' no; as it is illogical to suppose so. Therefore, Madhva postulates the category of *Viśeṣa* of which a thing is distinguished from its attributes though they are identical in essence. The need for the postulation *Viśeṣa* in Dvaita is even greater, as according to Madhva, God is characterised by infinite and eternal attributes. There is no fundamental distinction between God and His attributes with the postulation of the category of *Viśeṣa*. Madhva has accounted for language differentiation in spite of factual identity. Thus the relation between God and His attributes is governed by *Viśeṣa*. It is an instrument of accomplishing difference (conceptual and verbal) in case of identity. Jayatīrtha in his *Nyāya Sudha* says that *Viśeṣa* is recognised only for explaining the co-existence of mutually contradictory concepts of identity and difference.

In Dvaita, Reasoning is the basis of knowledge. According to Madhva, three factors go to constitute knowledge— the subject which knows, the object which is known, and the process of knowing. The relation that exists between the known and the knower is technically called *Viṣaya-Viṣayi bhāva*. The epistemology of Dvaita Vedānta may be described as realistic, as according to it, the object exists independently of our knowledge of it. In other words,

it is not the object that is determined by knowledge, but it is knowledge that is determined by the object.

According to Dvaita, knowledge consists of parts (skhanda) and that is determinate (Saviśeṣa). Consciousness without a content, in the view of Madhva, is a contradiction in terms. Consciousness, is always of something. He rejects the Advaitin's conception of pure consciousness as meaning-less.

Dvaita enquires into the means of knowledge (Pramāṇas). By Pramāṇa, Madhva means two things : (1) the means of acquiring valid knowledge and (ii) forms of valid knowledge. The second is called (Kevala Pramāṇa) and the first annupramāṇa. Madhva accepts only three means of knowledge: Pratyakṣa, anumāna and Śabda. Pratyakṣa or perception gives us knowledge of things through sense contact. Inference gives us mediate knowledge of a thing on the basis of its sign. It may be defined as a correct reasoning, on the basis of a mark, which is invariably related to the object to be known. For example, we acquire knowledge of fire on the basis of its invariable sign viz smoke.

According to Madhva, sense experience and reasoning are not doubt sources of valid knowledge. But they are conditioned to facts of experience. They are confined to material entities. They do not exhaust the whole of Reality. In spiritual matters Verbal testimony or revelation (śruti) is a valid means of knowledge as the findings of reason are inconclusive. In this sense, it may be said that reason itself compels the admission

of revelation. Hence śruti or revelation is the only way to the knowledge of spiritual entities. It gives knowledge of the highest metaphysical truth that cannot be obtained otherwise. It is free from internal discrepancy. Madhva says that such authentic knowledge cannot be disposed with as it has the probative value.

According to Madhva, Vedic testimony is authorless,¹³ unoriginated and eternal. It is impersonal and not an emanation from God, as is maintained by Nyāya philosophy. God is concerned with only Varṇakrama¹⁴ of the Vedas. Madhva's view is that Vedic testimony embodies theism. The body of revealed literature, he sets forth, as furnishing the system of sound theism which is the ultimate philosophy. This theism, Madhva describes as Vaiṣṇavism. He designates the Supreme Reality as Viṣṇu, Vāsudeva or Nārāyaṇa. This is another characteristic feature of Dvaita Vedānta. God is not knowable through the other sources of knowledge, other than the Vedas. Reason cannot take us to the whole of reality, as it suffers from demonstrable limitations. It inevitably ends up in uncertain speculations and insoluble contradictions. Madhva regards the Nyāya demonstration of God's existence through reason as fallacious.

In addition to Śruti, Madhva accepts smṛtis¹⁵ like Purāṇas, Āgamas, etc., as sources of valid knowledge. Smṛti is taken to be valid if it is in accordance with the Śruti. the Vaiṣṇava Pāñcarātrāgamas are regarded as valid by Madhva. He also accords to memory and dream, the status of valid knowledge.

Madhva has faith in reason and its workings. According to him the Real should be open to the gaze of thought. He makes use of reason to explain truths of scriptural revelation. He seeks to establish truths enunciated by scriptures by means of intellectual arguments, canons of interpretation and clarification. Though the nature of Viṣṇu, the highest metaphysical truth is knowable only through the Vedic scriptures, yet what is given in the scriptures is to be rightly comprehended on the basis of logical argumentation. Madhva thus has no distrust of reason but only reminds us of its limitations. The fruitfulness of reason consists in its being, instrumental to other pramāṇas. It should clarify, integrate and justify their conclusions. But independent of the pramāṇas reason locks up itself in spurious conjectures.

Thus the philosophy of Madhvācārya leaves us in no doubt, as to the constructive role of reason. There is no room in it for unreasoned and blind adoption of dogma. It is a well-reasoned and scripturally supported system of Indian Philosophy. He has given reason its due in his philosophy.

However, Madhva is never tired of saying that intellectual study and reasoning are fruitless, if they fail to instill in the aspirants, a quest for moral and spiritual values.¹⁶ Mokṣa the highest goal can be attained only by the grace of God¹⁷ preceded by reasoning and ethical discipline. Dvaita Vedānta urges the necessity of receiving spiritual instructions from a competent preceptor or guru.

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Sri Ramakrishna: The Relevance of Pragmatic Spirituality and Morality

Dr. N. Usha Devi

A generic reflection on the ancient traditional philosophical experiences of the sages in India has provided a ground for the comprehensive nature of a perspective on Reality and the movement in time of the universe and its constitutive activities. Nevertheless, such reflections may sometimes look incongruous and cannot get accepted. Suspending such incongruity in the perceptive of an Absolute Reality and Its experiences in the ancient seers, it cannot be denied that where the world moves in different ages is a certainty on validated grounds with reference to the factual conditions and conceptual analysis. As for the factual understanding of the happenings in the universe, real experience itself will suffice to provide adequate explanation to the phenomena. On the other hand, the conceptual analysis provides the explanations on the logical grounds involving one's thought process transcending the empirical existence. Whether it is possible to have such an experience in the empirical state is a question of deliberation.

It is significant that the seers had provided a comprehensive reflective viewpoint on the conditions of the universe related to their own time and for in all times to come. A purely contingent view on the possibility of privileged access to and experience of the Reality during one's lifetime is the unique contribution of the revered modern age sage Sri Ramakrishna Paramahansa who lived during 1836 to 1886 AD in India. The most fervent disclosure on the nature of Reality by Sri Ramakrishna is suggestive of the fact that in such an effort the concern is neither one's religion, caste, colour or nativity nor gender but it is only a deep meditative attempt with a purity of mind and solicited devotion. Hence, his thought becomes the ground of a Universal Religion which forms the basis of teachings of his great disciple Svami Vivekananda.

The idea of a Universal Religion that submerged under the imperialistic rulers of the British and the religious segregations during the period breathed to extremity in Svami Vivekananda. The conceptual framework of such an exhaustive effort by Sri Ramakrishna has its centre round the moral orientation and metaphysical structure. The focus is on the pertinent question of the concept of human beings as individuals standing in social relations without reverence to the laws of moral order of the scriptural ideas reflecting on the state of the nature of a society which begets metaphysical individualism in modern times in India as against pure traditional transcendental metaphysics. Today, the society admits only the ontological autonomy and moral order has inevitably led to the consequences of wars both within and

outside. Sorrows, sins, distractions and inept desires crept up in the social structure. Spirituality has degraded into the status of fulfilment of desires of the participants. Certainly this dichotomy of conceptualization makes the social well-being redundant in a near future, if concerted efforts are not made to prevent it.

The Transcendental Eidetic Structure- the Spiritual Correlate

The particular determination of the required moral laws to suit the social well-being can be made through a right assessment of the scriptural texts and its contexts simultaneous with the requirements of the current period. As the great Advaitin, Śrī Śaṅkara himself says: 'Addiction to scriptural texts may cause distraction, for, these cause ramblings in the mind. Like the desire for physical comfort or social recognition, the desire for the sacred beings forms an obstacle over information on the path of self-realization. So a seeker of self-knowledge has to overcome it'. According to Śrī Śaṅkara, the desire to walk after society, the passion for too much study of scriptures and the desire to keep the body comfortable makes it extremely difficult to the proper realization or the experience of the Reality. Wise men call these three desires three strong iron fetters and one who wants self-realization has to dissociate completely from these. The most desired way to approach Reality is meditation, the culmination of which is the immediate experience of the Reality. All other spiritual courses are intended to purify the mind. When the mind becomes stable, it is Samādhi. When

there is deep meditation it becomes Nirvikalpakasamādhi where the illumination of Reality occurs. Sri Ramakrishna identified three impediments in the way of self-realization—greed, pride and lust. If one can live the life of truth and purity he can become aware of the necessity of spiritual life of serenity. Therefore human life stands for spirituality. Discrimination and detachment are the two disciplines in this regard. One should pray and worship with utmost sincerity in solitude and prepare himself for the final goal of self-realization.

The emphasis on love for God seems to be the core of the seminal configuration of the teachings of Sri Ramakrishna. It is both personal and Impersonal. Impersonal could never be perceived as inferior to the personal but is without limitations of personality. It may be attributed or without attributes. With the sense of divine affinity ingrained in him from childhood as a part of his worship of the family deity and deep contemplative attempts culminating in spiritual ecstasy, he develops fully into a great teacher who is accredited for not being substantiating the study of ancient scriptures in India. The opportunity to get the priesthood of the Dakṣiṇeśvara temple in Calcutta epitomized his tendency and eagerness to become a true companion of the deity, Kālī. The result was a deep devotional worship of that deity as Divine Mother. What is more pertinent here is the fact that the method of worship of the deity does not require any rigid observation of rituals. Such a constitutive seminal configuration into which the very notion of traditional observation of ritualistic

correlates became impediments in his presentation is remarkable. This gradually paved way for an informality of the practices born of a sense of intimacy or closeness with the object of worship. In his rigorous contemplation he did truly realize the necessity of genuine thrust towards the subjectivity and experience the working from within the body and mind of the Divinity. He could find no differentiation in the nature of soul in persons belonging to different religions, nationalism, caste, creed, colour, gender and the like. He even realized his goal to prove this through the experience of different religions and the like. He could realize that the divinity is boundless ecstasy and Intelligence. Further he became deeply disinterested in worldly affairs and intensely engaged himself in praying intensely on the Divine Mother desperately longing for soul of God.

Sri Ramakrishna's constructive methodology does never undermine the Advaita doctrine which conceptualizes the Absolute Reality as Brahman, the non-dual, infinite Consciousness. The individual souls are the manifestations through His associated power, *Māyā*. Deep contemplation helps to discover the Reality as one's own soul through gradual uncovering of the *Māyā*. It is to be further noted that his revered preceptor is the Advaita supporter Totapuri who raises his arguments for a personal God, an attempt to realize the pure subjective essence in the objectivity. Sri Ramakrishna characterizes his tendency to establish that the awareness of God becomes perpetual and did not depend on any particular state of mind like ecstasy though he personally feels the experience of that

state. Such a state of the mind he calls Bhavamukha, a state in which the mind could even abide in the Divine both in the Absolute and the relative aspects and yet without the least commotion to his union, apply itself actually to everyday concern of life. It is to be noted that the state of experience of God is neither an imaginary state nor a degenerative sub-normal condition. Accordingly, in this state of Divine union, it is possible to establish that it is a state of sheer peace and poises a radiant something that could not in least be pretentious by any changes in the worldly fortunes. His claim on the truth is something phenomenal. He tries to see the truth as not constituted out of the subjective realm but being the subject itself. For, when he surrendered everything to the Divine Mother he could never surrender the virtue of truthfulness, for if that was done then the very truth or aim of his self-surrender would be falsified.

Dharma- Contextuality and Universality

Dharma stands for righteousness or more specifically, a right moral conduct. What constitutes dharma is purity of mind along with keeping truth and discarding greed, lust and pride. This is applicable to every human being regardless of religion, nationality and other differentiating aspects. Every religion has a universal goal of self-realization. But the paths suggested by them may be different. Sri Ramakrishna stressed the need for harmony of all religions and faiths. According to him, a universal religion is the contextual necessity for the present as well as the future. As the Hindu scriptures reveal 'by

whatsoever men worship me, even so do I accept them; for, in all ways O' Pārtha, men walk in my path'.¹ For Sri Ramakrishna, one who constantly thinks of God can know His real nature, he alone knows that God reveals Himself to seekers in various forms and aspects, God has attributes but none. Only futile argumentation cannot lead to the realization of God.²

Sri Ramakrishna demonstrated through his life and character that God is the Truth and He can be seen and realized in this very life with the conquest of greed and lust. The reason for present day crises in the world is relegation of spirituality along with seeking the goal of pleasure and power. It is spreading to every common man and the result is restlessness, discontent and frustration. Sri Ramakrishna looked upon the deities Rādhā - Kṛṣṇa as a symbol of divine love, Śiva as a symbol of asceticism and renunciation and the deity Kālī as the divine Mother. For him, all the deities represent the harmony of religions. He also did not accept formal rituals and worship. In deep meditation, he remained completely absorbed in the divine Mother and had the experience of the eternal bliss. Spiritual prayer and longing are the primary requirements and not the scriptures in the view of Sri Ramakrishna. The highest state he realized is that of oneness of Brahman, the non-dual. By practising Christianity and Islam, he realized the same truth and declared that all religions have the same goal of the non-dual Brahman. This impersonal spirit, for him, constitutes the basis of the harmony of religions. Hence one should respect other religions and faiths.

For Sri Ramakrishna, the ideal of human self is to be unselfish, perfectly selfless and worship the ideal that is Brahman. This is not only the end but means and it is salvation, for, man dies, not God. He alone remains. This ideal of selflessness is the ideal of morality. There is no one who is so evil, no one who is worthless. Man himself has to bear the fruits of his misdeeds. With all our mistakes, with all our evil thoughts and evil deeds, there is a bright spot within us which ever tries to provide us grace.

The teachings of Sri Ramakrishna certainly need a deeper understanding within the social scenario of the world. For, in his teachings, there are no particular dogmas, creed or philosophic conjectures. He seeks to disclose to the people about the ultimate foundational spirit that only could transform the outlook of the people and give them an insight of that absolute which could bring out the ultimate nature of the world and of the human personality. His idea was that for the realization of the spiritual ideas and continuance in that the truth functions in the scriptures have to be necessarily attended upon and investigated.

Bhakti and the Sustainability of Dharma

Any search for Reality seeks to differentiate the objective and the subjective realms. To account for the nature of Reality it requires the knowledge of the form of the relation between the Reality and the world of objective experience. Reality in its cosmic aspect is closely related to the world of living beings and the non-living ones as their cause, support and substratum.

To take consciously it can be designated as Father or Mother of the Universe. The constituents of the world and the individual souls are but the manifestations of this Father and Mother. A devoted person calls these as Love of God whereas the pains and terrors of life become the expedients designed by the God to transform the individuals who are careless and forgetful like the children in their early age. With the guidance obtained from the great heritage of Vedas, for dispensing all sorts of sorrows, seeking an understanding of the nature of the Divine –Personal or Impersonal, is the sole scheme before all beings in this world. As the Absolute from the aspect of Impersonal Being the path to realize him is knowledge only, whereas from the aspect of the Personal it is through devotional love or bhakti. It is a simpler and easier path to engage in Love of God through prayers and worship. Further this leads to conferring of the fruits of knowledge or the sense of identity with the Absolute. Based on the nature of devotion of the devotee the personal God manifests Himself in various forms of beauty and holiness to his purified evils.

For Sri Ramakrishna, the ideal of devotion bestows the mercy of 'grace'. It is the source of all structuring and ordering in the Universe. For him religion means realization or actualization of the great spiritual truths in their consciousness and daily activities. Work, worship and psychic control are the means to the realization under religion. Sri Ramakrishna asserts that in the broad category of experience, realization of God has to be prioritized over social reforms. Since the concept of Bhakti is the privileged representation of the path

In his firm conviction on Bhakti as the supreme necessity in realization of God Sri Ramakrishna finds justification in accepting the threefold nature of Bhakti— sāt̄tvic, rājasic and tāmasic as is the case with the nature of human beings. A person with pertinent attitude of sāt̄tvic nature is very gentle, quiet, kind and humble. He never does harm to anyone else and everything appears to him as good only. A man having the firm conviction of rājasic nature tends to take the luxurious path of living and he is less devoted to God. Whereas the person of tāmasic nature loves to take rest, sleep and has lust and greed, anger, egoism and the like. Sri Ramakrishna finds the same kind of the three aspects applicable to Bhakti. A devout person with sāt̄tvic nature is ever involved in deep meditation on God and prefers high secrecy or loneliness. He has least inclinations towards food, clothing and other amenities and has childish nature. Such a person does never get involved in flattering others for any selfish motives. In the rājasic aptitude towards bhakti the devotee intentionally possesses selfish motives and always exhibits some sort of defunct characters like putting a tilak on his forehead, uttering some vedic chants, wearing a necklace of Rudrākṣa beads and prefers luxury including food and clothing. This kind of bhakti does never affirm his deep devotional content. In the case of the tāmasic type of Bhakti it can be said that it is a kind of burning faith. Because of his high attachment to worldly objects and non-distancing from enjoyments he ever requests for boons from God to satiate his lust for wealth and beauty. He enlarges the notion of the constitutive operation of the 'Bind, Beat and Kill' tendency.

Sri Ramakrishna contends that one should learn the quality of humility because it is the idea in all religions- 'not me, but thou'. One who holds 'not me, but thou' God graces on him. That is the sole and absolute Truth in every religion in the world and one should accomplish this. The divinity in a man consistently detects deceptions and insincerity and it makes us feel the unerring warmth of Truth, the light of spirituality, the holiness of life. Such purity is the absolute necessity for attaining real spirituality. For him, one should first form character and then earn spirituality- results will come out of themselves. He says: 'when the lotus opens, the bees come of their own accord to seek the honey, so let the lotus of your character be full bloom, and the results will flow.'³

Structural Impediments

The major impediment to Realization of the Absolute through Bhakti is the Universal Māyā that prevents one's vision of the Absolute. Māyā is actually the lust in man which constitutes the obstacle to spiritual progress. The lust in the form of 'Kāncana and Kāminī' 'Women and gold' creates a sense of intensive lust for worldliness and that turns him away from God. Māyā is but the Ego in man. The distinction in the form nothing of 'I' and mine and 'Thou' and 'Thine' is the result of the ego. When there is complete cessation of the notion of 'I' all troubles ceases and then there occurs the grace of the God and the person becomes a Jīvan mukta (liberated in life) through the dawn of knowledge. This state leads one to transcend all fears. Sri Ramakrishna denies the possibility of acquiring self-knowledge and liberation till the cessation

of ego and as a result there will not be liberation in the form of births and deaths.

'I' and 'Mine' is ignorance in man. 'Thou' and 'Thine' is true knowledge. Sri Ramakrishna recognizes two types of ego—one that is ripe and the other not ripe. For ego that is ripe nothing is conceived as mine. Whatever seen, felt or heard and even experienced as this body-mind complex are not mine. The conceptualization in the form of this is my body; my house and the like are the prerogatives of the unripe ego that results in successive cycles of birth and death. The ego that asserts serenity of God is the Vidyā. It is a genuine claim that the truly wise man is one who has visualized God. There seems individuality and separateness of its own but all these are mere appearances only. The fact is that wherever there is 'I' Consciousness there is cognition of difference and there will not be any cognition of the attributeless Brahman the Absolute one. One can initially conceive Brahman as attributed and later deeper meditation brings the vision of attributeless Brahman. He argues that whenever the devotee has no way to seek the real nature of God the image of God can be accepted as true which in case of deep meditation helps to achieve the goal of human life Identity with Brahman.

'A *priorizing*' the Matrix of Dharma

Sri Ramakrishna contends that without the perspective of righteousness truth about the Absolute cannot be ascertained. Righteousness brings in purity of mind which is essential for cultivation of bhakti. The extension and deepening of the ego

problem could not be resolved without strenuous efforts on the part of human beings. Sri Ramakrishna tries to explain the necessity of certain attitudes that are also supportive of righteousness. Among these the most required ones are forbearance, humility, self-respect, and simplicity. He contends that spirituality automatically leads to humility. And humility is a sign of greatness. Forgiveness is the true nature of an ascetic. In his view unless one always speaks the truth one cannot find God who is the soul of Truth. There is need to meditate on one's ideal where he can acquire his nature. In the same way, if one thinks of God all the time he can certainly acquire the nature of God. The breeze of grace is always blossoming, one has to set his sail to catch that breeze. According to him all religions are true. God can be reached by different paths followed by different religions. Like many rivers flowing in many ways finally reaches the one sea.

Therefore, it is required to propitiate the Divine Mother, the Śakti principle who is the cause of creation, sustainment and destructive power. One should necessarily develop faith in God. Without faith life is death. Sri Ramakrishna thus makes an elegant perspective of universality of religion where in deep Devotion and meditative contemplation stands foremost aspects in human life. Speak truth and distract the notion of kāncana and kāmīnī. That gives the experience of the Divinity in oneself. Personal experience of the Divinity develops the sātṭvic nature and love for everything and no harm done to others through, words, actions and thoughts. This is the most privileged presentation on a Universal Religion that is

necessary in the present context of internal and external wars suggested by the great saint of wisdom, Sri Ramakrishna.

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The Special Features of the Great Dramatist Bhavabhūti

Dr. M. Shanthi Chandra Kamath

1. Introduction

Next to Bhāsa and Kālidāsa, Bhavabhūti is the greatest Sanskrit Dramatist, who has contributed three monumental and valuable dramas to Sanskrit Literature. They are Mahāvīracaritam, a Drama in 7 Acts, dramatising Rāmāyaṇa story upto Rama's return from Laṅka with Sītā, and his coronation (i.e. upto युद्धकाण्ड); मालतीमाधवम् (माल. मा.), a प्रकरण in ten Acts, a Romantic fiction depicting Love story of Mālati, daughter of Minister of Ujjaini and Mādhava, son of the Minister of Vidarbha, based on कथासाहित्यं (Popular Tale); and उत्तररामचरितम् (उ.राम), a Drama in 7 Acts dramatising the story of the of Rama. Of these three masterpieces, the उ. राम is sposed to be his Magnum opus and hence there is the popular saying उत्तरे रामचरिते भवभूतिर्विशिष्यते, supposed to be from विक्रमार्कचरितं.¹ No other Literary works of Bhavabhūti have come down to us. But there are so many stray verses attributed to him in Anthologies like, सदूक्तिकर्णामृतं of श्रीधरसेन, शाङ्गधरपद्धतिः of शाङ्गधर,

सुभाषित हारावली; in works like रसिकजीवन by गदाधरभट्ट, भोजप्रबन्ध by Ballālsena; and quotations by some commentators like रायमुकुट in his com. on अमरकोष, अनन्तपण्डित in his com. on आर्यासप्तशति of गोवर्धनाचार्य, वीरराघव in his com. on महा वी. While comparing with other Sanskrit dramalists, we find so many contrasts and peculiar features in Bhavabhūti in various aspects. Here a humble attempt is made to highlight some of the note-worthy peculiar features of the playwright Bhavabhūti, for the general information of the prospective students and researchers.

2. Biographical Details of Bhavabhūti

Unlike most of the Sanskrit authors who prefer silence about their life and times, Bhavabhūti has given us, in the prologues (प्रस्तावना) of his three plays, considerable account about himself, his family and nativity. The personal details given by him is mostly detailed in माल. मा and महा.वी. and very meagre in उ.राम. The Biographical details vouched to us by the poet is as follows – there is in the southern-country (दक्षिणापथ) in विदर्भ (modern Berar), a town called Padmapura. There dwelt some Brahmins of the Kāśyapa family (Gotra), who followed the Taittirīya branch of the Vedas, the heads of their families taking precedence at dinner parties, maintaining the five fires (पञ्जाग्नि), observers of Vows, Soma drinkers, bearing the family name उदुम्बर and learned in Vedas. It was to this family that the famous भहाकविः, a performer of Vājapeya Sacrifice, belonged. Fifth in descent from him was Bhavabhūti, who received the title श्रीकण्ठ. Baṭṭagopāla is his grandfather and Nilakaṇṭha is his father. His mother's

name is Jatukaṇṭhī. He had mastered science of grammar, Mīmāṃsā and Logic (Tarka) and had studied Vedas, Upaniṣads, Saṃkhya and Yoga. His preceptor was ज्ञाननिधिः, chief of holy ascetics as Aṅgīras was chief of great Sages and who is as his name imports, was rich in knowledge. Bhavabhūti is a great poet and was in friendly relation with the actors into whose hands he gave all the three plays for enacting at the festival of Kālapriyanātha, may be identical with Mahākāla of Ujjaini of Kālidāsan fame.²

There is a difference of opinion among the scholars about the real name of the poet. He refers to himself as श्रीकण्ठपदलाञ्छनः भवभूतिर्नाम. Hence some opine that Bhavabhūti is his real name and श्रीकण्ठ is the title he gained later. But some others opine vice versa. They observe that श्रीकण्ठ is his real name and Bhavabhūti is the acquired one by composing a beautiful śloka:

का तपस्वी गतोऽवस्थामिति स्मेराविव स्तनौ।
वन्दे गौरीधनाश्लेष भवभूतिसिताननौ।।³

(सद्क्तिकर्णामृतं, I. 22.4)

Almost all the commentators on Bhavabhuti's plays are of this view.

According to Kalhaṇa, the author of the famous historical Mahākāvya राजतरङ्गिणी, Bhavabhūti was in the court of the king Yaśovarma of Kanauj⁴ along with the poet वाक्पतिराजा, the author of Prākṛt Mahākāvya Gauḍavaho. This king is supposed to have passed away in the year 736 A.D. Hence

Bhavabhūti is supposed to have flourished towards the end of 7th century A.D. and the first quarter of the 8th C.A.D.

3. Bhavabhūti and Kālidāsa

Undoubtedly Bhavabhūti has been much inspired and influenced by Kālidāsa, both in dramatic and poetic art. Just like Kālidāsa, he has also composed three plays so as to compete with him. Bhavabhūti is the only dramatist who is a compeer to Kālidāsa and both as a poet and a dramatist. He certainly competes well with Kālidāsa. There are points of semblance and contrast, while comparing these two playwrights.

Both are regarded as the dramatists par-excellence in Sanskrit. Both are most original poets gifted with genius of the highest order. Both are masters of the natural style of poetry and both are equally skilful in their choice of words. Both are experts in bringing about deviations from the original theme (or story) for the dramatic purpose.

But there are many prominent points of contrast also between these two poets. Bhavabhūti possesses great force of expression and high poetic fervour, but he lacks in the simplicity and sweetness of Kālidāsa. Long compounds are very frequent and are sometimes indecent and inappropriate, as in the Prākṛt speech of लवङ्गिका a maid attendant of मालती in माल.मा (II Act). Bhavabhūti is pedantic but Kālidāsa is not so. Bhavabhūti is interested in the sublime and majestic aspects of Nature, while Kālidāsa is attracted by the delicate aspects of it. Bhavabhūti is often too profuse in expression

and he fully expresses what Kālidāsa would only suggest. Kālidāsa excels in the treatment of Love (शृङ्गार) whereas Bhavabhūti is better in the delineation of Heroic and Pathetic sentiments (वीर and करुण). Kālidāsa depicts beauties and milder aspects of Nature, while Bhavabhūti describes whatever is awful and sublime in Nature. Bhavabhūti prefers गौडी style marked by force and profuseness of compounds (ओजः समास भूयस्त्व - काव्यादर्श I.80) whereas Kālidāsa prefers वैदर्भी style, which is marked by simplicity and sweetness. Bhavabhūti's main forte is undoubtedly vitality or force, while that of Kālidāsa is simplicity or grace. Kālidāsa is unrivalled in depicting the sentiment of Love (शृङ्गार), but Bhavabhūti excelled in developing the sentiment of Pathos (करुण) and hence there is a popular saying कारुण्यं भवभूतिरेव तनुते ॥

4. Metrical Usage

Bhavabhūti skilfully employs a very large number of metres. He uses some unusual and rare metres too like, अपरवक्त्र (अर्धसमवृत्त), नर्दटक and दण्डक (सङ्गमदण्डक). In his two Rāmāyaṇa plays अनुष्टुप् preponderates, nearly one-third verses being in that metre in both plays. (महा.वी 131, उ.राम 89, माल.मा 15), obviously due to the influence of Rāmāyaṇa वसन्ततिलक, शिखरिणी and शारदूलविक्रीडितं seem to be his most favourite metres and among them he has a special inclination to शिखरिणी and hence there is a saying-

भवभूतेः शिखरिणी निरर्गलतरङ्गिणी ।

रुचिरा धनसन्दभै या मयूरीव नृत्यति ॥

(सुवृत्तितिलक सेमेन्द्र, III. 33)

The verse in long दण्डक (संग्रामदण्डक)⁵ in माल. मा is very peculiar and novel. It exemplifies his aptness of the use of the metres, as it is used for describing the glory of the formidable Goddess चामुण्डा in माल. मा (VI. 23)⁶

5. Bhavabhūti's Vocabulary

Bhavabhūti's vocabulary is very extensive and conspicuous. It reflects his mastery over Lexicography and Grammar of both Sanskrit and Prakṛt. It seems that he has exhausted nearly all the synonyms of the words - अस्थि, सेना, रुधिर, धनुस्, शरीर, इषु and पर्वत, as enumerated in अमरकोष. He shows greatest tendency to use onomatopoeic words, many of which have been coined by himself. Some of such words are - रणरणक, उद्बुदुबुद, खणाखणीकृत (महा.वी), रणरणायमान, भरभरायन्त, रणरणत्कार (माल.मा), झञ्झणत्, झणझणायित गुलगुलायमान, द्रुमद्रुमायित (उ.राम). He also makes use of many obscure and rarely used words in his plays. Thus for example - विसुम्भ, खुरली, शुण्डार (महा.वी); ललाटंतपः, मुषोद्यं, तौर्यत्रिक, धौर्यधरः (उ.राम); मैरेय, शुण्डार (माल.मा), डम्बर, तूवर, डामर, खुरली, etc. There are two cases of incongruous Patronymic words - मैत्रावरुण for मैत्रावरुणि and वैकर्तन for वैकर्तनि. He is fond of using obscure grammatical forms and derivatives which seem to be non-Pāṇinian. Thus for example डोदंपर्य, कल्याणताति, शुभताति, अरिष्टताति, मित्रधेय, आत्माहितावधारणचणैः etc.⁷ It is to be noted that the grammatical work अपाणिनीयप्रमाणता (also known as अपाणिनीयप्रामाण्यसाधना of Melputtur Nārāyaṇa Bhattatiri⁸ (not available at present), is said to be justifying the non-Pāṇinian usages, especially of Bhavabhūti and मुरारि, author of अनर्घराधव.

6. Deviations from the original source

The Rāmāyaṇa of Vālmīki has been the perennial source for the later poets and dramatists, and innumeral works of different genre, based on the Rāmāyaṇa story in various versions have come down to us. Hence the prophecy of Vālmīki -

यावस्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचरिष्यते ॥

(Rāmāyaṇa बाल. का V)

has come true even to the present day.

But while selecting the story from Rāmāyaṇa, most of the authors have not taken the whole story of the seven Kāṇḍas of Rāmāyaṇa. Majority of authors take up the story of first six Kāṇḍas ending with Rama's return from Laṅka with Sītā and his subsequent coronation. The reason for this seems to be that the story of the first six Kāṇḍas dominate in वीररस, where as the story of the seventh Kāṇḍa dominate in करुणरस and has tragic end, which is not allowed by dramatic rules. Further these two Rasas are contradictory to each other and cannot be depicted with equal prominence in a literary work. Only very few authors have selected the episode of the Uttarakāṇḍa. Thus for example - कुन्दमाला by दिङ्नाग, anonymous Mahākāvya in 5 cantos, उत्तरराघवीय (ascribed to Rāmapāṇivāda by some) written as supplement to राघवीयमहाकाव्य by Rāma Pāṇivāda, उत्तररामचरितमहाकाव्य in 8 cantos by Rāmavarma Koccuṇṇi Tampuran of Koṭungallūr, written as a supplement to the रामचरितमहाकाव्य by Godavarma Yuvaraja

of Koṭungallūr, उत्तररामायणचम्पू by Nārayaṇa of Mahiṣamaṅgalam, उत्तरचम्पूरामायण by anonymous Nambūdiri of कुमारनल्लूर, written under the patronage of the king Devanārāyaṇa of Ambalapuzha (after 1642 A.D.).

In order to overcome the incongruity in the Rāmāyaṇa episodes and as a challenge, Bhavabhūti took up the whole of Vālmīki Rāmāyaṇa and composed two separate dramas - महा. वी with वीररस as predominant and उ.राम with करुणरस as predominant. But in both the dramas Bhavabhūti has suitably amended the original narrative for his dramatic purpose. Some of the significant changes brought about by Bhavabhūti in his Rāmāyaṇa plays are highlighted below.

महा. वी aims at dramatising the Rāmāyaṇa upto Rama's return from Laṅka and his coronation (ie. the story of the first six kāṇḍas of the Rāmāyaṇa). But the author has brought about many significant changes from the original story. In this play, Rāvaṇa is introduced as a suitor of Śītā and on disappointment, he thirsts for vengence against Rāma with the help of his minister Mālyavān. Thus at the request of Mālyavān, Śūrpaṇakā, sister of Rāvaṇa, disguised as मन्थरा, an attendant of Kaikeyi, breaks the plan of Rama's coronation and secures the banishment of Rama. By this Kaikeyi's character is given a well-deserved nobility. Mālyavān's intelligent attempt to incite परशुराम against Rāma and later to incite Vāli against him are also new ideas of Bhavabhūti. The introduction of a demon messenger from Rāvaṇa and the breaking of Śiva's Bow at the hermitage of Viśvāmitra itself are two more innovations by our author. Another innovation of Bhavabhūti is the visit

of Kuśadhvaja, brother of Janaka along with Sītā and Ūrmiḷa to the hermitage of Viśvāmitra and bringing about their meeting with Rāma and Lakṣmaṇa there.

उ.राम takes its plot from the उत्तरकाण्ड of Rāmāyaṇa, but with significant artistic changes for dramatic effect. Barring the main episode of सीतापरित्याग, Bhavabhūti has created the plot of his play by himself. The introduction of Rāma and Sītā engaged in observing a scroll of paintings depicting the story of their earlier life, with recollections of sad and happy incidents, at the beginning of the play, is author's own invention. The story of Sītā's residence in पाताल under the protection of पृथ्वी and गङ्गा; the story of elders - वसिष्ठ, अरुन्धती, queen mothers and king Janaka, coming to the hermitage of Vālmīki and the subsequent events in the fourth Act; the characters like वासन्ती, आत्रेयी, तमस्या, मुरला, etc. are all author's own inventions. The main deviation consists in the miraculous meeting between Rāma and Sītā in the Daṇḍaka forest, where Sītā sees her Lord without being seen by him. He feels and enjoys her very touch, but unable to see her, faints. This reminds us of the Svapna scene in the fifth act of Svapnavāsavadatta of Bhāsa. It seems that, here Bhavabhūti is influenced by Bhāsa. Bhavabhūti introduces within the main drama, a dramatic entertainment (गर्भनाटक in VII Act), in the hermitage of Vālmīki, conducted by sage Bharata, depicting the sorrows and sufferings of Sītā after banishment. Rāma witnesses this and swoons by seeing the tragic scenes. This device of गर्भनाटक is ingenious and very dramatic.

The most significant deviation from Rāmāyaṇa comes in the end of the drama. While Vālmīki Rāmāyaṇa ends in a tragedy, with Sītā taken in by her mother earth in her bowels, Bhavabhūti, उ.राम brings them together along with their sons Lava and Kuśa. This happy conclusion of the play is really a tour de force Bhavabhūti. This deviation seems to be in strict adherence to the dramatic convention that a literary work should not be a tragedy or of tragic ending⁹ as in western English plays.

Unlike other Sanskrit dramatists, Bhavabhūti introduces profuse soliloquies, which are efficient expositions of the psychology of the speakers. In Bhavabhūti plays, we find a blending of the human and supernatural elements. Rāma and Sītā are fully humanised with joys and tears like common human beings, but at the same time they have a devinity in them and supernatural agencies too help them.

The original source of माल.मा is not known for certain. It may be from कथासाहित्य (Popular Tales) बृहत्कथा of Guṇādhyā (which is lost to us) and its extant versions बृहत्कथामञ्जरी of क्षेमेन्द्र and कथासरित्सागर of Somadeva. Or else, it may be author's own invented plot. There is reason to believe this latter view. For, technically it is a प्रकरण type of drama, which according to dramatic rules should have the plot invented by the author, rather than taken from the epics or other known sources. (भवेप्रकरणे वृत्तं लौकिकं कविकल्पितम् - साहित्यदर्पणम्). As the original source is unknown, there is no point in contemplating on the deviations from the original story in the case of माल.मा.

7. The depiction of sentiments (Rasas)

Bhavabhūti has shown great skill in delineating entire gamut of Rasas except हास्य (Humour) in his three plays, with varied emphasis as per circumstances. He has composed three dramas to show his efficiency in depicting three Rasas predominantly - शृङ्गार in माल.मा, वीर in महा.वी and करुण in उ.राम. Here too his great feat lies in depicting करुण as main sentiment in उ.राम, transgressing the dramatic convention. As per dramatic rules either वीर or शृङ्गार should be made main Rasa in dramas and other Rasas should be only subordinative and supportive to these two Rasas. Thus it is laid down in दशरूपक -

एको रसोऽङ्गी कर्तव्यो वीरः शृङ्गार एव वा।
अङ्गमन्ये रसाः सर्वे कुर्यान्निर्वहणेऽद्भूतम्॥

(दशरूपकं III. 33-34, also in साहित्यदर्पणं VI. 10)

Further, in the characteristics of Mahākāvya, given in साहित्यदर्पण, शान्तरस is allowed to be the main Rasa besides वीर and शृङ्गार. Thus it is said -

शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते।
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः॥

(साहित्यदर्पण VI. 317)

Eventhough the उ.राम is made happy ending, the करुणरस reigns large throughout the play in defiance to the rule of dramaturgy. It seems that Bhavabhūti has resorted to this attempt as a challenge. Thus he himself has justified his adventure in the following śloka in उ.राम -

एको रसः करुण एव निमित्तभेदा-
 दिभन्नः पृथक्पृथगिवाश्रयते विवर्तान्।
 आवर्तबुद्बुदतङ्गमयान्विकारान्
 अम्भो मथा सलिलमेव तु तुत्समग्रम्॥ (III. 47)

This seems to be Bhavabhūti's theory of Rasas, which lays down that करुण is the only sentiment and other Rasas are only its modifications by diversity of causes. This has the semblance to the theory of catharsis of Western Aesthetics.

In उ.राम Bhavabhūti has depicted Karuṇa Rasa at its best with with a success rarely achieved by any classical poets before or after him. The traditional observation that भ.भू excels Kālidāsa in the delineation of Pathos is very well deserving. Thus there is a popular saying - कारुण्यं भवभूतिरेव तनुते॥ (Anonymous).

8. Absence of Humour (हास्यम्)

One striking speciality we notice in Bhavabhūti is his aversion to humour or comedy. The comic or witty element finds a very insignificant place in his plays. This is evident from his abandoning the comic character विदूषक (Jester) in all the three dramas, even in love story of माल.मा. Humour was not his strong point as he is rather a serious person.

Notes

1. This is also known as सिंहासनद्वारिणिका. This Popular Tale must be later than 11th C.A.D., as the king Bhoja of Dhāra appears as the character in it. There are various versions of this work assigned to different authors. Jain version is ascribed to क्षेमङ्कर, Bengali version is ascribed to Vararuci and South Indian version is of unknown authorship.

2. Some opine that he is identical with God Sūrya in Sūrya Temple Kālpi. According to some he is Śiva of Kālpi.
3. There is a variant reading for this second half of the śloka as - गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ।
4. This Yasovarma is said to be the author of a drama called रामाभ्युदय in 6 Acts, based on Rāmāyaṇa. But it is not yet discovered.
5. In दण्डक metre, each quarter of the verse has more than 27 syllables. In the beginning of each line, there must be two नगणः and rest may be रगणः or यगणः or all सगणः.
6. For a detailed analysis of Metres employed in three dramas, of Bhavabhūti vide *Bhavabhūti - His Life and Literature*, by S.V. Dixit, Appendix D, p. 99.
7. For a detailed list of peculiar words used by Bhavabhūti vide. Ibid, Appendix C, pp. 96-98. There is full scope for a detailed research study on the vocabulary and grammatical usages of Bhavabhūti.
8. Ed. by E.V. Raman Namboodiri, Trivandrum, 1942.
9. The only exception to this convention is the उरु भङ्ग of Bhāsa which ends in the tragic death of दुर्योधन. This seems to be the earliest and the only tragedy in Sanskrit Literature, which goes against the rules of Dramaturgy. Thus it is said - न कार्यं मरणं रङ्गे नास्यधर्मं विजानता।।

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Yoga

Dr. V. Nithyanantha Bhat

**"Yoga is the journey of the self, through the self,
to the self."**

—The Bhagavad Gītā

**"To be one with all Nature and all beings, that is
Yoga."**

—Sri Aurobindo

"Yoga is the practice of quieting the mind"

—Patañjali

The Yoga philosophy was formulated by Patañjali as a systematized religious discipline providing a means of attaining the highest consciousness. Patañjali describes yoga as the practice of quieting the mind by controlling of thought waves in the mind. The mind (*citta*), according to Patañjali, consists of three components— *manas*, *buddhi*, and *ahaṃkāra*. The faculty of *Manas* receives impressions gathered by the senses from the outside world and records them. *Buddhi* is the discriminative faculty which classifies these impressions and reacts to them. *Ahaṃkāra* is the ego-sense, which claims

these impressions for its own, and stores them up as individual knowledge. Patañjali says: "The obstacles to enlightenment—the causes of man's sufferings—are ignorance, egoism, attachment, aversion, and the desire to cling to life." The goal of yoga is to eradicate these obstacles completely and thus to remove the causes of suffering. The root cause is ignorance, which is the 'productive field' for all other obstacles; and its removal is possible by means of the opposite; vidya, or knowledge. Patañjali says: "Ignorance is destroyed by awakening to knowledge of the Puruṣa, until no trace of illusion remains" (*Yoga Aphorisms* II. 26 *Yoga Aphorisms*, ed. Swami Prabhavananda and Christopher Isherwood. Qtd by Swami Prabhavananda in *The Spiritual Heritage of India*, p. 245). This knowledge that removes the ignorance is not knowledge such as is associated with the intellect, but rather an immediate, direct illumination in one's own soul. According to Patañjali the experience gains this knowledge in seven stages, advancing towards the highest.

Swami Prabhavananda explains the Seven stages for attaining the highest knowledge:

1. The realization that the source of all spiritual wisdom is inside ourselves; that the kingdom of heaven is within us. As Swami Vivekananda says: "As long searches here and there in temples and churches, in earths and heavens, at last you come back, completing the circle from where you started, to your own soul and find that He, for whom you have been seeking all over the world, for whom you have been weeping and praying in churches and

temples, on whom you were looking as the mystery of all mysteries shrouded in the clouds, is nearest of the near, is your own Self, the reality of your life, body and soul." (The *Complete Works of Swami Vivekananda* Vol. II (16th Reprint) pp. 81-82)

2. The cessation of pain. Pain is caused by our own attachment or aversion to the phenomena of external universe. As the mind turns inward towards knowledge of the Ātman, this attachment or aversion loses its power. The *Gītā* : "Yoga is the breaking of contact with pain."
3. Samādhi —complete realization of, and union with, the Ātman. The objective universe disappears.
4. The state of consciousness following Samādhi. . . . To one who has achieved Samādhi, the external world is known to be merely an appearance.
5. Freedom from need of the mind and the objective world—the realization that the mind and the objective world have both ended their services.
6. Freedom from impressions and guṇas.
7. Union with the Ātman. And so the final stage is reached—the stage of the external existence in union with the Ātman. Now there is no more returning from Samādhi to partial sense-consciousness, no more identification of the Ātman with the mind. As soon as all impurities have been removed by the practice of spiritual disciplines—the "limbs" of Yoga—a man's spirit opens to the light-

giving knowledge of Puruṣa. (*The Spiritual Heritage of India*, pp. 246-247)

Patañjali mentions eight limbs of Yoga such as: *Yama* (forms of abstention from evil-doing), *Niyama* (observances), *Āsana* (posture), *Prāṇāyāma* (control of prāṇa), *Pratyāhāra* (withdrawing the mind from the sense objects), *Dharaṇa* (concentration), *Dhyāna* (meditation), and *Samādhi* (absorption in the Puruṣa). The first two limbs of the philosophical yogic tree that Patañjali describes are the fundamental ethical precepts called the *yamas*, and the *niyamas*. These can also be looked at as guidelines of universal morality and personal observances. Both are mostly concerned with how we use our energy in relationship to others and to ourselves.

Yamas (Moral Disciplines and Restraints)

The *yamas* point to the fundamental nature of man as compassionate, generous, honest and peaceful. They are the moral virtues which, if practised, purify human nature and contribute to health and happiness of society.

(i) Ahimsa: Nonviolence

Ahimsa in Yoga, is, more than just lack of violence; it means kindness, friendliness, and sympathetic consideration of other people and things. It also has to do with our duties and responsibilities too.

(ii) Satya: Truthfulness

Satya means to be truthful in speech and action. Honest communication and action form the basis of any healthy relationship.

(iii) Asteya: Non-stealing

Steya means "to steal"; asteya is the opposite to take nothing that does not belong to us. Non-stealing includes not only not taking what belongs to another without permission, but also using something for a different purpose to that intended.

(iv) Brahmacharya: Moderation and self-control

Brahmacharya is used mostly in the sense of abstinence, particularly in relationship to sexual activity. Practising brahmacharya means that we use our sexual energy to regenerate our connection to our spiritual self.

(v) Aparigraha: Non-grasping

Aparigraha means to take only what is necessary and not to be greedy. We should only take what we have earned; if we take more, we are exploiting someone else. The yogi feels that the collection or hoarding of things implies a lack of faith in God and in himself to provide for his future.

Niyamas (Disciplines of Self-restraint and Personal Observances)

Niyama means "rules" or "laws". These are the rules prescribed for personal observance.

(i) Saucha: Purity of body and mind

The first niyama is sauca, meaning purity and cleanliness. It means purity—external as well as internal. Practising āsanas and prāṇāyāma is essential means for attending to this inner purity. Āsanas and prāṇāyāma cleanse our physical body. But

more important than the physical cleansing of the body is the cleansing of the mind. The mind should be cleansed of its disturbing emotions like hatred, passion, anger, lust, greed, delusion and pride.

(ii) Santoṣa: Contentment

Santoṣa is having the feeling of being content with what we have. To be at peace within comes from fostering contentment with one's life, even while experiencing its challenges. Accepting that there is a purpose for everything—yoga calls it *karma*—we can cultivate contentment and compassion, for ourselves and for others.

(iii) Tapas: Self-Discipline

Tapas is ardent ascetic practice voluntarily carried out to achieve spiritual power and purification and ultimately, self-realization. By means of the practice of tapas we can direct our energy to achieve the ultimate goal of creating union with the Divine. Tapas helps us burn up all the desires that stand in our way of this goal.

(iv) Svādhyāya: Self-study

Svādhyāya means "inquiry" or "examination". Any activity that cultivates self-reflective consciousness can be considered svādhyāya. It means to intentionally find self-awareness in all our activities and efforts.

(v) Īśvara Praṇidhāna: Celebration of the Spiritual within us and all things.

Īśvara Praṇidhāna, is the last of the Niyamas of Patañjali's Yoga Sūtras. It is the practice of fully surrendering the self to God. In Patañjali's Yoga Sūtras, it means committing one's life and one's yoga practice to the Lord (or spiritual focus of choice). It is the recognition that spirituality suffuses everything, that through our attention and care we can attune ourselves with our role as part of the Creator and see the good in all things.

Sri Aurobindo observes that "the contact of the human and individual consciousness with the divine is the very essence of Yoga. Yoga is the union of that which has become separated in the play of the universe with its own true self, origin and universality" (*Sri Aurobindo and the Mother on Yoga*, p. 6).

Speaking on the benefit of practising yoga, Swami Ranganathananda says that Yoga is a practical philosophy of life, which teaches "how to handle this wonderful human situation by which you develop your own spiritual consciousness within, and you become instrumental for the happiness and welfare of the people around you. This is the philosophy of a comprehensive spirituality that Sri Krishna is expounding, calling it by that short word, Yoga."

Eminent Yoga teacher B.K.S. Iyengar says, "The light that Yoga sheds on life is something special. It is transformative. It does not change the way we see things, it transforms the person who sees." Without the practice of yoga, how could knowledge set the ātman free?" asks Yogatatva Upaniṣad.

Yoga means the union with the ultimate. Carl Jung, the eminent Swiss psychologist, described yoga as "one of the greatest things the human mind has ever created." A line from Patañjali's Yoga Sūtras "*yogas chitta vṛtti nirodhaḥ*" refers to stilling the mind in order to experience the Ultimate Reality and move toward Self-realisation.

Gudjon Bergmann, a Meditation teacher, observes : "The real difference between yoga and religion is this: Religion says believe, do not doubt, often citing the word of God and promises of an eternal afterlife. . . . yoga is very scientific in its approach to self-knowledge, transcendence and enlightenment" (*Living in the Spirit of Yoga: Take Yoga off the Mat and into Your Everyday Life*. Web.).

Genesis and Evolution of Temple Tradition

Dr. Balagopalan T.S. Prabhu

1. Introduction

Temples represent the most significant heritage of Indian nation. The genesis and evolution of temple tradition can be traced back to many streams. The temple forms further, can be visualised as heritage symbols of philosophical concepts, realised in material media. This paper tries to inquire into the origin and evolution of temple tradition in a technological context.

2. Temples as Anchors

Human life is riddled with challenges from hostile nature, animals and fellow beings, resulting in uncertainties and anxieties. Religious beliefs serve as an anchor for adapting to such mysteries of life. The tendency to reach out into the unseen through dominant symbols is inherent in all early religions. The sun, the moon, a high mountain, the wind and fire are some of these early symbols of worship owing to their grandeur. Early man looked upon them with awe and

adoration. He sought to define them symbolically by earmarking them by marks of stones or a palisade. The origin of objects of worship and rudimentary shrines may be traced to these early indicators.

3. Temple from Mysteries of Life

One of the mysteries of life has been death and life after death. The fear of death extends to the dead person also. Hence it was to be ensured that the dead will not return to the world of living. The mortuary temples of ancient civilizations, the family shrine built over the burial grounds and funerary posts of family heads are examples of temples of this category. In south India there are numerous relics of cap stones put up on burial urns and a ring of stones enclosing the relics, called as 'Sau mane' (the house of the dead). The central stone perhaps took the role of icon and the circular array of stones defined the maṇḍala of 'holy' site in later times.

4. Temples on Relics of Monks

Places marked by the relics of monks become the foci and centres of worship in many religions. The stūpas, are solid mounds of earth put up in monasteries, enclosing some relic of Buddha. Minor stūpas are built as marks of lesser monks at places of the 'Nibbana'. Samādhi sthalas or brindāvanas were similarly built for Hindu monks. There was also a system of planting trees at the place of cremation (citi) and such trees came to be worshipped as Caitya Vṛkṣas. At the same time every important temple was also associated with a sthala Vṛkṣa (shrine tree).

enshrined in a temple regarded as aniconic representation of divinity.

7. Origin from Altar of Sacrifice

An essential feature of all shrines in which an icon is installed is an altar or Bali peetham. They are replicas of stone or wooden blocks on which animals were sacrificed during folk rituals. Such blocks would be specially sacred during ceremonies and on other days they would be an object of taboo. Soon it would be enclosed in a shrine and now for sacrifice would require another block in front of the shrine in the open. This was the prototype of the later altar Balipeetham of the stylised temple. Whatever may be the shape of the object of worship, iconic or aniconic, a custom of covering it over by a mask, helped the devotee to get a stylised image of personalised form of deity in later times. The mask is again a left over of the tribal background.

8. Vestiges of Animal Worship

Many of the masks of folk rituals are those of animals - pig, tiger, bull, buffalo, serpent, monkey, etc. The masks are representation deities installed in temples. The belief is that formless spirits, employ these animals as the vehicles and wander about guarding the devotees. As the spirits are not visible, the masks are used to indicate the presence of spirits by the dancers. Hence when they are manifest to the devotee they have the human body and the head of animals. They talk only in tribal language and has folk gestures. These are hypothesised as the proto forms of composite figure of



Form of Balipeetham in Kerala Temples

Hayagriva, Narasimha, Varāha, Hanuman, Garuḍa, Gaṇeṣa, etc. who figure in the Indian pantheon of later days.

9. Serpent Worship

Serpents as religious symbols connected with fertility and agricultural operations are seen in many cultures, specially in India. The association of trees, and hills and serpents are perpetuated in many folk shrines. The serpent worship found manifestation in Vālmikeswara, Nāgayakṣi, Nāg ghar, Ananta, Skanda, Nāgamaṇḍala etc. The folk tribes were naturally

impressed by serpents that move freely about in forest and paddy field, in rocks and meadows, in villages and towns. It also gave rise to the concept of makeshift shrines whenever rituals are to be held. Some of these shrines got a permanent nature and to this place was brought serpent icons displaced from many places cleared for human settlements.



A platform of Serpent icons and Citrakūḍam

10. Vestiges of Nature Worship

Mountains are connected with the funeral sites of the tribals. The dead body was taken to the top of the mountain and left there on the belief that the spirit of the dead soars up to heaven. If there was no mountain in the neighbourhood, the tribes would create one by heaping earth and pebbles. Every dead person's funeral place would be marked by such mounds, symbolic of the spirit flying to its peak, its natural habitat.

The sophisticated temples of later times copied the form of mountain with many peaks. The āgamās speak of ant hills as the mountain and the serpent with hoods as the tree about it. Viswanatha of Kāśī, the Mahākāla of Ujjain, Śīva of Rameswaram, etc. have such heaps of hardened stone as aniconic representation of Śīva.

11. Cult of Mother Goddess

There are many cult ideas, relating to mother goddess in Indian culture, generally grouped as Tantras. The women in Tantric cult is the mother, the essence of fertility. In this system, reproduction is elevated to cosmic concept of creation. The male and female are twin components of this process - puruṣa and prakṛti. The mountain is the male, represented by linga, the tree, the prakṛti, represented by yoni. In Tāntric symbolism, two intersecting isosceles triangles symbolise their union. The triangle standing on its base with its apex upwards is the puruṣa, the triangle which hangs down with its apex down wards is the prakṛti. Interlocked they denote the union of the sky and the earth. More stylised form is Śreeyantra.

12. Worship of River

One of the supreme representation of mother goddess is in the water, a pot filled with water and covered with mango leaves. All traditional Hindu rituals start with invoking the holi rivers into a pot and symbolically purifying everything with these waters. The decent of Ganga to earth is woven into mythology with such a strength that Ganga is the supreme purifier of the living and the dead, the nourisher of the entire

heartland of India and the mother of Aṣṭavasus, including 'Bhishma'. From Gangotri to Ganga Sagar are distributed the centres associated with funerary sites to which people continue to throng for years. From this folk cult comes the concept of Tīrtha. Pilgrimage to a Hindu is Tīrthyātra. No wonder the water of the pot to which are evoked Ganga, Yamuna, Godavari, Saraswati, Narmada, Sindu and Kaveri continues to be used for all rituals.

13. Worship of Fire

Fire worship is an ancient cult in many cultures. In India it was developed as the sophisticated offering of 'yajña'. Simplistically viewed, it is a cult worship in which the elders of a clan sit around a fire place offering firewood, grains, ghee, dress and sacrificed animals to a pantheon of gods for favour in this life or the next. Stella Kramrish traces the origin of Vedi, the platform on which the temple is built as that of the Vedic fire altar. According to some authorities, when the Vedic rituals were transformed into Āgamic rituals in temples; the fire on the Vedi got symbolised as the icon and the offerings of materials into leaves and flowers.

14. Conclusion

It is reasonable to hypothesise that at some stage in the evolution of Indian culture, there were efforts to synthesise the folk cults into stylistic philosophical concepts. This would have taken place at two levels – one as a codification in a literary stream of Vedas, Upaniṣads, epics and purāṇās, with intricate details, with links and cross links woven like a

patterned fabric. The second was as a manifestation in temples, small and large, simple and complex with rigid rules laid down for the planning, design, construction and decoration with rituals associated at each stage in Āgamic literature. The former was to be learned and memorised; the latter was to be built and conserved. According to Aurobindo, the Vedas are stylised compilation all cultural and religious systems of ancient civilisation. The innumerable gods and demi-gods are of folk tradition, brought together and unified in the concept of ultimate reality of Brahman. The Puruṣasūkta is an attempt to symbolically depict this unification. The Āgamic literature on the other hand attempts to perpetuate these systems through temple building and ritualistic worship. No study of temple architecture can hence be complete without delving into the Vedic and folk traditions in their manifold expressions and deeper meanings.

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Prospects on Sentence Meaning; Standpoints of Bhartṛhari

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Abstract

Almost all Indian schools of thought have given primacy to the process of understanding the sentence-meaning, which is known as *śābdabodha* in their philosophies. Various Systems of thoughts have explored this syntactical relationship between the words in a sentence which forms various theories of *śābdabodha* or verbal import. Bhartṛhari (hereafter Bh), the famous Indian Grammarian-Philosopher expounded the nature of sentence and sentence-meaning in the second canto of his magnum opus *Vākyapadīya* (hereafter VP). This paper tries to analyse various standpoints on sentence-meaning put forth by Indian philosophers with special stress on Bhartṛhari.

Key words: sentence, sentence-meaning, *śābdabodha*, Bhartṛhari, *Khaṇḍaśābdabodha*, *Akhaṇḍaśābdabodha*, *Pratibhā*.

1. Nature of Sentence-Meaning: Various Standpoints of Indian Philosophers

Most of the Indian Schools of thought admit that a sentence is composed of words. They also accept that words

have potentiality of expressing definite meanings. When they are connected together, a single cognition is awakened and is the sentence meaning. The preceptors of various branches of learning have been enquired this relation among the words in a sentence and their meanings, through which they are semantically connected to give a unified sense. This resulted in various theories regarding the cognition of the meaning of a sentence and is generally called theories of *śābdabodha* (verbal cognition).

Almost all Indian schools of thought have given primacy to the process of understanding the sentence-meaning, which is known as *śābdabodha* in their philosophies. *śābdabodha* can be simply defined as the cognition of the meaning of a sentence. A sentence is composed of words; whether their existence is considered real as in the case of logicians, *Mīmāṃsakas* and others or mythical as in the case of grammarians. It is already known that words have potentiality to express definite meanings. The relation between these words that binds them to form a single sentence is the syntactical relation. Various philosophers have explored this syntactical relationship between the words in a sentence which forms various theories of *śābdabodha* or verbal import (V S Rao, 1969, p.1).

In *Nyāyabodhinī*, which is a commentary on *Tarkaṅgraha*, *śābdabodha* is defined as "*padaññānakaraṇakaṃ jñānam*" (1971, p.39). V S Rao translates this as "*śābdabodha* is the cognition effected by the efficient instrumentality of the cognition of words" (1969, p.2). In *Nyāyasiddhāntamuktāvalī*, the *śabdakhaṇḍa* begins with the verse:

*Padajñānaṃ tu karaṇaṃ dvāraṃ tatra padārthadhīḥ
śābdabodhaḥ phalaṃ tatra śaktidhīḥ sahakāriṇī.* (4.81)

This also gives the same idea that the cognition of the meaning of a sentence is caused by the cognition of the individual word-meanings in it. Hence to cognize the meaning of a sentence, word meanings are to be cognized. If these theories of verbal cognition advocated by various philosophers are analysed, two distinct perspectives on the concept of *śābdabodha* can be found. They are *Khaṇḍaśābdabodha* (import by parts) and *Akhaṇḍaśābdabodha* (unitary import). In the first prospect, the import is produced by parts. Here, each word in the sentence is analysed on the basis of its attributives like *karṭṛtva*, *karmatva* etc. The *Akhaṇḍa* School of *śābdabodha* implies the verbal import of the sentence as opposed to that by parts. Here, the entire meaning of the sentence is conveyed and thus in most of the *śāstra* works, the term *śābdabodha* refers only to the unitary import (Veluri Subba Rao, 1969, p. 4).

2. Sentence-Meaning; Prospects in Vākyapadīya

Through his eight views on sentence, which are ascribed to various preceptors, Bhartṛhari tries to converge different ideas on the concept of sentence as well as sentence-meaning in the second canto of VP. The definitions of sentence, discussed by Bh, naturally points to the nature of sentence-meaning. The concept of sentence-meaning among these eight different views on sentence, can be ascribed into six various views. Puṇyarāja, enumerates six views on the meaning of a sentence held by the followers of these definitions. They

be argued that the other parts in a sentence except the verb are insignificant, as they are for the vivid understanding of the listener.

Puṅyarāja quotes another verse also in his commentary, the source of which is yet to be found.

*Pratibhā yat prabhūtārthā yāmanucmhānamśritam
phalam prasūyeta yataḥ sā kriyā vākyagocaraḥ*

(VP, 2.1,2).

Here it is stated that the *kriyā* in general is not to be treated as sentence-meaning, but *kriyā*, when characterized by some qualifiers, gives the meaning of the sentence. The verb should be qualified with its accessories like *Karṭṛ* (subject), *Karma* (predicate) etc and should give rise to indivisible sentence-meaning *Pratibhā*. This qualified verb only can stimulate action. An action cannot be taken place unless there is a subject and predicate. If one says "close", pointing towards the door, we may understand that the door is to be closed by the hearer. Here the verb is impregnated with the subject and the predicate. Thus the *kriyā*, qualified with these characteristics represents the sentence-meaning. This view is a sort of word-atomism, put forth by the *Anvitābhīdhāna* School,¹ which says that each word in a sentence represents a connected meaning.

2.2. *Saṃsargaḥ Vākyārthaḥ*

Among the definitions of sentence, those who believe sentence as the collection of words (*Saṅghāta*) and as the sequence of words (*Krama*), accept *samsarga* or the

interconnection as the sentence-meaning. According to this view, sentence-meaning is the interconnection of the meanings of the individual words. This view belongs to the *Abhihitānvaya* School, accepted by the *Bhāmma* School of *Mīmāṃsā*. This is well stated in the verse:-

*saṃbandhe sati yattvanyadādhikyamupajāyate
vākyārthameva taṃ prāhuranekapadasaṃśrayam*

(VP, 2.42)

When a word is connected with another in a sentence, which is mutually expected (*sākāñkṣam*) with the first word, an extra meaning over and above the individual meanings of the words is derived. This extra meaning cannot be treated as the meanings the words, but it is the sentence-meaning. In the expression '*vīraḥ puruṣaḥ*', there are two distinct words *vīraḥ*, which denotes 'courage' and *puruṣaḥ*, which signifies 'a man'. When these words are uttered in a way they are mutually expected (*sākāñkṣam*), it signifies 'a courageous man'. This extra meaning of adjectival-substantive relation, evolved as a result of the interconnection between the word-meanings, is the sentence-meaning. This view is pointed out in the *Mahābhāṣya* (hereafter MB), where Patañjali states that the adjectival-substantive relation is different from the individual word-meanings, but it is the sentence-meaning ("*yadatrādhikyam, vākyārthaḥ saḥ*", under p, 2.3.46).

Bhartṛhari says that this view of sentence-meaning can be perceived in two different ways. The first view is of the universal or *Jāti*, which is supposed to exist in full in each

individual of the species. Similarly, if sentence is said to be the collection of words and sentence-meaning rests on many words, then the sentence-meaning exists in full in each word. The second perspective is of number, which exists in the totality of the group. In this view, the sentence-meaning rests on the totality of words (VP, 2.43).

2.3. *Samsṛṣṭa evārthaḥ Vākyārthaḥ*

It is already discussed the view that the sentence-meaning is *samsarga* or the interconnection of the meanings of the individual words. Bhartṛhari explains this view in another perspective also. In the former view, it was stated that a word in a sentence denotes its individual meaning only and when the meanings of the words are connected together, a qualified meaning emerges, which is the meaning of the sentence. Here, in this perspective, it is stated that the individual word conveys a general meaning which is potentially capable of being connected with the meanings of other words. When it is actually connected with the other words, it really conveys a meaning connected with the particular meanings of other words. This view differs from the former in the manner that, the word-meaning here, is so general and at the same time it is adaptable to all the particulars. The general meaning and the particular meaning are those of the individual word and not of the sentence and is not conveyed by *ākāṅkṣā*, *yogyatā* and *sannidhi*. (VP, 2.44-46). What is peculiar to this view is that, the *saṅghāta* view is explained here, from the point of view of the School of *Anvitābhidhāna*.

2.4. *Vīśeṣarūpāpannaḥ Padārthaḥ Eva Vākyaṛthaḥ*

Those who define the sentence as 'the first word' (*Padamādyam*) and 'each word requiring the others' (*Pr̥thak Sarvam Padam Sākāñkṣam*), accept sentence-meaning as the connected meaning. According to them, the whole of the sentence meaning is concentrated in each word (VP, 2.18). But here, we may doubt if the other words in the sentence are of no use. Bhartṛhari solves this problem, saying that, the other words are not useless, but they make listeners understand the meaning better. If in the very beginning, a connected meaning involving an action and all its accessories are understood, why the accessories are restated in the sentence is also explained by Bh. It is for specifying the substrata of the powers of the accessories (VP, 2.411-412, trans. K.A.S. Iyer).

2.5. *Prayojanaṃ Vākyaṛthaḥ*

Puṅyarāja states that for some, the sentence meaning is *prayojanam* or is in the nature of purpose. This is supposed to be common to all the views on the nature of sentence-meaning. According to this view, the sentence-meaning is neither derived from the interconnection of the meanings of individual words as in the school of *Abhihitānvya*, nor is the connected meaning of each word as in the school of *Anvitābhidhāna*. Here, the word-meaning is the expressed sense and the sentence denotes purpose. What is understood on hearing a sentence is nothing but *abhidheya* or the expressed sense. The sentence-meaning is the purpose, which fulfills the speaker's intention

*abhidheyaḥ padasyārtho vākyasyārthaḥ prayojanam
yasya tasya na sambandho vākyānāmupapadyate.*

(VP, 2.113)

The definition of sentence, propounded by Jaimini, who authored the *sūtras* of *Mīmāṃsā*, also supports this view. He defines sentence in the aphorism "*arthaikatvādekam vākyam sākāṅkṣam ced vibhāge syāt*" (2.1.46). In this aphorism, the term '*arthaikatva*' is explained by Śabara in the sense of 'serving a single purpose' ("*ekaprayojanatvādupapannam*", 2.1.46). Later *Mīmāṃsakas* like Kumārilabhaṭṭa, Pārthasārathimiśra etc are also in favour of this view.

Bh refutes this view, pointing out its defects. He says that if the sentence has no *abhideya* (expressed meaning), there would be no connection between sentences. Such connection is established only through the expressed meaning. He also mentions that this defect can be removed or solved according to the concept of *Anvitābhidhāna* (VP, 2.113)

2.6. *Pratibhā Vākyārthaḥ*

Bhartṛhari emphasizes on the *Akhaṇḍa* School of sentence, which holds the indivisibility of the sentence and the sentence-meaning. Bhartṛhari termed this all-inclusive and indivisible sentence-meaning as *Pratibhā*. In the *Akhaṇḍapakṣa*, sentence-meaning is not derived from the meanings of words in it. Bh introduces the concept of *Pratibhā* in the following verse.

*vicchedagrahaṇe'rthānāṃ pratibhānyaiva jāyate
vākyārtha iti tāmāhuḥ padārthairupapāditām* (VP, 2.143)

When the meanings of the individual words in a sentence are understood separately, a flash of understanding takes place, which is different from the word-meanings and is called sentence-meaning. This meaning is brought about by the meanings of the individual words, but at the same time, it is unique as well as devoid of parts. Each utterance reveals the *sphoṭa* (an auditory impression) while *Pratibhā* immediately translates it into meaning. In the School of Sentence-Indivisibility, though individual words and their meanings are considered unreal, they serve the purpose of bringing the sentence-meaning to the mind. In other words, they manifest the sentence-meaning. The listener receives the uttered sounds in a sequential manner and hence the meanings of the parts of a sentence may be perceived in the listener's mind. But as soon as a sentence, the complete linguistic unit, is perceived, a sudden flash of understanding takes place. This flash of understanding is termed as '*Pratibhā*'.

3. Conclusion

The whole semantic exposition of Bh has been developed on this unique as well as original concept '*Pratibhā*'. Bhartṛhari conceives the concept of *Pratibhā* in a unique manner that, he envisages it both semantically as well as psychologically. *Pratibhā* in the semantic perspective is the sentence-meaning. From the psychological point of view, it may be perceived as an 'intuitive instinct', which has intuitive powers ranging from instinctive knowledge of animals or birds to super-natural perceptions of yogis.

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Notes

- ¹ This concept is held by the followers of the Prābhākara School of Mīmāṃsā. The Anvitābhīdhānavādins admit that the words are capable to convey its meaning as well as the relation. Hence the sentence-meaning is directly conveyed by the words themselves.

*ākāñkṣā sannidhi prāptayogyārthāntarasa Egatān
svārthānāhuḥ padānīti vyutpattiḥ samśritā mayā.
(Vākyārthamātrikāvṛtti, quoted by Raja, 1963, p.98).*

This is the central idea of the theory of Anvitā bhidhāna propounded by Prabhākara and his followers.

Bhavitavyānām Dvārāṇi

Bhavanti Sarvatra

Dr. Satya Vrat Varma

Bhavitavyānām Dvārāṇi Bhavanti Sarvatra, Volume Three, purports to be the concluding part of Dr. Satya Vrat Shastri's Autobiography. Comprising as many as 482 pages, the Volume, last in the series, far exceeds the earlier two in girth. It is not the years of his life treated here that account for the bulk of the Volume, it is the somewhat extraneous matter tenaciously transplanted in the Volume that has been instrumental in swelling it to the hefty size. Exhaustive descriptions of the author's visits at home and abroad, verbatim reproduction of an array of interviews given to the respective channels and individuals, convocation addresses and talks delivered at various centres of learning, encounters with reputed astrologers, and accounts of *Mantra* and *Āyurveda* therapies combine to cover almost half of the Volume, 207 pages to be precise. Though forming parts of the texture of the author's life, the way they have been clubbed in bunches at the respective places, tends to turn them into individual units, which willy-nilly overpower the narrative. They stand as individual units and seem to deflect from the truly

autobiographic stuff. They may not be aberrations but they are certainly accretions, and could well have been slashed down without impairing their worth and impact. That would have saved the strain involved in negotiating the endless details, and created more room for what was truly autobiographic. That apart, their significance in adding variety to the narrative is beyond dispute.

It is in this Volume that Dr. Shastri has expressed himself with frankness on the state of affairs in the family, some of which threaten to strike at its very ethos, the *Kuladharmā*, fostered over the years with meticulous devotion. Occasional equivocation apart, they are unable to hide his despair at the unpalatable developments that had virtually pushed him to the background. The writing brings into open the painful fact that even well-equipped men of learning are helpless in straightening the knotty situations created by their own scions and have to suffer slight at their hands.

Far from being an insipid almanac of the hackneyed happenings of the routine life, the Volume is enlivened by a saga of lively issues, literary exchanges, natural bounties, excellence and debasement of human spirit, touching memories, both painful and enjoyable that combine to lend it a monolithic look. In view of their considerable bearing on different aspects of his life, some of them merit attention.

Interaction with Pinnuca, Hindi teacher at the Torina University, illustrates the eternal truth that a good done to a good man, especially in a trying hour, evokes abiding gratitude

that unfolds itself in myriad ramifications. Meeting with the Pakistani student at Lippiyana, on the other hand, proves beyond cavil that sweet tongue and personal rapport, even if nascent, transcend religious barriers. And his (student's) casual remark that the Muslims that migrated to Pakistan in 1947 from U.P. and Bihar, are hated there as master cheats unwittingly reveals that religion fails to unite beyond a point.

The author's anguish at the possible fate his rich library would meet after he was no more bespeaks his deep love for the treasure amassed over two generations. He comes down heavily on the indifference of his near ones to the momentous issue, more so on his daughter-in-law whom he runs down as a follower of the Cārvāka way of life. His anguish reaches the crescendo as he refers to the harsh reality that his *Kulavidyā*, Sanskrit learning, would disappear from the *kula* as he departs.

While disapproving the aversion of the present-day youth to a settled family life, he sternly warns that those who opt out of it are sapped of the milk of human breast and cease to be normal beings— *adhanyāste mājīvantaḥ svajīvitaṃ yāpayanti* (p. 129). They are deprived of the ennobling feelings and the bliss of *Vātsalya* inherent in a well-knit family. In contrast to the waywardness in the society, the keenness of the Indian parents to have a son, who to them is as good as their soul, is warmly emphasized. They do not hesitate to resort to quaint charms and rituals to seek divine blessings. A barren mother is an anathema to the society: *anapatyatātam abhiśāpamiva te manvate*.

The warm account of some of his classmates who made tremendous mark in life, acquiring high positions, makes a pleasing reading. While Shri Niwas Shastri, though a Sanskritist, rose to be a high officer in the RBI, Manohar Lal Sondhi reached the UNO as the Deputy Permanent Representative of India. Shiv Kumar, his senior at the BHU, was an embodiment of learning and spiritual discipline. He was looked upon as a replica of Lord Shiva/Viśvanātha, and his *darśana* was believed to bring the same reward as that of the great Lord.

The story of his wife's long illness and ultimate death is moving indeed. It brings into relief the emotional aspect of his being. With her demise he was reduced to half of his whole: *yatsatyam ardho samyaham sañjāto bhāryāvihīnaḥ* (p. 453).

It is nothing short of a miracle that the student who had the wont to denounce him (Dr. Shastri) and question his credentials as a writer, was struck with leprosy. Surprisingly, this is exactly the fate that, according to Caraka, a *gurunindaka* meets (pp. 250-251).

With its rich contents shifting at measured intervals, and enlivened by kaleidoscopic phenomena, the Volume, like the preceding two, has the trappings of a *gadya-kāvya*, and it may broadly be accepted as such. The engaging prose it has claimed has the resilience to voice the variety of contents in accordant phraseology. That serves to impart it a genius that befits well a prose-*kāvya*. Being a composition of a sound grammarian,

the Volume is dotted with strings of intricate grammatical forms. As resolved in the Foot Notes, some of the jaw-breakers like *paryatāpsam* (36) *abibhaḥ* (54), *vyasmāpayiṣṭa* (69), *prāsīṣadat* (75), *mājīvan* (129), *vinaśat* (316), *paptat* (319), *tototti* (459) owe themselves to the special rules of grammar. The author sticks in this Volume as well to his wont of drawing choice excerpts from the earlier masters to strengthen his expression or/and to uphold the respective contentions and assertions. Far from impeding its flow, they lend the language an added grace and force. Their number in the Volume has swelled to more than a hundred. Some of the engaging ones merit notice.

(i) *na hi sramaḥ phalād vyatirecyāḥ. Mahābhāṣya*

(ii) *yo hi hitaṃ bhunkte sa bahu bhunkte*

(iii) *kṛtaghne vihitam kāryam kartāramapi pīḍayet.*
Tantropākhyāna, p. 18

(iv) *varam vaidhavyam ābālyad varam maraṇam eva ca /*
varam vyādhir athāpad vā nāhṛdya – prakṛtiḥ patiḥ
// Yogavāsiṣṭha

(v) *nacātrātīva kartavyam doṣadrṣṭiparam manaḥ /*
doṣo hyavidyamānopi taccittānām prakāśate //
Ślokavārttika

The language thus fostered in a variety of ways is potent enough to voice the spectrum of contents effectively. Be it the 'Indian Home' of Pinnuca in Italy, or playing host to R.C. Lahoti, the Ex-Chief justice, interactions with men of learning,

agony of death, scenic beauties, meetings with old class-fellows or photo-sprees in Nepal – all these are so drawn with a spirit of commitment that they emerge as verbal replicas of the diverse phenomena. That speaks volumes of the author's firm hold on the language. In view of it, it is disturbing that the expression in the Volume, at quite some places, swerves from the idiom, and seems to be cast more in the Hindi mould. It occasionally leaves something to be desired, being rather indefensible. The more glaring of the instances are noted here.

(i) *bhayaṃkare kaṣṭaprade kāse pariṇamati.* p. 36
bhayaṃkareṇa kaṣṭapradena kāsena pariṇamate.

(ii) *sahayātriṇaḥ skandhaṃ balād agrhṇām.* p. 42
sahayātriṇaṃ skandhe balād agrhṇām.

(iii) *mayi puṣpāṇyavākiran.* p. 67
mām puṣpair avākiran or mayi puṣpāṇyavarṣan.

(iv) *vārtā eva śṛṇvate.* p. 244
vārtāeva śṛṇvanti.

(v) *hindyām vakti.* p. 241
hindyā vakti

Some factual errors have also crept in the Volume. The verse *yat padāni parityajantyeva parivṛtti sahiṣṇutām etc.* has been attributed on p. 311 to Vāmana, the author of the *Kāvyaśālikārasutravṛtti*. The verse has in fact been quoted by Vāmana from elsewhere to uphold his view on *Sabdapāka*. It reflects his view on the issue, but he can hardly be credited to have been its author.

The famous verse from the *Śiśupālavadha* (IX.6) *pratikūlatām upagate hi vidhau, etc.* stands in an unenviable position in the Volume (p. 348). While its later half has been enigmatically replaced by a new hemistich, perhaps of the author's own composition, the sequence of the two has been reversed, giving rise to a new verse that does not exist as such in Māgha.

The oft-quoted verse *vidyā ha brāhmaṇam ājagāma, etc.* is not a *ṛc* from the Ṛgveda, as stated on p. 328. Its language itself belies its Vedic character. It occurs in the *Manusmṛti* (II.114), though it might have belonged to the floating mass of poetry.

These aberrations, though not negligible, do not make a significant dent in the worth of the tome. The Volume is notable for coining an array of new words to denote the modern concepts, ideas and things for which there exist no expressions or words in Sanskrit. *Ākarṣakāpaṇa* (show-room), *kvathitarasa* (soup), *pravāhikā* (channel), *rājāśma* (marble), *santānikā* (cream), *carakādhyāpaka* (visiting professor) call notice.

The volume has the merit of bringing to completion Dr. Shastri's *Ātmakathā*. The *BDBS* is not only the first autobiography ever written in Sanskrit, it also has the distinction of running into three sizable volumes. On that score alone, it merits esteem. Its collateral virtues including the literary excellence combine to ensure it an abiding place in the burgeoning contemporary Sanskrit literature.

The image of the author that emerges from the *BDBS* is simply fascinating. He was a phenomenon that seldom occurs. With his literary equipment and worldly wisdom, he achieved what one cannot imagine even in the wildest dream: power, pelf, unstinted esteem across the globe, an iconic status at home and abroad. He was an *āptakāma*. But for *manaḥśānti* in his later days, nothing was left for him to achieve.

मध्वरामानुजमते अहं ब्रह्मास्मि इति महावाक्यार्थः

डा. जि. चन्द्रशेखर प्रभु

वेदान्तदर्शने उपनिषदन्तर्गतानि “अयमात्मा ब्रह्म”, “प्रज्ञानं ब्रह्म”, “तत्त्वमसि”, “अहं ब्रह्मास्मि” इति चत्वारि वाक्यानि महावाक्यानीति संज्ञया प्रसिद्धानि। आत्यन्तिकतत्त्वस्य प्रतिपादकानि भवन्ति महावाक्यानीति केचित् अभिप्रयन्ति। किन्तु ब्रह्मात्मैक्यावगतेः प्रतिपादकानि सन्ति चत्वारि महावाक्यानीति केषाञ्चित् वादः।

यद्यपि एतानि वाक्यानि भिन्नोपनिषदन्तर्गतानि तथापि तानि परस्परसाकाङ्क्षवाक्यानि च भवन्ति इति वैशिष्ट्यम्। तस्मादेव कारणात् उपनिषदां मध्यात् एतानि वाक्यानि स्वीकृत्य परस्परान्वयेन दर्शनसमष्टेः विवरणाय प्रयुज्यन्ते। एतदेव महावाक्यानामेषां प्रथमं महत्त्वम्।

मध्वमतम्

माध्वमतानुसारेण “अहं ब्रह्मास्मीति” महावाक्यमत्र प्रस्तूयते। श्रीराघवेन्द्रतीर्थः मध्वमतानुयायी भवति। तेन उपनिषद्भागस्य अस्य महावाक्यस्यापि खण्डार्थनामव्याख्यानेन विवरणं कृतं दृश्यते। श्रीराघवेन्द्रोऽपि मध्वमतानुयायीत्यतः विषयेऽस्मिन् तेन यत्किञ्चित् खण्डार्थनामव्याख्यया

विवृत्तं वर्तते तदपि इह भाष्यसमीक्षायाः प्राक् निवेशनीयमिति प्रतिभाति। यथा- “इदम् अग्रे अस्य जगतः पूर्वं ब्रह्मैव आसीत्। तद्ब्रह्म अहेयं सर्वनियन्तृतया सर्वगतत्वेन न केनापि हातुं अशक्यं ब्रह्म पूर्णं अस्मि अस्तीति मेयं, ज्ञेयमिति आत्मानमेवावेत्- व्यजानात्। स्वस्मात् अन्यस्य पूर्णस्य ब्रह्मणो अभावेन स्वस्यैव पूर्णब्रह्मत्वादिति भावेन स्वात्मानमेवेत्येव शब्दः। “तस्मात् ब्रह्मस्वरूपत्वादेव तद् ब्रह्म सर्वं पूर्णमभवत्। अत्रासीदवेदभवदित्यनद्यतनरूपकालविशेषवाचि लङ्प्रयोगेऽपि ‘आत्मा वा इदमेक एवाग्र आसीत् (ऐत. २-२) ‘सदेव सोम्येदमग्र आसीत्’ (छा-उ-६-२-१) इत्यादौ यथा सत्त्वमनाद्यनन्तकालीनमित्युपेयते त्रिकालवाचिनो लकारस्य कस्यचिदभावेन येन केनचिल्लकारेण निर्देशेऽपि न तत्र विवक्षेति। एवं स्वरूपवेदनपूर्णताभवनयोरप्यनाद्यनन्त-कालीनत्वमेवेति भावः। अत एव तदात्मानमेवेत्यादिनैव परिहारप्राप्तावासीदित्यन्तोक्तिः”।¹

‘तस्मात् सर्वमभवत्’ इति एतत् व्याचष्टे सत्यमित्यादिना भाष्येण। “तदपि स्वरूपं नित्यापरोक्षज्ञानेन सर्वदा जानात्येव। अत एव सर्वदा परिपूर्णमिति”।

तदात्मानमेवावेत् तस्मात् तत्सर्वमभवदिति। “आत्मा वा इदमेक एव अग्र आसीत्” सदेव सोम्येदमग्र आसीत्” इत्यादिवत् सदातनज्ञानं पूर्णभावं च आह”² अत्र भाष्ये। श्रीरघूत्तमतीर्थविरचितटिप्पण्यां सदातनत्वं प्रति एवमुक्तम्-

“प्रयोग एककालीनः सर्वकालेऽनुषज्यते।

ददर्श विष्णुरित्यादौ नित्यचिद्रूपतो हरेः”।³ इति

श्रीमध्वाचार्यमतानुसारेण ‘अहं ब्रह्मास्मि’ इत्येतद् न अभेदबोधकम्। तन्मतानुसारेण इदम् अग्रे अस्य अग्र इति षष्ठ्यर्थे द्वितीया। अहम् अहेयं,

ब्रह्म परिपूर्णम्। अस्मि सर्वदा अस्तीति। “यद्यहं शब्दो अस्मद् शब्दार्थवाची ‘अस्मि’ शब्दश्च उत्तमपुरुषे तदात्मानमिति व्यर्थं स्यात्। अतः अहमस्मि शब्दावुक्तार्थावेव”⁴

तथा च ‘अहं’ शब्दस्य अहेयत्ववाचित्वं भाष्ये- “तद्योऽहं सोऽसौ योऽसौ सोऽहं योऽसावसौ पुरुषः सोऽहमस्मि’ इत्यादिष्वप्यहं शब्दोऽन्तर्यामित्वेनाहेयत्ववाची”⁵ माध्वमते “स आत्माऽतत्त्वमसि इति भेदस्य नवकृत्वोऽभ्यासात्”। अतः साधकस्य ब्रह्मणा अभेदकल्पना अयुक्ता। माध्वसिद्धान्तरीत्या “आत्मशब्दस्य परमात्मनि मुख्यत्वेऽपि जीवे भ्रान्तिरुपपद्यते। “यथा सोम्यैकेन मृत्पिण्डेन”⁶ इति मृत्पिण्डादि दृष्टान्तश्च भेदानुकूलः भवति।

“वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम्”⁷ इत्यादि वाचारम्भणवाक्यमपि जगत्सत्यत्वबाधकं न भवति। श्रीहरेः सर्वोत्तमत्वज्ञापनार्थं सृष्टिनिरूपणं च करोति। सर्वेषाम् सृष्टिः श्रीविष्णोः सकाशादिति द्वैतिनः। यथा भाष्यम्-

“तेजोऽभिमानवान् ब्रह्मा वायुश्चाबभिमानवान्।
रुद्रः क्षित्यभिमानी चाप्येतन्मयमिदं जगत्॥
अभिमन्यमानसहितास्त्रय एतेऽभिमानिनः।
विष्णोर्जाताः क्रमेणैव पूर्वस्मादुत्तरोत्तरम्॥
तेजोऽबन्नाभिधा तस्मादेषामेव प्रकीर्तिता।
एते च त्रीणिरूपाणीत्यभिधागोचराः सुराः॥
ब्रह्मावायुगिरीशेभ्यस्तेभ्यो जातमिदं जगत्।
अतोऽग्निसूर्यसोमानामपि रूपं तदुद्भवम्॥
अतोऽग्निसूर्यसोमानां नामाप्येषां प्रकीर्तितम्।

सादनाद्यमनाच्चैव सत्यमेषां त्रयः सुराः॥
 तेषां सत्यं हरिः साक्षाद्यतस्तेषां नियामकः।
 प्रधाने सत्यशब्दोऽयं श्रुतिभिः समुदाहृतः”॥⁸

उद्धृतेषु श्लोकेषु प्रथमश्लोकेन “तत्तेजोऽसृजत” तदपोऽसृजत’ ता
 अन्नमसृजन्त इति वाक्यत्रयगततेजोबन्नशब्दा व्याख्याताः”॥⁹

यथा सर्वलोहानां काञ्चनं प्रथमं स्मृतं तथा मृत्पिण्डसदृशाः निर्णयाः
 स्मृताः इति कारिकया उक्त्वा अनन्तरं कारिकामेव आश्रित्य सर्वज्ञत्वम्
 सर्वस्रष्टृत्वं, सर्वनियन्तृत्वं, सर्वरक्षितृत्वं च हरौ निक्षिपति। तेन व्याप्यं
 सर्वमप्युक्तम्। स एवात्मा पूर्णगुणयुक्तः। सः सूक्ष्मः सदा सर्वगः च
 इत्यपि उक्तम्। यथा-

“हरिस्तेन तु तज्ज्ञानाज्जगज्ज्ञातमिवाखिलम्।
 स स्रष्टा चैव संहर्ता नियन्ता रक्षिता हरिः॥
 तेन व्याप्तमिदं सर्वमैतदात्म्यमतो विदुः।
 स आत्मा पूर्णगुणतःस सूक्ष्मः सर्वगः सदा॥
 सर्वोत्तमत्वात्सत्यं तज्जीवाभिन्नं तदासुराः।
 विदुर्न त्वं तथा विद्धि श्वेतकेतो कदाचन॥”¹⁰

अनन्तरं मध्वः जीवब्रह्मभेदज्ञानमेव मोक्षसाधनमिति वदति। सः
 सर्वदेवदेवेश्वरः प्रभुः पृथक् इत्यप्युक्तम्। सर्वोत्तमः इति ज्ञातः विष्णुः
 मोक्षमिमं नयेत्। विष्णोः दासरूपेण तस्य समीपप्राप्तिरेव मोक्षः इत्यप्युक्तम्
 अत्र। यथा- “विष्णोर्दासतया विष्णोः सामीप्यं मोक्ष उच्यते”¹¹ इति। तस्य
 मते विष्णुत्वं न मोक्षः। एषः अहमिति वा स्मृतिः मोक्षः। “न विष्णुत्वं
 तु मोक्षः स्यादेषोऽहमिति वा स्मृतेः”¹²

जीवेशयोः भेदज्ञानात् विष्णोः उच्चतां ज्ञात्वैव पुरुषः मुच्यते। यथा-

“एवं जीवेशयोर्भेदज्ञानाद्विष्णोः सदोच्चताम्।

ज्ञात्वैव मुच्यते तस्मादेवं जानीहि पुत्रक”।¹³

सालोक्य-सारूप्य-सामीप्य-सायुज्यादीनां मोक्षसाधनत्वं प्रतिपादयति। न कदापि ब्रह्मणा सह ऐक्यं प्रतिपादयति। ऐक्यं न शास्त्रप्रतिपाद्यमिति मध्वाचार्यः वदति। अनिपुणाः परं जीवब्रह्मैक्यं प्रतिपादयन्ति। उक्तं च भाष्ये-

“ऐकात्म्यं नाम यदिदं केचिद् ब्रूयुरनैपुणाः।

शास्त्रतत्त्वमविज्ञाय तथावादबला जनाः”।¹⁴

अन्ये मतानुयायिनः तमःशरीरिणः इत्येव तेषां मतम्। यदुक्तं भाष्ये-

“तेषां तमःशरीराणां तम एव परायणम्”¹⁵

विपश्चिताम् ईशः अन्यः, अहम् अन्यः इति ज्ञानम्। तदुक्तम्- “अन्य ईशस्तथान्योऽहमिति ज्ञानं विपश्चिताम्”¹⁶ इति।

उत्तमः पुरुषः परमात्मा। सः ईश्वरः अव्ययः लोकत्रयमाविश्य विभर्ति। यथा “उत्तमः पुरुषस्त्वन्यः परमात्मेत्युदाहृतः”।¹⁷ विष्णोः गुणान् सदा सर्वगुणात्मकान् ज्ञात्वा मानुषः तस्य प्रसादात् विमुच्यते। यथा-

“प्रत्येकं तु गुणांस्तांस्तु सदा सर्वगुणात्मकान्।

ज्ञात्वा विमुच्यते विष्णोः प्रसादान्मानुषोऽपि सन्”।¹⁸

जीवब्रह्मणोः ऐक्यविचिन्तनं अनर्थसाधकमित्येव तस्य मतम्। तदुक्तं भाष्ये-

“जीवाभेदं तथाभेदं जगता ये विदुः प्रभोः।
 तेऽपि यान्ति तमो घोरमधरं ब्रह्मतस्कराः॥
 भेदाभेदं विदुर्ये च जीवैस्तु जगतापि वा।
 परस्य ब्रह्मणो यान्ति तमस्तेऽप्युत्तरं सदा”॥¹⁹

श्रवणमननध्यानभक्त्यादिकं विना न कस्यापि कदाचन मोक्षः भवेत्।
 पैङ्गिश्रुतिमाश्रित्य मध्वाचार्येणोक्तं यथा-

“श्रवणं मननं चैव ध्यानं भक्तिस्तथा दृशिः।
 ज्ञानञ्चोक्तविशेषाणां सर्वेषां साधनं भवेत्॥
 त्यक्तवैतानि न कस्यापि भवेन्मोक्षः कदाचन”॥²⁰

भक्तिः मुक्तौ नियतसाधनमिति तस्य मतम्। तेन उद्धृता पैङ्गिश्रुतिः
 (भाष्यभागः) यथा।

“विष्णुभक्तिर्देवभक्तिर्गुरौ भक्तिस्तथैव च।
 तत्तच्छ्रेष्ठध्यानसारेण मुक्तौ नियतसाधनम्”॥²¹

दुःखहीनां नित्यसुखावस्थाम् एव श्रीमध्वाचार्यः मोक्षत्वेन विश्वसिति।
 तदुक्तं तस्य भाष्ये (पैङ्गिश्रुतिः)-

“निर्दुःखं तु सुखं नित्यं मोक्ष इत्यभिधीयते।
मोदन्ते सहिताः सर्वे सदा विष्णुपरायणाः”॥²²

एकमेवाद्वितीयं ब्रह्म” “नेह नानास्ति किञ्चन” इत्यादयः श्रुतयः न
 अभेदपराः इति श्रीमध्वाचार्यः। अर्थात् तत्सदृशाभावे तदधिकाभावे च
 विवक्षा इति। तदुक्तं श्रीमध्वाचार्येण भाष्ये-

“यथैकमुत्तमं पुरुषमपेक्ष्य तस्मिन् पुरे एक एव नान्योऽस्तीत्युक्तेऽपि
 तत्सदृशस्तदधिको वान्यो नास्तीत्युक्तं भवति।

“एक एवाद्वितीयोऽसौ तदन्यस्य वर्जनात्।
तत्समस्याधिकस्यापि ह्यभावात्पुरुषोत्तमः”।²³ इति

विष्णोः दर्शनकालात् क्षिप्रमेव तमोवारणं भवतीत्येव तस्याभिप्रायः।

“पुरुष एवेदं सर्वम्” इत्यत्र यत् भूतं यच्च भव्यं यच्च भवदमुक्तमिदं सर्वं पुरुष एव - पुरुषाधीनमेवेति पुरुषस्यामुक्त सर्वेशितृत्वमेवोक्तं न तु सर्वैक्यमित्यर्थः। तदुक्तं भाष्ये (भारते)-

“पुरुष एवेदं सर्वं भूतं भव्यं भवच्च यत्।
इत्युच्यते तदीयत्वान्नतु सर्वस्वरूपतः।।
भूतभव्यादिजातस्य मुक्तानामपि चेश्वरः।
इत्युच्यते श्रुतौ विष्णुः सर्वदा पुरुषोत्तमः”।²⁴

स्नेहयुता मतिः सुस्थिरा भक्तिः मोक्षसाधिका इत्युक्तं श्रीमध्वाचार्येण।
यथा-

“सर्वस्मादुत्तम इति सम्यक् स्नेहयुता मतिः।”
सुस्थिरा भक्तिरुद्दिष्टा तया मोक्षो न चान्यतः।।²⁵

अनुमानस्य सार्वत्रिकत्वं निरस्यति श्रीमध्वाचार्यः। तस्य मतं यथा।

“निर्णयस्त्वागमेनैव नानुमागमवर्जिता।
क्वचिन्निर्णीतिहेतुः स्यादतः शास्त्राद् विनिर्णयः”।²⁶

माध्वमतमनुसृत्य अक्षपादकणादौ सांख्ययोगार्हताः शिवशक्ति-
महायानलोकायताः गाणपत्याः सौरवाश्च दुरागमानुयायिनः। तदुक्तं भाष्ये
पाद्मे-

“अक्षपादकणादौ च सांख्ययोगार्हतास्तथा।

शिवशक्तिमहायानलोकायतपुरःसराः।।

गाणपत्याश्च सौराश्च सर्वे प्रोक्ता दुरागमाः”।।²⁷

सौगताद्याः शब्द एव प्रमाणमित्यामनन्ति। तन्न युक्तम्। आगमस्यैव प्रामाण्यम्। आगमस्य प्रामाण्ये प्रमाणं नावश्यकम् स्वतः एव प्रामाण्यात्।

रामानुजमतम्

“अहं ब्रह्मास्मि” इति बृहदारण्यकोपनिषत्स्थं वाक्यं प्रत्यक्षतः श्रीरामानुजमतमाश्रित्य व्याख्यातुम् अवसरो नास्ति। बृहदारण्यकोपनिषदः व्याख्यानं श्रीमता रामानुजाचार्येण न कृतं भवति इत्यतः। पूर्वमुक्तस्य महावाक्यत्रयस्य रामानुजाचार्यस्य मतविवरणवेलायां तस्य शिष्याणां विवरणं, तथैव विषयेऽस्मिन् सामान्यतया वेदार्थसङ्ग्रहनामके ग्रन्थे रामानुजाचार्येण यदुक्तं वर्तते तदप्याश्रित्य समीक्षा कृता आसीत्। अतः इदानीमपि तां सरणिमाश्रित्य श्रीरामानुजपक्षविवरणाय यत्नं करोमि।

श्रीरामानुजाचार्येण ‘वेदार्थसङ्ग्रहे’ ब्रह्मणः शिवस्यापि नारायणात्मकता प्रतिपादिता वर्तते। महाभारते ब्रह्मरुद्रसंवादे ब्रह्मा रुद्रं प्रत्याह-

“तवान्तरात्मा मम च ये चान्ये देहिसंज्ञिता’ (म.भा.शा. ३३९-४) इति, रुद्रस्य ब्रह्मणश्च, अन्येषां च देहिनां परमेश्वरो नारायणः, अन्तरात्मतया अवस्थित इति”²⁸

सामान्येन सर्वबीजानां परमात्मात्मकत्वे सिद्धेऽपि ब्रह्मशिवयोः परमात्मात्मकत्वं विशेषतो दर्शयितुमेव। केचित् अवैदिकाः भगवत उपादानत्वं रुद्रस्य निमित्तत्वं च वदन्ति। तेषां मते “उपादानं तु भगवान्

निमित्तं तु महेश्वरः” इति एतन्न समीचीनम्- “ब्रह्म स वृक्ष इति उपादानता । ब्रह्माध्यतिष्ठत्, इति तस्यैव निमित्तत्वम् ।

चित्, अचित्, ईश्वरः इति तत्त्वत्रयं रामानुजमते वर्तते । चित् जीवः, अचित् जगत्, ईश्वरः परमात्मा । रामानुजमते जीवेश्वरयोः माध्वमतवत् ऐक्यं नास्ति । अत्र जीवेश्वरयोः भेदो वर्तते । श्रीरामानुजमते जीवः दुःखत्रयविशिष्टः भवति ईश्वरस्तु दुःखत्रयरहितः ब्रह्म ईशनसमर्थः । जीवस्तु अनीशः । उक्तं च ऋग्वेदे-

“द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनशनन्नन्योऽभिचाकशीति” ॥²⁹

अत्र जीवः कर्मफलभोक्ता, ईश्वरः कर्मफलदाता, परमात्मा अखण्डः आधारश्च । जीवः खण्डः आश्रितः । ईश्वरः नियामकः, जीवः नियम्यः । उक्तञ्च यतीन्द्रमतदीपिकायाम्- “अयं च कर्ता भोक्ता शरीरी शरीरं च भवति । प्रकृत्यपेक्षया शरीरी ईश्वरापेक्षया अशरीरम् । संसारदशायां स्वरूपज्ञानयोः सङ्कोचात् अणुपरिमाणम् आत्मस्वरूपम्” । मोक्षदशायां तु सर्वगतं सर्वव्यापी स्वरूपज्ञानं च विस्तीर्णतया प्रकाशते । विशिष्टाद्वैतवादे मुक्तावपि न जीवब्रह्मणोरैक्यम् । तत्र साम्यमात्रं वर्तते । “मम साधर्म्यमागताः”³⁰ इति गीतायां भगवता उक्तम् । अतः श्रीमध्वाचार्यवत् “अहं ब्रह्मास्मि” इति वाक्यस्थस्य ‘अहं’ शब्दस्य जीवात्मार्थकत्वं न स्वीकृतं वर्तते । मध्वाचार्यवत् रामानुजसम्प्रदायेऽपि ‘अहम्’ इत्यस्य ‘अहेय’ इति रीत्या व्याख्यानं स्वीकरणीयम् इति प्रतिभाति ।

देहेन्द्रियमनःप्राणेभ्यः विलक्षणः आत्मा । शरीरात् पृथक् आत्मनः सिद्धिं स्वीकुर्वन्तो वर्तन्ते नैयायिकवैशेषिकाः । शरीरं यदि आत्मा स्यात्तर्हि

हस्तपादादीनां नाशेन आत्मनोऽपि नाशः स्यात्। शरीरात् पृथक् आत्मनः अस्तित्वे इदं प्रमाणम्। यदि आत्मा शरीरे वर्तते तर्हि तत्र कुत्र वर्तते इति जिज्ञासायाः समाधानम् आवश्यकम्। अवयवेषु आत्मा वर्तते इत्युच्यते तर्हि शरीरे बहवः आत्मानः वर्तन्ते इति वक्तव्यम् आपद्येत। अतः एकस्मिन् शरीरे आत्मनः बहुत्वं न युक्तम्। अवयवसङ्घाते आत्मा वर्तते इति चेत् न। यदि एकस्मिन् अवयवे आत्मा नास्ति तर्हि कथं समाहारे आत्मा भविष्यति? अतः आत्मा शरीरात् भिन्नः भवति। शरीरं क्षेत्रम्, आत्मा क्षेत्रज्ञः खलु। अतः कदापि, 'अहं ब्रह्मास्मि' इति वाक्यस्थः 'अस्मद्' शब्दः मद्भिन्नः आत्मा नास्ति इत्यर्थे नान्वेति।

अन्योपनिषदन्तर्गतानि “अहं ब्रह्मास्मि” इति महावाक्यसदृशानि कानिचन वाक्यानि

सदृशवाक्यानि	उपनिषद्	पुटसंख्या
१) योऽसावसौ पुरुषः सोऽहमस्मि (यः असौ- पुरुषः सः असौ अहम् अस्मि	ईशावास्योपनिषद् मन्त्र-१६	4 112 UPANIṢADS I Part ”
२) सोऽहमस्मि	बृहदारण्यकोपनिषद् मन्त्रः १-४-१	218 112 UPANIṢADS I Part
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१२) सोऽहम् (सः इति ब्रह्म)	दक्षिणामूर्त्युपनिषद् मन्त्रः २०	144 112 UPANIṢADS II Part
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