

ISSN 2229 - 3337
UGC CARE Listed

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

April 2024

•

Vol. 25

•

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.

ISSN 2229 - 3337
UGC CARE Listed

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

April 2024



Vol. 25



No. 2

Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

SUKṚT̄INDRA ORIENTAL RESEARCH INSTITUTE
(Research Centre recognised by the University of Kerala
and Mahatma Gandhi University)

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

Journal of Sukṛtīndra Oriental Research Institute

A Half Yearly Indological Research Journal

UGC CARE Listed & Peer Reviewed Journal

Editor : Dr. V. Nithyanantha Bhat

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

Subscription Rates

	India	Outside India
<i>Annual (2 Issues)</i>		
Individuals	Rs. 500	US \$ 50
Institutions	Rs. 600	US \$ 60
<i>Back Issues Per Copy</i>		
Individuals	Rs. 250	US \$ 25
Institutions	Rs. 300	US \$ 30

* Postage extra

ISSN 2229-3337

Articles/Research papers invited

Standard articles (original and unpublished) written in error-free language (Sanskrit / English) and prepared according to proper research methodology as in MLA Handbook for Writers of Research Papers on topics of Indological/Oriental importance are invited. Manuscripts should be neatly typed in double space with correct diacritical marks wherever necessary. Correctness of details of works referred should be verified. Short articles (Maximum No. of words - 2000) are preferred.

Contributions should be sent to the Editor – one copy along with the font used should be mailed to "sukrtindra@gmail.com" and one hard copy should be sent to the Editor by post.

Send your subscriptions / articles / orders to:

Editor,

Journal of Sukṛtīndra Oriental Research Institute,
Kuthapady, Thammanam, Cochin - 682 032, Kerala, India.

Phone : 0484-2349563 • E-mail : sukrtindra@gmail.com

Website : www.sukrtindraoriental.org

Journal of Sukṛtīndra Oriental Research Institute

Editorial Advisory Board

- Dr. N.P. Unni**
Dr. Prabhakar Pandurang Apte
Dr. V. Kutumba Sastry
Dr. K.K.N. Kurup
Dr. K. Chandrasekharan Nair

Editor : **Dr. V. Nithyanantha Bhat**

Editorial Board

- Dr. Balagopal T.S. Prabhu**
Dr. G. Gangadharan Nair
Dr. T. Devarajan
Dr. M. P. Unnikrishnan
Dr. G. Chandrasekhara Prabhu

Views expressed in the articles are those of the authors and not necessarily those of the publishers.

Contributors

Dr. A. Raghunathan : Centre For Textual Studies And Publications (CTSP), Arya Vaidya Sala, Kottakkal, Malappuram Dist., Kerala - 676 503.

Supriya Roy : Assistant Professor, Dept. of Sanskrit, Kandi Raj College, Murshidabad, West Bengal.

Phukan Chandra Basumatary : Department of Bodo, Cotton University, Guwahati, Assam.

Dr. Vidya Rajagopal : Associate Professor, PG Department of English, Mahatma Gandhi College, Thiruvananthapuram.

Dr. Rohit R. Phalgaonkar : Asst. Professor of History, Sant Sohrobanath Ambiyee Government College of Arts and Commerce, Pernem, Goa.

Resmy Sally Koshy : Assistant Professor, Department of English, Mar Ivanios College (Autonomous), Thiruvananthapuram.

Dr. Shylaja S. : Assistant Professor, Department of Sanskrit, NSS College, Pandalam, Pathanamthita.

Dr. Ajikumar P. V. : Associate Professor, Dept. of Vedanta, Government Sanskrit College, Tripunithura, Ernakulam - 682 301.

Dr. Eswaran E. N. : Associate Professor, Dept. of Jyothisha, Govt. Sanskrit College, Tripunithura, Ernakulam - 682 301.

Dr. T. V. Girija : Associate Professor, Dept. of Vyakarana, Govt. Sanskrit College, Tripunithura, Ernakulam - 682 301.

Contents

Page

Agni and Its Functions in Āyurveda <i>Dr. A. Raghunathan</i>	7
An Analytical Study on Jurisprudence: Ancient and Modern Perspective <i>Supriya Roy</i>	22
Philosophy and Religious Practices of the Bathou Religion of the Boros <i>Phukan Chandra Basumatary</i>	39
Confluence of Aesthetics and Rituals: Sociocultural Relevance of Paḍayaṇi as an Artform <i>Dr. Vidya Rajagopal</i>	53
The Narrative of Goa's Seven Sister Goddesses - An Ecological Paradigm <i>Dr. Rohit R. Phalgaonkar</i>	65
Hāsyā as Counter-narrative: An Analysis of Bhagavadajjuka Using Rasa Theory <i>Resmy Sally Koshy</i>	86
Exploring the Influence of Cultural Diffusion on Hindu Personal Names in Kerala: A Study <i>Dr. Shylaja S.</i>	100
अर्जुनविषादयोगस्य औपनिषदत्वं योगत्वञ्च अधिकृत्य कश्चन विचारः <i>डा. अजिकुमार पि.वि.</i>	114
ज्योतिषे प्रश्नेन वृष्टिज्ञानम् <i>डा. ईश्वरन् ई.एन.</i>	123
व्याकरणमहाभाष्यस्य टीकाकाराः <i>डा. टि. वि. गिरिजा</i>	135

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

FORM IV

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

Periodicity of its publication : Half Yearly

Printer's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

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

Publisher's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

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

Editor's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

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

Owner's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

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

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

I, V. Nithyanantha Bhat, declare that the particulars given above are true to the best of my knowledge and belief.

15th April 2024

Dr. V. Nithyanantha Bhat
Publisher

Agni and Its Functions in Āyurveda

Dr. A. Raghunathan

Abstract

The human body is composed of *pañcabhūtas* and each *bhūta* has got a definite role in its structure and function. The body structures related to a *bhūta* are well illustrated by Āyurveda. Similarly, it is essential to relate each and every function of the body to a particular *bhūta*. As in the case of *dravya* (substance), *agni-bhūta* is the causative factor for *pāka* (reactions leading to transformation) inside the body. *Jamharāgni* in the body is formed by the *agnibhūta*.

This article tries to review the function of *agni* in both in its gross and subtle levels. The descriptions available in the major Āyurvedic texts along with their commentaries are the basis of the study. Apart from *jamharāgni* which is the primary one, there are *bhūtāgni-s* and *dhātvagni-s*. They function at different levels to digest, absorb and assimilate the food. In the sense, their

phenomena. All the structures including external and internal organs are composed of *bhūtas*. There is a predominance of particular *bhūta* in each of the organ. The make up and activities of organs are quite in consistence with their *bhūta*-composition. For example, bones are *bhūmi-bhūta*, blood is *agni-bhūta* and body fat is *jala-bhūta* in predominance.

Agni-bhūta in the body is responsible for *pāka* (transformation). This is designated as *agni* of the body, the location of which is in the *koṣṭha* or *jaṭhara* and hence it is called *jaṭharāgni*. Understanding *jaṭharāgni* is essential not only for a physician but to common man also. This is because both health and ill health are dependent on it. This article is a study on *agni* and its role in human body.

Agni is the term used in Āyurvedic treatises to denote the factor that does the function of digestion in the body. Normalizing *agni* is the prime aim of an treatment in the initial steps of disease-management.¹ To evaluate the concept of *agni* it is important to know the process of digestion in the body followed by absorption of nutrients towards the body tissues and assimilation within the body.

Objectives

- (i) To evaluate the wide meaning of *agni* by understanding the steps of digestion.

- (ii) To analyze the digestive processes described in the major treatises of Āyurveda.
- (iii) To discuss the factors influencing the digestion-process

Methods

Prime treatises where Āyurvedic principles and practices are described are *Carakasamhita*, *Suśrutasaṃhita* and *Aṣṭāṅgahṛdayam*. Relevant portions of these treatises are analyzed to form a conclusive idea of the digestive processes with special references to *agni*, *āhāra-pāka* and *dhātu-pariṇāma*.

Healthy state

Human body is supported with three factors like three pillars of a building. These three essential factors are food (*āhāra*), sleep (*nidrā*) and disciplined sex (*brahmacaryam*). These essentially make the life dynamic and healthy. Regularity in these three is much needed to make the life normal. Either the less or the over use of anyone among these three, starts to harm our body; day by day.

Health can be maintained by regularizing certain factors of the body viz. *doṣa*, *agni*, *dhātu* and *koṣṭha*. Each person has to give due care for this purpose by maintaining food, undergoing exercises and adjusting our body to the changing seasons. Maintaining *agni* is prime among them as it has inevitable role in maintaining health as well as managing diseases.

***Agni* in the body**

Digestion of food articles, their absorption and assimilation are described in Āyurvedic texts by means of the term "*agni*" and "*pāka*". *Agni* is the cause of transformation inside our body. It pervades in each and every cell, but dwells in its main abode in the abdomen. The primary source of *agni* is termed as '*jaṭharāgni* i.e., *agni* at the *jaṭhara* (abdomen). *Jamharāgni* has its derivatives at each *dhātu* (seven major body components – *rasa*, *rakta*, *maṃsa*, *medas*, *asthi*, *majja* and *śukla*) which are called *dhātvagni*. These sequentially transform the digested food to nourish respective *dhātus*. This sequence is –*rasāgni* converts food nutrition to *rasa-dhātu*, *raktāgni* to produce *rakta* from its previous *dhātu*, i.e. *rasadhātu*; and thus from the earlier *dhātus*, *agni* produces further *dhātus* too.² Moreover, there are five *agni* derivatives representing the respective *pañcabhūtas* portion of the body. These are termed as *pārthivāgni*, *apyāgni*, etc. These are termed *bhūtāgnis*. *Bhūtāgnis* are the transforming principles inside each living being, related to each *pañcabhūta*. The following properties of the body validate the presence of *bhūtāgni* inside. These are: *dāhātmakatva* (being amenable to burning), *bhā* (lustre), *varṇa* (complexion), *prakāśa* (illumonocity) and *pacanātmakatva* (being accessible to *metabolism*). To sum up, in total there are, thirteen *agnis* in our body with specific functions i.e. seven *dhātvagnis*, five *bhūtāgnis*

and the major *jaṭharāgni*. The latter one is the leading force of other subordinate *agni* principles. These are influenced by *jaṭharāgni*. These function with optimum strength if the state of *jaṭharāgn* is normal. *Dhātvagnis* are weak, whenever the *jaṭharāgni* is in ill condition.

All the three *doṣas* are supportive to *jamharāgni*. This natural arrangement may be due to significant role of *agni* in bodily functions. A specialized form of *vātadoṣa*, i.e. *samāna vāyu* is located adjacent to *agni*. It motivates *agni* as air does to fire in the external world. *Kledaka* a functional form of *kaphadoṣa* is situated nearer to *agni*. This regulates the function of *agni* as excessive function adversely affects the digestion. *Kledaka* also acts upon food by making it viable to the action of *agni*. A kind of disintegration of ingested food is made by *kledaka*. The major type of *pitta* ie, *pācaka-pitta* is nothing but *agni* itself. Though liquid in structure, its functions and properties are comparable to that of fire.

Process of digestion

Process of digestion actually begins in the mouth itself. The *lālā-srava* (secretion of saliva) is initiated even by the sight of food. The *carvaṇa* (mastication) enables mixing of *lāla* with food which is ingested in proper time. This mixture is further drawn to the *annavahasrotas* (alimentary canal) by the action of *prāṇa-vāyu*. That stuff of food will be split into small particles and made soft

by the unctuous materials inside. At the *āmāśaya*, *jaḥharāgni*, motivated by *samāna-vāyu* initiates the digestion. This function is equated with the cooking of food in the kitchen. The fire acts on the grains soaked in water and kept inside a pot.³ If it is not soaked well, the grains get charred and become useless. This 'soaking part' is done by both *lālā* and *kledaka-kapha*.

Though the food is of six tastes —(*madhura* (sweet), *amla* (sour), *lavaṇa* (salty) *tikta* (bitter) *kaṣaya* (astringent), and *kaṭu* (pungent)— it becomes, sweet — predominant in early stages of digestion. Frothy like derivatives get separated first which nourish *kapha*. In the second stage, sour- predominant factors are evolved promoting *pitta*. In the third and final phase, during the expulsion from the *āmāśaya* the food stuff is almost dried up into a mass. Predominance of pungent taste is conceived here. The derivatives are supportive of *vāta-doṣa*. This process is termed *avasthā-pāka*. *Avasthā* means stage. Here the process of digestion occurs in different stages. In total, this is the first phase of digestion. Three *doṣas* are nourished in this initial phase.⁴

Another term found in connection with digestion is *niṣṭhā -pāka* (*niṣṭhā* means final). This is used in the sense that the conversion of tastes is final and unchanged. In the final stage of digestion of food, in which the actual *doṣas*, *vāta*, *pitta* and *kapha* are evolved or nourished to conserve our all the bodily activities.

After *avasthāpāka*, the *agni* derivatives present in each *bhūta* -constituents of our body start to act upon. This action is mainly on the respective components in the food stuff. They transform the concerned *bhūta* parts of the food and make it absorbable to the relevant *bhūta* constituent of the body. For instance, *bhūtāgni* of the body does act on the *bhauma* aspects of the digested food, and nurture the body parts like bones, olfactory system and the similar components.⁵ Location of these *agnis* is not perceivable as the function occurs in a subtle level.

The digested mass of food, after *avasthā-pāka* and *niṣṭhā -pāka*; becomes get separated into two portions, i.e. *sāra* and *kiṭṭam*. The liquid part is urine and the solid one, (fecal matter) is the *kiṭṭam*.

The *sāra* (essence) portion of food subsequently is digested by *dhātvagnis*. The *anna-rasa* is absorbed into the body from the digestive tract and evolves as the first *dhātu* among the seven components.⁶ This *rasa-dhātu* circulated all over the body and gradually it will be digested by *rasa-dhātvagni*.

On the digestion by *rasa-dhātvagni* the *sāra* is assimilated to the body nutrifying actual *rasa-dhātu*. The major part is i.e. *poṣaka-dhātu* (*rasa-dhātu* proper). The remaining minor part is the nourishing essence for the next *dhātu*, ie. *rakta-dhātu* (blood tissue). This minor part is designated as *poṣya* the meaning of which is obvious. This

process of digestion repeated in the next levels of *dhātus* viz. *rakta*, *māṃsa*, *medas*, *asthi*, *majja* and *śukla*. Precisely, this bodily procedure is better called assimilation as the digested food is absorbed as the body constituents. Āyurveda calls this physiological process as *dhātu-pariṇāma* (transformation into *dhātus*).

Poṣya and Poṣaka

The function of every *agni* is always accompanied with separation of *sāra* (essence) and *kiṭṭam* (waste product). *Kiṭṭas* may not be nourishing for the body and are to be excreted at regular intervals. But they do have some functions in the body till expelled from the body. As mentioned elsewhere in the text, there are *āhāra-malas* and also *dhātu-malas*. The former ones gross and latter are less conspicuous.

There are some other products also derived by this *dhātu-pariṇāma*. These are named as *upadhātu*.⁷ As the term denotes these are of minor but not less important in the maintenance of the body. Usually they do not undergo further changes. *Upadhātus* do not have *agnis*. These are summed up in relation to the respective *dhātus* in the table 1.

The usual time period for the total *dhātu-pariṇāma* (from *rasa-dhātu* to *śukla dhātu*) is one month.

Table.1

<i>Dhātu</i>	<i>Poṣaka dhātu</i>	<i>Poṣya dhātu</i>	<i>Upa dhātu</i>	<i>Mala</i>
1 <i>Rasa</i> (Lymphatic system and other circulating tissues)	<i>Rasa dhātu</i>	<i>Rakta dhātu</i>	<i>Stanyam</i> (breast milk) & <i>Ārttavam</i> (menstrual blood)	<i>Kapha</i>
2 <i>Rakta</i> (Blood)	<i>Rakta dhātu</i>	<i>Māṃsa dhātu</i>	<i>Kaṇḍara</i> (ligaments) & <i>Śiraa</i> (blood vessels)	<i>Pittam</i>
3 <i>Māṃsa</i> (Muscular system)	<i>Māṃsa dhātu</i>	<i>Medo dhātu</i>	<i>Vasa</i> (fat in muscles) & <i>Lasīkaa</i> (serum)	<i>Kha-malas</i> waste appearing in body orifices)
4 <i>Medas</i> (Lipids and other fats)	<i>Medo dhātu</i>	<i>Asthi dhātu</i>	<i>Snāyu</i> (ligamnts) & <i>Sandhi</i> (joints)	<i>Sveda</i> (sweat)
5 <i>Asthi</i> (Bones)	<i>Asthi dhātu</i>	<i>Majja dhātu</i>		<i>Nakha</i> (nails) & <i>roma</i> (hairs)
6 <i>Majja</i> (Marrow and other oleation agents)	<i>Majja dhātu</i>	<i>Śukra dhātu</i>		<i>Sneha</i> manifested eyes, skin & feces

7	<i>Śukra</i> (Reproductory system)	<i>Śukra</i> <i>dhātu</i>	<i>Ojas</i>	<i>Ojas</i> (factor supportive of immunity)
---	--	------------------------------	-------------	---

Contributing factors of digestion

The factors influencing the food digestion and transformations are reckoned as six.⁸ They are i) ***ūṣmā*** (the temperature inside our gut), ii) ***vāyu*** (the natural movement of digestive tract) iii) ***kleda*** (the 'moistening' of the food article) iv) ***sneha*** (unctuousness of the bolus), v) ***kāla*** (time factor) and vi) ***samayoga*** (the proper coincidence of involving factors).

Here *ūṣmā* is the prime cause of conversion; *vāyu* coordinately brings the relevant factors to the site of action, *kleda* provides the sliminess to bolus and bowels, *sneha* brings softness to the food articles and the surrounding sites, *kāla* represents the time factor involved in the total process and the final factor and *samayoga* is the appropriateness of the all elements associated with the process. It also can be interpreted as the adequate coincidence of eight factors involved in the process of food intake, those are termed *āhāra-vidhi-viśeṣayātana* (determinant features of the result of food effects).

The eight food regimen causative factors are mentioned as follow : a) *prakṛti*, b) *kāraṇa*, c) *samyoga*, d) *rāśi*, e) *deśa*, f) *kāla*, g) *upayoga -samsthaa* and f) the *upayoktā*.⁹

Prakṛti is the nature of food item expressing particular qualities and effects due to the presence of specific qualities each in varying orders and grades. Examples for this is green grams are *laghu* (easy to digest), whereas black grams are *guru*.

Samyoga is the mixing of different varieties of foods. That may result into positive or negative consequences. Taking buttermilk with many types of food items protect the consumer from various negative consequences usually. Drinking milk along with sour items and fish varieties result into many gastric and dermatological diseases.

Rāsi means the quantity food. It quantifies each item as well as the combined mass altogether. *Rasi* is determinant in the positive or negative effects of the food.

Deśa is the geographical location. By this feature one has to consider the source of the food. For instance, an item found in *jāṅgala* (land area with less water resources) considered better for the body. Flesh of the animals of the dry lands is easily digestible.

Kāla is the time factor which can be divided into two, namely, *kṣaṇādi* and *vyādhyavasthā*. The time factor we normally perceive is *kṣaṇādi-kāla*. *Kṣaṇā* is the smallest unit of time (actually lesser than a second) and *saṃvatsara* (an year) is highest unit in *Āyurveda*. *Vyādhyavasthā* denotes the conditional factor, which are the various stages of diseases.

Upayogasamsthā denotes how the food is taken.

The last feature is ***upayoktā***, the individual, who intakes the food. In this context, an important Āyurvedic principle is *oka-sātmyam*. Food prepared by the items grown up in a geographical area is the best for nourishment of the individual living in that area. Intake of corns by the Americans, wheat pastas by Italians and rice by Asians nourishes them usually. A little more quantity of such particular items does not harm them. That phenomenon is termed *oka-sātmyam*.

The guṇa (properties) of the food taken truly adds to the properties of the body. The end result of digested food is categorized mainly into two, in the form of mala and prasāda. The former may cause ailments to our body if not eliminated properly. In this category we can include along with the waste products of food, vitiated three doṣas and foreign particles inside the body. Both these prasāda and mala have specific properties. These are increased by the relevant food having the similar guṇas. Quality form means prasāda-bhāvas and twenty physical properties, i.e. guru and laghu, manda and tīkṣṇa like ten couple properties.¹⁰ Solid forms are the seven bodily tissues (śarīra dhātu).

Conclusion

From the above, it can be assumed that agni is the centre of total bodily activities. Without proper digestion

and assimilation, body cannot sustain, develop and resist diseases. So the basic cause for both health and ill health is nothing but a properly functioning agni. By adhering to the āhāra vidhi (rules related to the intake of food) agni can be maintained normal.

Implementation is done considering the time period, situations and individual peculiarities of body. But totally neglecting the āhāra vidhi, can be disastrous. The ill effects may not be always manifested immediately.

So the condition of agni both in normal and abnormal persons is to be understood properly. For normal persons too it is the prime cause of strength, complexion and nourishment. Assessing its condition and involvement of it in each and every disease, helps the clinician to formulate appropriate treatment line. Ācārya Caraka asserts that "he is the best physician, who always tries to understand the body in all the aspects, understands Āyurveda and is the bestower of happiness to the whole world."¹¹

References

- 1 Pt. Hari Sadasivji Paradkar Shastry (Ed.). *Aṣṭāṅgahṛdayam with Sarvaṅgasundara Commentary of Aruṇadutta and Āyurveda Rasayana of Hemadri. Cikitsāsthānam* 10/93 p.672. Chaukhambha Orientalia, Varanasi, 2020.
- 2 Ibidem. *Sūtra sthānam*. 11/34 p.188
- 3 Vaidya Jadavji Trikamjee edited. *Carakasamhita with Āyurveda*

- Dīpika Commentary of Chakrapāṇidatta, Cikitsāsthānam m 15/7* p.512. Chaukhambha Orientalia, Varanasi, 2020.
- 4 Ibidem. *Chakrapāṇi's Commentary to the Verses Cikitsāsthānam 15/9*. Slokas 9-11
- 5 Vaidya Jadvji Trikamji & Narayan Ram Āchārya (Ed.) *Suśrutasaṃhita with Nibandhasaṅgraha Commentary of Dalhaṇācharyaa and Nyāyachandrika Pañjika of Gayadāsāchārya Sūtrasthānam*. 46/523, p.253, Chaukhambha Sanskrit Sansthan. Varanasi, 2019.
- 6 Vaidya Yadavji Trikamjee (Ed.). *Carakasamhita with Āyurveda Dīpika Commentary of Cakrapāṇidatta, Cikitsasthānam 15/15* p.514. Chaukhambha Orientalia, Varanasi, 2020.
- 7 Vaidya Jadavji Trikamjee (Ed.). *Carakasamhita with Āyurveda Dīpika Commentary of Cakrapāṇidatta, Cikitsāsthānam 15/17* p.514. Chaukhambha Orientalia, Varanasi, 2020
- 8 Ibidem. śārīrasthānam 6/12
- 9 Ibidem. śārīrasthānam 6/14
- 10 Ibidem. śārīrasthānam 6/17
- 11 Ibidem. śārīrasthānam 6/19.

An Analytical Study on Jurisprudence: Ancient and Modern Perspective

Supriya Roy

Jurisprudence is the philosophical study and systematic inquiry into the nature, principles, source, and interpretation of law. It encompasses the examination of legal concepts, theories, and the philosophical foundations upon which legal systems are built. Jurisprudence seeks to understand the essence of law, its purpose, and its relationship with justice and morality. It is an important field of study for legal scholars, philosophers, and practitioners as it helps in the critical analysis and development of legal systems and principles.

Keywords: *Ācāra* Law, *Purāṇas*, *Smṛti*, *Mīmāṃsā*.

Meaning of jurisprudence: The term "jurisprudence" has been given many definitions by various authors. The term derives from the Roman term "*Jurisprudencia*", which itself is composed of the two

terms "Juris" (which means law) and "*Prudentia*" (which means knowledge). In plain English, it may be argued that 'Jurisprudence' is the term used to refer to a certain form of study into the law, an investigation of an abstract, general, and theoretical nature, which attempts to identify the fundamental principles of law and legal systems. Hence, it deals with legal knowledge rather than 'the law'. Examining the legal system and coming up with sound arguments are the duties of jurisprudence. Jurisprudence is known as 'La Philosophie De Droit' in France, which means "The Philosophy of Rights," or 'Law' in its most general sense.

Definitions of jurisprudence:

Some of the definitions of the term "Jurisprudence" given by various eminent Jurists are as under-

Jurisprudence is defined etymologically as "knowledge of law". According to Patterson, 'jurisprudence' refers to a body of organised knowledge addressing a specific legislation type. 'Jurisprudence', in Jullius Stone's definition, is the extraversion of a lawyer. It is the lawyer's assessment of legal principles, theories, and methods in the context of current knowledge in fields unrelated to law. According to Kelson, the study of 'jurisprudence' is the study of a hierarchy of norms, with each norm's applicability reliant on that of a higher standard, the 'Grund Norm.' (To him, 'norm' refers to a code of

behaviour. Grund norm refers to the higher standard). Lawelwyn defines 'jurisprudence' as the empirical study of incidents and variables that affect judges. Keeton defines jurisprudence as the systematic organization and study of general legal ideas. The great Roman jurist, Ulpian defined 'jurisprudence' as the observation of things human and divine, the understanding of the right and unjust. (Ulpian, a renowned Roman jurist, described 'jurisprudence' as the observation of both human and divine things and the comprehension of what is just and unjust.). The concept is excessively wide and might very well apply to philosophy, ethics, or even religion. Roscoe Pound defines 'Jurisprudence' as the 'science of law', testing the terminology law in the juridical sense as denoting the body of tribunals recognized or enforced by public and regular rules in the administration of justice'. 'Jurisprudence,' according to Salmond, is the 'Science of the first principles of the civil law.'

Studying jurisprudence is significant for several reasons:

1. **Understanding the Nature of Law:** Jurisprudence allows individuals to delve into the fundamental nature of law itself. It helps answer questions like "What is law?" and "Why do we have laws?" This understanding is crucial for anyone involved in the legal field, from lawyers and judges to policy makers.

2. Interpretation and Application of Law: Jurisprudence provides the tools for interpreting and applying laws effectively. By examining different theories and approaches to legal interpretation, scholars and practitioners can make more informed decisions about how laws should be understood and applied in specific cases.

3. Shaping Legal Systems: Jurisprudence has a profound impact on the development and evolution of legal systems. Legal theories and principles often arise from jurisprudential discussions. For example, the concept of "natural law" has influenced the development of human rights laws and international law.

4. Legal Reform and Progress: Through the study of jurisprudence, scholars can identify shortcomings and injustices in existing legal systems. This knowledge can be a catalyst for legal reform and the creation of more just and equitable laws and institutions.

5. Ethical Considerations: Jurisprudence often delves into the ethical foundations of law. It raises questions about the relationship between law and morality, which is crucial for addressing issues of justice and fairness within a legal system.

6. Critical Thinking and Analysis: Jurisprudence encourages critical thinking and analytical skills. Legal scholars and practitioners must critically evaluate legal

principles and arguments, and jurisprudence equips them with the tools to do so effectively.

7. **Legal Philosophy:** For those interested in philosophy, jurisprudence offers a rich area of philosophical inquiry. It engages with questions about the nature of authority, the role of government, and the limits of law, making it a fertile ground for philosophical exploration.

8. **Global Perspective:** Jurisprudence is often international in scope. It provides a platform for understanding legal systems and principles from different cultures and nations, contributing to a broader perspective on law and justice.

9. **Problem-Solving:** Jurisprudence helps individuals develop problem-solving skills, which are valuable not only in legal professions but also in various other fields where complex issues of regulation, ethics, and justice arise.

10. **Citizen Engagement:** A basic understanding of jurisprudence can empower citizens to engage with legal and political systems more effectively. It enables them to participate in discussions about laws, rights, and justice, which is essential for a functioning democracy.

In summary, jurisprudence is significant because it goes beyond the practical application of law; it provides the intellectual foundation for understanding, critiquing,

and improving legal systems, ultimately contributing to the development of more just and equitable societies.

Ancient Perspectives:

1. Mesopotamia:

- **Legal Codes:** Mesopotamia is known for the Code of Hammurabi, one of the earliest known legal codes. It contained provisions for various aspects of life, including contracts, property, and criminal offenses.
- **Principles:** The Code of Hammurabi introduced principles of justice, such as the idea of "an eye for an eye" as a form of retributive justice.
- **Role of Rulers:** Rulers in Mesopotamia, like Hammurabi, played a key role in codifying and enforcing laws. The code reflected the authority of the king.

2. Greece:

- **Legal Philosophy:** Greek legal thought was heavily influenced by philosophers like Plato and Aristotle. Plato's "Laws" and Aristotle's "Nicomachean Ethics" explored the relationship between law, justice, and ethics.
- **Democracy:** Athens, in ancient Greece, is often credited with the development of democratic principles, which had a significant impact on legal systems and governance.

3. Rome:

- **Roman Law:** Roman law was highly influential and laid the groundwork for many modern legal systems. It emphasized the importance of written law and legal precedents.
- **Categorization:** Roman law categorized legal matters into "ius civile" (civil law) and "ius gentium" (law of nations), contributing to the concept of universal legal principles.

4. Early Islamic Jurisprudence:

- **Sharia:** Early Islamic jurisprudence was based on the Sharia, which draws its principles from the Quran and Hadith (sayings and actions of Prophet Muhammad). It covers various aspects of personal, family, and societal life.
- **Ijma and Qiyas:** Islamic legal thought introduced concepts like "ijma" (consensus) and "qiyas" (analogy) as methods for interpreting and applying Islamic law.

In all these ancient civilizations, religion, morality, and custom played significant roles in shaping legal systems. These early legal systems often served not only as instruments for maintaining order but also as expressions of the prevailing values and beliefs of their societies. Studying these ancient perspectives on law provides a foundation for understanding the historical

development of legal thought and its enduring influence on contemporary legal systems.

No other country's judicial system has a more illustrious or lengthy history than India's. Prior to the advent of agriculture, when man was in the hunting stage, he mostly lived in forests and subsisted on food like fruits, nuts, and animal flesh. During that time, man still belonged to tribal society, and customs still governed his daily activities. At that point in societal evolution, there was no private property because the forests had not been cleared for agriculture. The males of the clan hunted together, and they all shared in the consumption of the game that was killed. Private property did not exist until the beginning of agriculture and the clearing of forests. One individual insisted that a specific piece of property was solely his, another claimed ownership of another piece of land, etc. It was necessary to establish a criminal code with property protection as its primary goal in order to defend this property.

There is no evidence of the development of judicial procedure in the early Vedic eras. The idea of 'Dharma', or the standards of moral behaviour, as presented in the many manuals that interpret the Vedic writings, such as '*Purāṇas*' and '*Smṛti*', had a significant influence on ancient Indian law. The King was subject to 'Dharma', which he was required to respect, and had no independent authority. A clear line was drawn between a civil wrong

and a criminal offense. While criminal offences were judged by the concept of sin, civil wrongs were primarily conflicts involving material possessions.

Even before the early Vedic times, India had a distinct legal history that dates back to the Neolithic era (7000 BC to 3300 BC). From the Bronze Age to the Indus Valley Civilization, there was a set procedure for civil and criminal adjudication. Ancient literature like the *Vedas*, *Smṛtis*, *Upaniṣads*, etc. may have the proof. Ancient Indian law was unique in that it was secular in nature and based on the Dharma Principle.

Three important ancient sources of law – (i) Veda (ii) *Smṛti* (iii) *Ācāra*.

(i) Vedas: Sources of ancient law:

It is stated that the Vedas are the source of all Hindu law (also called *Śṛuti*). The word is derived from the root 'Śru' which means 'to hear'. Theoretically, it is the fundamental and supreme basis of Hindu law. *Śṛuti*, which means from Sanskrit as 'whatever is heard' refers to the collection of most illustrious, ancient religious writings that make up the core of Hinduism. These are collections of hymns, praises, and ceremonial instructions that were originally spoken. Veda is the Sanskrit word for revelation. Hindus believe that the law is divine. Via the Vedas, God revealed it to the human race. Several ascetics and sages have expanded and refined the idea of life as

it is portrayed in the Vedas. Rather of being monarchs, ancient Hindu sages served as legislators. Because of their deep intellectual speculation, foresight, and strong affection for man-to-man social interactions, these sages could be regarded as semi-divine beings.

'The Vedas,' says Medhātithi, "*vidanty ananyapramāṇa vedyam dharmalakṣaṇam attham asmād ity vedāḥ.*"¹ It means dharma, which cannot be learned from any other source of knowledge, and they are the source from which individuals learn (vidanti) the good' The simple fact that a text bears the name 'Veda' does not automatically make it an authoritative text, "*kiṃ tarhi apauruṣeyatve saty anuṣṭheyārthāvabodha katvādviparyayābhāvāc ca.*"² Which means 'but rather, in the sense that it lacks a human creator, because it instructs what must be done and because it is error-free.' The majority of Hindu scriptures share this understanding of the Vedas, which identifies the four Vedas as the *R̥gveda* (which contains songs and hymns and is the oldest of the four), *Yajurveda* (which includes mantras and rituals), *Sāmaveda* (which contains music and rituals), and *Atharvaveda* (which includes hymns and prayers, includes magic spells). This version is most closely related to the *Pūrva-Mīmāṃsā* philosophical school.

But, in the Hindu legal tradition, the authors of Dharmaśāstra transferred the emphasis from sacrifice to the *varṇāśrama* dharma system of classes and life stages.

By asserting that what is good for the individual must be displaced in favour of what is good for the social system of castes and life-stages, Hindu jurisprudence effectively reformed the *Mīmāṃsā* theology. So, the term "dharma in the Veda" is misleading and actually refers to the dharma as it has been analysed in the *Mīmāṃsā* tradition. Dharma, according to *Mīmāṃsā*'s theology, is "codanā lakṣaṇo'rtho dharmah"³ it means 'The duty is an object distinguished by a command' and primarily concerns itself with carrying out rites as they are prescribed in the Vedic texts correctly and on time. In contrast, a distinct dharma with a broader scope and a stronger social focus was conceived in the *Dharmaśāstra*. As a result, two different Hindu theological interpretations of dharma emerged about the same time. The tradition swiftly resolved any apparent inconsistencies or issues between the various dharma views. *Mīmāṃsakas* say "athātdharmajijñāsā."⁴ It means 'Now is the enquiry of dharma.'

(ii) *Smṛtis*: Sources of ancient law:

The Sanskrit word '*Smṛti*,' which means 'to remember,' is where *Smṛti* gets its name. *Smṛti*, in its simplest form, refers to God's words that the sages remembered and recorded in their own words after having forgotten to speak them in their original form. *Smṛti* therefore means 'whatever is recalled.' The *Smṛtis*, which include *Manusmṛiti*, *Yājñavalkya Smṛti*, and the *Smṛtis* of *Viṣṇu*,

Nārada, *Parāśara*, *āpastamba*, *Vaśiṣṭa*, and *Gautam*, among others, are the real sources of Hindu law.

A comparison of Medhātithi with the work of his predecessor Kumārila in the other branch of learning that laid claim to dharma, the *Pūrva-Mīmāṃsā*, shows that Medhātithi borrowed heavily from Kumārila's explication of the sources. A evaluation of Medhātithi's work with that of his predecessor Kumārila in the *Pūrva-Mīmāṃsā*, the second branch of knowledge that claimed to be the source of dharma, reveals that Medhātithi substantially borrowed from Kumārila's description of the sources. *Manusmṛiti* says: "*Śrutistu vedo vijñeyaḥ*" it means 'Realize that the Vedas are *Śruti*'. Hinduism has traditionally regarded *Śrutis* as the top authorities. It is said in *Manusmṛiti* -

*"ved'khilo dharmamūlaṃ smṛtiśīle ca tadvidām
ācāraścaiva sādḥūnāmātmanastuṣṭireva ca"*⁵

It means "The sacred law is derived from the entirety of the Veda, then from custom and virtuous behaviour of individuals who have a deeper understanding of the Veda, as well as from the practices of holy men, and (lastly) from self-gratification". It is said about law in *Manusamhitā* -

*"vedaḥ smṛtiḥ sadācāraḥ svasya ca priyamātmanaḥ
etaccaturvidhaṃ prāhuḥ sāksād dharmasya lakṣaṇam"*⁶

(iii) *Ācāras*: Sources of ancient law:

The word '*ācāra*' means '*sadācāra*'. Indian laws are made on the basis our *ācāra* or *sadācāra* (Indian culture and tradition) as our society is dominated by *Dharmaśāstras*. *Ācāra* is a very restricted source of customary law. The *smṛtis* refer to *ācāra* as a source of law, and they do so by using several different expressions, namely, apart from *ācāra*, *sadācāra* or *śiṣṭācāra*, and also *śīla* and *samaya* signifying roughly 'conduct', or rather 'agreement, convention or usage'; while the latter two words, somewhat distant from *ācāra*, *sadācāra* or *śiṣṭācāra*, are frequently employed in the *smṛtis* to indicate a proper understanding of the third source of law. *Ācāra* (ideal custom), *sadācāra* (custom of the good), and *śiṣṭācāra* (custom of the *śiṣṭās*, i.e. the disciplined) are for instance mentioned in Manu, Vasīcma, Baudhāyana and Viṣṇu. The praise of cars is especially exuberant in Vasīcma who gives the following statement (VI, 1): "(To live according to) the rule of conduct is doubtlessly the highest duty of all men. He whose soul is defiled by vile conduct perishes in this world and in the next."⁷ In comparison, the *Vanaparva* verse from the *Mahābhārata* is clearer and provides enough context for interpretation. It reads as follows: "And virtuous conduct is indicated by acquisition of knowledge, pilgrimage to sacred places, truthfulness, forbearance, purity, and straightforwardness... Those good men who know well the consequences of the fruition of

their good and evil deeds, are commended by virtuous men."⁸ We can derive the following conclusions about the Constitution as a source of law from all these indicators and justifications. *Ācāra* is granted on the condition that the practise is well-established, at best antiquated, unambiguous, and not primarily in conflict with *Śruti* and *Smṛti* wisdom, and that it is still recognised as *śiṣṭācāra*, the honoured practise of the 'virtuous' or 'good.' Vasiṣṭha thus declares: "A *śiṣṭa* is one whose heart is free from (wordly) desires and (only) such acts of *śiṣṭas* are (to be held as) dharma for which (wordly or secular) cause (or motive) cannot be assigned."⁹

Modern Jurisprudence:

1. Emergence of Positivism and Legal Positivism in the 19th Century:

- **Positivism:** Positivism, in general, refers to a philosophical approach that emphasizes empirical observation and the scientific method as the foundation for knowledge. In the context of jurisprudence, positivism emerged in the 19th century as a reaction against earlier natural law theories. Legal positivism, as developed by figures like Jeremy Bentham and John Austin, holds that law is a social construct and that its validity is derived solely from human-made sources, such as legislation or legal precedent. It rejects the idea that morality or ethics are inherent in law.

2. Influence of Utilitarianism and Legal Realism on Modern Jurisprudence:

- **Utilitarianism:** Utilitarianism, championed by philosophers like Jeremy Bentham and John Stuart Mill, is a consequentialist ethical theory that posits that the best action is the one that maximizes overall happiness. In jurisprudence, utilitarianism has influenced legal thought by advocating for laws and legal decisions that promote the greatest good for the greatest number. It prioritizes the pragmatic and social consequences of legal rules.

Legal Realism: Legal realism emerged in the early 20th century and challenged the formalistic and doctrinal approach to law. Legal realists, such as Oliver Wendell Holmes Jr., argued that judges often make decisions based on personal and subjective factors, rather than purely applying existing legal rules. They emphasized the importance of understanding how law operates in practice and how it affects people's lives.

3. Contemporary Theories in Modern Jurisprudence:

- **Critical Legal Studies (CLS):** CLS is a contemporary school of thought that emerged in the late 20th century. It critiques traditional legal doctrines and argues that law is often a tool of the powerful and that legal decisions reflect social and economic interests. CLS scholars examine how law can perpetuate inequality and advocate for more equitable legal systems.

• **Feminist Jurisprudence:** Feminist jurisprudence, influenced by feminist theory, focuses on how the law reflects and perpetuates gender-based inequalities and discrimination. It explores issues such as women's rights, reproductive justice, domestic violence, and sexual harassment from a feminist perspective. Feminist jurisprudence seeks to reform and reshape legal systems to address these inequalities.

These contemporary theories and approaches in modern jurisprudence reflect the ongoing evolution of legal thought. They challenge traditional notions of law's objectivity and neutrality and emphasize the social, political, and ethical dimensions of law. They have been instrumental in addressing issues of justice, equality, and the impact of law on society in the 21st century.

Footnotes

¹ *Manusmṛiti*: with 'Manubhāṣya' of *Medhātithi* 2.6.

² *Manusmṛiti*: with 'Manubhāṣya' of *Medhātithi* 2.6.

³ *Mīmāṃsādarśanam* 1.1.2.

⁴ *Mīmāṃsādarśanam* 1.1.1.

⁵ *Manusaṃhitā* 2.6.

⁶ *Manusaṃhitā* 2.12.

⁷ Vide Manu IV, 155-158; *Vasiṣṭha* VI, 1; 6-8; 43; *Baudhāyana* I, 1, 1, 4-6; *Viṣṇu* LXXI, 90.

⁸ *Mahābhārata*, *Vanaparva* CCVI, trans. P.C. Roy, vol. VI, (Calcutta, n.d.), pp. 457.

- ⁹ *Vasiṣṭha* I, 6-7 (trans. P.V. Kane, *History of Dharmaśāstras*, ibid., pp. 825-6, with further references); cf. the trans. of G. Buhler, op. cit., p. 1.

Bibliography:-

- Bhutanath, S. (2017). *Mīmāṃsā Darśana*. Sanskrit Book Depot. Calcutta.
- Chatterjee, S., Datta. D. (1948). *An Introduction to Indian Philosophy*. Calcutta University Press. Calcutta.
- Dasgupta, S. (2015). *A History of Indian Philosophy (Vol. I)*. Motilal Banarsidass. Delhi.
- Jha, G. (1964). *PūrvaMīmāṃsā in its Sources*. Banaras Hindu University. Varanasi.
- Radhakrishnan, S. (1927). *Indian Philosophy (Vol. II)*. Oxford. London.
- Penner, J. (1997). *The Idea of Property in Law*. Clarendon. Oxford.
- Sandal, M. (1993). *Mīmāṃsā Sūtras of Jaimini (Vols. I & II)*. Motilal Banarsidass Publishers Pvt. Ltd. Delhi.
- Sinha, J. (2002). *Outlines of Indian Philosophy*. New Central Book Agency. Calcutta.

Philosophy and Religious Practices of the Bathou Religion of the Boros

Phukan Chandra Basumatary

Abstract:

The Bathou is the ancient religion of the Boro community. This religion is still practiced in the community. This study will discuss in detail the philosophy, beliefs, and practices of the Bathou religion. The discussion will also look at why the Boros consider the Bathou religion as a code of racial identity.

Keywords: *archetype, religious belief, tradition, cultural values, religious philosophy, code of identity.*

1. Introduction:

The Boro tribe is an ethnic group. They have distinct language, culture, and social philosophy to identify themselves as a distinct community. Racially, they are Mongolian and show a certain number of similarities with other Mongolians, especially concerning cultural and

linguistic features. Among the Mongolians inhabiting northeast India, they have a close correspondence in the case of social behaviour to a large extent. The concentration of the Boro linguistic community is found chiefly in the state of Assam and neighbouring states like Meghalaya and West Bengal, and the two districts (Jhapa and Morang) in the country of Nepal in particular. They are called Meche in Nepal and Mech in the state of West Bengal (Meche 2019: 19). Though the racial names are different, the structure of the language spoken by them is similar to a large extent. They are similar to the Boro people inhabiting Assam. The racial terms Meche, Mech, and Boro (or Bodo) are simply the regional identification of the same linguistic community popularly called in different geographical areas. In this regard, once B.H. Hodgson commented, "For Mecch read Bodo. MḤcch is a name imposed by strangers. These people call themselves Bodo, which, of course, is the proper designation. (Hodgson 1847:105)". Here, the term Bodo refers to the Boro community. There is no confusion between the two generic terms. Thus, an ethnographer and field worker of Nepal who belongs to the Meche community has observed and commented, "They never use the 'Meche' passim to denote them in their Bodo rāu (Meche Language), even though Bodo people are usually identified as 'Meche' in Nepal and 'Mech' in northern West Bengal, India. From this perspective, non-Bodo immigrants or outsiders, probably Aryans, who arrived in Bodo

areas, gave the 'Meche' name to the present Bodo people of Nepal. As a native Meche people, I grew up in the Meche village of Goibāri, Jalthāl. However, I have never heard of saying the word 'Meche'. At the same time, they introduce each other in their mother tongue, that is in Bodo language (Meche 2019: 17)". It is observed that the cultural features among the Boros concentrated in different geographical regions or areas are similar. They are worshippers of the Supreme God, i.e., Bathou (also known as Bathou Bwrai). The religious belief of the Boro community is an archetype of an animistic religion performed with some magical activities to appease the benevolent and evil deities. The ritual relating to worship is closely related to nature worship, and it hints at a prototype of the religious practice and tradition of the Boros.

2. The objective of discussion:

To discuss the Bathou religion and its process of worship, religious philosophy as well as cultural values is the primary objective of the paper. How rituals and philosophy are closely associated with ethnic identity is also the aim of discussion.

3. Previous works on the topic:

This paper is not the first attempt to focus on the Bathou religion and its customary practices. In the native language, many of the writers have done a few works to

make a sense of religious identity towards the native religion. As observed being a native people of this community, there is literature in the form of oral and written documents. A written record is available in the monograph by Hodgson entitled *On the Kocch, Bodo, and Dhimal Tribes* (1847), which focuses on the Bathou as the ancient religion of the Boros. The monograph entitled *The Kacharis* (1911) written by Rev. Sindy Endle has also documented information about the Bathou religion, rituals, beliefs, and philosophy. Prasanna Kumar Borokhakhary is a native writer who was the pioneer of work on Bathouism. The native philosophy of Bathouism is documented in the book entitled *Bathunam Bwikhaguni Gidu* (1920). It means the verses of the Bathou religion. In the 2nd decade of the twentieth century, a native writer did a commendable job of focusing on the philosophy of Bathouism (Brahma, 1926). The title of the book is *Boroni Gudi Sibsa Arw Aroz* (1926). Literary means the God of the Boros and prayer. A native monographer, Dhuparam Basumatary, has written a book on the Bathou religion. He observed that the Bathou is the supreme God who is the sole power of Heaven, the Earth, and the Plutonic world. He is also the creator of human beings, creatures, and natural phenomena (Basumatary, 1988). Thus, Liladhar Brahma has analyzed the Bathou religion and its practices in Boro society. He has highlighted the philosophy of the religion (Brahma, L 2003). Gradually, a trend of study of the Bathou religion is increasing among

the native scholars. Religious preachers are also taking active initiatives in writing and studying the Bathou religion.

4. Connotation of the term Bathou:

Linguistically, the term Bathou is composed of two morphological elements, i.e., ba (five) and thou (deep). It means the composition of five philosophical meanings. Semantically, it denotes the five-fold principles of the Bathou religion. The Bathou is the creator of the universe, the preserver, and the destructor by their own choice. He is the creator of Earth, water, wind, fire, and the sky; and all the insects, beings, etc.

4.1 Myth on the creation of Earth among the Bathou religious Folk:

The Bathou religious folk believe that the omnipresent Bathou created the earth with the helping hand of some supernatural beings. The myth narrates the following story:

Once upon a time, there was no existence of earth, any animate and inanimate beings and objects anywhere. One day, the Almighty Sacred Power wishes to create the earth and do something phenomenal. God asks the crab first to bring a lump of soil for the fulfillment of his purpose. The crab went to the plutonic world (Phathal) but returned empty-handed. Then a pig was asked to

attempt the mission again and suggested bringing quantities of soil. The pig also had to return empty-handed. Later, the pig came again, sitting on the back of a crab (it is believed that the sign visible on the back of the crab is that of the footstep of the pig for its sitting on the crab's back). But they also returned in vain. God suggests the singi fish (a kind of thorny fish) fulfill the mission so that the earth can be created soon. But he, too, failed in his attempt. Finally, the Magur fish (a kind of thorny fish of large size) went, as suggested by God, to the plutonic world and was able to bring a sufficient quantity of muddy soil smearing on its body. But, unfortunately, on the way to return, he felt tired. Hence, he informed the Almighty about his condition through a messenger. Before dying, Magur fish wrapped the muddy soil with leaves of Benna (a kind of reed having long leaves) and kept them aside. The fish died ultimately. The Almighty finally brought the muddy soil himself and created the Earth, its beings, and objects with the help of all-pervading power.¹

There is a belief that after the creation of the earth, God asked Mwnsingsing Braitto preach religious rituals and practices among the people. Mwnsingsing is believed to be the earliest human being in the world. God has shaped a couple of human beings known as Darimuba and Singrimdouba (man and woman) aiming to enhance the generation of human beings. The Bathou religious

community believes that the Boros are the children of that mythical couple of sacred beings. (Basumatary, 1988:10)



Fig. 1: Traditional Bathou Altar in the Boro family

5. Ancient Method of Worship:

The ancient way of worship was full of rituals and semi-magical activities performed with sacrificial rites. The act of animal sacrifice and offering blood was part and parcel of ritualistic worship. In ancient times, the arrangement of worship was a weird and wonderful one with a variety of magical events performed at the moment of offering. Fowl, local chickens, pigs, and other domestic

animals were sacrificed in large quantities in front of the Bathou Altar. Pigs, goats and chickens, local rice beer, and betel nuts were offered to pacify the malevolent and benevolent deities. The priest, popularly known as Douri was the sacred representative in performing the sacrificial activities. The Oja, a medicine man recited charms to pacify the deities. At the same time, the woman Shaman, known as Doudini, performed some magical activities. She was believed to be a mediator between the people and the Bathou. It is believed that Doudini can forecast fortune or misfortune, the present and the past occurrences of the villagers.

To worship Bathou, a ritualistic plant, Sijou is planted amid the Altar. An egg of a hen and a stone are buried under the Sijou tree. The egg symbolizes the origin of the universe and the stone symbolizes the truth of the creation of God. On the back side, just adjacent to the Sijou plant, a specific kind of ethno-plant locally known as Jatrasi is also planted. It symbolizes the Goddess Mainao, the wife of Bathou. The Sijou plant is traditionally believed to be the God Bathou. The Bathou Altar is safeguarded by eighteen pairs of bamboo sticks rooted vertically and enclosed by a bamboo fence, and they have designed a specific frame at the front size which is known as 'Dauthu Bikha' (the heart of the dove). It symbolizes the three powers of the Bathou (Brahma, L 2003:12). An earthen lamp is lighted under the Sijou tree.

Philosophically, the eighteen pairs of bamboo sticks rooted surrounding the altar represent the followers of the Bathou, the benevolent deities. At the time of worship, the priest recites the charm five times, which signifies the principles of the ancient Bathou religion. The orally transmitted popular charm is as follows:

Thaigirnikhongakhongba

Bathoubandwbandwba

Sijousirisiriba

Boroni asarabw asarba

Rendering:

The dillenia indica fruit has five rinds.

The Bathou has five principles.

Sijou has five ridges.

The Boros have five customary principles.

The linguistic corpus of the charms signifies five-fold principles i.e., inanimate born, getting married, getting misery and distress if they do something misdeeds, getting fortune, and at the end all have to die. This is the encoded five-fold principle of the Bathou. The Sijou, a Euphorbia Splenden tree, is a special kind of thorny tree of cactus species. The tree is especially honoured and worshipped by the Boros as a symbol of the Bathou. The Sijou tree has five ridges in its branches. It has a symbolic meaning that denotes the five-fold principles of the Bathou. On the

other hand, five kinds of social customs should be regarded as conventional but legal laws of society. Mwnsingsing, the first and foremost creation of human beings, is the preacher of these customs among the people. There is a belief extant among the people that the Bathou is the supreme entity; he is the cause of birth and creation, the preserver, and the cause of death in this universe. This is recited during worship. It goes as follows:

Rangrasimithahazibari gongtham

Nwngsaseanwzadwngphantham

English rendering:

The Heaven, Earth, and the Plutonic world are the three abodes

You're the sole but have three portions

It signifies that the Bathou is the creator, caretaker, and destroyer. As a belief of folk-society, the Bathou is ubiquitous in heaven, earth, and the plutonic world. A myth has already been mentioned above which relates to these principles.

6. Bathou worship: Changing tradition

Nowadays, the community is shaping a new concept of religious tradition for worshipping the Bathou. They have incorporated new practices and concepts. Because the community is looking for the revitalization of their social behaviour and to give a new tradition in social life through



Fig. 2: Priest in Bathou worship

regenerating a high degree of religious philosophy. The religious section is taking active initiative to reform its ancient methods of worship. Prayer and singing of devotional songs are both rituals and have become part of the religious practices that are performed at the place of worship. Of course, in the remote villages, bizarre and animistic practices are still seen among villagers. In recent times, the worshippers belonging to the organized religious section have given up sacrificial practices and replaced them by offering flowers, fruits, and sacred ingredients. The animistic and outlandish customs of magical practices have been reformed and organized to a new dimension. Nowadays, the priest is the chief of all practices. He recites charms relating to worship and offers

sacred things in favour of devotees. To mark the divination and purification of the village life, the woman shaman known as Doudini is also associated with doing the rituals; no magical practices are performed during the worship as seen in earlier traditions. It is seen that the performance of organized Bathou worship is being practiced without changing the ancient connotations, but its external facet is changing in need of the age. The ancient connotation of worship has great significance in the validation of cultural values and social philosophy and for the preservation of the ethnic identity of the community. From an ethnographical perspective, it may be assumed that the culture of the Boro community is closely related to the Bathou religious tradition. The myths regarding the creation of the earth and traditional musical instruments are also closely interrelated to this religious tradition to a great extent.

Since the 2nd decade of the 20th Century, some of the personalities of this religious group have been doing an active job of preparing religious scripture based on the Bathou religion. Among them, Prasanna Kumar Barokhakhlouary, Madaram Brahma, Dhuparam Basumatary, and Bihuram Boro have written religious books on the Bathou religion to mark its five-fold principles. These are written in a poetic style having different kinds of verses, like Pada, Dulari, Chabi, Lechari, etc. Religious preachers write prayer songs and verses on

Bathou's philosophy. Devotional songs are sung during worship. The process of worship is now full of offerings of flowers and sacred ingredients. The playing of musical instruments and dancing of the worshippers is a kind of sacred performance. This is the recent trend in worshipping the Bathou.

7. Conclusion:

No doubt the Bathou religion plays a significant role in the social life of the Boros. It is believed that the Bathou tradition validates the culture and social customs of society. Over time, new additions are integrated by adopting certain kinds of religious practices in respect of worship. In ancient days, no physical temple was constructed, as seen among the Hindus or other organized religious groups. It has gradually changed in the case of this ethnic religion. In ancient days, a traditional altar was erected with bamboo, but nowadays, temple construction is accepted among the Bathou religious group. To signify the Bathou, a *Euphorbia Splendid* (Sijou) is rooted at the central point of the Altar. It is still recurrent in society. Symbolically, *Euphorbia Splendid* (Sijou) is rooted to mark the omnipresent Bathou though the transformation of religious philosophy is on the verge of transition.

Note:

¹Informant: Ronai Swargiary, 70, House-wife, Vil. Bogaimari, Dt. Barpeta, P.O. Sarupeta (Assam).

References:

1. Basumatary, Dhuparam. *Boro-Kocharir Bathou Dharma Aru Xomaj Sanskriti*. Nalbari: Rabilochan Basumatary, 1988. Print.
2. Brahma, Kameswar. *Aspect of Social Folk-Customs of the Bodos*. Guwahati: Bina Library. 1989. Print.
3. Brahma, Liladhar. *Religion and Dances of the Bodos*. Kokrajhar: Onsumoi Library, 1993. Print.
4. Brahma, Madaram. *Boroni Gudi Sibsa Arw Aroz*. Kokrajhar:
5. Dorson, R.M (Edited). *Folklore and Folklife-An Introduction*. Chicago and London: The University of Chicago Press, 1972. Print.
6. Ember, Carol R & Ember, Melvi. *Anthropology*. New Delhi: Prentice-Hall of India Pvt. Ltd., 1995, 7th Edition. Print.
7. Hammond, Peter B. *An Introduction to Cultural and Social Anthropology*. New York: Macmillan Publishing Co. Inc., 1978. Print.
8. Handoo, J. *Folklore An Introduction*. Mysore: Central Institute of Indian Languages, 1989. Print.
9. Narzi, Bhaben. *Boro-Kocharir Somaj Aru Sanskriti*. Guwahati: Bina Library, 1985, 3rd Edition. Print.
10. Nath, Rajmohan. *The Background of Assamese Culture*. Guwahati: Dutta Baruah & Co., 1978, 2nd Edition. Print.

Confluence of Aesthetics and Rituals: Sociocultural Relevance of Paḍayaṇi as an Artform

Dr. Vidya Rajagopal

Abstract

Living in harmony with nature lies at the root of Indian culture. Conservation of nature and natural resources is ingrained in the Indian psyche and faith and this is reflected in the religious practices, folklore, art and culture. Kerala is a land of colourful festivals, rituals, myth and folksongs that reveal the intimate sense of harmony and togetherness that existed here. Paḍayaṇi is one such ritualistic art form practised in the Central Travancore regions of Kerala and it is dedicated to Goddess Bhadrakālī. The central narrative of Paḍayaṇi is unity in diversity and it reinforces the solidarity among human beings. But this art form has failed to reach out to the masses as it is restricted to certain areas only. Promoting this colourful rural art form will help to spread far and wide, the rich cultural heritage of Kerala. This

article makes an attempt to explore the various aspects of Paḍayaṇi and highlights the need for reviving and restoring this art form to its former glory, which otherwise would fade into oblivion.

Keywords: Paḍayaṇi, folklore, ritualistic art form, cultural heritage

Kerala is a land of sylvan scenic splendour. Enchanting natural scenery is its hallmark. This tiny state has a resplendent cultural and artistic tradition. A cradle of art and architecture she has given birth to, and ardently patronized innumerable artistic forms which speak of the resilience and aesthetic sensibility of the people of Kerala. Hindu temples reputed for their architectural designs of incredible beauty and quiet sanctity have been congenial centres for fostering art and literature. Many literary and artistic forms have been susceptible to the impact of these divine centres. A variety of artistic forms sprang up and flourished in the vicinity of the temples.

Paḍayaṇi is an art form which bears eloquent testimony to the amazing ingenuity and superb artistic genius of the people of Kerala. This artistic form is a judicious admixture of almost all the fine arts. It provides ample scope for music, dance and action, which with the accompaniment of various percussion instruments hold the audience spellbound. Rituals can be defined as any kind of gesture or action that is socially, culturally or

religiously relevant. They are an indispensable part of our life and often serve as a mode of communication. The communication that happens through rituals and traditions stands out and differs remarkably from communication through languages. Rituals form a connecting link between the past and the present, uniting different generations and thus forming an inseparable connection between man and nature. Thus rituals form an integral part of the cultural fabric of Kerala.

Paḍayaṇi as an artistic form has a lot of scope for religious harmony. Various castes and communities of Kerala actively participated in this art form, even before the Brahmanical hegemony. In a state like Kerala, where caste discrimination was rampant, Paḍayaṇi has the unique distinction of being a caste free performance. People irrespective of their castes and communities, were keen to take part in this agrarian art form. Paḍayaṇi is a word which combines Paṭa (group of soldiers) and Aṇi (rows), both Malayalam words. It is said that the initial proponents of this art form were the 'Gaṇaka', the medicine men of Kerala, who visited households for psychological or spiritual healing. The 'Gaṇaka' were also practitioners of martial arts and this accounts for the martial arts being an integral part of Paḍayaṇi.

Paḍayaṇi is often performed during the period from January to May. It is believed that Paḍayaṇi includes

within its fold, all 64 art forms or 'Kalas' mentioned in the Śāstrā. This ritualistic dance is in commemoration of the dance performed by Lord Śiva and the other gods in order to appease the furious goddess Bhadrakālī, whose anger remained unabated even after killing the demon, Dārikan, an indomitable threat to the Devas. This is why Paḍayaṇi is performed in the vicinity of Devi temples. Over the course of time, devotees built a 'Kolaṃ' (elaborately decorated and painted head dresses adorned by the artists in Paḍayaṇi) at the Kālī temples to quell her anger and to appease her, and it later evolved into a figure that symbolizes the spread of the light of goodness.

The central narrative of Paḍayaṇi is nature and the purification of it. It represents the essence of the Pañcabhūtaṅgaḷ (five elements of nature). As a ritualistic performance, Paḍayaṇi is performed annually with a view to purifying nature, especially the five elements. When this purging phenomenon happens, nature will have bloomed and blossomed, lending an ethereal splendour to the flora and the fauna. It is the festival of a rustic community, who owes their very existence to the boon and bounties of nature.

The rhythm of Paḍayaṇi is that of nature and it reinforces the inseparable bond between man and nature. The rituals of Paḍayaṇi, mount to a crescendo when the

dancer falls into a trance and a sublime identification with the Mother Goddess takes place. The colours, instruments and costumes are provided by nature which are biodegradable and thus the festival of Paḍayaṇi poses no harm to nature. Like many other ritualistic performances, Paḍayaṇi also serves to bring people together under the banner of culture and celebration. It flourished in Central Travancore, especially in regions around the rivers Pamba, Maṇimala and Acchan Kovil. The renowned poet Kadamanitta Ramakrishnan was an exponent of this art form. The scintillating music notes emanating from the musical instruments, especially 'Thappu', have an irresistible appeal to our mind and heart. We are also filled with a reverential fear, Bhakti for the Goddess Bhadrakālī.

Despite the past glory of the art form, the current level of acceptance and appreciation among spectators and devotees, is gradually declining year by year. The exact reasons are not yet traced by eminent researchers who have done extensive work in this area. In this regard an attempt has been made to analyze the strength, weakness, opportunities and threats of Paḍayaṇi in Kerala, based on the perspective of Paḍayaṇi artists and the admirers and adorers of this art form. The sample size comes to fifty-- twenty from the Paḍayaṇi artists and the rest from the patrons of Paḍayaṇi. In order to examine the SWOT, structural equation modelling is applied in the present study. The independent variables are strength, weakness,

opportunities and threats and the dependent variables are the following:

1. Lack of proper institutions to promote Paḍayaṇi
2. Symbolises the inevitable bond between man and nature
3. Women have no role to play
4. May fade into oblivion in due course
5. As a means of spiritual and psychological healing
6. To spread the rich cultural heritage of Kerala.
7. To attract and fascinate art loving people
8. Being a seasonal festival, artists often struggle to make both ends meet
9. Blend of dance, music and beauty of rhythm
10. Lacks outreach to other parts of Kerala
11. Unifying force that brings together people from different sections of society
12. May fade into oblivion in due course
13. As a means of attracting tourists
14. Making of Paḍayaṇi Kolaṃ is a laborious task
15. Purifies the five elements (Pañcabhūtaṅgaḷ)
16. Does not receive due recognition.

STRENGTH, WEAKNESS, OPPORTUNITY AND THREAT OF
PADAYANI

Table-1 Unstandardized Regression Weights-Paḍayaṇi

Relationship		Estimate	S.E.	C.R.	P
Symbolises the inevitable bond between man and nature	<--- Strength	.816	.073	11.17	***
Making of Paḍayaṇi KolaA is a laborious task	<--- Weakness	1.138	.174	6.535	***
Lack of proper institutions to promote Paḍayaṇi	<--- Weakness	1.096	.181	6.051	***
Lacks outreach to other parts of Kerala	<--- Weakness	.839	.144	5.833	***
Women have no role to play	<--- Weakness	1.000			
Purifies the five elements, (Pañcabhūtaṅgaḷ)	<--- Strength	.963	.072	13.39	***
Blend of dance and music, beauty of rhythm	<--- Strength	.779	.078	10.00	***
Unifying force that brings together people from different sections of society	<--- Strength	1.000			
Being a seasonal festival, artists often struggle to make both ends meet	<--- Threat	.920	.116	7.898	***
May fade into oblivion in due course	<--- Threat	1.060	.100	10.59	***
Does not receive due recognition	<--- Threat	1.000			
Lack of proper institutions to promote Paḍayaṇi	<--- Threat	.973	.096	10.119	***
As a means of attracting tourists	<--- Opportunity	.868	.172	5.046	***
As a means of spiritual and psychological healing	<--- Opportunity	1.514	.251	6.040	***

To attract and fascinate art loving people	<---	Opportunity	1.000			
To spread the rich cultural heritage of Kerala	<---	Opportunity	.252	.133	1.897	.048

Source: Primary data

All the Unstandardized Regression Weights are statistically significant at 5%. This implies the fact that the Strength, Weakness, Opportunity and Threat as Independent variables influencing the corresponding dependent variables.

Table-2 Standardized Regression Weights -Paḍayaṇi

Relationship			Estimate
Symbolises the inevitable bond between man and nature	<---	Strength	.822
Making of Paḍayaṇi KolaA is a laborious task	<---	Weakness	.837
Lack of proper institutions to promote Paḍayaṇi	<---	Weakness	.721
Lacks outreach to other parts of Kerala	<---	Weakness	.686
Women have no role to play	<---	Weakness	.650
Purifies the five elements, (Pañcabhūtaṅgaḷ)	<---	Strength	.910
Blend of dance and music, beauty of rhythm	<---	Strength	.771
Unifying force that brings together people from different sections of society	<---	Strength	.885
Being a seasonal festival, artists often struggle to make both ends meet	<---	Threat	.715
May fade into oblivion in due course	<---	Threat	.909

Does not receive due recognition	<---	Threat	.791
Lack of proper institutions to promote Paḍayaṇi	<---	Threat	.871
As a means of attracting tourists	<---	Opportunity	.599
As a means of spiritual and psychological healing	<---	Opportunity	.907
To attract and fascinate art loving people	<---	Opportunity	.595
To spread the rich cultural heritage of Kerala	<---	Opportunity	.199

Source: Primary data

All the Standardized Regression Weights are statistically significant at 5%. This implies the fact that the Strength, Weakness, Opportunity and Threat as Independent variables influencing the corresponding dependent variables. The highest relationship is between Strength with Purifies the five elements, (Pañcabhūtaṅgaḷ (C.V.0.910). This means, when Strength goes up by 1 standard deviation, purifies the five elements; (Pañcabhūtaṅgaḷ) goes up by 0.91 standard deviations. Likewise, similar relation is seen on Threat with May fade into oblivion in due course (C.V.0.909) and Opportunity with As a means of spiritual and psychological healing (C.V.0.907).

Table-3 Covariances and Correlations -Paḍayaṇi

		Estimate	S.E.	C.R.	PEstimate
Strength	<--> Opportunity	.469	.129	3.640	*** .524
Opportunity	<--> Threat	.410	.104	3.932	*** .643

Strength	<-->	Weakness	.041	.097	.420	.675	.046
Opportunity	<-->	Weakness	.258	.088	2.925	.003	.425
Strength	<-->	Threat	.483	.115	4.187	***	.522
Threat	<-->	Weakness	.133	.073	1.832	.037	.212

Source: Primary data

All the covariances and correlations are statistically significant at 5%. The highest correlation is between Threat and opportunity, shows the future of the art form Paḍayaṇi.

Table-3 Variances -Paḍayaṇi

	Estimate	S.E.	C.R.	P
Strength	1.298	.226	5.743	***
Opportunity	.615	.195	3.162	.002
Threat	.660	.137	4.805	***
Weakness	.598	.171	3.491	***
e1	.357	.071	5.024	***
e2	.250	.058	4.326	***
e3	.415	.068	6.064	***
e4	.536	.083	6.457	***
e5	.818	.130	6.271	***
e6	.331	.085	3.915	***
e7	.664	.116	5.708	***
e8	.473	.079	6.022	***
e9	1.123	.169	6.637	***
e10	.303	.143	2.113	.035
e11	.830	.125	6.621	***
e12	.950	.130	7.304	***
e13	.395	.064	6.207	***

e14	.157	.039	4.069	***
e15	.533	.080	6.648	***
e16	.199	.039	5.101	***

Source: Primary data

All the variances are statistically significant at 5%, which includes Strength, Opportunity, Threat and Weakness plus all error variables.

Table-3 Model Fit Summary-Paḍayaṇi

The CMIN value is 125.083, df 98, p value 0.034, CMIN/df 1.276, model is fit for establishing the relationship between Strength, Weakness, Opportunity and Threat. More over RMR value, GFI value, AGFI value, NFI value, CFI value and RMSEA value.

Based on this analysis, we should leave no stone unturned in exploring the various opportunities and possibilities of Paḍayaṇi, so that it may enjoy massive public participation. We should not ignore the possible threats of Paḍayaṇi, especially in the context of the younger generation, who have an inherent apathy towards conventional art forms. This is the right time for government, local communities, foreign delegates and patrons of art to contribute their mite and extend their support to revive this art form. The Tourism Department should also play an important role in examining its tourist potential, thereby making the Central Travancore region, a much sought after tourist destination. As per the

findings, most of the Paḍayaṇi artists find it difficult to make both ends meet and hence the government should take measures to bring them under the pension scheme. It is the sacred mission of every art lover to address the underlying causes for the fading popularity of Paḍayaṇi and restore its lost glory and grandeur.

The philosophy behind Paḍayaṇi is to protect the human race and mother nature from all sorts of planet harming activities, caused by man's ignorance and irresponsible behaviour. Paḍayaṇi community makes sincere efforts to create awareness among people about the need for environmental protection mainly through dance demonstrations. This art form celebrates and conveys the message that mountains, forests, rivers and oceans are the abode of gods and goddesses and therefore it is our duty to protect and preserve them.

Works Cited

Cunningham, Scott. *The Truth About Witchcraft Today*. U S Llewellyn, 2002.

"Paḍayaṇi – Indian Folk Dance – Art and Culture Notes". prepp.org.web 16 Match 2022

Varier, Raja. *The Legacy of Paḍayaṇi*. Kolkata: Information and Public Relations Department, Kolkata Municipal Corporation.

The Narrative of Goa's Seven Sister Goddesses - An Ecological Paradigm

Dr. Rohit R. Phalgaonkar

Abstract

Many of Goa's ancient folk rituals and worships lay emphasis on water, soil and other natural elements of Mother Earth. Goa being located on West Coast is highly dependent on the monsoons which arrive in the State by June. They are responsible for the improvement of hydrology owing to Goa's topography. The commanding landscape includes the red laterite rocky soil on one side while sandy regions near the coast. The onset of monsoons not only makes provision for potable water for the next whole year but is responsible for creating huge reservoirs of water for agriculture. Delay in the arrival can affect the whole agricultural cycle, water storage, etc.

This paper tries to delve into the folk worship of seven sister Goddesses who are believed to interact with

each other through rituals. These rituals display a socio-ecological relation of water with the ancient society.

Keywords:- Goa, Folk, Worship, Goddesses, Rain, Seven, Fertility

Introduction

Goa's folk worships constitute a large number of rituals which are nature based and focus on the principle of humanity completely thriving on changing of nature's cycles. Rare folk rituals and worships include the worship of the crocodile and tiger called the *Maangethaapni* (worship of crocodile) and the *Vaaghro* (tiger worship) respectively; especially in regions which are heavily infested with these creatures. Numerous female folk deities, having a specific role assigned to them are found in almost all the talukas of Goa. The Seven Sister Goddesses and their lone brother are highly revered and they occupy a huge position in the psycho-religious domain of the people of Bicholim and Bardez taluka of North Goa district. These deities evolve from a very illustrious folk legend. The lore unfolds their coming into existence, their relationship and the roles assigned to them by the folk culture.

This paper is not a study of indigenous systems of hydrology nor a pure study of archaeo-hydrology. As such studies demand more data and findings based on excavations and site explorations. This paper attempts to

highlight the significance of hydrological cycle especially the formation of rain, seen through the folk worships and rituals of seven deities who are believed to be Sister-Goddesses. Their rituals are indicative of how the folk culture looked at the basic concept of rain formation and ratified the same through the ceremonials.

The Legend

The legend is known as '*Saath Jaani aani eklo Khetobaa*' to mean the 'Seven Siblings and their lone brother *Khetobaa*'. In the lore, Seven Sister Goddesses and their brother came down to the village of Mayem in Bicholim taluka from the Ghats riding an elephant. These sisters were *Mhammaai*, *Kelbaai*, *Lairaai*, *Miraabaai*, *Morzaai*, *Shitalaai* and *Aajadipaa*. On their arrival to the village they were hungry and wanted to cook. So, the eldest sister asked the brother to bring some fire from the village. *Khetobaa* was playful and got engrossed in watching the village kids at play. As he had not returned back the eldest sister sent the second and the third viz. *Kelbaai* and *Lairaai* respectively to enquire. Seeing their brother whiling time *Lairaai* attempted to kick *Khetobaa* on his waist. He missed the kick by bending his waist. The two sisters entered a quarrel and returned to the eldest sister. The eldest sister gave a decision that both the sisters were at fault and would have to undergo penance. Repenting for what she had done, *Lairaai* decided to walk through the fire once a year along with her devotees. Since

Kelbaai was guilty too, she vowed to walk with fire on her head once a year. Following this, each sibling chose to reside in different villages and assured to visit each other annually. The eldest resided in Mulgao, whereas the second in Mayem, *Lairaai* went to *Shirgao*, and *Miraabaai* to Mapusa. *Morzaai* went to Morjim and *Shitalaai* chose to enter the *paataal*. *Ajadipaa* went to the Anjediv island. She is also referred to as *Ajaditi* (Khedekar, Goa Devmandal Unnayan Aani Sthalantar 2018, 168). *Khetobaa* resided in *Vaingini*.

The folklore has many versions. There is also a variation between the names of the first two Goddesses. One tradition and a government record mention the eldest as *Kelbaai* (Pereira 2020, 126) and the second as *Maya Kelbaai* (Pereira 2020, 125). The second tradition speaks about the elder being *Mhammaai* (Khedekar, Goa: Land, Life and Legacy 2016, 88). Adhering to their vow, the eldest Sister Goddess visits the village of the second and resides for two nights. These annual visits are celebrated as festivals and are termed as *jaatraa* in Konkani. While return she gives her consent to celebrate the *jaatraa* of the third sister *Lairaai*.

Names of the Sister-Goddesses

1) Kelbaai / Mhammaai

She is represented by four wooden masks viz; two of female deities, one of a male deity and the fourth an

animal head with two horns. These icons are transported in the cane box from one village to the second signifying the annual visit to her sister. The cane box is then kept open for veneration for two nights. It is then packed and carried back. The transportation happens on head load.

2) Maya Kelbaai

Her cane box contains four wooden masks. Three belong to a female and one is of a male. Her festival is held in the Hindu month of *Chaitra* on the Shuddh Ashtami day of the Hindu calendar (Refer Figure 3). Apart from these icons, a stone sculpture of *Gajlakshmi* is venerated in her main temple. Two elephants are shown pouring water by their trunks on the Goddess who is seated below (Refer Figure 4.).

3) Lairaai

She is represented by a metal pitcher filled with water (*Kalasha*) called as *Kalas* in Konkani. It is a movable icon and is taken out in procession during the festival on head load. The temple remains without any object of worship during this time. The water is changed once a year and a bud of *pitkuli* (local flower) is induced in it.

4) Miraabai to Milagres

She was converted to Christianity and is venerated as *Milagres Saibin* (Our Lady of Milagres) in Mapusa. The present Church was built on the site of a Hindu temple

(Hall 1995, 165). Archaeological remains of a rock-hewn staircase leading to a well or a tank at the back of the church belonging to the earlier Hindu temple are mentioned by Ricardo Teles (Azavedo 1985, 99), the Secretary of 'Comissao Permanente de Arqueoloia' (Archaeological Commission) set up by the Portuguese in 1930s (Pissurlencar 1938, 380). The mythic sibling-connect between these Goddesses continued to exist even after the conversion. It is reported that there was tradition of *Lairai* pot of oil as a gift (*vajem* in Konkani) to Milagres on her feast day, while Milagres would send a basket of *Mogra* flowers to *Lairai* on her *jaatraa* day (P.F.Fernandes 2012, 228). As it is a tradition to pour oil on the wooden statue of the Milagres on her feast day while offering of white flowers to *Lairai* on her *jaatraa* day.

5) Morzaai

Morzaai is worshipped in the form of *Mahishasurmardini* but it appears to a recent sculpture. The worship is also connected with a *kalasha*. The name implies her relation with peacocks which frequented the village once upon a time.

6) Shitalai

Her sculpture is housed in a small solitary shrine in Mayem village almost negligible in daily worship. Thus, adhering to the legend of her entering the *paatal* and

becoming obscure. Her sculpture depicts her seated in a *padmaasan mudra* and holding two lotus buds in her upper hands and a lump of earth in her lower left hand. Her lower right hand depicts *abhay mudra*. (Refer Figure 2)

7) Aajadipaa

This last sister is said to have resided on Anjediv Island in Uttar Kannada district of Karnataka whose sculpture was later saved from the Portuguese and is housed in a temple at Ankola in the same district. Many temple vestiges were located on the island by the Directorate of Archives & Archaeology in 1980s (P.P. Shirodkar 1984, 121-123). The island is referred as Aegidii in the work 'Periplus of Ethryraean Sea' (Schoff 1912, 202) In a ritualistic invocation recited during the festival, her body is said to have a tone of the local *Aaboli* flowers (Phalgaonkar 2012, 25).

Khetobaa

His sculpture portrays him in a standing position with his waist slightly deflected; indicative of eluding the kick by *Lairaa*.

Fire Rituals of Sister Goddesses

A gigantic terracotta multi-tier tree like structure having small lamps arranged in pyramidal fashion of about 60 cm in height called the *Maale* in Konkani is lit on the festival day of the second sister *Maya Kelbaai*. This

is placed on the head of the *Mod* (representative of the Goddess). He dances in a procession along with the devotees in the village of Mayem signifying, the fulfillment of the vow of the goddess to dance with fire on her head as a part of the penance. (Refer Fig 3.)

The festival of *Lairai* follows this. Truckloads of wood are piled in pyramidal shape to resemble a mammoth sized *yadnyakund*. It is called as the *homkhan* (to mean *Homa+kund*) by the locals. At midnight the *Mod* ceremoniously carries the *Kalas* of *Lairai* on his head from the temple to the *homkhan*. He lights the pile by a traditional firecracker. Devotees called *dhonds* who ritualistically purify themselves a few days prior to the event by staying away from their families and consuming vegetarian food (without onion and garlic), walk through this burning fire one by one throughout the night. In the wee hours of morning the *Mod* again arrives with the *Kalas* on his head and walks through the embers. It is believed that once the Goddess walks through the embers the temperature increases and no devotee should dare to walk through it.

Mother-Sister Goddesses— The fertility

Motherhood is highly respected in India. At one time certain women were worshipped as manifestations of the divine (Preston 1980, 13). Goddesses in a group of three, seven or ten worshipped in many villages of India are

either termed as sisters or mothers. But these terms do not reveal any specific relationship among themselves. They have been given no independent identity in such groups and are not allotted separate function (P.K. Agarwal 1984, 69). The Goan sister goddesses too follow the same pattern. Their names suggest of their being mothers associated with fertility and are related through a folktale as sisters.

The goddess names are suffixed with *aai* and *baai*. *Aai* denotes a mother while *baai* is a term used for reverence and respect for women in Konkani. The suffix *Keal* in the name *Kelbaai* denotes prudent, wise or a headman (Hoffman and Emelen, Encyclopedia Mundarica 2009, 2276). *Lai* in *Lairai* means a womb (Hoffman and Emelen, Encyclopedia Mundarica 2009, 2581). So her name would connote 'the womb of a mother'. Befitting her name, she is worshipped as *Kalasha*. The *Kalasha* has been a part of the folk culture not in Goa but also along the Konkani belt. In some places it has two or three spouts. The number of spouts indicate the identity of the community which worships it. It has been a symbol of Motherhood and also symbolizes Earth, water, grains and natural wealth we derive from earth (Khedekar, Eco-culture: Goa Paradigm 2008, 7, 9). The annual ritual of induction of the *pitkuli* bud in the *Kalasha* representing *Lairai*, signifies naissance of a new life.

Sister Goddesses- *Krutika* star clusters – Fire rituals and appeal to Rain

These Sister Goddesses appear to represent the *Krutika*, a constellation of seven stars of *Taittriya Brahman* who are of fiery nature. (P.K. Agarwal 1984, 107) viz. *Ambaa*, *Dulaa*, *Nitatni*, *Abhrayanti*, *Meghayanti*, *Varshayanti*, and *Chupunikaa* with *Agni* as their deity (Joshi 1973, 2,4). *Chupunikaa* too has disappeared for reasons unknown (Joshi 1973, 3). This whole concept conveys closeness to the folklore in which *Shitalaai* disappeared in the *paataal*. The wooden mask of the male deity along with animal head mentioned above can be concluded to *Agni* and ram; his vehicle. *Abhrayanti*, *Meghayanti*, *Varshayanti* are names referring to cloud formation, cloudy weather and rain respectively (P.K. Agarwal 1984, 107).

Importance of heat or Fire through the icons

Four wooden icons represent the first two Sister-Goddesses (Refer Figure 1). They are carried in a huge cane box. Out of the four two icons belong to a male deity and a head of a ram. This appears to be of the fire God *Agni* who is shown riding a ram as his mount.

Rain formation through the rituals

Fire or heat has immense importance in the rituals of these Sister Goddesses. Fire is the subject formation

in the legend and evolves around it. The penances and the vows involve fire. Their festivals like walking with fire on the head (*Maale*) and walking through the fire take place in the hot summers; the time just before the monsoons are expected to arrive. The festivals signify tremendous heat generation by fire and then cooling it by walking through it with the water-filled *Kalash* on the head. The rituals and the icons indicate this concept. A depiction suggestive of sudden cooling the fire to cause evaporation. The folk belief of not to walk through the fire after the Goddess *Lairai* walks through it, indicates the increase in temperature of the fire when cooled suddenly. These certainly point to be folk fire rituals for rain.

The arrangement of wooden logs (*Homkhan*) during the *jaatra* of *Lairai* resemble the *yadnyakund* of the Vedic rituals. They can be compared to the small sticks called *Samidhaas* of the Vedic *yadnya* which are obtained from various important trees and are placed inside the *yadnyakund* (Chaganti, Yajna can Increase Humidity Even in Winter 2021, 357).

The cooling effect is iconographically depicted in the stone sculpture of sister Goddesses *Kelbaai*. She is worshipped as *Gajlakshmi* who is shown seated in the middle with two elephants on Her sides pouring water on her through water pots. This appears to be a

significance of abundance of water. The pouring water could represent the cooling effect on the Goddess who is associated with fire.

Shitalai and Miraabai - the Water Goddesses

Shitala is a Disease Eradicating goddess elsewhere in India. She is worshipped to heal small pox. In Bengal she is *Shitala*, while in UP she is *Shitala Bhavani* (N.N. Bhattacharya 1999, 54). Her weapon is the sweeping broom (Banerjea 2002, 383). Her iconography includes a broom or bundle of sticks, a winnowing fan and an earthen pot and is a part of Seven Mothers (Stutley 2003, 130). But in the case of Goa, she is the folk Goddess of Water. In Goa, icon shows lotus buds and a lump of earth in her hands thus showing her allegiance to water. Lotus buds represent the await of flora for the arrival of rain. Besides, *Vishnudharmottara Puran* specifies that *Varun* should be offered lotuses (P. Shah 2005, 189). In Masulipatnam too *Shitalamma* is worshipped as a water Goddess (Whitehead 1921, 23). The suffix *Mir* in *Miraabai* refers to sea or water in Sanskrit. The temple of *Miraabai* where now stands the Church is located on the banks of River Mapusa which was waterway for trade.

Vedic Fire rituals for Rain

The hydrological cycle and rituals to appeal rain was not new in India. *Ramayan* speaks of three types of clouds. One of them is *Aagneya* which are produced from fire

(Hydrological Knowledge of Ancient India 2018, 34). The *sarga* 28 of *Kishkinda Kaand* of *Ramayana* mentions formation of clouds caused by heating of ocean water by sun's ray. The cooling of these clouds come down as rain. (Valmiki Ramayan 2002, 56)

Vedic rituals called *Athirathram* involving such huge fires are performed to cause rain in Kerala. The whole *yadnya mantap* is set to fire as a part of the ritual (12-day 'Athirathram' comes to an end 2011). We can also see a connect between the heat and the sun through many ancient texts. Many *yadnyas* are performed to *Agni*. In a *Homa*, oblations are given to *Agni* and Sun (Sharma 2018, 91). Surya is believed to be form a of *Agni* as he hands his effulgence to *Agni* in the evening and takes sit back from him in the morning (Mani 2015, 15). Thus, linking both to heat, which scientifically plays an important role in causing precipitation on earth.

Some studies point out that *Agnihotra (yadnya)* to be a scientific process carefully carried by *Ritviks* (specialists). (Chaganti, Yajna can Increase Humidity Even in Winter 2021, 357). *Agnihotra* is believed to have many positive effects on the environment in *Ayurved* especially on organic farming and gardening and is called the healing fire (Khedekar, Eco-Culture Goa Paradigm 2013, xxvii). A few findings even suggest that *Yadnya* increases precipitation and it also causes good rainfall (Chaganti, Yajna Causes Good Rainfall February 2020, 55).

Epilogue

The number 'Seven' has been an integral part of ancient Indian culture. The Saptmatrikas (panel of Seven Mothers along with *Ganapati*), *Saptrishis* (Seven Sages), *Saptkonkan* (associated with the legend of *Parshuram* creation of Konkan coast) etc. are few of the deeply rooted concept associating with the number seven although their numbers galore.

Goa's folk paradigm of Seven Sister Goddesses along with their brother has a profound connotation and purports the hydrological cycle of water. Apart from accomplishing their role as mothers satisfying religious characteristic of the folk society; their titles allude their association with water. Which in turn are intertwined by a lore and rituals linking them to fire. In a folklore of South India it is told that seven sisters were sacrificed for construction of a water tank. But it does not specify the names of these sisters (E. Shah Water (Jul., 2008), 653). Here again, it's the sacrifice of seven sisters who are related to water.

A slight delay in the monsoons can disrupt the whole life in Goa. Hence water and its equal distribution was the priority of the age-old administration system prevalent in Goa called the *Gaunkaari* was functional in Goa. The village lands which were not privately owned belonged to the *Gaunkaari* who functioned in synchronization with the village society. It had the power of disposition of

fallow lands for cultivation of vegetables, or palm groves, betel nut groves etc. by auctioning (-Powell 1900, 269). It also regulated system of agriculture, irrigation, determination of personal share and of grants made in favour of temples (D'Souza 1975, 32).

These folk rituals be a representation of modern geographers concept of 'socio-ecological nature of water'? The description of hydrology in the Dictionary of Physical Geography provides a standard reference: The study of hydrology is at least as old as the ancient civilizations of Egypt, because the provision of a reliable water supply is essential to the survival of man. However, the development of plausible theories concerning the circulation of water in the hydrological cycle did not appear until the seventeenth century. These were largely based on observations of rainfall and river flow in the Seine basin by Pierre Perrault and Edme Mariotte and on the ideas of Edmond Halley who simulated evaporation from the Mediterranean and concluded that this could account for all surface drainage. (Linton 2008, 631). In the case of Goa the concept seems to have been rooted deep in the pre- seventeenth centuryfolk culture.

Rober Raikes opines, 'In the ecological sense, climate means principally those phenomena such as rainfall, dew, cloud, snow, hail, fog and humidity that are qualitative or quantitative descriptions of water: and those phenomena such as movements of air masses, their associated winds

and vertical instability, that determine the distribution of available water both seasonally'. (Raikes 1965, 182)

An age-old Goa's *Gaunkaari* could not have functioned efficiently without a deep knowledge of the hydrology, topography and the society. In a larger context the concept of seven sisters could be indicating water's connect with Mother Nature—the creator of society where water was distributed equally through artificial or man-made ecosystems like ponds and lakes.

The indigenous societies of Goa were well acquainted with nature and its hydrological cycle. They also gave importance to nature as a giver of bounty. Hence she was addressed as Mother. Their cycle was enacted through rituals as a commemoration.

Bibliography

2011. *12-day 'Athirathram' comes to an end*. Thrissur: The Hindu.
- Azavedo, Carmo. 1985. "The Milagres Church of Mapusa." Edited by G.M. Moraes. *Purabhilekh-Puratatva* (Directorate of Archives & Archaeology & Museum) III (2): 133.
- Banerjea, Jitendra Nath. 2002. *The Development of Hindu Iconography*. New Delhi: Munshiram Manohardas Publishers.
- Chaganti, Venkata. 2021. "Yajna can Increase Humidity Even in Winter." *International Journal of Scientific and Research Publications* 11 (1).
- Chaganti, Venkata. February 2020. "Yajna Causes Good Rainfall." *International Journal of Innovative Science, Engineering &*

Technology 7 (2).

- D'Souza, Bento Graciano. 1975. *Goan Society in Transition*. Bombay: Bombay Popular Prakashan.
- Hall, Maurice. 1995. *A Window on Goa*. Great Britain: Quiller Press Limited.
- Hoffman, John, and Arthur Van Emelan. 2009. *Encyclopedia Mundarica*. Vol. 9. 16 vols. New Delhi: Gyan Publishing House.
- Hoffman, John, and Arthur Van Emelen. 2009. *Encyclopedia Mundarica*. Vol. VIII. 16 vols. New Delhi: Gian Publishing House.
2018. *Hydrological Knowledge of Ancient India*. National Institute of Hydrology, Roorkee: National Institute of Hydrology.
- Joshi, Mahadevshastri. 1973. *Nakshatralok*. Pune: Joshi Brothers.
- Khedekar, Vinayak. 2008. "Eco-culture: Goa Paradigm." *Atharva*, July 1.
- . 2013. *Eco-Culture Goa Paradigm*. Panaji: Broadway Publishing House.
- . 2018. *Goa Devmandal Unnayan Aani Sthalantar*. Goa: Directorate of Official Language, Goa Government.
- . 2016. *Goa: Land, Life and Legacy*. Panaji: Directorate of Art & Culture.
- Linton, Jamie. 2008. "Is the Hydrologic Cycle Sustainable? A Historical-Geographical Critique of a Modern Concept." *Annals of the Association of American Geographers* (Taylor & Francis Ltd) 98 (3).
- Mani, Vettam. 2015. *Puranic Encyclopedia*. Delhi: Motilal Banarasidas.

- N.N. Bhattacharya. 1999. *The Indian Mother Goddess*. New Delhi: Manohar Publishers & Distributors.
- P.F. Fernandes, Domic. 2012. *Mapusa, Yesterday and Today*. Saligao: Goa1556.
- P.K. Agarwal. 1984. *Goddesses in Ancient India*. New Delhi: Abhinav Publications.
- P.P. Shirodkar. 1984. "Fortress of Anjediv." Edited by G.M.Moraes. *Purabhilekh-Puratatva* (Directorate of Archives & Archaeology) II (2): 148.
- Pereira, Rui Gomes. 2020. *Hindu Temples and Deities*. Goa: Broadway.
- Phalgaonkar, Rohit R. 2012. "Shri Aryadurgechi Murti." In *Shri Aryadurgayan*, 60. Goa: Shri Aryadurga Seva Pratishthan.
- Pissurlencar, Pandurang. 1938. "Inscricoes Pre-Portugues." *O Orient Portugues*.
- Powell, B.H. Baden. 1900. *The Villages of Goa in the Early Sixteenth Century*. Bibliolife.
- Preston, James J. 1980. *Cult of the Goddess*. Ghaziabad: Vikas Publishing House Pvt. Ltd.
- Raikes, Robert L. 1965. "Physical Environment and Human Settlement in Prehistoric Times in the Near and Middle East: A HYDROLOGICAL APPROACH." *East and West* (Istituto Italiano per l'Africa e l'Oriente) 15, No. 3/4: 179-93.
- Schoff, Wilfred B, trans. 1912. *Periplus of the Ethryraean Sea*. Philadelphia: Longman Green & Co.
- Shah, Esha. Water (Jul., 2008). "Telling Otherwise: A Historical Anthropology of Tank Irrigation Technology in South India."

-
- Technology and Culture* (The Johns Hopkins University Press and the Society for the History of Technology) Vol. 49, No. 3, : 652-674.
- Shah, Priyabala, trans. 2005. *Vishnudharmottara Purana*. Vol. 1. 3 vols. New Delhi: Parimal Publications.
- Sharma, Madhulika. 2018. *Fire Worship in Ancient India*. Jaipur: Publication Scheme.
- Stutley, Margaret. 2003. *The Illustrated Dictionary of Hindu Iconography*. New Delhi: Munshiram Manohralal Publishers Pvt. Ltd.
2002. *Valmiki Ramayan*. Vol. I. Mumbai: Khemraj Krishnadas.
- Whitehead, Henry. 1921. *The Village Gods of South India*. Calcutta: Association Press.



Figure 1 Ancient Wooden Masks being worshipped



Figure 2 Sculpture of Shitala. 16th cent.



Figure 3 Fire Ritual of Kelbaai



Figure 4. Sculpture of Gajlakshmi worshipped as Kelbaai c. 15th century

Hāsyā as Counter-narrative: An Analysis of Bhagavadajjuka Using *Rasa* Theory

Resmy Sally Koshy

Abstract

Bhagavadajjuka is the earliest surviving example of a *prahasana* (farce/ satirical play) in Sanskrit drama. This paper analyses Bhagavadajjuka as a farce where hāsyā is the dominant sentiment (*rasa*) with the other *rasas* contributing to enhance the effect of hāsyā. The humour is in the structure of the plot which involves the exchange of souls, in the word play and in the parodying of many conventional hierarchies of society. Through hasya the narrative becomes a counter-narrative teaching the audience that compassion and depth of understanding are essential aspects of faith and that detachment is not to be without the spirit of humanity.

Key words: Sanskrit drama, counter-narrative, *prahasana*, *rasa* realization, hāsyā.

Introduction:

Sanskrit drama has ten kinds of rūpaka and the *prahasana* or the farce is one of them. "The *prahasana* was used as a medium to expose the weaknesses of contemporary society involving an element of satire but with hāsyā as the predominant sentiment"¹ (Ramaratnam, Preface). This study analyses the Sanskrit play Bhagavadajjuka as a farce in which humour (hāsyā) is the main sentiment (*rasa*) with all the other *rasas* contributing to enhance the effect of hāsyā. The dominant element of the *prahasana* being hāsyā or humour, the analysis brings to light how the various elements involved in evoking *rasa* in the audience all lead to hāsyā *rasa* in Bhagavadajjuka. Hāsyā sets a counter-narrative questioning social concepts of hierarchy and practice.

Bhagavadajjuka is attributed to the Pallava king Mahendravarman (also referred to as Mahendravarman I), the author of *Mattavilāsa Prahasana* another famed Sanskrit satire. There is dispute on authorship with some studies attributing it to Bodhayana. Bhagavadajjuka, is a *prahasana* of the śuddha variety, with a sage as the hero. The play satirizes and questions social practices and customs which are without insight or humanity. Established, stilted patterns of hierarchy and belief which form master-narratives are challenged through hāsyā in the play, which becomes the counter-narrative.

The satire exposes sham believers who do not comprehend the depth of religious faith and teachings, but pride themselves in their knowledge of the scriptures. The Parivrājaka is the figure chosen to satirize this tendency of empty proselytizing found in quack mendicants of the society of the play's era. The satire points to the necessity of compassion and wisdom in a *guru*. Megan R Hill in her article "... situates satire within narrative studies, conceptualizing satire as a type of counter-narrative intended to resist entrenched accounts of how the world works."² (324) Bhagavadajjuka through *hāsya* challenges common collective prejudices and the pretense of piety. "Counter-narratives resist another narrative, this one often being, or being perceived as being, more powerful."³ (Lueg et al, xvi). As a counter-narrative the play satirizes the situation where rhetoric takes over deeds in the practice of religion and pride overtakes surrender and faith in God. *Hasya rasa* spearheads the counter-narrative showing the audience the need for true devotion and compassion.

The *hāsya* (humour) is in the structure of the plot which involves the exchange of souls, in the word play, in the arguments between the Parivrājaka and Śaṅḍilya and in the parodying or inversion of many conventional hierarchies in society. The many other *rasas* in the play add to and enhance the effect of the dominant sentiment; *hāsya*.

Sanskrit drama— Instruction through *rasa* realization:

Sanskrit drama is said to have been created when the gods felt a need for "something to give pleasure to the ears and eyes alike"⁴ (Berriedale, 12) Bharatamuni refers to *Nāṭyaśāstra* as the fifth Veda. Brahma is said to have fashioned this Veda "... in which tradition should be combined with instruction. . . To accomplish this task he took from Ṛgveda the element of recitation, from the Sāmaveda song, from the Yajurveda the mimetic art and from the Atharvaveda sentiment."⁵ (Berriedale 12). Drama in ancient India was a vehicle to convey profound spiritual messages. In *nāṭaka* the audience sees the Sūtradhara on the stage in the beginning during the *nandi*, he is joined then by his actress wife or the buffoon, then the many other characters come on stage during the play, at the end during the *bharatavākya* the Sūtradhara is again alone on stage. Through this a representation of how the many arise from the divine One, the and returns to the One is presented to the audience.

Drama aims at instruction but the process of enlightenment is different, from that of the Vedas. Instruction in drama is achieved through *rasa* realization. Bhagavadajjuka sets out to instruct and enlighten at two levels, the literal and the metaphorical. The play is enacted to teach the Vidūṣaka farce,

विदूषकः- आय्य अहं हस्सोवि पहसणं गजाणे

सूत्रदारः तेन हि शिष्यतां भवान्।

न शक्यमशिक्षितेन किञ्चदपि ज्ञातुम्।⁶(Sastri, 2)

This aim is achieved when the Śāṅḍilya says "भोदु परिहासप्यमाणं जाणिस्सं।"⁷ (Sastri, 28). The Parivrajaka's task in the play to teach Śāṅḍilya, fails, he contradicts his own words through his actions. The audience through hāsya comes to the awareness that compassion and depth of understanding are necessary aspects of religion and that detachment is not to be without the spirit of humanity. Dr. S. Ramaratnam takes the *Vedāntin's* philosophy and applies it to the realization of rasa, stating that "... in the course of rasa realization... the veil or 'āvaraṇa' of 'avidyā' is lifted and the blissful atman is realized along with the *sthāyibhāva*."⁸ (18)

Hāsya *rasa* is brought on by the characters and the inversion of hierarchy in the roles they play. This and the constant struggle between the abstract and the practical also lead to the rasa realization. The ideal of detachment is interrogated in the presentation of the Parivrājaka who is cold and without compassion.

Rasa according to Abhinavagupta is a combination of *vibhāvas* and *anubhāvas*. It consists exclusively of aesthetic relish. *Sthāyibhavas* are primary emotions which are inherent in the human mind, they are permanent and dominant. Abhinavagupta distinguishes the *sthāyin* from the *rasa*; *sthāyin* is *siddha*, *rasa* is *sādhya*; *sthāyin* is *laukika*, *rasa* is *alaukika*. *Rasa* is possible through *sthāyibhava*. *Dhvani* is the implied meaning in a literary work; it is the suggested sense understood only by people

who have certain knowledge and understanding. *Dhvani* is beyond the literal meaning of the words.

In Sanskrit drama *rasa* refers to the aesthetic emotion experienced when life is represented on the stage. Bharatamuni in his *Nāṭyaśāstra* says विभावानुभाव-व्यभिचारिसंयोगाद् रसनिष्पत्तिः⁹, i.e.

Rasa is accomplished as a result of the conjunction of *vibhāva*, *anubhāva* and *vyabhicāribhāva*.....1). *Vibhāva* is the objective condition producing an emotion. *Vibhāva* maybe of two kinds: (i) *ālambana* and (ii) *Uddīpana*. *ālambana-vibhāva* means a person or persons with reference to whom the emotion is manifested. *Uddīpana-vibhāva* means the circumstances that have excited the emotion.....2). *Anubhāva* means bodily expression by which emotion is expressed3) *Vyabhicāri* means a series of diverse emotions that feed the dominant emotion.." ¹⁰(Dasgupta 1)

Analysis- Evoking hasya:

When Śāṅḍilya and the Parivrājaka enter the park (Sastri, 8-9) the *vibhāva* (objects of emotion) are the flowers and trees, the *anubhāva* (the external manifestations of emotion) on stage is the delighted expression on Śāṅḍilya's face shown through raised eyebrows and the like. *Bhāva* is the feeling associated with a *rasa*. When *hāsyā rasa* is the sentiment, hasa or laughter is the *bhāva* or the feeling. Some of the *vibhāvas* that evoke *hāsyā*

are inappropriate dressing, greediness, use of wordplay, quarrel and impudence. It is argued that *hāsya* arises not only from *śṛṅgāra* but from other sentiments as well. In a play according to the theory of *rasa* "one emotion must dominate."¹¹(Lal 102) In *Bhagavadajjuka* the other *rasas* like *raudra*, *śṛṅgāra*, *karuṇa*, *adbhuta*, *bībhatsa* and *bhayānaka* add to the *hāsya rasa* due to the circumstances in which these *rasas* are evoked. The colour allocated to *hasya* by Bharatamuni is white. White is the combination of all the other colours similarly the effect of *hāsya rasa* is here increased by the blending of all the *rasas*. In *prahasanas vyabhicāri-bhāvas* and *sāttvika-bhāvas* do not figure prominently.

There is a clash of opposites among the characters in the play, the cold Parivrājaka and the emotional Śāṅḍilya and the proud sage and the gentle courtesan. The Parivrajaka is full of pompous, high sounding quotes from the scriptures. The Parivrājaka preaches the scriptures but is unable to live the spirit of it. He is shallow and does not fully comprehend what he has learned in its full depth and resonance. His speech gives him away as a haughty, proud and pretentious man, with no compassion. He preaches detachment but is easily angered. The *hāsya* evoked at this inappropriate behaviour is increased by the *krodha* evoking *vibhāva* of agitation and *anubhāvas* of the mendicant's raised voice and his beating of his disciple with his staff. (Sastri, 6)

In his commentary on the *Nāṭyaśāstra*, Abhinavagupta argues that in the everyday world, *vibhāvas*, *anubhāvas* and the like do not exist. They are part of the *alaukika* drama world. The ideal spectator, सहृदय can distinguish between the real and the illusory. This *alaukika* nature of *rasa* allows the audience to enjoy, on stage feelings like *śoka*, *krodha* and *bhaya* which are painful in everyday life. The spectator understands that the actor is only playing a part on stage and that the situation on stage is an imaginary one. So the spectator is able to laugh at the comic character in a painful situation. In Bhāgavadajjuka the audience is able to experience hasya when they see Śāṅḍilya constantly focus on food in his poverty stricken state, when they distinguish the real from the *alaukika* world of the stage.

Śāṅḍilya is in complete contrast to the Parivrājaka. Where the Parivrājaka preaches detachment we see Śāṅḍilya completely involved, be it with food or with the courtesan. Śāṅḍilya's constant obsession with food, as seen in the line "भवो सुसमाहिदो जोअं चितेदु। अहं सुसमाहिदो ओदणं एव्व चितेमि।"¹² (Sastri, 14) is a *vibhāva* evoking hasya *rasa*. Śāṅḍilya's involvement and irreverence towards the mendicant are inappropriate in a young disciple of a sage and this is a *vibhāva* evoking hasya. His constant questioning evokes hāsyā as does the *vibhāva* of his impudence. The humour becomes a counter-narrative through the understanding that the Parivrājaka

here is a teacher who has not achieved the state of wisdom to earn the respect of a guru's position. He is pompous, proud and does not understand the spirit and depth of what he preaches.

The disciple's *adbhuta* at the beauty of the courtesan and the park adds to *hāsya rasa*. In the park the Disciple thinks he has been attacked by a tiger and experiences *bhaya*, but to the audience the *rasa* evoked is *hāsya*. Here again *hāsya* is the counter-narrative as it is suggested that these kind of emotions are natural and that detachment does not mean the cold absence of human emotion.

When Śāṅḍilya and the Parivrājaka enter the park the Śāṅḍilya elaborately describes several flowering trees, birds, spring and bees. (Sastri, 9). This description is the *uddīpana-vibhāva* here, evoking the *śṛṅgāra rasa*. The Ajjuka in the park and the whole setting with the songs is for *śṛṅgāra*, the setting suggests the mood of love, but the inappropriate presence of Śāṅḍilya and the Parivrajaka in such a park brings *hāsya*. They become the *ālambana-vibhāva*. The *śṛṅgāra rasa* here adds to the effect of the *hasya*. Śāṅḍilya's delighted face at the sight of the park and later on, the Ajjuka is *anubhāva* expressing his joy at beauty, but to the audience it brings humour. The snake biting the Ajjuka and the presence of the Yamapuruṣa evokes the *bhayānaka rasa*. But this is replaced by *hāsya* when we learn that the Yamapuruṣa made a mistake, something improper in association with death. Rāmīlakā,

Ajjukā's mother and her maids all go through *bhaya*, *śoka*, and *vismaya*. But these also add to the *hāsya rasa* due to the circumstances. The *adbhuta* at the exchange of souls and the powers of the Parivrājaka's yoga lead only to confusion and *hāsya*.

The *vibhāvas* of the Ajjukā demanding that the quack Doctor prove his knowledge and her familiarity with the medical texts are entirely unacceptable in an era when women were not expected to be learned in such texts and results in *hāsya*. There is continuous word play throughout the *prahasana*, all these are instances of *vibhāva* leading to *hasya rasa*. The Parivrājaka's abstract theorizing is of no interest to Śāṇḍilya; he wants something concrete. He needs food and he manages to turn the track of every conversation to food. An example of such word play resulting in *hāsya vibhāva* is,

परिव्राजकः- तदास्य तत्कर्मफलं सदा सुरैः सुरक्षितो न्यास
इवानुपाल्यते ॥

शाण्डिल्यः कदा णु खु तस्स फलं लहदि।¹³ (Sastri, 5)

The word is used with one meaning by the Parivrājaka and another by Śāṇḍilya who is thinking about food. Similar sounding words are played with in

परिव्राजकः- असङ्गतया ।

शाण्डिल्यः- भो भअवं कि पुण एदं असंगदं ति पुच्छदि।¹⁴
(Sastri, 5)

The relationship of the Parivrājaka and Śāṅḍilya, pokes fun at the conventional hierarchical *guru-śiṣya* relationship. Śāṅḍilya constantly finds fault in the Parivrājaka's arguments, and is often impudent; this is a *vibhāva* resulting in *hāsya*. The audience's awareness of what a *guru-śiṣya* relationship should be (*dhvani*) reminds them of the inappropriateness of this pair. The teacher here does not have the wisdom or compassion to be a guru and the student is thoroughly disrespectful, not in the least suited for the role. The satire as mentioned was aimed at the quack mendicants of the era the play was written in.

The play can be seen as an argument in favour of emotion, something vital to a playwright and drama. Detachment is necessary but not clinical coldness. This points to the play's counter-narrative stance; empathy and compassion through understanding emotion will enable a sympathetic conduct of life without excessive attachment. Bharatamuni in his *Nāṭyaśāstra* says ". . . rich with different kinds of emotions, built on the stuff of many stages and situations and imitating the conduct of the world: that is what this *nāṭya* is, which I have produced."¹⁵ (Devy, 4). The Parivrājaka who preaches complete detachment is exposed as a cold, inhuman figure without compassion, while the audience sympathizes with the emotional Śāṅḍilya. The audience through *hāsya* learns the importance of emotion and entertainment.

Through hāsya the playwright is suggesting the moderate middle path. The Parivrājaka preaches aloofness but is proud of his yoga powers. The inappropriate pride in the Parivrājaka brings ironic humour. Śāṇḍilya never fails in pointing out the discrepancy between the Parivrajaka's precepts and practice, evoking hasya, as seen in the following lines,

शाण्डिल्यः- भवो खु दाव मं किस्स कुप्पदि

परिव्राजकः- नाधीष इति ।

शाण्डिल्यः- जदिअहं अहीआमि वा किं तव मुत्तस्सा ।¹⁶ (Sastri, 6)

Conclusion:

Through the realization of hāsya *rasa* the audience arrives at awareness about the persistent hold basic necessities and emotions have on human life. Bhagavadajjuka, the hāsya counter-narrative suggests that transcendence lies in laughter, compassion and genuine belief, not in extreme restraint and cold, control of the senses. Laughter seems to be the most accessible path for the common man towards the attainment and understanding of the eternally blissful. Excesses are satirized and the audience sympathizes with the earthy Śāṇḍilya. With laughter the audience realizes that precepts have to be understood and followed in the spirit of humanity and that common sense has to be taken into consideration rather than just unperceptive adherence to ideals without understanding them in their full depth and resonance.

Citations

1. Narasimhachary, M. Preface. *Prahasana in Sanskrit Literature*, by S Ramaratnam. Mysore: Kavyalaya Publishers, 1987.
2. Hill, R. Megan. "Developing a Normative Approach to Political Satire: A Critical Perspective." *International Journal of Communication*, vol. 7, 2013, pp. 324-337.
3. Lueg, Klarissa and Marianne Wolff Lundholt, Eds. *Routledge Handbook of Counter-Narratives*. Routledge. 2021.
4. Berriedale, A Keith. *Sanskrit Drama in Its Origin Development, Theory and Practice*. London: Oxford University Press, 1954.
5. Berriedale, A Keith. *Sanskrit Drama in Its Origin Development, Theory and Practice*. London: Oxford University Press, 1954.
6. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.
7. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.
8. Ramaratnam, S *Prahasana in Sanskrit Literature*. Mysore: Kavyalaya Publishers, 1987.
9. Dasgupta, S.N. *A History of Sanskrit Literature, Classical Period*, Vol I, University of Calcutta, 1947.
10. Dasgupta, S.N. *A History of Sanskrit Literature, Classical Period*, Vol I, University of Calcutta, 1947.
11. Lal, Vinay. "Indian Poetics and Western Literary Criticism." *Indian Literature*, vol. 35, no. 1(147), Sahitya Akademi, 1992, pp.101-07, <http://www.jstor.org/stable/44292333>.
12. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.

13. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.
14. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.
15. Devy, G.N (ed) *Indian Literary Criticism Theory and Interpretation*. Hyderabad: Orient Longman, 2004.
16. Sastri, Veturi Prabhakara (ed). *Bodhayana's Bhagavadajjukam*. Hyderabad: Manimanjari Publications, 1986.

References

- Achan, P Anujan. 'The Bhagavadajjukiyam'. *Indian Historical Quarterly Vol. 3*, 1927:171-173, <http://www.southasiarchive.com>. Accessed 10 December 2021.
- Kulkarni, V.M *More Studies in Sanskrit Sahitya-Sastra*. Ahmedabad: Saraswati Pustak Handar, 1993.
- Mahendravikramavarman. *Bhagavad-Ajjukam*. Translated by Michael Lockwood and Vishnu Bhat. *Metatheater and Sanskrit Drama*. Tambaram Research Associates, 2006.
- Raja, K Kunjunni. Preamble. *Prahasana in Sanskrit Literature*, by S Ramaratnam. Mysore: Kavyalaya Publishers, 1987.
- Sharma, Har Dutt. 'Hasya as a Rasa in Sanskrit Rhetoric and Literature'. *Annals of the Bhandarkar Oriental Research Institute Vol 22*,1941: pp 103-115, <http://www.southasiarchive.com>. Accessed 10 December 2021.
- Wells, W Henry. *The Classical Drama of India*. Bombay: Asia Publishing House, 1963.

Exploring the Influence of Cultural Diffusion on Hindu Personal Names in Kerala: A Study

Dr. Shylaja S

Introduction

Culture is a very complex and multidimensional concept that resists easy classification. It encompasses many different aspects of human life, society, and the natural world such as food culture, structure, dress, beliefs, thought, religious practice, and language. Language in particular plays an important role in culture, being a foundational pillar that is intimately intertwined with social and biological factors. According to Raymond Williams, Culture entails acknowledging its intertwining with economic and political structures as well as the lived experiences of individuals.¹

Language has a deeper meaning even in the dense web of culture. Proper nouns carry more importance in the linguistic systems that are intimately connected with different aspects of human life. They have the ability to

impart physical characteristics, personality traits, and biological values. Furthermore, concepts play an important role in the recognition and significance of places and objects that are important in the cultural way of life.

Onomastics, the study of names, offers an interesting lens through which we can examine India's complex and diverse cultural mosaic. Names have deep meanings in a country known for its linguistic, scientific and cultural diversity. Indian Onomastics includes the study of personal names (anthroponomy) and place names (homonyms), each of which offers valuable insights into the history, culture and identity of the nation.

Personal Names

India's linguistic diversity is reflected in its myriad personal names, carrying linguistic, regional, religious, and familial significance. With Hinduism, Islam, Christianity, Sikhism, Buddhism, and more, India boasts of a diverse naming tradition. Hindu names often stem from Sanskrit scriptures, while Muslim names are derived from Arabic and Persian. Christian names are adopted from the Bible.

Cultural understanding

Names carry deep cultural and social meaning. Individuals are linked to their roots, family and heritage. Indian names often have a spiritual meaning and reflect values and beliefs. For example, names like "Ananya"

(indivisible), "Avināś" (immortal), or "Saraswati" (Goddess of knowledge) carry deep cultural and religious significance.

Languages

The native languages of India add another layer of complexity to Onomastics. The country has many languages and dialects, each with unique phonetic and spelling characteristics.

Changing Factors

Modern India has had a naming tradition. While traditional names remain popular, there is also a growing trend to combine names or adopt multiple modern global names, English names. These changes reflect changing social dynamics, including urbanization, globalization, and multiculturalism.

The Diffusion of Personal Nouns

The integration of Brahmanical culture into Kerala started in the third century, signifying a pivotal moment in its cultural and social evolution. Notably, Brahmins, along with Jain and Buddhist monks, began migrating to Kerala in the 3rd century CE, fostering a significant absorption of Aryan ideologies and customs within the indigenous society. This migration heralded a profound assimilation of diverse Aryan concepts and traditions among Kerala's tribes.

The Kadamba king Mayuravarman, who ruled from AD 345 to 379, played an important role in this Cultural Revolution by inviting and facilitating the settlement of a large migration of Brahmins in the Kerala and Tuluva regions.² This historical event had repercussions greatly for the socio-political situation in and around Kerala. It gave rise to Hinduism and Sanskrit, both of which were the main results of this outpouring of culture.

Over time, Brahmin settlements profoundly influenced Kerala's population, notably shaping its literary landscape with works like *Manipravala*, a blend of Malayalam and Sanskrit. This literary fusion, spanning drama and poetry, enriched Kerala's cultural tapestry. Sanskrit gradually rose as the dominant language, symbolizing power and authority. Beyond language, Brahmanic culture, encompassing religion, attire, cuisine, and ethics, attained prestige, overshadowing indigenous Dravidian norms. By the 15th century, Sanskrit's sway over Malayalam intensified, which is evident in Ezhuthachan's "*Adhyatma Ramayanam*," reflecting Kerala's evolving cultural identity.

Language is a reflection of culture and identity, with proper nouns bearing significant cultural weight, embodying the essence of a culture. In India, the shift from regional to epic-based names like Rama and Krishna highlights the impact of Aryanization on cultural identity. Before this, diverse proper nouns represented unique

regional identities. The evolution of personal names in Kerala occurs across three phases – Ancient, Medieval, and Modern – reflecting historical, cultural, and linguistic influences shaping Kerala's identity over time.

Ancient Phase/Sangam Phase

The cultural history of ancient South India can be understood through the Sangam literature, a rich literary tradition that provides insight into this period of history. Sangam literature was composed during the period known as the Sangam period which is between BC 3 – AD 3 (Gopinathan 263). It contains two collections of poems, Ettuthokai and Pathupakatu, poems by different poets of Chera, Chola and Pandya dynasties. Let us delve into these historical events by examining some examples of personal names from Sangam literature: Aiyathi Chiruventheraiyar, Alathur Kilar, Ammuvar, Arisil Kilar, Avavaiyar, Erukkattur Thayankanar, Immen Kiranar, Irumpidarthalaiyar, Kalladanar, Kapilar, KaruvurKilar, Kuttuvan Kiranar, Mallanar, Nalvettanar, Orampokiyar, Palai Padiya Perunkadunko, Chathanar, Thani to eat, Vanparanar. These names are instances without Sanskrit Purāṇa characters. Sangam literature mentions many kings, chieftains and heroes, but these names follow Dravidian sounds and are not influenced by Sanskrit. Contextual analysis reveals an important pattern. Most nouns consist of three words: an adjective, a noun, and an honorific suffix.

From these uses of personal names and language in Sangam literature, it is clear that non-Aryan assimilation was not a factor at this time. The prevailing Dravidian culture and vowel system, characterized by the use of 12 vowels and 18 consonants, resulting in 30 characters, confirms a strong adherence to the traditional Dravidian tradition.

Medieval Phase

The social structure and economy of Kerala underwent significant changes during the medieval period. The Brahmins and Namboothiris who formed the upper classes in society became landlords and grew in fame. As far as Sanskrit theme is concerned, it has spread especially among these groups. However, such activities related to Vedic teachings were declared criminal and the teaching and learning of Sanskrit was banned for other communities. During this period only Brahmins and Namboothiris used names based on Vedic and Purāṇic characters. In addition, tribals in Kerala started adopting Sanskrit-based names through a process called *Tatbhava*. In that case, Sanskrit words are converted into corresponding letters in other languages that may not have the same alphabet or spelling. For example, in the absence of the letter *sa*, the Sanskrit word *sita* may have been written as *cheetha* in Dravidian languages, that means *sa* changing it to *cha*. This practice was common in the Middle Ages literary works and common names.

Over the time, Sanskrit spread into Old Malayalam, which originally had 30 alphabets, but eventually evolved into 51 alphabets, and the *Tatbhava* system became obsolete. The Sanskrit alphabet gradually replaced the original Malayalam alphabet. Then, after the 15th century, *Cheetha* was changed back to *Sita*. This language development is called *Tatsama*, where words borrowed from Sanskrit retain their original form and meaning. Such terms are commonly used in style and literature and rarely in everyday conversation.

With the passage of time, the naming of old Vedic personalities into the vernacular became a common practice among the common people. This cultural phenomenon found its roots in the propagation of such names through Purāṇic-based literature and acted as a mechanism for the widespread acceptance of these names. It is worth noting that this trend had a profound impact on the common man of Kerala.

The lower classes adopted the real names of Dravidian Kerala during this period, with names like Chakki, Chirutha, Paru, Karuthamma, Veluthathamma, Karuppan, Neeli, Kuttan, Kali, Chathan, Azhakan, Kunju, Kuran, Ammu, Unni, Appu exemplified. As the community developed economically and educationally, there was a noticeable change in the inclusion of the old name. Examples of this variation are names like Madhavankutty, Gopalankutty, Krishnankutty, Narayanankutty, where the

first part is derived from Sanskrit, almost synonymous with Lord Krishna, the second part a gender marker, and third part "kutty" is a Dravidian word of origin comes from, meaning child or baby It is important to note that these names refer primarily to men.

The adoption of Purāṇic names also extended to the feminine personal names, example, Madhavikutty. In the historical context of Kerala, as individuals adopted Vedic Purāṇic names, a process of *Dravidization* took place. This includes the combination of the Dravidian masculine gender marker *an* and the feminine gender marker in these names. Moreover, suffixes such as *Kutti* were often added, complicating the peculiar structure associated with old names adopted or used in Kerala in the past. Those Sanskrit and Dravidian elements this complex mixture in personal naming reflects a cultural dynamic in the region.

After the 19th century, subtle but transformative changes took place in the culture of Kerala. This change was marked by a deliberate change in the use of Sanskrit names, resulting in the gradual elimination of the Malayalam masculine gender marker. A notable example of this development is the adoption of names like Sukumaran, Krishnan, Madhavan, Kartikeyan, Shanmukhan, Sivan and Brahman has been changed in to correct Sanskrit forms Sukumar, Krishna, Madhav, Karthikeya, Shanmukha, Śiva and Brahma respectively.

This linguistic shift speaks of the increasing social acceptance of Brahmanical culture within Kerala. Many individuals have proudly adopted these Sanskrit names and the associated cultural elements they represent. The transition to these designations reflects a developing identity and a conscious effort to align with wider cultural contexts.

But in the midst of this assimilation comes emotional dynamics. Some individuals have visible sense of guilt about the tenuous relationship they have with their Dravidian culture. The long assimilation of Sanskrit names and cultural practices overshadowed and diluted the popular Dravidian elements, causing psychological distress among those who feel a pull of loyalty to the indigenous cultural heritage.

Modern Period

Naming ceremonies are pervaded by a remarkable Vedic influence in the Hindu names used today. Many of these names function as adjectives in Sanskrit, due to the magnitude of the world and its natural environment. This marks a considerable departure from medieval nomenclature, where names were more simplistic representations of particular ancient spellings. In a contemporary context, names not only of ancient figures, but also synonyms or subtleties associated with these revered characters, add complexity belongs to the naming tradition.

Examples of this developed quality are names like Adikeśav, Akash, Amod, Rudraprayag, Prayag, Chidambaranadh, Śivan, Arup, Arya, Atmaja, Atreya, Ayushman, Abhinava, Abhijitha, Akhilesh, Vaishnavi and others. These names exhibit a broad scope, going beyond the limits of mythology and drawing upon a wide range of Sanskrit qualities and ideas associated with the cosmic and natural realms.

This change in nomenclature demonstrates the dynamic interaction between tradition and innovation. Grounded in the rich fabric of Vedic culture, contemporary Hindu names reflect a willingness to explore and incorporate a wide range of linguistic possibilities. This suggests ancient wisdom and modern sensitivity hybrid in consciousness, with individuals drawing inspiration from the timeless heritage of Vedic tradition.

Conclusion

In conclusion, a study of the personal names in Kerala reveals a complex relationship between cultural diffusion and personal consciousness with particular focus on Hindu personal names in the context of Kerala. It also reveals the historical trajectory of personal names in Kerala, and reflects the transformational influences of Aryanization, Brahmin culture and subsequent evolution in contemporary Hindu names.

The research adopted different approaches including ancient, medieval and modern, and revealed the complex

linguistic, cultural and historical dynamics of naming ritual. Sangam literature for example revealed personal names about Dravidian shows a taint of Aryan influence in ancient times.

The medieval period saw the *Dravidization* of Sanskrit names mainly by Brahmins and Namboothiris, which led to the prominence of Vedic and Purāṇic characters in the *Tatbhava* system of personal names and later the spread of Sanskrit into Malayalam marked an important change in this period.

Modern times have shown a strong shift towards extant Hindu names, dominated by Vedic influences. But with subtle analysis of Sanskrit elements and ideas, this development reflects ancient traditions and a conscious fusion of modern emotions.

The study has shed light on the broader implications of this naming dynamic, including the changing cultural identity and complex emotional landscape of individuals moving between Sanskrit and Dravidian influences.

Specifically, this study contributes to a greater understanding of the complex relationship between language-culture and identity in the process of cultural diffusion. Kerala's rich tapestry of naming traditions functions as the landscape of India a microcosm of the wider, revealing the linguistic and cultural forces that shape its people's identity.

Notes

1. Raymond Williams points out in *Keywords* (1976), the word culture originally meant the tending or cultivation of something, in particular animals or crops – hence the noun 'agriculture'. From the eighteenth century onwards, this sense of culture as cultivation was particularly associated with the spiritual and moral progress of humanity. . . . However, as Williams reminds us, from the nineteenth century onwards, with the growth of nation states and the Romantic interest in 'folk art', it became necessary 'to speak of cultures in the plural' in order to distinguish between the particular cultures of different nations, but also between 'the specific and variable cultures of social and economic groups within a nation' (Raymond Williams 89).
2. Aryan immigration caused far-reaching effects in the social economic and political life of South India. Aryans started moving into the regions south of the Vindhya about 1000 BC. These Brahmins moved to Kerala from third century B.C. along with the Jain and Buddhist monks. There was a large-scale intrusion of Aryan ideas and practices into the native society. Kadamba King, *Mayuravarman* (AD 345-379) invited large colonies of Brahmins and made them settle down in the Kerala and Tuluva regions. In the sixth, seventh and eighth centuries, South Indian rulers like the

Chalukyas, the *Pallavas* and the *Rashtrakutas* speeded up the process of Aryanization. From the Malayalam work *Keralolpathi*, it can be observed that by the eighth century A.D. the Brahmins had established their social supremacy in Kerala. The region was dotted with Brahmin settlements or villages each of which had its own landed properties, tenants and exclusive privileges. The intellectual superiority, sense of solidarity, administrative skill and advanced techniques of cultivation and social organization enabled the immigrants before long to bring the ruling classes and the business community under their effective control. They also imposed the caste system modifying the *Chaturvarṇya* with its hierarchy of castes so as to suit their own needs. Its impact in Kerala society continued for centuries. (R Raman Nair)

References

- Gopinathan, R. *Keralathanima*. Thiruvananthapuram: Kerala Language Institute, 2013.
- Raja Ram Mehrotra. *Book of Indian Names*. New Delhi: Rupa & Company, 2001.
- Raman Nair, R. "Kerala Society and Polity in the Second Half of Nineteenth Century." *osf.io*.25 Feb.
- Sharma, D. *Panorama of Indian Anthroponomy*. New Delhi: Mittal Publications, 2005.
- Shibani Roy, S. H. M. Rizvi, *Encyclopaedia of Indian Surnames*. Delhi: B.R. Publishing Corporation, 2002.

Singh, K. *Communities, Segments, Synonyms, Surnames and Titles*.
University of Michigan, 2010.

Swatilekha Poddar. *Onomastic Study of the Atharvaveda Saṃhitā*
(Ph.D. Thesis). Kolkata: Rabindra Bharati University, 2018

Virgil J. Vogel. *Indian Names in Michigan*. University of Michigan
Press, 1986.

Williams, Raymond. *Keywords: A Vocabulary of Culture and
Society*, Oxford: Oxford University Press, 1976.

अर्जुनविषादयोगस्य औपनिषदत्वं योगत्वञ्च अधिकृत्य कश्चन विचारः

डा. अजिकुमार पि.वि.

उपक्रमः

भगवद्गीतायाः प्रत्येकम् अध्यायस्य अन्ते 'इति श्रीमद्भगवद्गीतासूपनिषत्सु ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे योगो नाम अध्यायः" इति दृश्यते। अत्र कश्चन विचारः क्रियते प्रथमाध्यायस्यैव विषये। अध्यायोऽयम् अर्जुनविषादयोग इत्याख्यायते। रणाङ्कणे दृष्टबन्धुजनस्य अर्जुनस्य स्वजनाहितभीत्या तदनुजायमानान् कुलनाशाद्यप्रियान् च विचार्य विषादः अत्र प्रस्तुतः। कथमस्य औपनिषदत्वम्, कथं वा ब्रह्मविद्यात्वं, कथं च योगाब्दवाच्यता इति विषयाः अत्र विचारणीयाः। अपि च युद्धक्षेत्रे ब्रह्मविद्योपदेशस्य कथमौचित्यम् इत्यपि चिन्तनीयम्।

भगवद्गीतायाः औपनिषदत्वं ब्रह्मविद्यात्वं वा नाशङ्कनीयम् यतो हीयं सर्वोपनिषत्सार इत्याख्यायते। उक्तञ्च गीतायाः ध्यानश्लोके - 'सर्वोपनिषदो गावो' इति। तथा च गीतासु तत्र तत्र उपनिषदंशानां साक्षात् कुत्रचिच्च परोक्षतया च प्रभावः दृश्यते। 'न जायते' इत्यादि काठकमन्त्राः अत्र साक्षादुपयुक्ताः च। आत्मनो अविनाशित्वम्, सर्वगतत्वं, ब्रह्मणः समष्टिरूपता, तज्ज्ञानायोपायाः, ज्ञातब्रह्मणः स्वरूपम् इत्यादिवेदान्तविषयाः गीतायाम्

भगवता उपदिष्टाः । तु एतत्सर्वं गीतायाः द्वितीयाध्यायस्य एकादशश्लोकादारभ्य प्रपञ्चितम् । प्रथमाध्याये न कोऽपि भगवदुपदेशः दृश्यते यस्य परम्परया औपनिषदत्वं वक्तुं शक्नुयात्, न वा कापि वेदान्ततत्त्वमीमांसा अर्जुनवचस्सु दृश्यते । अतः पुनरियम् आशङ्का समुदेति यत् कथमस्याध्यायस्य योगशब्दवाच्यता औपनिषदत्वं चेति ।

अर्जुनविषादयोगे विचारितांशानाम् समाध्यन्तरायत्वं योगानुपयोगित्वञ्च

योगो नाम कः? योगश्चित्तवृत्तिनिरोधः इति सूत्रितं पातञ्जलसूत्रे । अविद्यादयश्च चित्तवृत्तयः क्लिष्टाक्लिष्टस्वरूपिण्यः । तासाम् अभ्यासवैराग्याभ्यां वा ईश्वरप्रणिधानाद्वा योगाङ्गानुष्ठानाद्वा निरोधः योग इत्याख्यायते । सोऽयं योगः समाधिस्वरूपः । समाधौ अन्तरायाः विघ्नाः नापेक्षणीयाः । अन्तरायाश्च एवं सूत्रिताः - 'व्याधिस्त्यानसंशयप्रमादालस्याविरतिभ्रान्तिदर्शनालब्ध-भूमिकत्वानवस्थितत्वानि चित्तविक्षेपास्तेऽन्तरायाः' इति । अस्मिन्नध्याये अर्जुनेन उन्नीताः सर्वा अपि समस्याः चित्तविक्षेपेषु अन्तर्भवन्ति । अतः तासाम् अन्तरायत्वं स्पष्टमेव । एकैकोऽपि चित्तविक्षेपः अर्जुने दृश्यते च । यथा स्त्यानं -चित्तस्य अकर्मण्यता । कर्म कर्तुं स्वयं सन्नद्धः सन् युद्धक्षेत्रं प्रविष्टः अर्जुनः 'विसृज्य सशरं चापं न योत्स्ये इति गोविन्दमुक्त्वा' रथोपस्थे उपविष्टः । संशयः विद्यते एव अर्जुने । यथा -किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा ? निहत्य धार्तराष्ट्रान्नः का प्रीतिः स्याज्जनार्दन ? स्वजनं हि कथं हत्वा सुखिनः स्याम माधव ? तथा अन्यत्र पुनः कथं न ज्ञेयमस्माभिः पापादस्मान्निवर्तितुम् इत्येवं बहुत्र अर्जुनेन संशयाः उन्नीयन्ते । अनवधानता भवति प्रमादः । कायचित्तयोः गुरुत्वं योगविषये प्रवृत्त्यभावहेतुः भवति आलस्यम् । भ्रान्तिर्दानमप्यत्र वर्तते । पारमार्थिकदृष्ट्या अनित्येषु भीष्मादिशरीरेषु नित्यत्वबुद्ध्या तेषां विनाशभयादुत्थिता भीतिः अत्र अर्जुनस्य स्पष्टा । तथा समाधेः एकाग्रतायाः अत्यन्तमनुचिता युद्धभूमिः । कथमत्र आत्मज्ञानोपदेशः

साध्यः? अपि च “नायमात्मा बलहीनेन लभ्यः” इति स्वयमुपनिषदपि आत्मनः अविज्ञेयतां दुर्बलाय प्रदर्शयति। बन्धुजनेषु प्रीत्यतिशयेन तेषां नाशभीत्या लोके वीर इति ख्यातोऽपि अर्जुनः शोकसंविग्नमानसः संवृत्तः। अतः अयं दुर्बल एव। कथमस्य आत्मज्ञानाध्ययने योग्यता? अतः अत्यन्तमनधिकारी आत्मविद्यायाम् अर्जुनः इति निस्संशयतया ज्ञायते। अध्यायेऽस्मिन् प्रतिपादितानां विषयाणां पुनः धर्मशास्त्रादिसंबन्धित्वात् नास्ति औपनिषदत्वं न वा योगशब्दवाच्यत्वम्। अतः अत्यन्तमनुचित एव अध्यायस्यास्य औपनिषदत्वं ब्रह्मविद्यात्वं योगशब्दवाच्यता चेति प्रतिपक्षमतमत्र प्रदर्शितम्।

श्रेयःप्रेयसोः भेदविचारः

अथ अत्र उक्तमतस्य समाधानं वक्तव्यं येन अध्यायस्यास्य औपनिषदत्वं ब्रह्मविद्यात्वं योगशब्दवाच्यता च समर्थिता भवेयुः। समेषामपि प्रश्नानां समाधानमेकमेव भवेत् येन अर्जुनविषादस्य योगत्वमौपनिषदत्वं ब्रह्मविद्यात्वं च सिद्धयेयुः। कठोपनिषदि एवं श्रूयते -“अन्यच्छ्रेयोऽन्यदुतैव प्रेयः ते उभे नानार्थे पुरुषं सिनीतः।। तयोः श्रेय आददानस्य साधु भवति हीयतेऽर्थाद् य उ प्रेयो वृणीते।।” आत्मविद्यायामेव जिज्ञासुं वित्तादिभिः अविचलितं नचिकेतसं दृष्ट्वा यमः एवमभिप्रैति। भिन्नप्रयोजने भवतः श्रेयः प्रेयश्च। ते उभे पुरुषं बध्नीतः च। तयोः श्रेयःप्रेयसोः यः श्रेयः आददाति तस्य साधु भवति, यश्च प्रेयः सः पुरुषार्थाद् वञ्चितो भवति। श्रेयःशब्देन निःश्रेयससाधनमात्मविज्ञानमत्र उक्तम्। प्रेयःशब्देन लौकिकाभ्युदयसाधनं वित्तादिकम् अभिप्रेतम्। अत्र नचिकेताः प्रेयस्साधनं नश्वरं परित्यज्य अनवरं श्रेयस्साधनमेव वृणीते। आत्मविज्ञानादन्यद् नचिकेताः न वाञ्छति। शिष्यस्वर्येण तुष्टो यमः अवदत् च- त्वादृङ्गो भूयान्नचिकेताः प्रष्टा इति। बालः नचिकेताः लौकिकभोगैः नासक्तः। पितुः हितैषी एव सः

यमलोकमगच्छत् । यमसदृशम् उत्तमगुरुं मिलित्वा लौकिकभोगान् वृणीतुं सः न इच्छति । वक्ता चास्य त्वादृगन्यो न लभ्यः, न वित्तेन तर्पणीयो मनुष्यो, अजीर्यताममृतानामुपेत्य जीर्यन्मर्त्यः क्वधस्थः प्रजानन् इत्येवं स्वीयं स्थैर्यं प्रदर्शयति । वरस्तु मे वरणीयः स एव इति तदीयनिश्चयः । तत्र यमः सन्तुष्टः । ततश्च सः श्रेयःप्रेयसोर्विभागेन आत्मविज्ञानं प्रस्तौति ।

अर्जुनस्तु न नचिकेतसा सदृशः । लौकिकजीवनेन अत्यन्तमासक्तः सः । भगवान् श्रीकृष्णः सर्वदा तेन सह आसीत् । यदा यदा पाण्डवाः दुःखैः अभिभूताः तदा कृष्णस्य साहाय्यं ते अलभन्त । विशिष्य अर्जुनस्य सुखेषु अपि श्रीकृष्णस्य सामीप्यं दृश्यते विपदि अपि । नेतः पूवम् अर्जुनः नैतादृशः विषण्णो जातः, न वा भगवान् तस्मै आत्मविज्ञानमुपादिशत् । आजीवं भिन्नविपदिभः बहुधा क्लिष्टोऽपि अर्जुनः कदापि लौकिकभोगादन्यत् नेहते स्म । ततो भिन्नं किमपि अर्थयितुं न प्रावर्तत तस्य मनः । क्षणिकसुखदेभ्यः इन्द्रियविषयेभ्यः विमुखः सन् सः कदापि निरतिशयम् आनन्दं नैच्छत् । अत्यन्तं लौकिकः सः कदापि ततः ऊर्ध्वं किमपि नैच्छत् । एवमपि जीवने कश्चन प्रसङ्गो जायते येन लौकिकसुखदुःखैः अनासक्तः सन् निरतिशयानन्दं प्रति उन्मुखः स्यात् । प्रसङ्गोऽयं कदाचित् क्षणिकः स्यादपि तज्जन्याङ्गारैर्द्वीपितानां केषाञ्चित् मनः तत्रैव आजीवं रमेत । महाजनानां जीवने तादृशप्रसङ्गाः दृश्यन्ते च । अर्जुनस्यापि मनसि गुरुजनहिंसाभीत्या विरक्तिः जाता । यद्यपि भगवत्प्रतिवचनैः तदीयमोहो नष्टः तथापि युद्धादनन्तरं दृष्टः अर्जुनः पूर्ववत् लौकिक एवासीत् । क्षणिकमनःपरिवर्तनेन लब्धेन आध्यात्मिकेनानन्देन तदीयं जीवनम् आनन्दपूर्णं नाभवत् । नैषः शास्त्रस्य उपदेष्टुः वा दोषः । किन्तु केवलश्रवणेन शास्त्रप्रवृत्तिः न पूर्णा भवति । मनननिदिध्यासने तत्र अपेक्षिते । श्रवणेन तुष्टः अर्जुनः तत उपरि नाचिन्तयदिति तदीयजीवनम् आध्यात्मिकानन्दपूर्णं नाभवत् ।

क्षणिकविरागस्यापि परिहारः आत्मज्ञानेनैव

अर्जुनस्य विरक्तिः नात्यन्तिकी किन्तु क्षणिका। स्वस्य स्वीयानां च अहितभीत्या एव सः विषण्णो जातः। तथापि लौकिकैः स्मृतिवाक्यैः युक्तिभिश्च तस्य मोहो न नष्टो जायेत। तथा अभविष्यत् तर्हि स्वधर्ममपि चावेक्ष्य न विकम्पितुमर्हसि इत्यादिश्लोकैः अर्जुनस्याशङ्का हीयेत। न तु हीयते। अपि च द्वितीयाध्याये तेन कृतः स्थितप्रज्ञस्वरूपप्रश्नः यः सः कदापि न लौकिकः। अतोऽत्र वक्तुं शक्यते यत् क्षणिकस्यापि अर्जुनविषादस्य परिहारः वास्तविककथनेनैव संभवति। अतः क्षणिकया अपि विरक्त्या मुग्धम् अर्जुनं समुद्धर्तुम् आत्मज्ञानमेव उपदिशति भगवान् श्रीकृष्णः। गीताभाष्यं प्रारम्भाणः भगवत्पादशङ्कराचार्यः एवमारभते - दृष्ट्वा तु पाण्डवानीकमित्यारभ्य यावत् न योत्स्ये इति गोविन्दमुक्त्वा तूष्णीं बभूव ह इत्येतदन्तः प्राणिनां शोकमोहादिसंसारबीजभूतदोषोद्भवकारणप्रदर्शनार्थत्वेन व्याख्येयो ग्रन्थः। रामानुजाचार्योऽपि एवं भाष्यमारचयति - तमेवं देहात्मनोः याथात्म्यज्ञाननिमित्तशोकाविष्टं देहातिरिक्तात्मज्ञाननिमित्तं च धर्माधर्मौ भाषमाणं परस्परविरुद्धगुणान्वितम् उभयोः सेनयोः युद्धायोद्युक्तयोः मध्ये अकस्मान्निरुद्योगं पार्थमालोक्य परमपुरुषः प्रहसन्नेवेदमुवाच । अनयोः भाष्यकारयोः मतेनेदं ज्ञायते यत् अर्जुनविषादः मोहात् सञ्जातः, तत्परिहारः आत्मज्ञानेनैव इति तदुपदिशति भगवान् श्रीकृष्णः। शाङ्करभाष्ये एवमपि दृश्यते - अर्जुनं निमित्तीकृत्य इति। अतः अर्जुनस्य विरागः क्षणिकः स्यादपि तत्परिहारोपायमात्मज्ञानं लोकहिताय उपादिशत् पार्थसारथिः ह्यषीकेशः इति अनुमेयम्।

अध्यायविभागविचारः

अथ अत्र अर्जुनविषादविषये किञ्चिच्चिन्तनीयम् - अध्यायस्यास्य आमूलतः विचारे श्लोकाः एवं वर्गीक्रियन्ते - प्रारम्भिकविंशतिश्लोकाः

महाभारतकथासंबन्धिनः। एकविंशत्यारभ्य पञ्चविंशतिपर्यन्तं ये सन्ति श्लोकाः ते अहं ममेति संसारस्वरूपप्रदर्शकाः। अत्रैव अर्जुनः मे रथं सेनयोः मध्ये स्थापयितुं निर्दिशति, तथा दुर्बुद्धेः धार्तराष्ट्रस्य प्रियचिकीर्षून् दिदृक्षुश्च दृश्यते। षड्विंशतेरारभ्य अष्टाविंशतिपर्यन्तश्लोकाः रागोद्भवप्रदर्शकाः। दुर्बुद्धेः धार्तराष्ट्रस्य युद्धे प्रियचिकीर्षून् द्रष्टुं प्रस्थितः अर्जुनः बान्धवान् अपश्यत् सेनयोरुभयोरपि। तदनन्तरं पञ्चत्रिंशत् यावच्छ्लोकेषु अर्जुनविषादस्य कायिकवाचिकमानसस्तरेषु प्रदर्शनं भवति। अन्तिमश्लोकेषु अर्जुने मोहावेशः च प्रदर्शितः। अत एव युक्तमुक्तं भाष्यकारेण शङ्कराचार्येण संसारहेतुभूतशोकमोहोद्भवप्रदर्शनार्थत्वेन व्याख्येयो ग्रन्थः इति। वस्तुतः द्वितीयाध्यायस्य दशमश्लोकपर्यन्तश्लोकाः, भगवदुक्तश्लोकद्वयं विहाय, विषादयोगे एव अन्तर्भवन्ति। किन्तु एष अयमस्ति विशेषः यदत्र अर्जुनः मोहाविष्टचेता अपि तत्परिहारोपायमुपदेष्टुं योग्यं गुरुमवगच्छति ह्यषीकेशम्। तत एव सः वदति शिष्यस्तेऽहं शाधि मां त्वां प्रपन्नम् इति। उत्तमगुरुलाभेन तस्य मोहो नष्टश्च भवति।

भाष्यकारेण शङ्कराचार्येण उक्तं गीताभाष्योपोद्घाते यत् प्रवृत्तिनिवृत्तिभेदेन धर्मद्वैविध्यमस्ति इति। तत्र कर्मयोगं ये अनुवर्तन्ते ते यदि फलाभिसन्धिपूर्वकं प्रवर्तन्ते तदा तत्रेदृशी गतिः भवति यथार्जुनस्य। अर्जुनः यान् धार्तराष्ट्रस्य दुर्बुद्धेः प्रियचिकीर्षून् मत्वा दिदृक्षुरभवत् तान् बान्धवानेव पश्यति, तेषां चाहितं युद्धे भवेदिति विलपति। यानेव हत्वा न जिजीविषामः ते अवस्थिताः प्रमुखे धार्तराष्ट्राः इति कथनमेतदेव स्पष्टयति। अर्जुनस्य विषादमवगम्यैव भगवान् प्रथमं परमात्मज्ञानमुपदिशन्नपि तदर्थमयोग्यम् अर्जुनं ज्ञात्वा कर्मयोगमुपदिशति - फलाभिसन्धिरहितः सन् कर्म कर्तुम्। लोके अत्र ज्ञानी वा कर्मी वा अकर्मकृत् स्थातुं क्षणमपि असमर्थ इति इन्द्रियाणि नियम्य मनसा कर्मयोगमारभते स एव विशिष्यते इति भगवन्मतं कर्मयोगस्य वैशिष्ट्यं

ज्ञानयोगाय च योग्यतासम्पादनं चोभयमपि प्रदर्शयति । सर्वकर्मसन्ध्यासपूर्वकेण आत्मज्ञानेनैव संसारविमुक्तिः इति गीतातात्पर्यं प्रदर्शयति च शङ्कराचार्यः । अतः विषण्णमर्जुनं कर्तव्यानुष्ठानाय उत्तेजयितुमस्ति भगवद्वचनम् ।

अर्जुनविषादयोगस्य साङ्गत्यम्

अथ अर्जुनविषादयोगस्य किं साङ्गत्यमिति विचार्यते । योगे अन्तरायाः ये सन्ति व्याधिस्त्यानादयः तेषु प्रायेण सर्वे अपि अर्जुने सञ्जाता इति पूर्वमुक्तम् । वस्तुतः अर्जुनद्वारा संसारविषण्णः सामान्यजनः प्रस्तुतः महाभारतकारेण । अर्जुनेन उन्नीताः समस्याः अग्रिमगीताशास्त्रस्य प्रवृत्तौ हेतव एव । संसारानलसन्तप्तः शिष्यः गुरुमुपगच्छति । आचार्यवान् पुरुषो वेद इति छान्दोग्योपनिषदि उक्तम् । गीतागतौ गुडाकेशहृषीकेशौ न संबन्धिनौ नवा सुहृदौ, किन्तु शिष्यः गुरुः च । प्रासङ्गिकरूपेण अपि सञ्जातयोः अर्जुनस्य शोकमोहयोः परिहारः भगवता पारमार्थिकज्ञानोपदेशेन क्रियते । अत्र अर्जुनस्य आन्तरिकं द्वन्द्वं वस्तुतः मानवस्य धार्मिकास्तित्वविषयकाः सन्ति । एवमेव श्रीकृष्णार्जुनसंवादस्य विश्वव्यापकता सार्वकालीनता च सिद्धयतः । भिन्नदेशीयानामपि जनानाम् आधारभूतसमस्यास्तु समानाः एव । अतः तादृशसमस्याः तत्परिहाराश्च विश्वव्यापकाः भवन्ति ।

वेदान्तशास्त्रदृष्ट्या अध्यायस्य महत्त्वम्

वेदान्तशास्त्रदृष्ट्या अध्यायस्य अस्य महत्त्वम् इदानीं विचार्यमस्ति । पूर्वपक्षप्रश्नपूर्वकमेव सर्वेषां शास्त्राणां प्रवृत्तिः । अत्र अर्जुनस्य विषादः शास्त्रप्रवृत्तौ पूर्वपक्षरूपेण द्रष्टव्यः । जीवने महत्त्वपूर्णपरिस्थितौ अहं ममेति खिन्नाः जायमानाः दृश्यन्ते जनाः । तेभ्यः आत्मनः वास्तविकताबोधनम् अत्र क्रियते । गतासून् अगतासूँश्च नानुशोचन्ति पण्डिताः इति गीतावचनं पारमार्थिकदृष्ट्या भवति । भीष्मादीन् शरीराभिमानिनः वास्तविकान् मत्वा

तेषां शरीरनाशजन्यात्मकं परिणामं विचिन्त्य यो मोहो अर्जुनस्य अभवत्, सः आत्मनः शरीराद्यतिरिक्ताप्रदर्शनेन कर्मफलानभिमुखताबोधनेन च निवर्तते इति मत्वा एव भगवान् तथोपदिशति। अपि चात्र अर्जुनः गुरुमन्विष्यति स्वान्तर्मथनसमस्यानां परिहाराय। क्षुद्रहृदयदौर्बल्यपरित्यागाय उक्तः सः भगवन्तं बन्धुमित्रादिभावं विहाय गुरुरूपेण उपगच्छति, उपनिषीदति, उपदेष्टुं च परमार्थतत्त्वं प्रार्थयते। एवं शास्त्रप्रवृत्तौ हेतुभूत इति अध्यायस्य अस्य उपयोगिता दृश्यते। शास्त्रप्रवृत्तिहेतुभूतजिज्ञासाप्रदर्शनेन यथा अथातो ब्रह्मजिज्ञासेति सूत्रस्य शास्त्रारम्भकत्वं तद्वदेव शास्त्रारम्भहेतुभूतसन्देहप्रदर्शनेन अर्जुनविषादयोगस्य शास्त्रारम्भकत्वं युक्तमिति भावः। श्रीकृष्णार्जुनसंवादात्मकं शास्त्रं योगसंज्ञकम् इति अध्यायस्यास्य अपि नाम तथा।

अथवा शास्त्रप्रवृत्तिहेतुत्वात् अपि अस्य योगसंज्ञा उचिता। चित्तवृत्तीनां प्रमाणविपर्ययविकल्पनिद्रास्मृतीनां निरोधः योगः उक्तः। अत्र प्रत्यक्षानुमानागमाः प्रमाणानि। आगमेषु धर्मशास्त्रमपि अन्तर्भवति। तदाधारेण एव अर्जुनः बन्धुजननाशः पापं वर्णयति। परमात्मत्वात् नित्ये भीष्मादौ अनित्यदर्शनेन मिथ्याज्ञानात्मकः विपर्ययः प्रदर्शितः। वस्तुनः तथात्वमनपेक्षमाणः अध्यवसायः भवति विकल्पः। निद्रास्मृत्योः दर्शनं यद्यपि अर्जुने न भवति तथापि प्रमाणविपर्ययविकल्पास्तु स्पष्टं दृश्यन्ते। एवं योगशास्त्रदृष्ट्या अपि वृत्तीनां दर्शनात् तन्निरोधनोपायस्य उपदेशः प्रवर्तते इति अध्यायस्यास्य योगत्वं सिध्यति।

उपसंहारः

शास्त्रप्रवृत्तिभूतपूर्वपक्षोन्नयनेन वेदान्तदृष्ट्या तथा योगशास्त्रदृष्ट्या चित्तवृत्तिनिरोधनात्मकाय योगाय चित्तवृत्तीनां प्रस्तुत्या अध्यायस्य अस्य शास्त्रत्वं योगत्वं चोपपद्येते। न केवलं स्वकीयान् सन्देहान् अर्जुनः अत्र

उन्नयति, प्रत्युत अर्जुनद्वारा समस्तमानवराशेः मानसिकविह्वलताः अत्र प्रस्तुताः यासां च परिहारः औपनिषदिकात्मविचारेणैव सुसाध्य इति प्रादर्शयत् च। शास्त्रप्रवृत्तिहेतुत्वादस्य अध्यायस्य सर्वथा योगसंज्ञोपपत्ति इति उपसंहियते अयं विचारः।।

ज्योतिषे प्रश्नेन वृष्टिज्ञानम्

डा. ईश्वरन् ई.एन्.

आमुखम्

ज्योतिषस्य अपरं नाम कालविधानशास्त्रम् इति। कलयति आयुः इति कालः। समयः इति चार्थः। वेदाः यज्ञार्थं प्रवर्तमानाः भवन्ति। यज्ञाः कालानुसृतं करणीयाश्च। अतः कालविधानशास्त्रं नाम ज्योतिषं जानाति चेत् सर्वान् वेदयज्ञान् ज्ञातवान् भवतीत्युक्तं वर्तते।

वेदाङ्गज्योतिषे यथा -

वेदा हि यज्ञार्थमभिप्रवृत्ताः
कालानुपूर्व्याः विहिताश्च यज्ञाः।
तस्मादिदं कालविधानशास्त्रं
यो ज्योतिषं वेद स वेदयज्ञान्॥ इति।१

कालविधानं नाम शुभाशुभकालनिर्णयः। कालः कलयतामहम् इति गीताकारवचनात् ईश्वरीयशास्त्रम् अध्यात्मशास्त्रम् इत्यपि। अथवा मोक्षशास्त्रम् इति।

ज्योतिःशास्त्रस्वरूपम्

सर्वशास्त्रशिरोलङ्कारभूतं ज्योतिःशास्त्रं प्रमाणफलभेदेन द्विधा भवति। तदेव पुनः गणितं संहिता होरा चेति स्कन्धत्रयात्मकं भवति। उक्तञ्च वाराह्याम्

ज्योतिःशास्त्रमनेकभेदविषयं स्कन्धत्रयाधिष्ठितम्
 तत्कात्स्नोपनयनस्य नाम मुनिभिः सङ्कीर्तयते संहिता।
 स्कन्धेऽस्मिन् गणितेन या ग्रहगतिस्तन्त्राभिधानस्त्वसौ
 होरान्योङ्गविनिर्णयश्च कथितः स्कन्धस्तृतीयोऽपरः॥२

अनेकभेदविषययुक्तं ज्योतिःशास्त्रं गणितं संहिता होरा चेति त्रिषु
 विभागेषु कृतम्। अनेकविषयाणां कात्स्नोपनयं संम्यक् प्रतिपादनमेव संहिता
 इति मुनीनाम् मतम्। तन्त्रं नाम गणितस्कन्धे ग्रहाणां गतिविगत्यादि
 साधनमेव। तृतीये होरास्कन्धे अन्यैरङ्गैः निर्णीतस्य
 पूर्वजन्मार्जितकर्मफलपरिपाकस्य कथनमेव। एवं त्रिस्कन्धभिन्नं ज्योतिषं वेदा
 इव षडङ्गयुक्तं वर्तते। जातकं प्रश्नः मुहूर्तः निमित्तं गोलः इति ज्योतिषस्य
 षडङ्गानि भवन्ति इति प्रश्नमार्गकारः। यथा-

स्कन्धत्रयात्मकं ज्योतिःशास्त्रमेतत् षडङ्गवत्।

गणितं संहिता होरा चेति स्कन्धत्रयं मतम्॥

जातकगोलनिमित्तप्रश्नमुहूर्ताख्यगणितनामानि।

अभिदधतीह षडङ्गान्याचार्या ज्योतिषे महाशास्त्रे॥३

अत्र गोलः गणितञ्च गणितस्कन्धस्य निमित्तं संहिताहोरयोः जातकं
 प्रश्नः मुहूर्तश्च होरायाश्च अङ्गानि भवन्ति। अत्र गणितं पुनः सिद्धान्तः
 तन्त्रं करणम् चेति त्रिधोच्यते।

गोलः - गोलीयगणनं प्रतिपादयति।

गणितम् - बीजाङ्कक्षेत्रग्रहगणनं प्रतिपादयति।

निमित्तम् - ग्रहकेतूल्कापक्षिमृगादीनां लक्षणम् प्रतिपादयति।

जातकम् - पूर्वजन्मार्जितकर्मफलपरिपाकं प्रतिपादयति ।

प्रश्नः - इह जन्मार्जितकर्मफलं प्रतिपादयति ।

मुहूर्तः - शुभाशुभकालनिर्णयं प्रतिपादयति ।

निमित्तम् - शुभाशुभनिमित्तं प्रतिपादयति ।

सिद्धान्तः - राजमुद्रादिमान-कालमानादि-युगादिग्रहगणितभेदं च प्रतिपादयति ।

तन्त्रम् - कल्यादिगणितभेदं प्रतिपादयति ।

करणम् - करणारम्भदिनतः गणनं प्रतिपादयति ।

वृष्टिप्रश्नः

तत्र होरास्कन्धस्य विभागाः भवन्ति जातक-मुहूर्त-निमित्त-प्रश्नाः । वातावरणसम्बद्ध-विषयज्ञानायापि पूर्वकाले प्रश्नं करोति स्म । एतस्मिन् वर्षे वृष्टिः कथं स्यात् उत्तमा मध्यमा अधमा वा ? कृषिकार्यं कालावस्थया कथं भविष्यति ? सस्यधान्यादि-वर्द्धनस्य अनुकूलः कालः कः ? कस्मिन् काले किं धान्यं सम्यग् भवति ? वातावरणानुसारं कस्य धान्यस्य दौर्लभ्यम् ? कस्य मूल्यं वर्द्धते ? इत्यादि वाणिज्यपरप्रश्नोऽपि भवेत् । एतत्सर्वं मनसि निधायैव वातावरणज्ञाने प्रश्नस्य प्रसक्तिरस्ति इति आचार्याः चिन्तितवन्तः । तत्र निमित्तानि लक्षणानि ग्रहचारः ग्रहस्थितिः नक्षत्रम् इत्याद्याधारेण ऊहापोहपटुः सिद्धमन्त्रः प्राश्निकः प्रकृतिं निरीक्ष्य प्रश्नानामुत्तरं वदेदिति आचार्यनिर्देशः ।

तत्र प्रथमं प्रष्टुः चेष्टातः वर्षज्ञानोपाय उच्यते आर्द्रं द्रव्यम् इत्यादि । तद्यथा

‘आर्द्रं द्रव्यं स्पृशति यदि वा वारि तत्संज्ञितं वा

तोयासन्नो भवति यदि वा तोयकार्योन्मुखो वा ।

प्रष्टा वाच्यसलिलमचिरादस्ति सन्देहहीनं

पृच्छकाले सलिलमिति वा श्रूयते चेच्च शब्दः ॥४

१. वृष्टिमधिकृत्य यः पृच्छति सः जलम् आर्द्रद्रव्यं जलसंज्ञकपदार्थान् वा स्पृशति चेत् वर्षाकाले अचिरात् वृष्टिः भवेदिति वक्तव्यम्।
२. जलसमीपे तोयकार्योन्मुखो वा भवति तर्ह्यपि विना विलम्बं वृष्टिर्भवेदिति वदेत्।
३. पृच्छकाले जलमिति शब्दः श्रूयते चेदपि एवमेव वदेत्।

अपि च -

रुदिते क्ष्वथौ कासे निष्ठीवे नासिकास्रवे।

शीतच्छायाप्रवेशे च महतीं वृष्टिमादिशेत्॥५

४. पृच्छसमये रुदिते क्ष्वथौ कासे निष्ठीवे नासिकास्रवे च महावृष्टिं वदेत्।
५. पृच्छकः वृक्षच्छायां शीतस्थानं वा प्रविश्य पृच्छति चेदपि महावृष्टिं वदेत्।
६. पृच्छसमये मद्यं, नवनीतं, जलपात्रं, महिषः, गजः, ब्राह्मणः, गर्भिणी इत्यादीन् पश्यति चेत् अचिराद्वृष्टिरिति वक्तव्यम्।

सुरायां नवनीतादौ गर्भिण्यां जलभाजने।

महिषे च गजेन्द्रे च विप्रे दृष्टे जलं वदेत्॥ ६

७. पृच्छसमये प्रष्टा मुखं नेत्रं लिङ्गस्थानम् इत्यादि स्पृशति चेत् वृष्टिर्वाच्या। मूत्रोत्सर्गसमये पृच्छति चेदपि महावृष्टिः वक्तव्या।

आस्ये नेत्रे मेढ्रे प्रष्टा खलु यदि स्पृशति पृच्छायाम्।

पृच्छकमूत्रोत्सर्गे महती वृष्टिर्निर्देष्यतीति॥७

८. कस्यां दिशि वृष्टिः स्यादित्युच्यते 'अर्केन्दू.. इत्यादि। पृच्छसमये

सूर्यचन्द्रयोः परिवेषे आकाशे मेघावृते च प्रष्टुः कस्मिन् भागे आर्द्रतास्ति तत्र दिशि वृष्टिः वाच्या।

अर्केन्दूपरिवेषे च व्योम्नि मेघतिरस्कृते।

आर्द्रता यत्र भागे स्यात्प्रष्टुस्तत्र जलं वदेत्॥८

९. राशिग्रहाश्रयवृष्टिः कथमित्युच्यते मत्स्यकुलीरैः इत्यादिना।

मत्स्यकुलीरौ मकरकुम्भौ वृषतौलिवृश्चिकास्सजलाः।

भृगुचन्द्रौ सलिलमयौ गुरुशशितनयौ तु तोयराशिस्थौ॥

एतेषु पादवशेन ननु जलं स्यात्परः परः पूर्वात्।

शेषा विजला ज्ञेया ग्रहास्तथा राशयो विदुषा॥ ९

मीनः कर्किकः मकरः कुम्भः वृषभः तुला वृश्चिकः एते राशयः जलराशयः भवन्ति। शुक्रचन्द्रौ सलिलग्रहौ स्तः। जलराशिस्थौ बुधगुरु च जलग्रहौ भवतः। उक्तक्रमात् उत्तरोत्तरं न्यूनजलत्वमवगन्तव्यम्। इत्युक्ते मीनकर्किकौ अत्यन्तजलयुक्तौ मकरः ततः न्यूनः कुम्भः ततोऽपि न्यूनः इति। ग्रहेष्वपि एवमेव। यथा शुक्रचन्द्रौ बहुजलयुक्तौ गुरुबुधौ न्यूनौ अन्ये अजलाश्चेति।

तथा च -

अर्कवक्रावनावृष्टिर्गुरुज्ञौ मन्दवृष्टिदौ।

चन्द्रशुक्रौ महावृष्टिं तत्प्रश्ने कुरुतः क्षणात्॥१०

वर्षप्रश्ने अर्ककुजौ अनावृष्टिं गुरुबुधौ मन्दवृष्टिं चन्द्रशुक्रौ महावृष्टिं च कारयतः।

जलवत्यजलेऽधस्ताज्जलमुपरि भवति विपरीते।
 जलवद्द्वयसम्प्राप्ते प्रभूतमुदकं विनिर्देश्यम्॥
 भूमिगतोदकविषयलोकोऽयं युज्यते सवर्षेऽपि।
 तत्र गताधशब्दः कालस्यादावुपर्यन्ते॥ ११

प्रश्ने - जलराशौ अजलग्रहः आदौ वृष्टिः। अजलराशौ जलग्रहः अन्ते वृष्टिः। जलराशौ जलग्रहः काले महावृष्टिः। अजलराशौ अजलग्रहः अनावृष्टिः। भूमिगतोदकविषयज्ञानायापि लोकोऽयं उपयुज्यते। इत्यादि फलं ज्ञेयम्।

प्रष्टुः प्रश्नवाक्यवर्णमनुसृत्य वर्षप्रवचनं यथा -

प्रश्नवचनादिवर्णे वर्गचतुर्थे स्वरेण वा दीर्घे।

भवति जलं न भवति तद्वर्गाद्ये पञ्च द्वितीये वा॥ १२

अपरे केचन वृष्टियोगाः उच्यन्ते -

१. शुक्लपक्षे लग्न - द्वितीय - तृतीय - चतुर्थ - सप्तम - दशम स्थानं प्राप्ताः शुभग्रहाः जलराशिगताश्च जलराशिस्थचन्द्रो लग्नगतश्च स्युः तदा वृष्टिः।

सौम्या जलराशिस्थास्तृतीयधनकेन्द्रगास्सिंते पक्षे।

चन्द्रेऽप्युदयं याते जलराशिस्थे वदेद्वर्षम्॥ १३

२. प्रश्नकाले द्वितीयस्तृतीयो वा भावः जलराशिः जायते तर्हि विंशे दिवसे नदीपूरकं वर्षं वदेत्।

पृच्छकाले वित्तदुश्चिक्ययोश्चेदेको राशिर्जायते तोयसंज्ञः।

तदा नदीपूरकरस्य सत्ता वर्षस्य विंशे दिवसे तु वाच्या॥ १४

३. सूर्यात्सप्तमगौ शुक्रमन्दौ वृष्टिकरौ स्याताम्।
४. चन्द्रात्सप्तमराशिगतौ च मन्दशुक्रौ वृष्टिकरौ भवेताम्।
५. तथा लग्नाद्द्वितीय - तृतीय - चतुर्थ - अष्टमभावेष्वन्यतमगौ मन्दशुक्रौ वृष्टिदौ वर्तेताम्। वर्षकाले एव प्रश्नश्चेत् सपदि वृष्टिर्भवेदिति वाच्यम्।
६. वर्षप्रश्ने शुभदृष्टः चन्द्रः जलराशिलगने स्थितश्चेद्भूरिवर्षणं वाच्यम्। पापदृष्टश्चेद्दृष्टिः न्यूना स्यात्। प्रश्नः वर्षाकाले चेत्सपदि वृष्टिः वाच्या।
७. शुक्लपक्षे तु जलराशिगस्य चन्द्रस्य लग्नगत्वमावश्यकमिति नास्ति केन्द्रस्थितित्वं पर्याप्तमिति भेदः। एवमेव शुक्रकृतयोगोऽपि वृष्टिदो भवति।
८. यथा शुभदृष्टः शुक्रः जलराशिलग्नगश्चेद्भूरिवृष्टिः वाच्येति।
९. वर्षप्रश्ने चन्द्रः बुधः गुरुः शुक्रः इत्येते ग्रहाः जललग्ने तत्तद्विशेषकेन्द्रे वा शुभदृष्टियुक्ताः भवन्ति चेत् अधिकजलवृद्धिः भवेत्। अत्र विशेषकेन्द्रस्थिति-रित्युक्ते चतुर्थे चेत् भूगर्भजलवृद्धिः सप्तमे चेत् नदीजलवृद्धिः दशमे चेत्वृष्टिजलवृद्धिः इति 'हिबुकेनाधः सलिलम्' इति लोकेन अवगन्तव्यम्। पापदृष्टिः पापयोगो वा उपर्युक्तयोगस्य अल्पतां करोति।
१०. आरूढच्छत्रो वा जलराशिः तत्र जलग्रहस्थितिश्च तदा जलवृद्धिः वाच्या।
उपर्युक्तयोगनामापवादो यथा -
१. लग्ने बुधयोगः दृष्टिर्वा यदि भवति तर्हि
२. लग्नस्फुटस्य नवाशकपतिः द्रेष्काणपतिर्वा यदि बुधः भवति तर्हि वृष्टिः पवनहता भवतीति बोध्यम्।

३. कुजः बुधः शनिः सर्पः इत्येते केन्द्रगाः भवन्ति चेद् वातेन वृष्टिनाशः वक्तव्यः ।

अन्ये केचन योगाः -

१. शुक्रचन्द्रौ जललग्नगौ जलराश्यारूढं पश्यतश्चेत् वृष्टिमादिशेत् । आरूढात् लग्नं सप्तमं स्यादित्यर्थः ।

२. आरूढराशिः उदयराशिः छत्रराशिः एते पृष्ठोदयराशयः भवन्ति चेत् महद्वर्षं वदेत् । तदा चन्द्रशुक्रौ उच्चस्थौ च स्याताम् तर्हि तदहः पूर्णं वृष्टिर्भवेत् ।

३. कुजशनिराहवः केन्द्रस्थाश्चेत् महामारुतेन वृष्टिनाशः वाच्यः । सौम्यग्रहदृष्टिरस्ति चेत् स्वल्पं वा वर्षं लभते ।

४. जलराशिगतौ शनिराहू सुखवृष्टिदौ भवतः । शुक्रेन्दुदृष्टौ महावृष्टिश्च भवति ।

एते वर्षप्रश्ने प्रधानभूताः प्रमाणलोकाः प्रश्नमार्गे उक्ताः सफलाश्च भवन्ति ।।१५

चन्द्रार्कयोस्सप्तमगौसितार्की सुखेऽष्टमे वापि यथाविलग्नात् ।

द्वितीयदुचिक्यगतौ तथा वा वर्षं सुवर्षं प्रवदेद्विपश्चित् ।।

वर्षप्रश्ने सलिलनिलयं राशिमाश्रित्य चन्द्रो

लग्नं यातो भवति यदि वा केन्द्रगशुक्लपक्षे ।

सौम्यैर्दृष्टः प्रचुरमुदकं पापदृष्टोऽल्पमम्भः

प्रावृट्काले सृजति न चिरात् चन्द्रवद्भागवोऽपि ।।

तोयप्रश्ने सजले लग्ने तत्तद्विशेषकेन्द्रे वा ।

गुरुबुधसितशशिनो यदि शुभदृष्टाः संस्थिता जलम्भूरि॥

यदि ते पापैर्दृष्टा यद्वा तैरेव संयुतास्स्वल्पम्।

आरूढे वा छत्रे वा सजले साम्बुग्रहेऽपि भूरि स्यात्॥

जलविषये के के भावाश्चिन्त्याः कथमिति च उच्यते -

हिब्रुकैनाधस्सलिलं नद्यागमनं तु सप्तमेनैव।

दशमेन वृष्टिपतनं केन्द्रविशेषास्त्रयो ह्येते॥ १६

भूमेरधः विद्यमानम् जलं चतुर्थभावेन नदीजलन्तु सप्तमेन वृष्टिजलं
दशमभावेन चेति केन्द्रविषयाः इति बोध्यम् ।

इत्थं सत्यपि वर्षस्य लक्ष्मणि ज्ञस्य संयुतिम्।

दृष्टिर्वा तत्रिभागस्य तदंशस्यापि वोदयः॥

यदि चेद्वृष्टिरारब्धपवनेन विहन्यते॥

आरार्किराहुसौम्येषु केन्द्रस्थेष्वतिमारुतात्।

वृष्टेर्विघात आदेश्य आरब्धायास्तथोल्बणम्॥

जलराशिषु लग्नेषु शुक्रेन्दुभ्यां युतेषु च।

आरूढेषु न दृष्टेषु चिन्तको वृष्टिमादिशेत्॥

पृष्टोदये महद्वर्षमारूढादित्रिके सति।

स्वोच्चस्थयोरिन्दुभृग्वोस्तदहर्वृष्टिमादिशेत्॥

आरार्किराहुसौम्येषु केन्द्रस्थेष्वतिमारुतात्।

नास्ति वृष्टिशुभाद्येषु स्तोका वृष्टिश्च तेष्वपि॥

जलराशिस्थितौ चैव मन्दराहू तु वृष्टिदौ ।

शुक्रेन्दुदृष्टौ यदि तौ महावृष्टिप्रदायकौ ।।

मीनः कर्किमृगान्त्यार्धवृषतौल्यलियोषितः ।

कुम्भश्च तोयभानि स्युः ग्रहेषु शशिभार्गवौ ।।

तोयात्मकौ ज्ञजीवौ तु सतोयौ तोयराशिगौ ।

वितोयावन्यराशिस्थौ शुष्कान्यर्कभूमिजाः ।।१७

बृहत्संहितायामाचार्यवराहमिहिरः प्राणिचेष्टातः वृष्टिज्ञानाय उपायान्कथयति ।
यथा -

‘मार्जारा भृशमवनीं नखैर्लिखन्तो

लोहानां मलनिचयसविस्रगन्धः ।

स्थ्यायां शिशुनिचिताश्च सेतुबन्धाः

सम्प्राप्तं जलमचिरान्निवेदयन्ति’ ।। १८ इति ।

अस्मात् लोकात् मार्जारचेष्टातः शिशूनां चेष्टातः च सद्यः वृष्टिः भवेत् इति अनुमातुं शक्यते इति । पिपीलिकाः जलाग्न्याद्यपघातेन विनैव एकस्मात् अपरस्थानं प्रति अण्डोपसङ्क्रान्तिं कुर्वन्ति इति, सर्पाः मैथुने व्यापृताः भवन्तीति अथवा वृक्षारोहणं कुर्वन्तीति विनाकारणं धेनवः धावन्तीत्यादि सद्योवृष्टिकरं भवति । तथा गावः गृहात् बहिर्गन्तुं नेच्छन्ति कर्णौ खुरान् च धुन्वन्ति चेत् सपदि वृष्टिः भवेदिति ज्ञातव्यम् । शुनकानामपि एतल्लक्षणं वृष्टिसूचकमेवेति भावः । यदा गृहकुक्कुटाः आकाशं दृष्ट्वा विततं रुदन्ति तदा वृष्टिः भवितुमर्हति ।

‘वल्लीनां गगनतलोन्मुखाः प्रवालाः
 स्नायन्ते यदि जलपांसुभिर्विहङ्गाः।
 सेवन्ते यदि च सरीसृपास्तृणाग्राण्या-
 सन्नो भवति तदा जलस्य पातः’ ॥ १९

इत्यनेन प्रवाला ऊर्ध्व्वाभिमुखाः भवन्ति, पक्षिणो जलेन धूल्या वा स्नान्ति, सरीसृपाः तृणाग्रे उपविशन्ति इत्यादयो वृष्टिलक्षणमेव। सन्ध्यासमये मृगाः सूर्यं दृष्ट्वा उच्चैः विरुवन्तश्चेत् अशुभलक्षणमेव। तथा सन्ध्यासमये मृगसमूहे वायुसमूहे च मिश्रगे शान्तिदीप्तदिगुत्थे वर्षणम्भवतीति च वराहः २० वदति। किन्तु मधुरस्वरशान्तिविहङ्गमृगैः सा सन्ध्या पूजिता भवति इत्यपि अवगन्तव्यम्।

एवं वृष्टिप्रश्ने निमित्तानि लक्षणानि प्राणिचेष्टा ग्रहचारः ग्रहस्थितिः नक्षत्रम् इत्यादयो मुख्याः इति शम् ॥

टिप्पणी

१. याजुषज्योतिषम् - ३
२. बृहत्संहिता - १/८.
३. प्रश्नमार्गः - १/५, ६.
४. प्र.मा - २५/७२
५. तत्रैव - २५/७३
६. तत्रैव - २५/७५
७. तत्रैव - २५/७६
८. तत्रैव - २५/७४
९. तत्रैव - २५/७७, ७८

१०. तत्रैव - २५/७९
११. तत्रैव - २५/८१,८२
१२. तत्रैव - २५/८०
१३. तत्रैव - २५/८३
१४. तत्रैव - २५/८४
१५. तत्रैव - २५/८५-८८
१६. तत्रैव - २५/८९
१७. तत्रैव - २५/९०-९७
१८. बृ.सं. - २८/५-१०
१९. तत्रैव - २८/११
२०. तत्रैव - ३०/४,७

ग्रन्थसूची -

- प्रश्नमार्गः उत्तरार्धः - उपरत्नशिखा व्याख्या - पुन्नशेरि नीलकण्ठशर्मा - देवी बुक्क्
स्टाल्, कोटड्डल्लूरु - २०२१
- बृहत्संहिता - आचार्यवराहमिहिरः- व्याख्याता - डॉ. सुकान्त झा - चौखम्बा
संस्कृत सीरीज आफिस्, वाराणसी - २००८
- वेदांगज्योतिषम् - आचार्यलगधः - चौखम्बा विद्याभवन, चौक्, पि बि नं १०६९,
वाराणसी - २२१००१

व्याकरणमहाभाष्यस्य टीकाकाराः

डा. टि. वि. गिरिजा

उपक्रमः

वेदाः मानवसंस्कृतेः मूलभूताः महानिधयः परमेश्वरोपदिष्टत्वात् नित्याच भवन्ति । शब्दनित्यत्ववादिनः वैयाकरणाः। व्याक्रियन्ते शब्दाः अनेन इति व्याकरणमिति व्युत्पत्त्या वि आङ् पूर्वक डुकृञ्करणे इति धातोः रूपम्। शिक्षा-कल्पो व्याकरणं -निरुक्तं छन्दो, ज्यौतिषामिति। सर्वार्थानां व्याकरणाद् वैयाकरण उच्यते। तन्मूलतो व्याकरणं व्याकरोतीति तत्तथाः इत्यादि कारिकया अस्मिन् संसारे व्याकरणशास्त्रस्य परम्परा वेदादेव प्रवर्तते। वाल्मीकिरामायणस्य किष्किन्धाकाण्डे^१ अवलोकनेन ज्ञायते यत् रामायणकालेऽपि व्याकरणशास्त्रस्य पठनपाठनव्यवस्था आसीत् इति। तत्र लक्ष्मणं प्रति हनुमतः वाक्पटुत्वविषये श्रीरामचन्द्रः बभाषे-नूनं व्याकरणं कृत्स्नमनेन बहुधा श्रुतम् इत्यादि। व्याकरणशास्त्रस्य प्रसिद्धं सम्प्रदायद्वयमस्ति। माहेश्वरमैन्द्रज्चेति। तत्र आचार्यः माहेश्वरः माहेश्वरसम्प्रदायप्रवर्तकः, इन्द्रचैन्द्रसम्प्रदायप्रवर्तकचेति द्वितीयः। पाणिनीयव्याकरणस्य अत्यन्तं प्रामाणिकं ग्रन्थरत्नं भवति महाभाष्यम्। अन्येषां प्राचीनानां व्याकरणव्याख्यानव्याजेन महाभाष्ये तेषां समस्तानां ग्रन्थानां सारः संगृहीतः अस्ति। महाभाष्ये अनेकेषां प्राचीनवैयाकरणानां उल्लेखः अस्ति। ग्रन्थोऽयं न केवलं पाणिनीयव्याकरणशास्त्रस्यैव प्रामाणिको ग्रन्थोऽस्ति, अपि तु अयं समस्तानां विद्यानां आकरग्रन्थः भवति। अत एवोक्तं भर्तृहरिणा -

कृतोऽथ पतञ्जलिना गुरुणा तीर्थदर्शिना
सर्वेषां न्यायबीजानां महाभाष्ये निबन्धने।।^२ इति।

महाभाष्यस्य रचनाशैली

पातञ्जलमहाभाष्यं व्याकरणशास्त्रसार्वमान्यः ग्रन्थः भवति। अत्र व्याकरणस्य क्लिष्टस्य विषयस्य अत्यन्तसरस-सरल-प्राञ्जलिसरण्या प्रतिपादनं कृतमस्ति। अस्य ग्रन्थस्य भाषा दीर्घपदसमासरहिता, लघुलघुतरवाक्यकदम्बकैः गुम्फिता, प्रनोत्तरसनाथा, सरलसरसा मञ्जुला च भवति। लेखनौलीदृष्टा ग्रन्थोऽयं संस्कृतवाङ्मये अद्भुतो वर्तते। महामुनिना भगवता पतञ्जलिना हि पाणिनिसूत्राणां या अत्युत्कृष्टा व्यवहारोपयोगिनी व्याख्या कृता सा संस्कृतजगति महाभाष्यनाम्ना व्यपदिद्यते। अस्य रचनासौष्टवं संस्कृतवाङ्मये अपूर्वमस्ति। वस्तुतः महाभाष्यमेतत् न केवलं पाणिनीयव्याकरणे अतिमहत्त्वाधायकमस्ति अपि तु समस्ते संस्कृतवाङ्मये इदमेकमद्भुतं प्रामाणिकग्रन्थरत्नमस्ति। महाभाष्ये प्रायः पाणिनीयसूत्राणां प्रत्येकपदानां विवेचनं कृतं विद्यते। वैयाकरणा हि सूत्रवार्तिकभाष्येषु परस्परविरोधे महाभाष्यमेव प्रामाणिकं मन्यन्ते।

महाभाष्यस्य टीकाकाराः

आचार्यः भर्तृहरिः

पातञ्जलिमुनिकृतस्य महाभाष्यस्य अनेके व्याख्यातारः बभूवुः। तेषु अन्यतमः भवति आचार्यो भर्तृहरिः। भर्तृहरिविरचितायाः महाभाष्यटीकायाः यावानां उपलभ्यते, तदवलोकनेन स्वयं ज्ञायते यत् ततः पूर्वमपि महाभाष्ये अनेकाः व्याख्याः जाता आसन्। अतः आचार्येण भर्तृहरिणा अपरे केचित् इत्यादि शब्दैः प्राचीनटीकाकाराणां मतमुपन्यस्तं विद्यते। महाभाष्यस्य उपलब्धासु टीकासु भर्तृहरेः टीका अतिप्राचीना प्रामाणिकी च भवति।

भर्तृहरेः वास्तविकं जीवनम् अधिकृत्य अस्माकं ज्ञानं अल्पमेव भवति। नीतिशतकं, शृङ्गारातकं, वैराग्यातकं इति सुभाषितग्रन्थत्रयस्य कर्ता कचन भर्तृहरिः प्रसिद्धः। स एव वाक्यपदीयकर्ता उत अपरः इति विषये पण्डितानां मतभेदः अस्ति। पञ्चाशदुत्तरषट्शततमस्य (६५०) क्रैस्तवसंवत्सरस्य समीपं विरचितायां काशिकायां वाक्यपदीयाब्दस्य निष्पत्तिः अस्ति। तत्रैव वाक्यपदीयम् अधिकृत्य शब्दार्थसम्बन्धीदं प्रकरणं इति उक्तम्। अतः काशिकाकालात् पूर्वं भवति भर्तृहरेः कालः इति निश्चितम्। वैयाकरणनिकाये पतञ्जलेरनन्तरं योगिराजः भर्तृहरिरेव सर्ववैयाकरणैः प्रमाणभूत आचार्यः स्वीक्रियते। भर्तृहरिणा स्वकीयेषु ग्रन्थेषु न कचन आत्मनः परिचयो दत्तः। अतः तद्विषये अस्माकं ज्ञानम् अत्यल्पमेव । तथा चोक्तम्-

आचार्यवसुरातेन न्यायमार्गान् विचिन्त्य सः।

प्रणीतो विधिवच्चायं मम व्याकरणागमः॥^३

वाक्यपदीयमहाभाष्ययोः पर्यालोचनया ज्ञायते यद् भर्तृहरिः वैदिकधर्मावलम्बी विद्वानासीत्। शास्त्रमिदं सर्वोपरि प्रमाणं भजते। भर्तृहरिणा अनेके ग्रन्थाः प्रणीताः। महाभाष्यदीपिका, वाक्यपदीयं वेदान्तसूत्रवृत्तिः, मीमांसासूत्रवृत्तिः, नीतिवैराग्यशृङ्गारातकञ्च। अनेन कृता महाभाष्यदीपिकायाः अवलोकनेन ज्ञायते यद् भर्तृहरिः मीमांसायां महान् विद्वान् आसीत् इति। भर्तृहरिणा महाभाष्यस्यैका विस्तृता भावपूर्णा च व्याख्या विहिता या महाभाष्यदीपिकेति नाम्ना प्रसिद्धास्ति, परं साम्प्रतं सा सम्पूर्णा नोपलभ्यते।

आचार्यः कैयटः

आचार्येण कैयटेन पतञ्जलिमुनिना प्रणीते महाभाष्ये प्रदीपनाम्नी एका महत्वपूर्णा टीका लिखितास्ति। महाभाष्यस्य उपलब्धासु टीकासु इयमेव टीका सर्वातिशायिनी विद्वत्समादृता चास्ति। कैयटस्य पिता जैयटः। नाम्ना

अनुमीयते यत् तस्य देशः काश्मीरराज्यम् इति। प्रदीपस्य आरम्भे कैयटः स्वपितरं स्वगुरुं च स्मरति। गुरोः नाम महेश्वरः। काव्यप्रकाशस्य व्याख्याकारः भीमसेनः कैयटम् औव्वटसहोदरं मम्मटशिष्यं च मन्यते। औव्वटस्य कैयटस्य मम्मटस्य च ग्रन्थे एतद्विषये कापि सूचना नास्ति। महाभाष्यस्य आशयपरिज्ञाने प्रदीपस्य अभावे अस्माकं महान् क्लेशः अस्ति। भट्टोजिदीक्षितः, नागेशभट्टः अन्ये च आधुनिकाः वैयाकरणाः प्रदीपस्य साहाय्येन एव भाष्यार्थं ज्ञातवन्तः। प्रदीपपर्यालोचनया कैयटस्य प्रौढं पाण्डित्यं प्रतीयते। साम्प्रतं महाभाष्यभेदनसमर्थो भाष्यप्रदीप एवाऽस्ति। वैयाकरणनिकाये कैयटकृतप्रदीपस्य महत्वपूर्णं स्थानमस्ति।

ज्येष्ठकलशः

ज्येष्ठकलशः इति नाम्ना अभिधेयविदुषा व्याकरणमहाभाष्यस्य एका टीका प्रणीता इति ऐतिहासिकाः वदन्ति। किन्तु काशीस्थराजकीयसंस्कृतमहाविद्यालयात् प्रकाशितस्य 'विक्रमाङ्कदेवचरित' इत्यभिधेयग्रन्थस्य मुरारिलालशास्त्रिनागरस्य मते यद् ज्येष्ठकलशेन महाभाष्यस्य काचिदपि टीका न प्रणीता इति। ज्येष्ठकलशः काश्मीरप्रदेशान्तर्गतं प्रवरपुरं निकषा कोनमुखनामाभिधेयग्रामे जातः मध्यदेशीयः कौशिकगोत्रीयस्य ब्राह्मणः आसीत्। अस्य पितुः नाम राजकलाः, पितामहस्य नाम मुक्तिकलाचासीत्। ज्येष्ठकलशस्य कालः १०८४ वैक्रमाब्दतः ११३५ वैक्रमाब्दं यावत् इति मन्यन्ते।

आचार्यः नागेशभट्टः

प्रदीपसहितस्य महाभाष्यस्य नागेशभट्टकृतं व्याख्यानं भवति उद्योतः। उद्योते क्वचित् क्वचित् नागेशः सप्रदीपात् मतभेदं प्रदायति। प्रदीपस्य अत्रंभट्टेन कृतं व्याख्यानं भवति उद्योतनम्। विवरणं बृहद्विवरणं

नारायणीयम् इत्यादिअन्यानि प्रदीपव्याख्यानानि अपि उपलभ्यन्ते । नागेशभट्टः व्याकरणसाहित्य-धर्मशास्त्र-अलङ्कार-सांख्ययोग-पूर्वोत्तरमीमांसा-ज्यौतिषप्रभृतिशास्त्राणां प्रकाण्डपण्डितः आसीत् । वैयाकरणनिकाये भर्तृहरेरनन्तरं नागेशभट्टः एवैकः प्रामाणिको विद्वान् विवेचकश्च प्रसिद्ध आसीत् । वर्तमानेषु वैयाकरणेषु नागेशभट्टविरचिता महाभाष्यप्रदीपोद्योत-लघुशब्देन्दुशेखर-परिभाषेन्दुशेखरग्रन्थाः अतिप्रसिद्धाः प्रामाणिकाश्च सन्ति । वैयाकरणकुलशिरोमणिर्नागेशभट्टः स्वजन्मना कं देशम् अलङ्कृतवानिति न ज्ञायते । तथापि अयं महाराष्ट्रियो ब्राह्मणः आसीत् । इत्यत्र नास्ति कश्चित् सन्देहः । एतस्यापरं नाम नागोजिभट्टः इत्यपि आसीत् । अस्य जनकः शिवभट्टः जननी च सतीदेवी आसीत् । तदुक्तं शब्देन्दुशेखरे -

‘शिवभट्टसुतो धीमान् सतीदेव्यास्तु गर्भजः’ इति । आचार्यस्य नागेशभट्टस्य कापि सन्ततिर्न बभूवेति लघुशब्देन्दुशेखरस्य अन्तिमलोकात् स्पष्टीभवति । नागेशभट्टेन अष्टादशवारं गुरुमुखान्महाभाष्यस्याध्ययनं कृतम् । मञ्जूषाशेखरनिर्माणानन्तरम् अनेन महाभाष्यप्रदीपोद्योतौ लिखितौ । तथा चोक्तं प्रदीपोद्योते-

अधिकं मञ्जूषायां द्रष्टव्यम् ।

शब्देन्दुशेखरे निरूपितमस्माभिः ॥ इति ।

पुरुषोत्तमदेवः

पुरुषोत्तमदेवेन व्याकरणमहाभाष्यस्य ‘प्राणापणा’ नाम्नी लघ्वी टीका प्रणीता । भाष्यवृत्ति व्याख्या –टीकाकारेण मणिकण्ठेन पुरुषोत्तमदेवप्रणीतायाः भाष्यटीकायाः नाम प्राणपणित इत्यासीदिति लिखितम् । पुरुषोत्तमदेवप्रणीतायाः भाष्यवृत्तेः प्रथमपरिचयः पं.दिनेशचन्द्रभट्टाचार्येण विहितः । अस्याः टीकायाः नाम प्राणपण आसीत् । पुरुषोत्तमदेवप्रणीतभाष्यवृत्तिग्रन्थोपरि

केनचिदज्ञातनामाभिधेयविदुषा भाष्यव्याख्यानप्रपञ्चनाम्ना एका व्याख्या प्रणीता। तस्याः केवलं प्रथमाध्यायप्रथमपाद एव उपलब्धः।

धनेश्वरः

पण्डितधनेश्वरनामाभिधेयेन विदुषा व्याकरणमहाभाष्यस्य चिन्तामणि नाम्नैका प्रौढा व्याख्या प्रणीता। अस्य धनो इत्यपि नामान्तरम्। वैयाकरणोऽयं बोपदेवस्य गुरुरस्ति। धनेश्वरप्रणीतः प्रक्रियारत्नमणि नामाभिधो ग्रन्थः अडयार् पुस्तकालये विद्यते।

उपसंहारः

महाभाष्यस्य रचना अत्यन्तसरस-सरल-प्राञ्जलिसरण्या च प्रतिपादनं कृतम् इति पूर्वकथितम्। लेखनौलीदृष्टा ग्रन्थोऽयं संस्कृतवाङ्मये अद्भुतो वर्तते। अन्ये अनेके महाभाष्यटीकाकाराः आसन्। तेषां नामानि शेषनारायणः, मैत्रेयरक्षितः, विष्णुमित्रः, नीलकण्ठवाजपेयी, शेषविष्णुः, तिरुमलयज्वा, शिवरामेन्द्रसरस्वती, गोपालकृष्णशास्त्री इत्यादयः। शेषनारायणेन महाभाष्यस्य सूक्तिरत्नाकरं नाम्नी टीका प्रणीता। विष्णुमित्रेण क्षीरोदर नाम्नी टीका कृता। नीलकण्ठवाजपेयिना महाभाष्यस्य भाष्यतत्त्वविवेकः इति नाम्ना टीका, शेषविष्णुना महाभाष्यप्रकाशिका नाम्नी टीका, तिरुमलयज्वा नाम्नाभिधेयविदुषा अनुपदा नाम्नी व्याख्या च प्रणीता। एते व्याख्याकाराः महाभाष्यस्य व्याख्याने अत्यन्तं सारल्यं प्रदर्शयितुं यत्नः कृतवन्तः आसन्। अतः तस्य पठनपाठनेऽपि लालित्यं द्रष्टुं शक्यते इति शम्।

टिप्पणी

१ वाल्मीकिरामायणम् किष्किन्धाकाण्डम् (३-२९)

२ वाक्यपदीयं (२-४८६)

३ वाक्यपदीयम् -२९०

सहायकग्रन्थाः

१. वैयाकरणसिद्धान्तकौमुदी - श्रीमद्भट्टोजिदीक्षितः सविर्मा-रत्नप्रभा हिन्दीव्याख्यासहिता,
काशीहिन्दुविश्वविद्यालयः चौखम्बा
कृष्णदास् अक्कादमी, वाराणसी
२. अष्टाध्यायी पाणिनिः
चौखम्बा कृष्णदास् अक्कादमी, वाराणसी
३. व्याकरणमहाभाष्यम् डा. जयाड्कर्लात्रिपाठी, व्याकरणाचार्यः
संस्कृतविभागः, काशीहिन्दुविश्वविद्यालयः
चौखम्बा कृष्णदास् अक्कादमी, वाराणसी
४. संस्कृतव्याकरणशास्त्रेतिहासः Dr. Ashoka Chandragaurshastri
Vyakaranacharya, Dept. of Vyakarana
Sri Rajiv Gandhi Kendriya Sanskrit
Vidyapeetham SRINGERI
५. वैयाकरणसिद्धान्तकौमुदी - श्रीमद्भट्टोजिदीक्षितः श्रीधरमुखोल्लासिनी
हिन्दीव्याख्या समन्विता, चौखम्बा सुरभारती
प्रकान्, वाराणसी
६. लघुसिद्धान्तकौमुदी श्रीमद्वरदराजभट्टाचार्यविरचिता
बालमनोरमा-सुधा टीका संवलिता
चौखम्बासंस्कृतसीरीस् आफ्सीस्, वाराणसी
७. व्याकरणचरितम् Dr. G. Gangadharan Nair
Professor, Faculty of Vyakarana
SSU S Kalady



यज्ञं दधे सरस्वती

SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

Registered under the Travancore Cochin Literary Scientific and Charitable Societies Registration Act (Regn. No. ER7 of 1972)

Kuthapady, Thammanam, Kochi - 682 032
Kerala, India

Sukṛtīndra Oriental Research Institute is a research foundation founded in 1971 by **His Holiness Shrimad Sudhindra Tirtha Swamiji**, Twentieth Mathadhipati of Shri Kashi Math Samsthan, Varanasi. The Chief Patron of this Institute is **His Holiness Shrimad Samyamindra Tirtha Swamiji**, Twenty first Mathadhipati of Shri Kashi Math Samsthan.

The main objective of this Institute is to promote the study and research in Oriental learning, in particular Indological subjects like Sanskrit, Indian Culture, Literature, History, Philosophy, Arts and Architecture and so on. The Institute is a Research Centre recognised by the University of Kerala and Mahatma Gandhi University. It has a Reference Library containing Indological books and a Manuscript Library containing several palm-leaf manuscripts in Sanskrit. Its activities include guiding research in Sanskrit, taking up research projects, publishing books and a research journal, conducting seminars, and offering diploma courses.

For further details, contact

Hon. Director

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

ISSN 2229-3337

