

**Indian Path with Vedic Literature: Values and Prestige Defining by  
Swami Dayanand Saraswati's Popular Quote "Back to the Vedas"  
in the reading of *Introduction to Vedanta***

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**Abstract:**

Defining Indian literature with the Vedas and Paráná is the most valuable to humans useful to all Indians and other spheres as well. All kinds of literature in religious values were produced in Sanskrit language popularly known as mother of all languages. Why it is mother to all language Once Sri Aurobindo said, "Sanskrit language, as has been universally recognized by those competent to form a judgment, as one of the most magnificent, the most perfect, the most prominent and wonderfully sufficient literary instruments developed by the human mind." Many of other ancient literary works enlisted with Jain and Buddhist religions along with Hinduism have been produced in same flavor with same language through great heritage and cultural hegemony. Sanskrit gets much spark and makes Vedic literature meaningful to one and all from ancient to modern with deep insightful manner.

**Keywords:**

Vedic Literature, Indian Path, Dharama, Artha, Kāma, Mokṣa, Values and Prestige, Back to the Vedas, *Introduction to Vedanta*.

**Introduction:**

The paper lights on prestige and values Vedic forms by Indian philosophers, scholars and educators mainly with Saraswati's book *Introduction to Vedanta* but not fully interpretation to Vedic literature. As per ancient Indian literary makers we have mainly two types of literature, (Vedic and Loukik Sahitya). Vedic Sahitya includes Sahita; "Rigveda, Yajurveda, Samaveda and Atharvaveda," the Aranyakas; a part of the ancient Indian Vedas has the actual meaning of ritual sacrifice and significance in the lives of the people. This category of literature can be presented to the later sections of the Vedas and popularly known as many layers of Vedic texts. The other categories of Vedas are enlisted with the Samhitas, Brahmanas, and the Upanishads. The Brahmanas in these religious manuscripts are the forms of the prose texts that interpret the hymns in the Vedas, give all kinds of knowledge and meaning related to the stories of their origin whereas they also have some stories related to the popular persons in their acts portrayed in the Vedic Text. All these are brief introductory part of Vedic literature but the paper does not have the details of Vedic literature but the paper does only focus upon values and prestige of Vedic literature in the reading of *Introduction to Vedanta* of Swami Dayanand Saraswati defining with every aspects of the book the publishing house put the author in many praising words;

Swami Dayanand Saraswati is a traditional teacher of Vedanta, the teaching of the knowledge of Self found in Upanisads at the end of the Veda. In addition to giving public talks, Swami Dayananda conducts comprehensive residential courses in Vedanta and Sanskrit from time to time, training other teachers to carry on the tradition of teaching. Swami teaches his courses in English but uses texts printed in the original Sanskrit. He introduces and defines, as needed, technical Sanskrit words, helpful in grasping the subject matters, and frequently re-defines them until they become familiar. (*Introduction to Vedanta* viii)

Swami Dayanand Saraswati has an important figure in many personalities like renowned educationist, social reformer and pious being spreading his religious arts to world. He was a great preacher of light existed in every corner world made from ignorance to wisdom, darkness to light, brief to wide, and one to all. It is not hyperbolized to say that he is an insightful warrior in the world where most of the people are the habitual in the lives of darkness. For this he made many efforts in his book *Introduction to Vedanta* to pursuits the knowledge and wisdom those four categories of human effort, defining in below lines;

“A human being sees himself as a deficient person His constant, compulsive pursuits make his sense of in adequacy evident. To escape of this deficiency, he struggles for a large number of things in life which fall under four main headings:

1. Dharama – ethics;
2. Artha – securities;
3. Kāma – pleasures;
4. Mokṣa – liberation.” (*Introduction to Vedanta* 1)

The above lines in four collective principles/methods are popularly known as *purusārtha* which are highly perceivable to the human beings, mainly goal purusa, for this human beings struggle for.

#### **The Endless Search for Security: Artha**

Artha, one of the sharable pursuits to human beings with other creatures, founds in one and all forms of worldly people’s life; wealth, power, influence, and fame etc an appropriate to it in thinking ways of moderns. In this world every creature needs security to another in case of differences like; great and small, innocent and horror, rich and poor, powerful and weak that can apply to animals, birds, fish, insects, even plants and microbes mean all seek security. Security means shelter with highly required thing to live is food – for this the dog secures the bone in soil, the bee secures the honey, the ant secures grain in tunnels. All these are the examples of insecurity that can found in their surrounding areas.

Shelter is sought, food is hoarded, the dog buries its bone, and the bee fills a comb with honey, the ant tunnels out a storehouse for grain. All creatures have a sense of insecurity. They, too, want to be secure. However, their attitude and behavior are governed by a built-in program. As the matter of fact all ideologies discussed with all kinds of lights upon them are universally connected by the people existed in the world.

#### **The Mercurial Nature of pleasure: kāma**

Kāma signifies many kinds of pleasure related to sensual. All living forms in the world seek pleasure – through senses blessed with unique qualities by God available to humans. With such a concepts defining by key word pleasure;

“they pursue what they are programmed to enjoy, directly and simply. Their enjoyment is not complicated by philosophy or self-judgment. A dog or cat eats what tastes good until it is full, quite unconcerned by considerations of health or esthetics. Enjoyment begins, ends, and is contained in the moment, in accordance with an instinctual programme.” (*Introduction to Vedanta* 03)

#### **Human’s Preference to Standard Choices :**

Human has to face many struggles because life is not easy to live need to security every moment against powerful domains. Arths and kāma, both are instinctually perceived and looks for third one called choice standards necessary as equal importance in human society for likes or dislikes. For standard choices as a necessary preference Swami ji has interpreted.

Because the struggle for security, artha, and pleasures, Kama is not instinctually controlled but guided by changing personal values it becomes necessary for the human society to have a set of standards which is independent of any individual's subjective values that determines his likes and dislikes. For this as a matter of standard choices Swamiji defines:

Since I have the faculty of choice, I must have certain norms controlling my various actions, *Karma*. Not being preprogrammed, for me the end cannot justify the means. I have a choice over both ends and means. Not only must the end chosen be permissible, but the means to gain that end must also conform to certain values. (Saraswati 05)

#### **Animals Need No Ethics :**

The societies animal and human, both are different from many concerns but here focusing upon ethics much necessary to civilized society. The society where the human live - require highly code of conduct set up by ancestors whereas in opposite side there are no sign of civilization, education, style, culture, tradition, etc. Work or action by animals like horse, ass, dog, elephant, cow and buffalo so on signify the human's requirement. If we focus upon cow and buffalo, both are most by used by humans in taking milk that is as equal as water, natural resource to worldly beings that cannot complete their life without it. More ideas with same flavor must be added as; "However, impulsive choice, or the choice of means simply because they are easy and convenient, may result in trampling upon one's neighbor, destroying his security, and causing him pain."(IV 6-7)

#### **Source of Ethics: basic level of practical knowledges :**

The basic level of practical knowledge as the prime source of ethics considers majorly on human's behavior to other can be either proper or improper. Ethical values are based on good or bad sense and sound judgment. Everyone in this world has existence and requires respect from others if he/she is bounded by ethical norms. But there is an opposite world as uncivilized or uncultured people have dominating nature over poor and weak people. Such types of the people must be required the literature with all kind wisdom and knowledge to ignorance and darkness. Here, we come to know the values of Vedic literature defined as quote, "Back to the Vedas" because Swami ji experience the people who have nothing except darkness and appeals to them to perceive Vedic literature that have the power to makes the world from dark to light.

#### **Human with ethics obtains Humanism :**

Human encounters generally with two forms (human and non human) known as man, women, animal, bird, insect, etc by proper or improper way. In modern world humans have one and all which can provide them a luxurious world where all comfortable things are available by wealth. To earn and spent are the names of progress in modern world as well as nature and humanism can be find only in the words of books that are known as Vedic literature. Here, the lines with same flavors are available to define the concept, "A human being with his highly developed, self-conscious mind has the capacity to make un-programmed choices and to reflect upon the consequences of his choice."(IV 8) For example, if a man who has all kinds of pleasurable and comfortable things, obviously forgets the humanism and dominates others from poor and weak society. Animals or birds has the right to freedom as equal as human has yet they are available only for use as the cow or buffalo for milk, horse or elephant for riding, hen for egg and cock for chicken meat. "To be fully human is to utilize these guidelines in the exercise of choice."(IV 9)

#### **Human's final destination: Mokṣa**

Mokṣa is peculiarly human's final destination in life beginning from birth. Life is precious to all beings but never easy to live. It is totally mixture of pleasure, sorrow, delight, hope, and despair. Man takes the birth in innocent world and gradually becomes crafty by the time's demand. This is

most important to note here which is like; “That everything is in place is evidenced by not wanting anything to be different in the circumstances of the movement.” (IV 12). It is universally that human are different from action, luck, living, birth, certainly gets the fruits by them.

### Conclusion

Thus, the pursuit of Vedic literature is the proper way to life and mokṣa has a great impact upon the human can get humanism in actual senses in perceiving its religious and cultural subject matter. Arya Samaji preacher Swami Dayananda Saraswati has defined the values and prestige of Vedas and put them in these forms *Satyartha Prakash*, *Veda Bhasya Bhumika*, and *Veda Bhasya*, all are not the words exiting only in books but they are deep and insightful experiences and observations by him appealing materialistic ignorant beings through the world popular quote “Back to the Vedas.”

**Author’s note:** As an author of this paper I am blessed with the gift of influence by my supervisor Prof. Shrawan K. Sharma, a renowned Professor of English in the excellences of Indian literary theories & editor of *Vedic Path* journal in Gurukula Kangri Vishwavidyalaya Haridwar Uttarakhand India.

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## Influence of *Vedānta* on *Dhvani* Theory: A Comparative Study

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*Dhvani-tattva* is an epoch making theory in the field of poetics or literary criticism and it was established on firm base by Ānandavardhana in his *Dhvanyāloka*. According to him – soul of poetry is *Dhvani*<sup>1</sup>. A group of rhetoricians accept *dhvani* as a mystic element which is quite different from other outward sensual components (*alāmkāra*, *guṇa*, *rīti* etc.) of poetry. Generally, *dhvani* is being covered under the curtain of word (*śabda*) and meaning (*artha*). Sometimes, it becomes visible or sometimes remains invisible. Yet, it suggests wonderful delight by its inexplicable dalliances. When the outward meaning (*vācyāartha*) goes to take a rest or disappears, a beautiful, comeliness, lovely meaning appears through suggested sense (*vyañjnā*) and represents a calm state of mind with unfathomable pleasure. This state may be somehow compared with the calm state of mid ocean. But, the flow of water nearer to coastal bank abounds with ripples and waves.

Abhinavagupta and latter rhetoricians transformed it into great tree by filling with evergreen leaves, youthful flowers and fresh fruits. Thus, the Sanskrit rhetoric becomes enriched with shed, leaves, flowers and fruits by means of *dhvani* theory which was and is being contiously praised by the East and West. Again, this *dhvani* theory collects its essence from from Vedānta Darśanaas the main exponent Abhinavagupta considered it from a view point of the Vedānta theory. Moreover, it is witnessed in the classification of poetry which are being done on the basis of *dhvani* is totally influenced by few basic concepts of Vedānta. The present consultation may try to look into few matters which are related to *dhvani* and Vedānta philosophy.

Hariprasāda defines *dhvani* as – “*Śabda-sthāna-vilāsoktāmparamāhlāda-kāraamarha-rūpa-parāmarśa-vedyaḥkaścitdhvanirbudhāḥ.*” Here, three adjectives of *dhvani* are – a) *Śabda-sthāna-vilāsokta*, b) *Paramāhlāda-kāraka*, and c) *Arha-rūpa-parāmarśa-vedya*. And from the previous trend, one another adjective to be added to it which is – d) *Vyañgya* (*Vyañgyameva hi dhvaniḥ*). Thus there are total four adjectives of *dhvani*. *Budhāḥ* are the previous scholars who are the grammarians and the group of *dhvani*-supporting-rhetoricians.

### a) *Śabda-sthāna-vilāsokta*

*Śabda-sthāna* = śabdanamāśramasthānam, *Dhvanit* takes shelter in words or sounds. In what kind of words or sounds? The answer may be given from the *vṛtti* in this way – *ākāśa-muraja-tantukaratāla-mukhādih*. Sky (*ākāśa*), tabor (*muraja*), violin and or same kind of musical instruments (*tantu*) cymbal (*karatāla*), mouth (*mukha*) are the source of sounds.

*Śabda-sthāna-vilāsokta* = *tadvilāsaḥ, pratidhvani-samyoga-sanniveśādi-tadutthitaḥ*. Generally, the sound appears from those sources. But those are only general sound (*sādhāraṇadhvani*) and are not accepted in poetics. But, extraordinary / uncommon / unusual / exceptional / wonderful / amazing / astonishing sounds which stay in real literature (word or *śabda* and meaning or *artha*) are accepted as second one (*asādhāraṇadhvani*) – *sulalita-sanniveśa-cāruṇāśabdenasannidhāpitacamatkārātīśayaḥkaścidevadhvaniḥ*.

In *Tarkasaṅgraha*, we find – *śrotra-grāhya-guṇaḥśabdah, śabda-guṇakamākāśam.*

The quality of sky is sound and the shelter of sound is sky. Any sound appears from a particular portion of sky, not from whole sky. After its origin, any sound echoes and echoes and then reaches to our ears. It may be compared with the bur-flower or neolamarcikacadamba.

### b) *Paramāhlāda-kāraka*

Poetical *Dhvani* or *pratīyamānārtha* helps to the expression of inexplicable non-mundane pleasure among the connoisseurs (*sahyādaya-manahprīṭaye*). Non-mundane pleasure (*ānanda*) and fame (*kīrtilābha*) stand for affinity or love or affection or friendliness (*prīti*); is the notion of Vāmana in his *Kāvyaśāstrā-sūtra-vṛtti*. Main objective of *dhvani* is to supply non-comparable delight. Among three types *dhvani* (*vastu, alamkāra & rasa*), *rasa-dhvani* is capable of in providing more and more delight. *Dhvani* helps to arouse *camatkāra*, to manifest *vicchitti*, to employ *kānti*. It enhances the *camatkāritva* of *kāvya* by staying inside the *kāvya* itself. One nice simile of the beauty of female breast (*kāmini-kuca-yugala-vat*) may be conferred on it i.e. *dhvani*.

### c) *Arha-rūpa-parāmarśa-vedya*

In Indian Philosophical Traditions, meaning (*artha*) comes from *Pratyakṣa, Anumāna, Upamāna*, etc. *pramāṇas*. But, the meaning of literature (*Kāvya*) is quite different than the philosophical trends – *na hi ghaṭa-paṭādivatpratyakṣaupalabdhiḥ*. Real meaning of literatures comes from *vyañgyārtha* for which soul like mingling of meaning with words is being expressed or suggested – *tadātmanāārtha-rūpeṇa*. In literature, meaning comes from *śabda-pramāṇa* only. Mammaṭa firmly announced – *arthaśśabda-prāmāṇya-vedyaḥ*. Manifested word (*vyañjaka*) suggests or expresses suggested sense / meaning (*vyañgya*). How is it possible? Answer is – *tat tirodhāneyat-mahimnātasyaevacāru-sanniveśa-atiśaya-vyaktau bhavati sa ea asau dhvaniḥ*. So, when *vācya* (*tat* - dictionary meaning) disappears or become insignificant (*guṇībhūta / apradhānikṛta*) and expresses a delightful meaning (*camatkāra*) through the function of *vyañjanā*, is called as *dhvani*. In *Dhvanyāloka*, same speech is available.<sup>2</sup> Again, it is said that – *Śabda-camatkāra-samvalita-artha-camatkara-gocarī-kriyamāṇa-vilakṣaṇa-cmatkārātiśayaḥ*. *Vācya* and *vācaka* co-operates with each other and expresses an independent delightful (*camatkārajanaka*) meaning, that is *dhvani*.

### d) *Vyañgyameva hi dhvaniḥ*

Ānandavardhana said – the supremacy of suggested sense is *dhvaniḥ* (*vyañgya-prādhānye hi dhvaniḥ*). But, Haridāsa opined that suggested sense is *dhvaniḥ* (*vyañgyam-eva hi dhvaniḥ*). Haridāsa tries to establish that *dhvani* which helps to understand *dhvanyārtha* and *orvākyārtha*. On the other hand, in a literature where *dhvani* is prime, that is *dhvani-kāvya*.

### Classification of Poetry:

After defining poetry, Haridāsa divided poetry in three categories. This classification has done on the quality and power of *dhvani* in poetry.

#### *Uttama-Kāvya:*

*Vyañgyameva hi dhvaniḥ tad viśiṣṭā ca anatiśyavācye* – Where *vyañya* is most powerful to provide eternal poetical delight and *vācya* becomes insignificant.

**Madhyama-Kāvya:**

*Madyamedhvanautaccakāvvyam vyaṅgya-camatkār-samanādhikaraṇāḥvācyā-camatkāra- ḥitivyāvat* – Where the function of *vācyā* and *vyaṅgya* are more or less same to give poetical delight.

*Madhyama* is divided into two parts namely – i) *Dhvani-guṇībhūta* where *dhvani* does not play prime role and becomes identical to *vācyā* and ii) *Vyaṅgya-camatkāra-guṇībhūta* where the power of giving pleasure or delight by *vyaṅgya* become less powerful and or same with *vācyā*.

**Adhama-Kāvya:**

*Adhamamnaartha-vaicitryākintuśabdaika-gocaram* – where the meaning totally becomes valueless, is called as *adhama*. Haridasa does not agree to accept Mammaṭa's *svacchnda...* etc. verses as *adhamaas* because there lies some implied meaning. Therefore, he grouped *svacchnda...* in the category of *madhyama*.

The main distinctive feature of Haridāsa's classification of poetry is based on *camatkāra*. Here, the influence of Jagannātha is visible. *Camatkāra* is *sukhātīśaya-kāraṇai* – is the opinion of Haridāsa. Causal factors of poetry, utility of poetry, soul of poetry, division of poetry, etc. all these were described by him in the light of *camatkāra*. Durgāprasāda also opined *camatkāra* is prime or cream in literature.<sup>3</sup>

In a very lucid way appropriate answer to the question related to the purpose of poetry was given by *Kuntaka* – distribution of supernatural curious delight (*adbhutāmōdaścamatkāraḥ*) is the purpose. *Camatkāra* makes a literary creation filled with entertaining juicy elements. If there is no *camatkāra*, literature will lose its captivating and enchanting glory to manifest eternal pleasure.

**Influence of Vedānta Philosophy on Poetical Śabdaśakti:**

The three poetical *śabdaśakti* are somehow interrelated with the three *daśā* or *avasthā* of *jīva* in accordance with Vedānta. The *jāgratadaśā* of *jīva* becomes too much active with external *indriyas*. At that moment, consciousness and subject of consciousness both remain awakened. At that time, it accepts all things of outer world. *Jagrābhīmānījīva* falls under the category of *viśva*. The dictionary meaning of outward practical is *vācyā*.

In *svapanadaśā*, *jīva* abstains from external *indriyas* of outer world. Only mind remains active. The imagination of mind, appears to our intellect. So, *jīva* feels the activity of mind. *Jīva* (*Jīvātmā*) enjoys or consumes desired thought of mind. The active inner activity of mind amply categorises *jīva* into *taijas*. In poetics - when *vācyā* abstains, *lakṣya* becomes active in inner mind. Thus, inner mind *lakṣya* copes up with *taijas*.

In *suṣuptidaśā*, *jīva* mind becomes slothful. Outward world and inner mind, each and everything set up becomes deactivated at this time. The knowledge of *sūkṣma* and *sthūla* disappears. *Ātmā* melts in the clam nature of the water of a mid-ocean. Soul feels inexplicable non-mundane pleasure. This delightful *usūptistate* is called as *prājñā*. In *suṣūpti*, *prājñāātmā* melts and united with *parama-brahma*. This is the ultimate situation. In literature, darling object of a poet is *vyaṅgyārtha* or *dhvani*. Among, three *dvani*' *vyaṅgya-mūla rasa-dhvaniis* the best. *Camatkāra* is the essence of it. *Dhvani* secrets *camatkāraḥ* in literature. As a sequel to this, *sahṛdaya* feels immense pleasure like *prājñāin suṣūpti*. No dual state exists at this kind of phase.

### Influence of Vedānta Philosophy on Kāvya-bheda:

The three types of poetry, of Haridāsa is the result of immense influence of Vedānta on him. In Vedānta, we get detailed description of *brahma*, *īśvara* and *jīva*. Three types of literatures and three *rūpas* of *vedānta* are being compared as the following. In *advaita* tradition of Vedānta school, there is no difference among *Jīva*, *Īśvara* and *Brahma*. At per with *advaita-vedantins*; which is *Brahma*, that is *Īśvara*. Again, there is no difference between *Jīva* and *Brahma*. *Vedāntasāra* gives two definition of *Brahma* which are – *svarūpa-lakṣaṇa* and *taṭastha-lakṣaṇa*.

#### In *svarūpa* definition –

*Brahma* is *nirguṇa*, *nirviśeṣa*, *niṣkriya*, *ānandamaya*, *viśuddha-caitanya*. This *svarūpa* definition is the nothing other than *aupaniṣadika* – *nirguṇa* / *para brahma*. And in *taṭastha* definition – *Brahma* is creator, preserver and destroyer of universe. This *taṭastha* definition is the nothing other than *aupaniṣadika* – *saguṇa* / *aparabrahma*. Someone says it is – *Īśvara*.

*Māyā* or *Avidyā* compels the common people to treat *Brahma* in different names and in different looks. We see the moon in sky and also reflection of moon in water. Then describe the same moon in different ways. But, ultimately moon is moon. There is no classification of moon. The *Brahma* is the also one. Only the *upahita-caitanya* speaks off different varieties of *Brahma*.

*Nirguṇa*, *nirviśeṣa*, *niṣkriya*, *ānandamaya*, *viśuddha-caitanya*, *para-brahma* is *sat*. *Māyopahitasaguṇa-brahma* is being identified in different names and different looks. After getting different name or different look, *asat* / *apara* / *saguṇa brahma* it is being pretended as *Īśvara*. Again, influence of *avidyā* put a heavy cover and covers the real knowledge of us. Then *Brahma* appears to be *Jīva* and people thinks own-self as master, doer, consumer etc. But this *jīva* forgets – *brahma-svarūpajīva* is nothing other than that *Brahma*. After acquiring real knowledge, *avidyā* becomes removed and inexplicable eternal delight is being tasted. It overcomes all kind of material sorrows. This is the ultimate truth that – each and everything is *Brahma*. *Tattvamasi*, *ahaṁ brahmāsmi*, *brahmovaiśaḥ* etc. help us to enjoy celestial truth like pleasue.

The three types of poetry of Haridāsa are based on the treatment of *dhvani* which is visible or invisible etc. factors are being considered. He announced – *mukhya-guṇa-bhavenapratīyamānārthatayatayoḥevaastukāvyaṭvam*. Now a question may arise regarding the relation of it with that of Vedānta. The answer is given by Haridāsa as – *sacetana-śrīreṇavyavahāreṇayathābhavetdhvani-yuktenakāvyaenaāhlādaḥ*. In Vedānta – *ānanda* is being felt only in the state of *sacetana* / *sudhacaitanya*. In the same way, the heart of connoisseur feels non-mundane pleasure by detachment of own-self from mundane world. *Camatkāra* is directly related to it – *ānando hi nirvṛtyāmācamatkāratva*

Abhinavagupta defines *camatkāra* with that of *rasa* as – *vītavighnapratītirāhyaavarasaḥ*. Our heart characterized by 3 *guṇas* - *sattva*, *raja* and *tama*. Among them *sattva* is best. Being the lid of *ānanda*, *raja* and *tama* effect our mind and heart. So, we cannot realize delight or *ānanda*. These are the barrier to the enjoyment of pleasure. After watching the drama or after reading the book an analogousness is created between *vibhāva* etc. and spectator's heart. As a result, *satvaguṇa* arises in the heart of poets or readers or spectators and then *raja* and *tamaguṇas* melted and under the surge of *sattvaguṇa*. All obstacles in the path of empathy are removed and we can testify *rasa*. In this respect, *camatkāra* is defined as a *vītavighnapratīti*.



Real attention and repeated practice towards the essence of *dr̥śya* (visual) or *śravya* (audio) literature arouses *sattaguna* and the *mala* or *mālinya* is removed. Removal of broken subjects removes the the concept *aham*. The indifference of *vettā* and *vedya* instates *ānandānubhūti*. And this assumes the event like – *brahma-sākṣat-kāra-sahodara*, *ātma-sākṣat-kāra*, *brahma-svāda-sahodara*, *prativana-paryāya* etc. So *sat*, *cit*, *ānanda* and *camatkāra* stay simultaneously in same place or container. In *Sāṃkhya* philosophy, universe is created with the unification of *Prakṛti* and *Puruṣa*. There *camatkāra* also in existence. *Brahma* and *Dhvanikāvya* are attributed with *camatkāra*. Therefore, the knowledge of *Brahma* and *Dhvanikāvya* are somehow identical and comparable to each other.

### Notes :

1. *Kāvyaśāstramādhvani...*: PaṭṭābhirāmaSāstrī (Editor) [print] : *Dhvanyāloka* of Ānandavardhana (Kārikā no. - 1/1), Chowkhamba Sanskrit Series, 1940, p 9
2. *Yatrarthośabdovātamarthamupasarjanikṛtasvātau* : ibid (Kārikā no. - 1/13), p 103
3. *Kāvyesāramcamatkāraḥ* /: PanditDurgaprasad and KashinathParar (Editors) [print] ; *Āryāsaptasatī*, (verse no. – 4), TukaramJavaji, 1895, p 3

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**A CLARIFICATION OF CONTROVERSIES OVER  
SHRI RAMACHARITMANASA AND TULSIDAS JI : REVIEW OF LITERATURE**

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**Abstract :**

The Shri Ramcharitmanasa is one of the most popular versions of the Ramayana. Tulsidas Ji claims that he has written this after studying various Ramayana, Veda, Purana, and other philosophical and religious books. Unfortunately, both, the book and its writer has surrounded by numerous controversies. Some of them are extremely offensive and impossible to accept. These controversies are diminishing the image of Rama, one of the legendary heroes of the epic Ramayana. Sensitive people are not ready to accept such a hero, who has exiled his pregnant wife, Sita. Likewise, the image of Tulsidas Ji is also diminished in various ways. This paper helps people know the reality, and the sources from whence the clarification of the controversies became possible.

**Keywords :**

Controversies, Ramcharitmanasa, Ramayana, Tulsidas Ji.

**Introduction :**

There are a lot of controversies over the Shri Ramcharitmanasa and its writer Goswami Tulsidas. The controversies for the Shri Ramcharitmanasa have been created for three reasons: misprint of words, and missing lines; second, misinterpretations of verses; and third, a recreation of the original literature in the name of literary creativity. The controversies for Tulsidas have come into existence because of some popular folklore and people's inability of tracking reality. This research paper explores the controversies and searches for their authentic clarification. It is fortunate to have great saints and scholars, who are giving clarification by right interpretation with their deep knowledge of the Sanskrit language, and by doing hard work to reach the fact, but it is unfortunate not to have accessed them. As the Shri Ramcharitmanasa is epic poetry, it needs interpretation. The interpretation should be done with the whole context, and with the help of Sanskrit grammar. Though the major part of the Shri Ramcharitmanasa is written in Avadhi language, a dialect which is mostly spoken near Ayodhya, Uttarpradesh, Tulsidas Ji has great command in the Sanskrit language, which reflects in the Shri Ramcharitmanasa. Without deep knowledge of Sanskrit, a correct interpretation of the Shri Ramcharitmanasa is not possible. This paper gives the answer to the controversies in short and recommends the books and sources, which give the detailed answer to all the controversies.

**The objective of and Need for the study :**

The controversies are so offensive that it almost spoils the image of Shri Rama and Goswami Tulsidas. The paper aims to throw light on reality and to let the world know about some great interpretative books on the Ramcharitmanasa.

**Controversies about Tulsidas Ji :**

1. It is said that he was deserted by his parents because he was inauspicious.
2. He was married to a girl, and because of his rejection, he moved toward the path of devotion.
3. He used to sleep in a masque.
4. What is his birthplace—Soro, Sukarkhet, or Rajapur?

5. Tulsidas Ji has used Arabi and Farasi words in the Ramcharitmanasa.
6. Tulsidas Ji is a misogynist.

### Controversies about Ramcharitmanasa :

1. Shri Ram killed Vali by hiding himself.
2. Sita told offensive words to Laxman.
3. Shri Ram took a fire test of Sita.
4. Shri Ram exiled Sita after the washermen's comment.
5. The birth of Luv and Kush; Rama's twin sons, happened in the forest.
6. Golden idol of Sita was made for Ashvamedha Yagya.
7. There was a war between Rama and Luv and Kush.
8. Luv-Kush's telling of Ramayana in the royal palace.
9. Sita enters the earth at the end.
10. Shri Rama took *jalsamādhī* 'water mausoleum'.
11. The language of the Shri Ramcharitmanasa is considered a language of less educated people.

### The Books which Clarify the controversies

#### 1. Manasa Shushma

- i. Tulsidas Ji was deserted by his parents: There is no evidence that he was deserted by his parents. Tulsidas Ji has remembered the love of his mother Hulsi Bai in Ramcharitmanasa: "*Ramahi Priya pavan Tulasi si. Tulsidas hit hiya Hulsi si*". It is probable that they died in his early childhood. Later at the age of five, saint Narhari das Ji took him with him. It is said that at the time of his birth there was *Abhukt Mool Nakshatra*, which is inauspicious for the parents, so he was deserted after the birth. But if it is checked through the astrology app, there was no such *nakshatra* on Shravan Shukla Saptami, 1511.
- ii. Dispute about his birthplace: This book gives evidence that Rajapur is the birthplace of Tulsidas Ji. The writer gives evidence of the language used by Tulsidas Ji and says that this dialect is used by particularly the villagers of the Rajapur region.
- iii. Dispute about his marriage: The book gives a lot of evidence that Tulsidas Ji was unmarried and *bāl-brahmachāri* 'childhood celeb'. The story of his wife's criticism of him was actually the story of Bilvamangal. Bilvamangal's story is given in the book Bhaktmal.
- iv. Tulsidas Ji used to sleep in a mosque: One of his poems in Kavitavali, is taken as reference, where he has mentioned '*masit ko soibo*'. The fact is he used to sleep in the Babari masjid which he knows very well that is actually the temple of Rama. Which is now proven true.
- v. The language of the Shri Ramcharitmanasa is considered as a language of less educated people: The Shri Ramcharitmanasa is written in the Avadhi language, a language spoken by Shri Rama and the subject of Ayodhya. Avadhi is a very much cultured and rich language. Tulsidas Ji's use of various literary devices in the Shri Ramcharitmanasa is a symbol of his high education. It is a blunder considering Avadhi as a language of illiterate people.

#### 2. Tum Pavak Manh Karahu Nivasa

- i. Rama took a fire test of Sita: If the Ramcharitmanasa is read closely, it is written clearly that after a discussion between Rama and Sita, a strategy is made for the killing of demons. Sita was kept in the fire, and a duplicate Sita was taken out of that, which is mentioned as a shadow of the original Sita. Shri Rama instructed Sita to take abode in the fire: "*tuma pāvak mah karahu nivasa*."

*Jab lagi karau nishāchar nāshā.*” When Ravana and the whole army of demons were killed, Rama has to take the real Sita back as soon as possible, but as a matter of secret, he cannot reveal the fact in front of the world. Hence, the plot of the fire test is created.

**The detail of all these is given in the above-mentioned book.**

ii. Sita saying offensive words to Laxman: In Ramcharitmanasa, the word ‘*maram vachan*’ is mentioned. The word ‘*maram*’ is used by Rama and Sita, when they were making a strategy of keeping the real Sita in fire and taking the duplicate Sita out of that. It is written there: “*Laxmanahu yah maram na jana*”. Hence, it is clear that the meaning of the word ‘*maram*’ is ‘secret’. Shri Rama and Sita kept this strategy secret from Laxmana. When Laxmana was not ready to leave Sita alone, Sita discloses the secret, because it was a part of the strategy to be kidnapped by Ravan. It is written there, “*maram vachan Sita tab boli*”.

### 3. Sita Nirvasan Aur Shambuka Vadha Nahi

i. Exile of Sita: This book gives a lot of evidence that proves that the story of Sita’s exile is fabricated and added to Valmiki Ramayana by adding a new chapter to it. It was never ever a part of the original story. This book gives evidence that how and when this baseless story came into existence, and how a seventh chapter is added to Valmiki Ramayana, which was originally a six-chaptered book.

ii. A washerman’s comment on Sita: Quite baseless and senseless.

iii. Birth of Luv and Kush: As the story of Sita’s exile is baseless, it is also senseless that the birth of Luv and Kush happened in Valmiki’s ashrama. Still, the book gives separate evidence of Luv and Kush’s birth in the royal palace only.

iv. Golden idol of Sita in Ashvamedha Yagya: This is also a part of Sita’s fake exile, but the book gives logical evidence which does not support this evidence.

v. War between Luv-Kush and Shri Rama: It has never happened.

vi. Sita entering into the earth at the end: This is also a completely baseless story.

vii. Luv-Kush’s telling of Ramayana in the royal palace: Similarly baseless.

viii. Shri Rama took *samādhi* ‘water mausoleum’: It has never happened.

### 4. Shri Ramcharitmanasa Bhavarth Bodhini

This is a critical edition of Shri Ramcharitmanasa which is edited on the basis of 27 old editions. This book has corrected 4500 typo mistakes in the Gita press edition of Shri Ramcharitmanasa and also added 41 lines that were in the old editions but not included in the Gita press edition. Not only this, the book draws attention toward one complete *dohā* with eight *chaupāis*, which is actually not a part of the original Ramcharitmanasa. It is added later by someone else. This book answers a lot of questions. Some of them are as follows:

i. Shri Rama killed Vali by hiding himself: The book gives evidence from the Shri Ramcharitmanasa and also mentions the shlokas of Valmiki Ramayana, which proves that Vali invites Rama to fight. There was a face-to-face battle between them, in which Rama uses only one shaft to kill Vali.

ii. Tulsidas Ji has used Arabi and Farasi words in the Shri Ramcharitmanasa: This misconception has occurred because of low knowledge of the Sanskrit language. The words which are now considered Arabi and Farasi, are actually Sanskrit words.

iii. Tulsidas Ji was misogynist: One *chaupāi* “*dhol ganvar shudra pashu nari. Sakal tādān ke Adhikari*” is often misinterpreted. The book clears that, there are two similar words ‘*tādān*’ and ‘*tādānā*’, where ‘*tādān*’ means teaching, educating, and ‘*tādānā*’ means beating. Here, the word ‘*tādān*’ is used, which means a lady should be educated.

Other such *chaupāis*, when interpreted correctly, prove that Tulsidas Ji has great respect for ladies.

iv. Other controversial points: This book is one of the most authentic commentaries on Shri Ramcharitmanasa. Also, the commentator was aware of the prevalent controversies, hence he clarified after the commentary of *chaupais*.

### **About the writer of the books mentioned here**

The writer of all the above-mentioned books is Rambhadracharya Ji. He is the founder of Jagadguru Rambhadracharya Divyang Vishvavidyalaya, Chitrakut, and a writer of more than 224 books. Most of them are in Sanskrit and Hindi. He is continuously producing valuable books and commentaries on various philosophical books. He has recently completed the explanation of Panini's Ashtadhyayi in 50000 shlokas, originally composed in 4000 sutras. He is a great scholar, writer, poet, preacher, religious leader, social worker, and much more. He lives in Chitrakut. The books can be accessed from Tulsi Anusandhān Kendra, Chitrakut, whose founder is Rambhadracharya Ji.

### **Conclusion**

On the basis of the evidence provided in the above-mentioned books, the researcher has come to the conclusion that one can get clarification of almost all the controversies that prevailed about the Shri Ramcharitmanasa and its writer Tulsidas Ji. One can even consult the writer for more queries. He claims that anyone can ask any doubt to him about any of the books of Hindu dharma.

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## **Music-A glimpse of Yoga reflected through the life and works of Muthuswami Dikshitar**

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### **Abstract :**

Musical rhythms have pulsed through our veins since human began walking on the earth. The first musical instrument being human voice invoked our knowledge towards natural sounds around us like bird songs, animal cries, sounds of dried leaves or even sounds of the running water. Yoga provides the balance and grounding needed to juggle the challenging rhythms of life. B.K.S Iyengar quotes, “Yoga is like music. The rhythm of the body, the melody of the mind, and the harmony of the soul creates the symphony of life”. This article enunciates the reflection of Yoga seen through music and life of the legendary musical composer Sri Muthuswami Dikshitar. A versatile intellect who is the master of Nāṭakalañkāras, Śāstra, Mantra, Yoga, Astrology, Vyākaraṇa and literary criticism and a scholar of a high standard, poet, Vaiṇika-Gāyaka, Tantra, Vedānta, Mimāmsa, Āyurveda, Iconography and knowledge of Temple literature, such features can rarely be found in one person in one life. This harmonious confluence created a prodigy with a perfect blend of Adiyogi and musician to the core.

**Keywords-** Music, Yoga, Dikshitar, rhythm.

### **Introduction :**

Philosophical thoughts like teachings of Yoga, knowledge of Indian classical music has its roots in four Vedas. The very core aspect of exploring and constantly redefining with every passing phase of time and years is well defined principles and tenets, principles that provide unity and the synergy of power in a form of millions of musical notes that cast a magic spell or the control of body and mind to lead us to greater heights. Dikshitar’s birth place being ‘Tiruvarur’, the then seat of learning of Vedanta and shastras, his performance of ‘Nitya karmas’ (daily practices), his assiduous study of Vedas and scriptures, his profound devotion to god, his ceaseless study and practice of music[1]. This paper studies ‘Reflection of Yoga through music and life’ of Muthuswami Dikshitar exhaustively.

### **Educational significance of this work :**

A true musician is the highest Nishkarma Yogi as he removes the sorrows of the people through music. Music cures diseases, dispels gloom of ignorance of wrong notions and despair from the heart, instills joy, cheer, happiness and hope. Music is a Yoga-sadhana as it satisfies the senses and enables us towards Atma-sakshatkara (self-realization). Yoga and music together gives an aspirant; the ability to fully relax, improve balance and concentration, helps to achieve a particular state of mind to move from lower states to higher.

Dikshitar’s Yoga angle can be studied under main two aspects; Life spent by Dikshitar as perfect yogi and the literature of his compositions that reflect Dikshitar’s yoga aspect very aptly, is discussed below:

### **DIKSHITAR’S LIFE :**

Dikshitar lived a life without getting attached to wordly or material pleasure which is known as ‘Vairagya’ or renunciation. Though Dikshitar was married twice thinking he was not satisfied by his parents, which never mattered to him.

As Patanjali Yoga sutra sutra 12 chap 1 says; '*Abhyāsavairāgyābhām tannirodhaḥ*' means, 'in order to stop mental disturbances or Vortex, repeated and persistent practice (spiritual sadhana to get rid of mental disturbances) has to be performed'. Dikshitar's vairagya is 'Para-vairagya', which involves not only giving up the enjoyments but even deep rooted taste for enjoyment. The aspirant overcomes all the attractions and remains unshaken even when the pleasures of the world are offered to him. Though Dikshitar's life was in complete poverty but he stuck to self-abnegation (self sacrificing). The relevance of this instance seen in Patanjali Yoga sutras in chap 1 sutra 16; '*Tatparam puruṣakhyāterguṇvairiṣṇyam*' means, That is highest in which there is freedom from the desire for gunas on account of the knowledge of purusha. There is no desire for pleasure, enjoyment, knowledge or even sleep. This happens when there is awareness of the real nature of purusha.

### **Dikshitar's attainment of Siddhis :**

At Kāśī, Cidambaranātha Yogin gave Dīkṣitar 'Dīkṣā' (initiation) in 'Śrī Vidyā ṣoḍaśākṣarī Mantra' leading him to 'Śrī Vidyā Upāsana' one of the most important elements in Tantra which helped him to attain mantra siddhi. Siddhi's term is meant to be given to that miraculous power which is spiritual and magical in nature and specifically associated with the human body and mind. In Sanskrit it means 'Perfection'. These powers are culled through extremely rigorous and accomplished spiritual rituals, meditation, control of senses, and mantras. Patanjali Yoga sutra chap 4 sutra 1 says; '*Janmauśadhimantratapaḥ samādhijāḥ siddhayaḥ*' means, 'the siddhis are born of birth, herbs, mantras, austerities or samadhi'. The creation of composition 'Anandamrutakarshini' in Raga Amrutavarshini proves the siddhi power of Dikshitar. Dikshitar composed and sang the song which brought down so much of rain as to wash away the village till he sang to the Goddess Amruteshwari to stop the rains. Analysing these siddhi's it can be understood that Dikshitar acquired the power to control the elements of nature (Air, water, fire, earth, space) 'Panchbhootas' through mantra siddhi which he chanted in the form of song to invoke the Goddess Amruteshwari to bring down rains in parched lands[2].

### **Relating this instance to Patanjali Yoga sutras 45 chap 3;**

'*Sthūlasvarūpasūkṣmānvayārthavattvasamyamād bhūtajayaḥ*', means, By samyama on the gross, basic, subtle and interpenetrating states and the purpose of the bhutas, mastery over then is obtained[3]. Dikshitar might have done samyama (patanjali yoga sutras chap 3 sutra 4; dharana, dhyana and samadhi together constitute samyama) so he could have control over the 5 elements of nature. It is not possible for a layman to bring down rain without any psychic powers.

Dikshitar's devotion to his guru

At tiruttani, Lord Subrahmanya came in a disguise of old man blessed Dikshitar by putting sugar candy in his mouth while he was meditating and chanting 'Sri shodashakshari mantram' for 40 days. This instance initiated Dikshitar to compose songs on Gods and Goddesses. This instance is related to Patanjali yoga sutra 7 chap 1; '*Pratyakṣānumānāgamāḥ pramāṇāni*' means, Direct cognition, inference and testimony are the sources of right knowledge. 'Agama' means testimony. Patanjali in Yoga gives the authority for right knowledge to 'Guru' and 'Scriptures'. Scriptures are revelations of the rishis and the guru hands right knowledge to his disciple. Here Dikshitar took Lord subrahmanya as his Guru and it is understood that there can not be a higher guru than the Brahman himself.

## **DIKSHITAR'S MUSIC**

### **Dikshitar's faith in scriptures :**

In addition to his devotion to Guru and compassion for the poor, his sincerity to *Śāstras* or scriptures

gets revealed in his compositions. He sees God with the eye of the scriptures. It is worth mentioning that there is a clear contrast in lyrical expression when one compares Dikshitar with other composers. Many philosophical themes, introspections and even dialogs between the composer and deity figure in the vernacular in the kriti-s of Tyāgarāja. Dīkṣitar's lyrics however stay away from such themes and focus entirely on stōtra. Due to the unique feature in his compositions that set him apart from other composers i.e, the intense usage of Saṅskṛta as a medium of expression. Dīkṣitar incorporated the essence of Vedas and Upaniṣads, from epics like Rāmāyaṇa, ancient scriptures like Lalitāsahasranāma, Viṣṇusahasranāma and other texts as his prime value in his compositions which resulted in philosophy and spirituality as an inseparable component of Indian classical music. These show the influence of scriptures in his works.

Patanjali Yoga sutra 8 chapter1 says; '*Pratyakṣānumānāgamāḥ pramāṇāni*' means, Direct cognition, inference and testimony are the sources of right knowledge. His contribution to Carnatic Music extended in reviving dying *Rāgas* like *Nārāyanagovḷa*, *Samantha*, *Āndhaḷi*, *Salaganātha* by writing various songs in these *Rāgas* [4].

### Dikshitar's Shanta bhava :

*Dīkṣitar's* songs are highly dignified. They do not have ascends and descends in emotions as found in the compositions. Neither the compositions of *Dīkṣitar* have rude nor crude or uncourteous words. *Dīkṣitar's* compositions do not have love-quarrel with God. Neither do they have complaints against God. Compositions do not express anywhere lust or rage. *Dīkṣitar's* compositions are absent of the prejudices related to women, classes and castes. This also must be due to his *Śānta-Bhāva*. Their content is *Dāsyā* and *Śānta Bhāvas*. Their *Rasa* is predominantly *Śānta Rasa*. Dikshitar had set his path way above the mundane world to achieve highest spiritual.

Patanjali Yoga Sutra defines Yoga as;

#### *Yogaścittavṛttinirodhaḥ*

'Yoga is the stoppage of fluctuations of the mind'

#### *Tadā draṣṭuḥsvarūpavasthānām*

'The calmness and awareness of the mind which is reached through Yoga' (1.2,3) [3]

Yoga Vashista says,

#### *Manaḥ praśaḥmanopāya yoga ityabhidhīyate*

Yoga is a method to calm the mind[5]

*Kaṭhapaniṣad* defines Yoga as;

#### *Tām yogamiti manyante sthirāmindriyadhāraṇām*

'It is mastery over all the senses' (2.6.11) [6]

The significance of this study is when Bhakti is with Yoga the psychic modes can be removed with tools of Yoga leaving a Shanta Bhava (calm mood) and steady mind which reveals itself in the path of spirituality. Shanta bhava expands our mind towards acceptance and tolerance through spiritual evolution. Spiritual evolution through *Śānta-Bhāva* is an expansion and elation of the mind with serene and humble thoughts. Relating this to Paranjali Yoga sutra 15 chapter 1 says;

*'Drṣṭānuśravikaviśayavitrṣṇsya vaśīkārasañjñā vairagyam'* means, when as individual becomes free of craving for the sense objects which he has experienced as well as those of which he has heard, that state of consciousness is Vairagya.

### Dikshitar's knowledge in Music therapy and handling of Ragas :

Indian classical music is considered as the spiritual music where swaras of Indian classical music took birth from the Vedic chants where lyrics present in Rig-Veda are in mantras, and tuned to particular



swaras or notes through Samaveda texts. The strong oscillations created through the Ragas (melody) travels through the psychic realm of human allowing it to enter the macrocosm.

This deciphers Dikshitar bringing down rain in parched lands, composing Navagraha kritis to reduce the foul play of planet Jupiter, Nottuswaras that provides overall development, intellectual development, cognitive abilities, communication skills, and social-emotional learning in pre-school children. Listening to music (Hindustani or Carnatic) has always been a peaceful and healing experience[7].

### **Dikshitar's yoga :**

Yoga is a journey within to realise the true nature of self (individual soul). *Dīkṣitar* has been conferred the title of *Tiruvārūr Yogeśvara* [8]. Devotion or Surrender to the Divine is vital in Yoga too.

**Yoga sutra says,**

***Ēḥvarapraëidhänäd vä***

Yoga gets accomplished through the surrender to the Divine (1.23)[3].

***Samādhisiddhirēḥvarapraëidhänät***

From surrender to the Divine comes the perfection of *Samādhi*, the highest goal of yoga (2.45).

*Dīkṣitar* was known as *Nadopāsaka*, a Spiritual aspirant who has made music his way to get absolute control over his mind and the senses hence rises into the superconscious realms of *Samādhi*. This can be achieved through various techniques and tools by Yoga, e.g, Ashtanga Yoga consisting of Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi. In Eastern philosophy, the consciousness is God which can be reached through internalizing of thoughts which is called Pratyahara which keeps the mind automatically controlled. In Sutra 55 chap 2 says; '***Tataḥ paramā vaśyatendriyāṇām***' means, there is highest mastery over the sense organs by pratyahara. Patanjali speaks of different kinds of pratyahara like trataka, nada yoga, japa, music, kirtan. In Patanjali yoga sutra 1 chap 3 says;

***'Deśabandhaścītasya dhāraṇā'*** means, Concentration is binding the mind to one place. Dharana means concentration of mind and various methods to induce one pointedness, through rituals, service at temples, pooja or worship, chanting of mantras, kirtan, prayer and others.

In Patanjali Yoga Sutra 2 chapter 3 says; '***Tatra pratyayaiikatānātā dhyānam***' means, Uninterrupted stream of the content of consciousness is dhyana. Dhyana on a object of devotion e.g, can be cross, or idol or simply Aum , is the surest way the mind is steady, controlled and peacefull. *Dīkṣitar*'s compositions can be described as the products of a mood of contemplation and meditation (*Dhyāna*) and reflect the solemnity of the vast inner silence or shanta bhava, In the depth of his compositions, a sense of sublimation to the diety. Thus his compositions are like '*Dhyāna Ślokās*' hence he must have resorted to *Saṅskṛta*.

**In Sutra 3 chapter 3 Patanjali yoga sutra says;**

***'Tadevārthamātranirbhāsam svarūpaśūnyamiva samādhiḥ'*** means, that state becomes samadhi when there is only the object appearing without the consciousness of one's own self. In samadhi the object alone shines and there is no awareness of the process or of the self. *Dīkṣitar* has made music his way to get absolute control over his mind and the senses hence rises into the superconscious realms of *Samādhi*.

### **Streams of Yoga, Dīkṣitar's Raja Yoga**

Yoga is a step-by-step exploration of the psyche through meditation through which one evolves in

spirituality. *Dīkṣitar's* Bhakti is blended with Yoga. The compositions below explain this stream;

***Yamaniyamādhyasṭāmyoga vihite***

Guruguha is meditated through *Aṣṭāṅga* Yoga that includes *Yamā* (ethics), *Niyama* (self disciplines), *Āsana* (Yoga postures), *Prāṇāyama* (voluntary regulation of breath), *Dhāraṇā* (focus with effort), *Dhyāna* (effortless focus) and *Samādhi* (Being one with the object of meditation). *Dīkṣitar* beautifully connects the Vedic rituals and temple ceremonies with Yoga (9-C)(Charanam)[1].

**Dīkṣitar's Karma Yoga :**

Aside from this Yoga of *Aṣṭāṅga*, there are several streams of Yoga like Karma Yoga and Jñāna Yoga. Karma Yoga is to surrender the fruits of the deeds performed to the Divine. *Dīkṣitar* sings..

***Yāgaśālādyaṭsavacodyaṁ yamādyaṣṭāṅgayogamādyaṁ***

God is impelled by the festivities found in chambers of *Yajña*, being in the form of *Aṣṭāṅga* Yoga that includes *Yamā*, *Niyama*, etc (143-AP).

*Dīkṣitar's* understanding of the esoteric meaning of Vedic rituals is expressed here. The *Gītā* too connects *Yajña* with Karma Yoga.

**Dīkṣitar's Jnana Yoga :**

Next is Jñāna Yoga which is to evolve towards liberation through *Vedānta* study. *Dīkṣitar's* *Vedānta* is not just to gain scholarship or intelligence or eloquence or to gather some information, but to calm the mind merging into internal peace being in the pure self.

***Śravaṇa manana nidhidhyasana samādhi niṣṭhāparokṣānubhavasvamātrāvaśeṣita prakāśamāna maheśvareṇa samrakṣitōham***

*Maheśvara* shines as pure self-experience that remains after the constant spiritual practices like listening, contemplation, and meditation (108-C).

*Vedānta* talks about five sheaths or coverings of Self. They are physique, vital, psyche, intelligence, and bliss respectively. Two dimensions of approaching these sheaths are spoken by *Dīkṣitar*. The first dimension is to transcend these five sheaths or rather shed identification of all these five adjuncts.

**Dīkṣitar's Bhakti Yoga**

As already dealt with, to *Dīkṣitar*, Bhakti is not for the sake of some material pleasure; nor it is for its sake. It is for internalizing the deity and to be in internal peace.

Who is established in the supreme tranquility (282-P).

***Parañjotiṣmatī pārvatī***

One whose mind is established in supreme effulgence (462-P).

**Conclusion :**

This article explains the significance of Yoga and music together in a sadakas life. The sadaka or aspirant needs to follow certain practices and observances to help him make a steady progress in the realm of spirituality ultimately entering the space of self-realization and the presence of Godhead. Dikshitar was known as Nāḍopasaka for his service to Gods and Goddesses through music of all types. He was an intense devotee which could not be demonstrated, the heart of a poet and composure of a yogi which gave grace and mellow of dignity glowing through his music. Muthuswami Dikshitar can be considered as the pioneer of both fusion music and *Rāga* chikitsa since his compositions follow the stotra tradition (chanting of mantras). The chanting and toning involved in Veda hymns in praise of God has been used to cure several disharmonies in the individual and enhances immunity. All his kritis represent the '*Rāga-Devata*' installed by him in the sanctum sanctorum is worshipped

through rituals that constitute the ‘*Rāgaswarupa*’.

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## Swachh Bharat Abhiyan: Gender Perspective

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Swachh Bharat means Swastha Bharat, and Swastha means good health, it enables individuals to be active agents of social change in the developmental process. Good health of the person contributes to the development of the nation. Health plays a very important role in overall development aspects therefore health economy, sociology of health, health of a community, health of women, and health of the children..... etc. concepts and debates are developed at national and international levels and health policies are implemented from local to national. A renowned scholar in the area of community medicine and public health Doctor Andrija Stampfer; is a founder member of the WHO, defines “health as a state of complete physical, mental and social well-being and not the absence of disease or infirmity”(WHO . (2018 n.d.). Health is closely linked to the social environment of living and working conditions. A great feminist and socialist, existentialist thinker Simone de Beauvoir told ‘Women are not born they are made’ Simone’s perspective women’s health is not only a biological factor, it contains socio-cultural, and economic factors, in this way women’s health, women’s body is a construction of patriarchal society.

A gender approach to health and health policies has taken more serious concentration in modern days. Health is a not only biological factor it relates to gender factors. Consider the critical roles that social and cultural factors and power relations between women and men play in promoting and protecting or obstructing the health of the individual. While biological determinants of health are also important, the social roles and responsibilities held by women themselves put them at greater risk of certain illnesses and diseases. Patriarchal culture, and norms, avoid or neglects women’s right to make decisions regarding their sexuality and reproduction. Essentially, the biologically determined differences between men and women while interacting with the socially constructed norms, relations are disadvantage to women. Further, to supplement the disadvantage, many policies are ‘gender blind’ and implicitly male-biased. The national and state policies fail to consider the social norms, the nature of gender relations, and social inequalities that exist in respective societies. The policies and programmes treat the entire population as homogenous groups failing to recognize that men and women have different health risks and gender norms affect access to healthcare services; and other determinants of health. These indifferences underscore the need to examine women’s health from a gender perspective. The health of Indian women is intrinsically linked to their status in society and family. Indian women have low levels of both education and formal labour force participation. They typically have little autonomy, living under the control of first their fathers, then their husbands, and finally their sons all of these factors exert a negative impact on the health status of Indian women.

In Indian society, women have primary responsibility for household management, water supply, sanitation, and caring for the elder and children’s health. Women should work within the household and outside the household work, which means on the farm as labour or worker, should take care of livestock, collects wood for fuel, arrange food for daily need, and take care of family members’ health, and hygiene. In India, the gap between rural and urban areas is very wide in terms of women’s education, economic productivity, income generation capabilities, living standard, caste and gender hierarchy, and other factors widening the gap between rural and urban areas. Sanitation plays a key role in women’s health. Lack of sanitation facilities causes women to be unhealthy.

It affects women's health. Many studies identified lack of sanitation would impact the dignity of women. Dignity is always related to women only but the social construction always hurdles women to lead a dignified life.

Sanitation, water and gender issues took focus on international and national agencies. Therefore, nowadays sanitation, water facilities and gender issues have become more prominent. Presently Jal Jeevan Mission is running for safe and pure water for all. Swachh Bharat Mission Phase-II is also running for Swasth India. "One in three women worldwide risk shame, disease, harassment and even attack because they have nowhere safe to go to the toilet"(World Health Organisation 2011). 70.9% percent of girls in India had no idea what was happening to them when they started their period.

The statistics point out that while India has more than 80% of urban households with latrine facilities within the premises, barely 31% of rural households enjoy the same. An astounding 69% of rural households have to defecate in the open because they have no latrines on their premises. Statistics also do not assure that those who have toilets on their premises do not go to defecate in the open. More than 80% of urban households have some drainage connectivity closed or open; while more than half of the rural ones have none. The formation of an open drainage system is not a responsibility of the government, only society people have many issues to make a drainage system. "Unsanitary practices, primarily open defecation, and the use of contaminated water remain major causes of child death, disease and malnutrition in India, especially affecting the poor people and women"(Cronin 2014).

The increase in use of toilets is closely linked to improving personal, home and community hygiene practices across society. Lack or shortage of sufficient supply of water, sanitation & cleanliness facilities negatively affects women's bodies. Because women's bodies have many biological changes during the menstruation cycle every month, pregnancy, delivery and lactation of the child. Socio-cultural factors also affect women's position in a subordination way. If there is a shortage or lack of access to a sufficient amount of water, sanitation and cleanliness women face a biological and social & cultural negative impact on their health. This does not only affect women's health, overall family in particular and social health in general. Due to gender inequality, women are not getting their specific needs. Water, sanitation and cleanliness are not the only needs of women. For the development of all people, these are basic needs to fulfil. Gender equality and non-discrimination to ensure universal access to water and sanitation for all women everywhere. Lack of sanitation facilities and poor hygiene causes water-borne diseases, such as diarrhoea, cholera, typhoid and several parasitic infections, roundworm, and whipworm affect more among the poor and especially school-age children.

Gender is also affected by these issues differently. Therefore gender-sensitive perspective in the policy formulation on safe and pure drinking water, and sanitation would address. Countries with high maternal mortality are those where the burden of infectious diseases remains high due to poor or low levels of health education information and difficulty to get the healthcare facilities in time. Accessible to women, girls, and children and to all clean drinking water, sanitation and particular hygiene information reduces the maternal mortality rates and meets global goals for ending preventable diseases. Collecting and carrying water while pregnant can cause difficulties in pregnancy and other reproductive health consequences, such as uterine prolapse. Women who lack safe water are more prone to sanitation-related illnesses, such as hookworm infestation, which, when occurring during pregnancy, is linked to low birth weight and slow child growth and hepatitis. Emerging evidence suggests that giving birth in a setting without safe drinking water or sanitation has a negative impact on the health and survival of both mother and child.

India is a country of multiple cultures with a population of 1,210 million, in which rural population is 833 million and rural population 377 million living in urban areas. And has 69 (68.8) percent of its people live in 641,867 villages according to the 2011 census. It presents a unique case of development dilemma. The sheer population size, the cultural as well as geographical diversity, and numerous languages and dialects throw challenges for any development plan. Most of the rural, tribal and remote areas are characterised by poor communication facilities, low literacy and low level of awareness that makes it difficult to reach and cover any development programme in a comprehensive manner. The challenge of implementing Swachh Bharat Abhiyan (SBA) is no exception. The issues of SBA should be seen in its totality where population growth, health, and hygiene are interrelated and cannot be dealt with in isolation. It can be seen in the holistic context of health and sanitation, which has attracted national and international focus.

Access to safe water and sanitation is crucial for a healthier lifestyle. The rural population is higher than the urban population. But many studies observed that rural people are facing many problems like hygiene, sanitation, malnutrition, maternal mortality, infant mortality, etc. So, looking at the statistics we need to determine the sanitation program differently in both the rural as well as urban areas. The shame and indignity of defecating in the open place also affect women's self-esteem, as does the lack of water for washing clothes and personal hygiene. Women are often vulnerable to harassment or violence when they have to travel long distances to fetch water, use the shared latrines or go far away for defecation till to wait for nightfall. These all increase the higher risk women and girls face or the risk of attacks on them. Many numbers of women, and girls 'hold it' for natural calls or activities. Therefore, they consume less amount of food and nutrition, drinking water will cause the infections of urinary tract infections. Access to water and sanitation are recognized as fundamental human rights incorporated in the International Covenant on Economic Social and Cultural Rights. The rights to water and sanitation require that these basics are adequate, accessible, safe, acceptable and affordable for all without discrimination, and violations of these constitute a violation of women's rights. Participation is a key to claiming rights. Swachh Bharat Abhiyan provides an opportunity to participate in this programme to enable their right.

Now the Swachh Bharat Abhiyan is in II phase, according to data India is an open defecation-free country. In rural and urban areas every household has a toilet facility. the physical structure of the toilet is not enough for the swastha India, the usage and maintenance of the toilet are also very important for this. The Swachh Bharat Abhiyan is helping women to lead dignified lives. Over the last two decades, the women's movement and women's studies disciplines made the awareness of policy framing with the gender perspective. Therefore, gender budget, and gender empowerment, concepts are developed and inclusive of gender as components in all policy formulation and implementation.

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## **The Absent mothers and the Undesired Daughters: A Feminist Analytical Approach to *The Mahabharata***

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*The Mahabharata* is indubitably a masculine tale of gore and glory. It poetically and elaborately renders the baseline story of the warrior class- the Kshatriyas- of Hastinapur when a feud breaks out among the princes of the royal household on account of their sovereign rights to the kingdom. Being a tale of war and warriors, the epic is set in a patriarchal backdrop where men are placed at pivotal positions, so as all other characters, and incidents in the epic are all invariably connected and influenced by men. However, there are also significant and note-worthy female characters as well who capture the fancy and attention of the readers. The epic portrays bold and beautiful women who assert their voices and opinions despite being mazed up in a hard-core patriarchal setting. Kunti, Gandhari, Draupadi et al. are towering female characters who play decisive roles in the narrative progression and thematic development of the epic. The epic effects an enigmatic attitude towards women in general because the major female characters are both uniquely powerful as well as bitterly powerless.

Women in *The Mahabharata* appear as daughters, sisters, wives, mothers, grandmothers, friends etc. in the epic but notably, their roles and responsibilities become significant and meaningful solely when they coincide with the lives of men. But when these women are sisters or mothers to other women, their centrality and significance in the epic considerably decreases. Hence this paper analyses how relationships between women, especially mother-daughter relationships are treated in the epic. Another concern in the epic running parallel to this apparently lesser significance attached to female relationships and female bonding is, the near total affinity towards male children, and the meaning and significance that both the father and the mother hold regarding the production of a male child. So the paper primarily focuses on the epic's treatment of the role of a daughter, as well as the role of mother to a daughter. Considering the limited scope of this research paper, only select female characters from the epic like Satyawati, Sakuntala, Kunti, Gandhari and Draupadi are analysed in this study to arrive at general conclusions regarding the epic's treatment of female-relationships and female bonding.

Sakuntala is an assertive and strong-willed woman in *The Mahabharata*. Her prestigious lineage, supernatural birth and distinguished upbringing itself guarantees an imperative and authoritarian position for her. Her story is one of the most popular sub tales in the epic, but Sakuntala's significance in the epic is not necessarily due to her popular romantic adventures with King Dushmanta, his later malicious forgetfulness, nor her determination and persistence in demanding justice from the king. Her significance in fact does not depend on any of her personal qualities but precisely on her relationship to the most prominent king -King Bharata- who later becomes the forefather of the major characters in the epic. So Sakuntala as a mother is what is relevant about her for the epic, and this is clear when she says to Dushmanta prior to their union, "The son that shall be begotten on me shall become thy heir-apparent. This, O king, is my fixed resolve...if thou grant me this, then let our union take place" (Adi Parva 156). Also she ardently censures King Dushmanta saying that she can forgive his mistreatment of her but not his neglect of their son. She further proceeds to lecture her husband on the significance of a son for the father saying,



The husband entering the womb of the wife cometh out himself in the form of the son... And the son that is so born unto persons...rescueth the spirits of deceased ancestors. And because the son rescueth ancestors from the hell called Put, therefore, hath he been called by the Self-create himself as Puttra...She is a true wife who hath borne a son...a man whose wife hath borne a son should look upon her as his mother. (Adi Parva 158-9)

Thus through Sakuntala's voice the epic utters its convictions regarding the importance of having a male child. A son assures salvation for his father and helps in getting his mother the high priced tag of 'the perfect wife'. The double standards in those societies regarding a male and a female child are explicitly brought into forefront through this incident by poet Vyasa. Even before their union Sakuntala is well confident that she will bear a son, because a high born woman like her cannot be anything less than 'perfect' when she becomes a wife. Bearing a son has more than an assured salvation for Sakuntala, because by becoming the mother to the heir -apparent, she will also be elevated to the position of the Queen Mother and all the benefits associated with it. So Sakuntala as a mother never yearns for a daughter and is surprisingly confident about bearing a son. This story not only displays that society's unreasonable affinity for male children but also a complete lack of interest for female children, especially because the parents are unwilling even to consider the possibility of having a daughter.

It is thus quite clear that Sakuntala as a mother is disinclined towards a daughter despite herself being a daughter. She is born out of the union of sage Vishwamitra and apsaras Menaka, and her mother abandoned on the banks of river Malini as soon as she was born. She was later adopted and brought up by sage Kanva. So she is undoubtedly the undesired daughter born out of her parents' short-lived relationship. Her mother leaves her the moment she is born and never ever returns to know the whereabouts of her daughter. Sakuntala's mother is mentioned only once in the text and not a single moment before or after this we hear about her mother. Menaka is for Sakuntala, an emotionally and physically absent mother. So though her mother is absent she unconsciously internalizes her mother's dislike for a female child and yearns to have a male child instead. Her fear of abandonment is deep rooted because she faces it twice in her life, first from her parents and then from her husband. She is tormented by the fear that her child also will have to face abandonment and that is why she eloquently recounts the benefits of having a son to her unyielding husband. It is also striking that Sakuntala does not approach Dushmanta until she delivers their child, because she is fearful that Dushmanta will not accept her if she brings forth a female child.

Another female character who is obsessed with bearing male children is the matriarch of the Kurus of Hastinapur- Satyawati. She is born out of the union of King Uparichara Vasu and an apsaras named Adrika, in her fish form. King Shantanu of Hastinapur is bewitched by her beauty, and like Sakuntala, she uses the opportunity to make it sure that her future sons would be the heir apparent to the King. Here also, even before the union the mother is confident that she is going to bear male children. As in the case of Sakuntala, Satyawati is also an abandoned daughter and she herself does not yearn for a daughter. Both of them were abandoned by their biological parents and this has subconsciously grafted inside them the sense that female children are lacking or undesirable. This is truer in the case of Satyawati because when the fisherman takes the twin babies he found inside the stomach of a fish to the King, he keeps only the male child and gives away the female child to the fisherman. The absence of mother is more tragic in Satyawati's case because her mother in her mortal form dies soon after she is born. For both Sakuntala and Satyawati, their earliest childhood memory is marked by an act of abandonment on account of their gender, and consciously or unconsciously they inherit this discriminative tendency.

Also both of them had to undergo the psychological and emotional turmoil of the absence of their mother. For both of them, the mother is absent, and for both of them, a daughter (like them) is undesirable.

Kunti becomes a key figure in the epic because she is the mother of the protagonists- the Pandavas. One of the significant events in her life was that she was given away by her parents to King Kuntibhoja for fostering. It is striking that Kunti's brother Vasudeva was spared and only the daughter was given away. She was never given an opportunity to live with her biological parents and was ruthlessly given away as an object. The absence of a mother figure is strong in her case because her pregnancy out of wedlock was unnoticed by Kunjibhoja's wife as well. In her case, she experienced a total emotional absence from her biological as well as foster mothers. It is also striking that whenever the details of Kunti's life before marriage is touched upon, the epic refers only to her fathers. The text clearly says that her biological father King Surasena gives away the daughter to King Kuntibhoja. But nowhere in the text is even the proper name of Kunti's mothers mentioned. Her life goes through innumerable mishaps and disasters and not a single reference is made where she yearns for the solace of her mother's presence. The emotional absence must be so strong that the absence oftentimes equates with death. As a mother, like all other female characters in the epic, Kunti also wishes only to have male children. She possesses the magic mantra to bear children from gods and all the four times she uses it, she asks for sons and never for a daughter.

Gandhari is first mentioned in the epic when Bhishma consults her father, King Suvala, for her hand in marriage to the Kuru Prince Dhritarashtra. It is striking that Gandhari comes to know of her husband's blindness only after marriage. Though this is not exactly an incident of parental abandonment, Gandhari must have felt dejected by her parents' failure to mention the suitor's shortcomings. The absence of the mother is visible in Gandhari's case too because not even the name of her mother is mentioned in the text. However, Gandhari as a mother is different from other female characters. She is the only mother who yearns for a daughter in the entire epic. With a hundred male children she must have felt her hands full, but she still wishes to have a daughter which is the unique feature of her motherhood. For her, a daughter is not an undesirable being, and throughout the epic she displays a strong sense of camaraderie towards all female characters in the epic, including Draupadi, the one woman responsible for her children's death.

Draupadi, the female protagonist of *The Mahabharata* is born without a father or a mother. The epic details about King Drupada's wife when their first child Shikhandi's tale is narrated. The queen is depicted as actively engaging in the child's life, making suggestions and decisions along with the king. But when it comes to Draupadi's tale, not a single mention of the mother is made. Draupadi's life is dominated by her father without the slightest mention to her mother. Even during dire circumstances like when she was to be shared by five husbands, and when she was to go in exile leaving behind all her five sons, though there are mentionings about her father and brother, nothing is mentioned about the mother, not even her name. So doubtlessly Draupadi also suffered the trauma of the absence of mother. Draupadi's world was largely dominated by men and like other mothers she also yearned for male children so that her husbands would be content with her. But also striking about her motherhood is the fact that unlike other mother figures in the epic, she is not an emotionally obsessed mother who values her sons more than anything else. In a way she herself is an emotionally detached mother, and for her sons' she is both an emotionally and physically absent mother.

### Conclusion

Female characters in the epic assume importance when they become daughters, sisters, wives, mothers, and grandmothers to important male characters.

But when female characters who are mothers, sisters, daughters etc. to other female characters, their significance is considerably

compromised in the epic. The mothers of the female characters are mentioned throughout the epic as the wife of the father. While Kunti and Madri are mentioned as the mothers of the Pandavas, the names of the mothers of Kunti and Madri remain unmentioned. Similarly, while Gandhari's father is mentioned as King Suvala, her mother is not at all mentioned, and even if she was mentioned, it would only be as the wife of King Suvala. So the prominence the text gives to male characters is also reflected in the portrayal of female relationships in the epic. While the epic is eloquent about male friendship, fraternal bonds, devotion between brothers, father-son complexes, etc., very little is said about female bonding, sisterhood, mother-daughter relationships etc. For most female characters the figure of the mother is portrayed as a vacuum. The epic displays a consistent and pervading absence of the mother in the case of female characters. Thus the general patriarchal consciousness that presided over the socio-cultural settings of that period is subtly revealed through the poet's conscious or unconscious oblivion towards female relationships. The remark that Myra Glazer Schotz makes about William Shakespeare's tragedy, *King Lear*, that, "focusing on the 'masculine predicament of kingship and fatherhood' ...[it] presents us with daughters but predicates itself on the absence of their mother, the absence of a Queen, the absence of a feminine principle to act as symbolic and psychological counterbalance to male authority" (qtd. in Davidson 47), is also applicable to *The Mahabharata*.

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## Perpetual Relevancy of Shrimad Bhagavad Geeta Teaching in Balancing Persona

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### Abstract :

Our Geetha is our pride, where all our questions are having an answer, solution and suggestion. Even though it is all preaching of Sri Krishna to Sri Arjuna in the war field, the outcome of it is applied to the whole universe. Life lessons are been taught in an apt excellent way which infuse the morals and ethics for a contentful life. The total personality of an individual can be drastically changed if a person listens to the inner voice of the great Bhagavadgeetha.

From birth a human being learns many aspects gradually. What is right vs wrong, what is moral vs not, what is ethics vs what is not will be understood by the person only if he has the samskara of clearly understanding the difference between the two. One should always think that we come with no baggage as well as leave empty handed from the galaxy. The power of almighty is supreme. Whatever is happening is happening with the wishes of the divine power.

This paper is an attempt to quote and understand few verses of Srimad Bhagavadgeetha which clearly depicts how a person should behave or take things in a way to upkeep his mental balance and contribute positively for the good of the society.

### Keywords :

Bhagavadgeetha, Balancing Persona, teachings.

### Introduction :

Through Krishna's lessons in the Gita and his speeches to the key characters in the Mahabharata conflict, including Arjuna, Bhima, and Duryodhana, Krishna proved to be a wise guide for resolving modern society's everyday issues. Krishna's Karma yoga, which has a tendency to be an upbeat way of living, provides modern man with a practical living philosophy. It gives detailed directions on his everyday activities, including his diet, responsibilities, thinking, and interpersonal and social interactions. As a result, the Gita is sometimes referred to as the Karma Shastra and is used as both a directive to act and a practical manual for a man of action. It is claimed that the only way to strive for total perfection in one's life is through Karma Yoga practises. In addition, Krishna's story from the Mahabharata, Puranas, and Gita teachings provides various ideas for better managing of work and other aspects of life.

The opening chapter of the Gita, "Arjuna-Vishada Yoga," which depicts the behavioural dilemma of the main combatant in the Mahabharata battle who must control the approaching conflict, gives us a general idea of these concepts needed for work-life balance. In these situations, Krishna's conversation with Arjuna in the first chapter of the Gita shows to be a very important contingency for organizing, managing and to shape up the necessary elements for a hassle-free life. Just as confused was Arjuna was during the beginning days of the epic Mahabharata battle a person who is progressing in the Journey of life is so ambiguous about his early path the Gita opens up doors of opportunity to learn and progress on sustained note through well balanced and moral value oriented principles filled with righteous virtues.

**Teachings of Bhagavadgeetha to balance Persona of individual :**

Efficiency, consistency, landing, controlling, and social bonding are the five key components of balancing life that Krishna discusses in the Gita and which are also clearly outlined in the narratives of the epic Mahabharata. These narratives describe the epic's 18-day war in Kurukshetra, which serves as an example of the unitive programme of theory and action because life is compared to the battlefield Kurukshetra. The Mahabharata demonstrates how these concepts are put into effect, and the Gita summarizes all the elements that are necessary for upholding a healthy work-life balance.

Krishna's yoga teachings that call for the fusion of the physical and psychic faculties seem to have an impact on modern human community, making them successful and peaceful. The Gita's teachings offer a scientific code of conduct that ensures success in all aspects of one's life. The idea is to achieve a balance between adhyatma and worldly requirements on the other end, Human being must make all efforts to live life in harmony with the Nature. Another major learning lesson from Krishna that is relevant in the situation is to have complete faith and confidence in oneself. This will increase one's inner strength and enables them to overcome all challenges in life with inner peace and tranquilly.

**यततो ह्यपि कौन्तेय पुरुषस्य विपश्चितः । इन्द्रियाणि प्रमाथीनि हरन्ति प्रसभं मनः ॥**

**(Chapter 2, Verse 60)**

The volatility of mind has no limits. So controlling the mind is very essential. And the process of discipline mind is in itself a battlefield for sadhakas. So the person who is desirous of establishing self-control should see to it that the dominance of senses, should not derail the spiritual path leading to distress of mind.

**तानि सर्वाणि संयम्य युक्त आसीत मत्परः । वशे हि यस्येन्द्रियाणि तस्य प्रज्ञा प्रतिष्ठिता ॥**

**(Chapter 2, Verse 61)**

A human being acquires knowledge through various means which aims to create Intellectual and spiritual connect. Our subconscious mind should be immersed/ absorbed in the divine almighty. The controlled senses subdued in divinity, illuminates and spreads the existing knowledge and wisdom of a person. This clear mind free from prejudice gives ultimate happiness.

**तस्मात्त्वमिन्द्रियाण्यादौ नियम्य भरतर्षभ । पाप्मानं प्रजहि ह्येनं ज्ञानविज्ञाननाशनम् ॥**

**( Chapter 3, Verse 41)**

Krishna tells about the main route to all evil is greed. It distracts all consciousness and drives human being to destruction. One should restrain his sense's appetite. Our problems exists because we are allowing them to exist, but eradicating them will bring us serenity.

**यतो यतो निश्चरति मनश्चञ्चलमस्थिरम् । ततस्ततो नियम्यैतदात्मन्येव वशं नयेत् ॥**

**(Chapter 6, Verse 26)**

Success in meditation takes time; the road to perfection is laborious and difficult. When we sit for meditation with the intention of focusing on the Devine Almighty, we will discover that occasionally our thoughts drift off into worldly sankalp and vikalp. We decide that the world is not our aim using the intellect's ability for discrimination. Thus, we forcibly isolate the mind from the outside world. We should realise that divine path alone is our actual path, and moving towards it is our aim, we must direct the mind to reach the goal. But this process needs constant, committed efforts without diversion of mind.

चञ्चलं हि मनः कृष्ण प्रमाथि बलवद्दृढम् । तस्याहं निग्रहं मन्ये वायोरिव सुदुष्करम् ॥

( Chapter 6, Verse 34)

Krishna talks about the fickle problematic mind, it wanders from subject to subject in a fraction of a second with the feelings of lust, greed, envy, anxiety, fear, and attachment. It is also powerful because it subdues the turbulence and overwhelms the mind with its ferocious currents. The mind is also stubborn because it refuses to let go negative thoughts when it encounters them and keeps returning to them, even to startle the most intellects. Arjun claims that the mind is even harder to govern than the wind after listing all its qualities.

श्रीभगवानुवाच ।

असंशयं महाबाहो मनो दुर्निग्रहं चलम् । अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते ॥

(Chapter 6, Verse 35)

There are numerous risk factors in life. Yet life moves on, it never stops. Likewise there are varied thoughts which endanger the existence of controlled mind. But by practice one can achieve ekagratha or single mindedness. We see that the mind tends to go toward its attachments and the direction in which it has previously developed running habits. The detachment eliminates mind wanderings that are not necessary.

मनःप्रसादः सौम्यत्वं मौनमात्मविनिग्रहः । भावसंशुद्धिरित्येतत्तपो मानसमुच्यते ॥

(Chapter 17, Verse 16)

Since learning to manage the mind immediately leads to mastery of the body and speech, the opposite is not always true, austerity of the mind is greater than austerity of the body and speech. The mind can be both your ally and your worst enemy. So, one should elevate the power of mind. This can be achieved through benevolent heart, silence, self-control and purity of mind.

## Conclusion

According to the Gita, a person's life is divided into two parts. One is only allowed to carry out one's intrinsically personal activities at home; yet, one's office serves as a second home where one must spend the majority of the day executing occupational obligations that may also be quite similar to his intrinsic nature. As a result, one should treat both of these activities—those related to home and work—as a single unit and treat both of these locations as their operational field or karma kshetra, which the Gita refers to as Kurukshetra. They should also not neglect either of the two and manage their home and workplace—that is, their life and their work—in a way that maintains proper balance and equal levels. Additionally, the Gita's advice that one should be disciplined and knowledgeable about their field of employment may be good for modern people to better manage their job and personal lives. It is also asserted that all sensations and desires are created solely in the mind, and that the desire that motivates one's activity springs from the mind, which is a repository for memories, thoughts, and opposite-paired emotions like love and hatred, pleasure and sorrow. Krishna summarised his advice to human community on work-life balance in the Gita, saying that one can manage it by combining social and personal life, working together, and completing all these tasks to the best of one's ability, keeping in mind that such activities bring in a sense of togetherness and not that of exclusivity. Live and let live well in peace and harmony for the good of human community. Vasudhaiva Kutumbakam- Whole world be united with a belief of together we progress for sustained well-being of all species with global peace and solidarity.

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## Depiction of Traditional Women in Manju Kapur's novels

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### Abstract

Manju Kapur dexterously presents women that belong to the colonial and pre-independent India who are well-steeped in tradition. The traditional woman brought up in the spirit of custom takes it for granted that her status as a daughter, wife or mother is safe and secure and the pattern of family set-up, termed as patriarchal system safeguards her interests as an individual in society. In such a tradition, the thought of rebelling against that system sounds strange and ridiculous. Women's flexible sense of amendment, and her patience and, above all, her deep sense of dedication and devotion to her family strengthen the traditional system. Hindu culture has instilled certain morals into her perception even from her girlhood and this sense of dedication to her family, with a real sense of self sacrifice, no more can make her go against the existing traditional system. And the patriarchal approach of supremacy, especially in India, fortifies that system. Tradition, indeed, is autocratic and is quite inflexible to ideas new that come from outside.

**Keywords:** Tradition, patriarchy, marriage, family, culture

Manju Kapur presents her perception of womanhood by creating different types of characters; and in so doing, she delves deep into the woman psyche and presents certain multifarious and surprising aspects of their qualities. It is here that Kapur confirms to be a past master at delineating human character, especially, woman character. With her intense insight, she hunts motives that drive her central characters into unpredictable manners.

The present paper presents the depiction of traditional women in the novels of Manju Kapur. The burden of tradition which includes customs, conventions and social ethnicity shapes, controls and guides the community of men that receives its general character from it. And it prescribes the strategy for its norms. As an unidentified authority, it preaches the individuals as regards their behaviour within the society.

In Manju Kapur's novels, the representation of a 'new woman' emerges from the age-old classic conventional woman. The author probes deep into the tradition of the past and portrays the traditional woman characterized by certain indisputable qualities. The traditional women in Manju Kapur's novels, though they come from different socio-economic background, they fit into the middle class and they are one in preserving the ethics of tradition. Traditional women barely feel the pangs of reliance on others since they do not have what the notion of Independence means. As Meena Devi lays it: "They seem to be behaving uniformly. To them, it is the moral aspect that counts. Naturally they glorify the institution of Marriage as the "be-all and end-all" for themselves."(223)

Kasturi, one of the major characters in the novel, *Difficult Daughters* is an incarnation of tradition, Kapur has chosen a few incidents rather characteristic of what we call 'tradition'. She is nothing if not traditional to her backbone. Kasturi, the mother of Virmati in '*Difficult Daughters*', in the part of mother becomes a dreadful force of patriarchal system. She is the very replica of the traditional woman. She represents all the traditional qualities, and all the salient features embedded in a traditional woman. Kasturi comes from a well-to-do middle class, traditional, Arya Samaj family. She is taught even from her girlhood that marriage is her destiny.



As such Kasturi was trained in the culinary arts which were a vital qualification for a young girl to be married. Marriage changes the status of a daughter into the status of a daughter-in-law and from then onwards her in-laws, becomes hers. And her chief duty as a daughter-in-law is to please her in-laws. Conventionally she is well-equipped to be a daughter-in-law whose chief duty is to be good at cooking.

“During Kasturi’s formal schooling it was never forgotten that marriage was her destiny. After she graduated her education continued in the home. Her mother tried to ensure her future happiness by the impeccable nature of her daughter’s qualifications. She was going to please her in-laws.”(DD-62)

The conception of the traditional womanhood consists in being a little educated and to be well-trained in domestic responsibilities. Kasturi fulfils both these credentials and so her uncle pays her tribute that she was one of the finest flowers of ‘Hindu Womanhood’. One striking feature about Kasturi is that she is a mother of eleven children and as tradition permits a woman to give birth to any number of children and society accepts it.

Kasturi has never been glad with giving birth to one after another and Manju Kapur condemns the practice of unrestricted breeding of children and its adverse effects on women’s health. Ruby Milhoutra observes:

“Kasturi’s repeated pregnancies made her sickly, resulting in her total dependence on Virmati to manage household. As a natural consequence her unique position in the home is lost which she has to yield to her daughter quite unwillingly. Virmati thus becomes a ‘substitute’ and not the double that every wants her daughter to be. As a consequence the relationship assumes hostile dimensions.”(165)

The observations of Kasturi regarding marriage of a daughter are fairly traditional. She strongly believes that a girl who attains a marriageable age must be married. She believes that the real business of a girl’s life is to get married and look after her home. According to Vera Alexander:

“In the juxtaposition of marriage and education, education is either described in terms of a threat, or portrayed as a dead end, reducing accomplished female characters to obedient wifehood and dependency rather than enabling them to make a living out of their training.”(275)

Kasturi is cold-hearted to the end towards her difficult daughter, Virmati. She becomes merciless as a mother and indifferent and cruel to her daughter and she has not moved with the times. Manju Kapur very clearly and logically presents Kasturi as the very embodiment of the spirit of tradition. Every act of Kasturi has been incited by her inbuilt sense of tradition.

Next in the order of traditional women comes Ganga, the uneducated wife of the Professor. Ganga, as a wife has been very perfect in running the household and the Professor is thoroughly satisfied with his wife in this aspect; but his major accusation is that there is an unbridgeable gap from cultural and cerebral point of view between them. Ganga is seen another prey of the traditional society. She has entered her in-laws’ house at the age of twelve and tried to establish herself to be a good house wife but she could never become an intellectual mate to her husband and this leads to her troubles. The unpleasant effects of early traditional marriages have their own evil consequences on society at large.

Kapur presents Ganga as a systematic traditional wife; Ganga is every inch a traditional wife and she attends to every insignificant duty not to win her husband’s love or affection but as a part of her duty as a traditional wife:

“From washing his clothes to polishing his shoes, to Tidying his desk, dusting his precious books, filling his Fountain pens with ink, putting his records back in their Jackets, mending his clothes, stitching his shirts and kurtas, hemming his dhotis, seeing that they were Ganga did it all.”(DD-216)

Since Ganga is a traditional wife, she wails half-heartedly accepting her fate without questioning her husband when the professor brings Virmati home as his second wife. Bhagbat Nayak remarks:

“The novel evokes some concern over the problems of women in a male-dominated society where laws for women are made by men in its social matrix and a husband stands as a ‘sheltering tree’ under which a woman proves her strength through her suffering.” (103)

As a traditional wife, Ganga wants to be the whole mistress of the province of the kitchen. When Virmati tries to go into the kitchen, Ganga weeps and wails all day cleaning and cleansing all the pots and pans. “Such ritual rinsing of every pot and pan to wash away her polluted touch, that she felt intimidated. It was clear not an inch of the territory was going to be yielded.”(230). In this way, she asserts her rights as a traditional wife lest her right as a wife should be wilted out. Kavita Tyagi observes: “The notions of patriarchy were so strongly embedded in the psyche of women of older times that they, so fearful of their physical and financial security that they dare not cross their patriarchal thresholds for the fear of being discarded by society.”(207)

Astha's mother, Sita in *A Married Woman*, is presented as a woman who is traditional to the hilt. Every word and syllable that she utters reveals that she has thoroughly imbibed the spirit of Hindu culture. Like all traditional mothers, she is very much worried about the marriage of her only daughter. Astha's mother expresses her great anxiety for her marriage saying: “When you are married, our responsibilities will be over. Do you know the Shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?”(AMW-1)

It is appropriate to quote Simon de Beauvoir, “Marriage is the destiny traditionally offered to women by society”. When Astha dubiously tells her that she has no faith in that matter and suggests her mother that as an educated woman, neither she should believe in such things, her mother becomes defeatist and sighs that no one can escape their destiny. Thus, she believes that everything is ordained saying, “Who can escape their duty?”(AMW-1)

It is also a stain of traditional thinking on the part of Astha's mother to feel unjustified worry about her daughter's family and her happiness even when she is grown up enough to deal with her own family affairs. She advises her daughter to pay more concentration towards Hemant's health and be an obedient wife.

Sona is one of the main woman characters of the novel *Home*. She is the wife of Yashpal and the daughter-in-law of the patriarch, Lala Banwari Lal. Theirs is a love marriage. Sona is presented as a restive woman and the reasons, of course, are apparent. In the first place, she enters the Lal's traditional family through love marriage without any dowry and it demands a frequent snide by her mother-in-law.

Secondly, Sona's being sterile for a long period incurs the deep discontent of her mother-in-law. As a traditional woman, Sona feels her womanhood is imperfect without her being a mother. And this is much more so in a traditional family. Sona leaves no stone unturned and becomes stricter in the execution of rituals.

“Every Tuesday she fasted. Previously she would eat fruit and drink milk once during this day, now she converted to a nirjal fast. No water from sun-up to sundown. She slept on the floor, abstained from sex, woke early in the morning, bathed before sunrise. For her puja she collected fresh white flowers, jasmine or chameli, unfallen, untrodden, from the park outside the house.”(H-15)

Sona, after an inexorable emotional struggle for ten long years, gives birth to a daughter, Nisha. When Sona becomes the mother of a male child, there comes in her life a new light that disperses the darkness that envelops her be it ever so thin. The birth of a son has raised her status in the family. As a traditional mother Sona wishes to train her daughter on the lines of a traditional girl befitting the future wife of a good family. She insists, keeping in mind the mangli status of Nisha that her ten year old daughter Nisha should observe, as tradition demands, a fast.

But when Nisha protests she retorts saying: “What kind of wife are you going to make if you can’t bear to fast one day a year for your husband?”(H-93)

Sona’s thoughts always linger around the idea of marriage wherever the argument begins it ends in marriage. She is so traditional that she believes that the be-all and end-all of a woman’s life is marriage. It has become an obsession with her. Sona, as a staunch traditionalist, believes that a girl must be happily anywhere and for this she must be very skilled at cooking.

Sona, like all mothers takes it is to be her first and foremost duty, while other duties are secondary, is to see that her daughter is happily married. When Nisha’s marriage has been settled, like all mothers Sona feels extremely cheerful. We cannot conclude Sona’s character better than to quote her own words, “My duty is done, and now I can die in peace, Roop.”(H-306)

Thus, Manju Kapur very efficiently explains the characters of traditional women who are gender stereotypes and act as a formidable power of patriarchy. They not only carry the burden of tradition but also try to preach their next generation thus being the flag bearers of it.

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## AN ART OF ACCULTURATION IN THE SHORT FICTION WORLD OF JHUMPA LAHIRI

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### Abstract

Culture is the backbone of everyone as well as every nation. Everyman is a changing creature like seasonal beings. He should change according to the season then only he can survive in this world. Like Shelley's saying, "If winter comes, can spring be far behind?" (*Ode to the West wind*, l.70), everyone must change their culture according to their environment. This act involves attitude, adversity and adjustment etc. Changing culture is different from changing identity. "Heard melodies are sweet but those unheard are sweeter" (*Ode to a Nightingale*, l.11) as per Keats' quote, this article is an attempt to express Lahiri's perspectives on culture in a positive vision. Enculturation indicates the process of learning one's own culture and acculturation directs to the process of learning another culture. Learning a culture is like the concept of art for art's sake. Moreover, it denotes the acquisition and adaptation to the cultural values, attitudes and practices of the majority culture.

**Key terms:** Identity, Attitude, Adversity, Adjustment, Enculturation, Acculturation.

Attitude is the center of all individual power in the world. It varies from person's to person's mentality, suffering. Good attitude completely shapes the person as a whole. Attitude decides everything of a person's life. Positive attitude is more than thinking good thoughts; it's the ability to access a beneficial state of mind regardless of their situation. Attitude arranges the mental furniture of body mind, re-creational vehicle as they explore the world of experiences. Attitude is more than thinking, it extends mind beyond body in things around you and the behavior of other people.

The most important thing in human relationship is the one establishing good attitude. The daughter's attitude is different towards her mother and her response is unavoidable in life, where as a married woman attitudes, their responses will be entirely different from unmarried woman. Similarly their longing, desire, freedom seems to be different attitudes. All the human being possess different attitude and responses according to their situation. They are not born with good attitude. It is they by themselves must shape good attitude and achieve their desired goals. Because of negative attitude, a lot of people's life leads in a dark. Whether life is happy or not that depends upon the person's attitude.

"An attitude de roughly, is a residuum of  
Experience, by which further activity is controlled  
And conditioned. We may think of attitudes as  
Acquired tendencies to act in specific ways  
Toward objects" (Krueger and Reckless, p.148)

An essential thing inhuman relationships is the one established through marriage, Alexander Walker in his book on the *Physiological aspects of Women*, states that "marriage is essential to the well-being of human society" (p.78). He then lists out the advantages arising from the happy married life of man and woman. The gifts of a perfect and happy married life are politeness, good humor, fact, understanding, flexibility and genuine love. The place where such qualities exist in plenty is a relaxed and loving home. The husband and wife who live there will never hesitate to compromise with each other and they also learn to make decisions together by sacrificing their independence to some extent from the continuance of their happy married life.

Attitude and response is the main concern in human life and also unavoidable in life. It changes according to their situation, whereas attitude decides the fate of their life and responses whether it is good or bad fulfillment in their attitudes can contribute to leading a satisfying and successful life. Their attitude toward what you wish and expect governs the response you get.

To have a satisfying life, must have a good attitude and responses accordingly to their situation. Whether it is to be one of happiness or not is determined by the attitudes of persons. To make their life as hellish or heavenly life during their earthly life lies in their attitudes

Oxford Dictionary thesaurus defines attitude as a way of thinking or feeling about someone or something. A healthy attitude towards life can sometimes make wonders. Attitudes are essentially natural human responses to the good or will or indifference of others towards us as displayed in their attitudes and actions. Attitude is the centre of success and the good side about attitude is that you are not born with it, you just can change and shape it until it fit best with your desired goals. Attitudes differ from person to person and responses according to their situation. The good attitude always help the person to go in right way and to seek a successful life It completely shapes the human being as whole person of their life. It also depends upon a person's mentality, suffering, physical and situation etc.,

Jhumpa Lahiri, a skilled writer of cultural studies, pictured this cultural trilogy well in her writings. An American author of Indian origin, Lahiri was the child of Bengali Indian immigrants from the state of West Bengal; she portrays the characters both in the light of native and alien culture. She was born Nilanjana Sudeshna but goes by her nick name Jhumpa. Her life span moves across many countries and cultures. She was born in London, observed and learned Bengali heritage through her visits to Calcutta, grew up in Rhode Island, studied in New York and Massachusetts, married a journalist and extended a comfortable life in Brooklyn, New York, later shifted her residence to Italy's capital Rome for a year with her husband and their two children. She is currently a professor of creative writing at Princeton University, New Jersey. As a writer of American English with Indian flavor, she presents both Indian and American cultures in her works.

At present, Lahiri is one of the most eminent Indo- American writers. Even though she is a woman of Indian origin, she can stand in a firm position as a prominent writer in America. Her stories comprises of Indian heritage, American dream, loneliness of dislocation, cultural displacement, sense of identity and belonging with one foot into two worlds at surface. But with deep insight into her works, a hidden point mentioned is that there's no success without hardship in everyone's life. The characters' suffering make them strong to survive anywhere like Lahiri. Through her stories, she circuitously exposes the importance of cultural awareness, cultural intelligence, cultural psychological aspects and cultural feminist ideas.

Her short story collections *Interpreter of Maladies* and *Unaccustomed Earth* focus on the same vision of Lahiri. Both present the themes of cultural aspects in a perfect manner. Everyone has an individuality, has his or her own culture and own identity. But he or she must possess the quality of adopting into other culture according to the place like Chameleon. Place should not be an obstacle for his or her development. Lahiri portrays how her immigrant characters struggle to adopt into the new culture at first and how they become develop themselves with hope later. Wherever they achieve, their identity couldn't be changed. If an Indian man shines in America, all will praise him as an achiever from Indian only, because it is his or her born identity.

Her initial collection *Interpreter of Maladies* consists of nine dazzling short stories and these stories narrate the lives of Indians settled in America. Lahiri incorporates three worlds in her life- India, the land of her ancestors, England, the land that gave shelter to her parents, and America, America, the land of her present residence. These three worlds can easily be grouped into two worlds of the East and the West. Each and every story of this collection powerfully mirror its author's shifting frame of reference and spanning two worlds of the East and the West and intertwining a delightful touch of fictional art. The stories reveal immigrants' suffering in a new land as well as those sufferings made them stronger to survive there.

However, Adversity the word which refers to misfortunes, everyone deals with adversity in their own way of life. Adversities as an attack depending on the source, People who are able to do this would be strong in the emotional intelligence competency self-control. Problems are there to be faced and overcome. Man cannot achieve anything with an easy life. Helen Keller was the first deaf and blind person to gain a University degree. Her activism and writing proved inspirational. Paul Sloane rightly expresses her words in *The Innovative Leader*, Character cannot be developed in ease and quiet.

Only through experiences of trial and suffering can  
the soul be strengthened, vision cleared, ambition  
inspired and success achieved (32).

One of the main determinants of success in life is attitude towards adversity. People who are all face hardships, problems, accidents, afflictions and difficulties. No one willingly choose the adversity but everyone can choose the attitude towards it. Comparing to man, woman are the most sufferer. Woman has always been a sufferer for no fault of her. She has to play different roles in her life. When she is born, she has to become the target of criticism of her being a girl. In her childhood she has to depend on her father. After marriage, she depends on her husband, and in her old age she depends upon her son for her subsistence. As a mother, she has to obey her sons, as a wife, she has to obey her husband, and as a daughter, she has to her parents.

The first and foremost story *A Temporary Matter* is about a married couple, Shukumar and Shoba, suffers from the darkness that is the loss of their stillborn child. The darkness actually separates them lonely but later the power cut produces darkness, it helps them to share their grief, they console themselves and to be a more intimate couple. At the same time, their loss makes them to cry again and at the end they realised that their misery is the temporary sadness only and they hope for their happiness in their life.

At next *When Mr. Pirzada Came to Dine*, Mr. Pirzada is a visiting professor of Pakistan; he becomes much closer with the little girl Lilia in her household in Dacca for a brief period. Mr. Pirzada spends his time in Lilia's house with her Indian parents. Later, Mr. Pirzada returns to Pakistan and reunited with his family, however, Lilia feels isolate of his absence. This story exposes the strong hope of the little girl Lilia. Even though she is a little one to do not understand what life is, but Lahiri shows her optimistic hope in an accurate manner. In the third, *Interpreter of Maladies*, Mr. Kapasi, a tour guide guides Das family to visit the Sun Temple in India. Mr. Kapasi reveals about himself to Das that he has another job as an interpreter at a doctor's office. One day, at the tourist site, Mrs. Das has the chance to reveal her secret to Mr. Kapasi. At the end, Mrs. Das shifts her attention on her children and decide to look after her family as well she will be honest to her husband thereafter.

In the subsequent story *A Real Durwan*, Boori Ma, the protagonist, is a durwan, a gatekeeper, in an apartment building in India. She became a victim of stealing a new basin, but she didn't steal. No one is ready to believe her words and as a result, she's thrown out onto the street. The residents started to search a real durwan than Boori Ma without knowing her value. Boori Ma feels for their complaint and walks towards to search a job in another area. The fifth story *Sexy* is about Miranda, a young white woman who falls in love with a married Bengali man, Dev. When she has the chance to spend with a little boy, she realized her misbehavior. At last, Miranda slowly splits from Dev and looks forward towards her future in a good manner.

The sixth, *Mrs. Sen's* is about Mrs. Sen, wife of a professor at the local university and a baby sitter. She has the responsibility to take care of Eliot, an eleven-year-old boy. Eventhough she feels homesick for her family in India, she hasn't made many friends here and she's glad to have Eliot. She is very kind and attentive towards Eliot. She cooks Indian spicy items to him; Eliot loves to have those items more. Though driving is essential in abroad, Mrs. Sen is afraid of learning to drive and she depends on Mr. Sen. But one day, Mrs. Sen decides to drive herself and Eliot to the market but inopportunely they get into a car accident. So Eliot's mother pulls Eliot from Mrs. Sen's care. Mrs. Sen consoles herself and recovers from those unpleasant happenings. Though accident is a bitter incident, but that would be the great chance to focus on Mrs. Sen's boldness.

In the seventh story, *This Blessed House*, Sanjeev and Twinkle, a young married couple moved into a new house in Connecticut. Sanjeev is a successful businessman and Twinkle is a student from Stanford. Even though they are made for each other, they have some controversial thoughts. But they are strong in their love and understanding after some problems. The following story *The Treatment of Bibi Haldar* is about a strange malady Bibi Haldar is suffering from. She lives with her cousin Haldar and his wife. One day, Bibi turns up pregnant and no one knows who made her pregnant. Bibi turns out to be stronger than before; she gives birth to a baby boy and turns Haldar's shop into her own and becomes successful as well cured of her illness.

The last story *The Third and Final Continent* is about a Bengali man immigrates to London and then moves to Boston in order to make a life for himself and, later on, for his wife of an arranged wedding. When he gets to Boston, he stays at a house owned by a Mrs. Croft, who's 103 years old. Later, he realises that he needs a better apartment for him and his wife Mala to live in once she arrives from India. He and Mala live together at the new place, at first, they are not close to each other but later they live happily.

All the immigrants of these nine stories reveal their suffering to adopt the new country, sacrifices their miseries and stronger to survive there.

They are not back to their native, they have the power to endure themselves and develop themselves. Keeping Indian heritage in their minds and following the American culture are the two strong sides of every immigrant just like a coin. These stories deal with life as a whole and various bonds that are part and parcel of one's life. Through her short stories, Lahiri has demonstrated that these bondages, ups and downs one comes across in life make the character a complete social and cultural being. Like *Interpreter of Maladies*, another short story collection *Unaccustomed earth* also deals with these influential aspects. The characters in these stories represent the diasporic struggle as well as journey of the self. The meaning of one's survival lies not only within himself but also related to the world and the fellow beings and this awareness makes one strike roots into unaccustomed earth.

*Unaccustomed Earth* is another short story collection of eight short stories, five stories comprise the first part; three stories, featuring the same central characters comprise the second part, follow a Bengali-American family through several cities across the world. All the stories are thematically related and probe the overarching themes and subjects of Lahiri's career- the adjustments made by Bengali immigrants as they try to adapt to American culture. The title opines that a change of home can be good for a person if only they strike their roots into unaccustomed earth. As changes are inevitable in this mortal world, Lahiri beautifully shows the immigrants' bond between the place they were born and the place where they have settled.

The collection opens with the title story, *Unaccustomed Earth*. An unnamed father visits his daughter, Ruma, and her young son, Akash, in Seattle after the death of his wife. The story extends to three generations of immigrants and their varying modes of acculturation. Ruma's parents, first generation immigrants, come to the U.S. in quest of better educational opportunities. After his wife's sudden death, Ruma's father feels more liberated and immerses himself completely in the American culture. Surprisingly, He wants Ruma to experience the kind of freedom he now has, he feels that he is free from the strictures of traditional Bengali practices, and can live with his girlfriend. Meanwhile, Akash becomes fascinated with his grandfather's language; he is thoroughly American, and knows next to nothing about Bengalese culture. The story ends happily with the father leaving Ruma and a crying Akash to travel the world with his new girlfriend.

The second story, *Hell-Heaven*, explores a complicated parent-child relationship. The narrative perspective shifts to the more personal, first-person voice, Usha, a young girl living in Boston with her very traditional mother, Boudi. She recounts the piteous story of her mother as she glimpses through her childhood memories. One day, they meet a graduate student at MIT named Pranab Chakraborty. Though, Pranab is homesick, Usha bonds with him, and Boudi is love-stricken. But in the end, Pranab marries an American woman named Deborah. Unfortunately they divorced twenty-three years later. Later, Usha learns that her mother's love affair on Pranab after many decades only after a man she wanted to marry had rejected her.

Succeeding story, *A Choice of Accommodations* follows Amit and his partner, Megan, the couple faces some troubles due to misunderstanding and at last they become happy. Next story *Only Goodness* is about blood relations' relationship, Sudha and her teen-aged brother Rahul, an addict to alcohol. There was a misunderstanding raised between Sudha and Rahul and at last Rahul has the hope that he will prove himself as a responsible brother to his sister, Sudha soon. The subsequent story and final story of part I, *Nobody's Business* is the story of a girl, the unmarried Sangeeta Biswas. She loves Farouk, an Egyptian man. As per the Indian Chant, "Truth alone triumphs" Sang realises Farouk's real face very soon. She takes Farouk's cheating as a lesson, and hope for her bright future.

Part II of this collection entitled as *Hema and Kaushik* are intimately connected, and make up a trilogy. These short stories stretch a chronological account of the lives of Hema and Kausik. They grew up together but end up living distinct lives and lose touch. When they have chance to meet again after some decades, they realise a strong and mutual bond with one another. Unfortunately before proposing their love, Kausik dies in the 2004 Indian Ocean tsunami. The whole plot of Hema and Kaushik is divided into three parts.

The primary part is *Once in a Lifetime*, It deals mostly with Hema and Kaushik and their childhood. It expresses the story of two families who were intimate to each other because of shared culture and the common experience of adapting to a new culture. In the middle part *Year's End*, is from Kaushik's point of view. It states about Kaushik's life after his mother's death. He deals with so many unwanted changes in his life and still stronger. The concluding part, *Going Ashore* is related by an omniscient narrator as Hema and Kaushik meet by chance in Italy after two long eras.

Hema is at present a college professor, at the same time, Kaushik is a world traveling and successful photojournalist. They coincidentally reunite in Rome and remember their younger years together. Later Kaushik asks Hema to leave Navin and come and live with him in Hong Kong. But ultimately Kaushik dies vacationing in Khao Lak when the [2004 tsunami](#) occurs.

Thus Lahiri visualises the cultural aspects beautifully in these two short story collections. With deep dive on these two collections, each and every story reflects the Indian heritage as well as American culture amazingly. Though culture is essential to everyone and every nation, he or she must learn cultural awareness. It paves the way for cultural intelligence to the immigrants. Immigration is like school-going incident. Every immigrant has the struggle to adjust and adopt at first to a new environment, surrounding and culture, but later they can be strong and shine. So, place should not be an obstacle to anyone for his or her development. As per William Cowper's saying, "God made the country, and man made the town," (*God made the country*, l.1) everyone must be aware of his or her individuality at the same time he or she must learn the essential qualities such as adjustment, adaptability and flexibility to survive in another nation.

To put it in a nutshell, Life throws all a lot of challenges, both simple and complicated, and it is up to all to rise and perform, take decisions that can be sometimes satisfying, and sometimes disturbing, and walk through it as if none were affected by it. It is not an easy thing to do. It is never easy to answer his heart as the questions surface and resurface time and again. Life is not a bed of roses to live easily without adjusting anything or anyone. Herbert Spencer rightly says, "Life is the continuous adjustment of internal relations to external relations" (2). However, the road to adjusting life in a completely new country is not an easy one, and it is true that some immigrants never fully feel accustomed to life in the United States. Even so, to say that all immigrants do not adjust to life there would be incorrect.

Though Lahiri is an American citizen, she still celebrates as an Indian diaspora writer. Her short stories not only express the two countries' cultural aspects but they are the important instances to state that how essential cultural Globalisation is. Hence, literature has many branches such as Indian writing, American literature, Canadian literature, etc., every branch reflects its nation especially culture; it is a globalized one. Thus Lahiri's multisided talent of highlighting Indian culture presents awareness about American Culture and how immigrants' sufferings make them stronger and stimulate them to overcome and at last support to survive in another nation.

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## An overview on *Gāyatrīrahasyopaniṣad*: Query for an unpublished *Śāktopaniṣad*

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### 1. Introduction:

A few scholars roughly classify the Post-Vedic minor *Upaniṣads* into six categories viz., i. *Vedānta*, ii. *Yoga*, iii. *Sannyāsa*, iv. *Vaiṣṇava*, v. *Śaiva* and vi. *Śākta*. There are many *Upaniṣads* are found within these six categories. Though a few of them have vulgate editions, but the critical editions of them are not found till date. Few of them are unpublished in form till date. Many manuscripts of the texts and their commentaries under these said categories are found in different places of India. The present paper aims to focus on preparing a general study on *Gāyatrīrahasyopaniṣad*, an unpublished one among *Śāktopaniṣads* to throw a light on the hidden treasure of Indian Philosophical sphere as well as Sanskrit Literature.

### A general survey on *Śāktopaniṣads*:

Texts of eight *Śāktopaniṣads* along with the commentaries by UpaniṣadBramayogin, edited by A. M. Sastri and published by Adyar Library, Madras (now Chennai) on 1925 are available in PDF format through internet. Those are:

- *Tripuropaniṣad*
- *Tripuratāpinyupaniṣad*
- *Devyupaniṣad*
- *Bahvrcopaniṣad*
- *Bhāvanopaniṣad*
- *Sarasvatīrahasyopaniṣad*
- *Sītupaniṣad*
- *Saubhāgyalakṣmyupaniṣad*

A Vulgate Edition of these eight *Śāktopaniṣads* is available, which is published in form. But, on the other hand, C. Kunhan Raja in his text i.e., *Un-published Upanishads* has given the texts of the eighteen other *Śāktopaniṣads* which are unpublished in form till date. Among them, *Gāyatrīrahasyopaniṣad* is found as an unpublished *Upaniṣad* which belongs to *Śāktasect*.

### 2. A general study on *Gāyatrīrahasyopaniṣad*:

This *Upaniṣad* starts with the *śāntipāṭha*, i.e., *oṃsvastisiddham– mantra*. Yājñavalkya and Vaśiṣṭha requested to the Lord to elucidate the mystery of origin of Goddess *Gāyatrī*. So, Lord *Brahmā* represented the mystery and the glory, the inequities of the Goddess by conversational way among them. It is found that the Goddess *Sāvitrī* was formed from the *Gāyatrī* and from her the Goddess *Sarasvatī* and from *Sarasvatī* all four *Vedas* produced. So, these three Goddesses are uniformed or inseparable. Lord *Brahmā* elucidated the *Gāyatrī-mantra* by each syllable to illustrate the inequities of the Goddess. He explained the meaning of each syllable of the *mantra*. This is the novelty of the said *Upaniṣad*. Then the Goddess is illustrated as the well-known metre by the Lord, which is known as an important metre of *Vedas*. It is said here that the four *Vedas* are the four legs of the metred Goddess, Her six *kukṣikās* are the six sides (*dik*) (Six sides are orderly: *Pūrvā*, *Dakṣiṇā*, *Paścimā*, *Uttarā*, *Urdhva* and *Adhah*) and except metre, other five limbs of *Vedas* (i.e. *Vedāṅgas*) are the heads of Her. Metre is not mentioned here as *Vedāṅga*, because of She is described as a metre. After that, the side of citation (*dik*), color, place of habitation, vowel (*sva*), portent (*lakṣaṇa*), *akṣaradaivata*, seers, metres, power, theory (*tattva*) and *avayava* etc. are being discussed in this *Upaniṣad*. *Sāvitrī* and *Sarasvatī* are also described along with Goddess *Gāyatrī* in this text.

A brief description of them is given below in a chart:

Name of the Goddess	Side of citation	Color	Place of habitation	Vowel (Svar)	Portent ( <i>Lakṣaṇa</i> )
Gāyatrī	East ( <i>Pūrva</i> )	Red ( <i>Rakta</i> )	Earth ( <i>Prthvī</i> )	<i>Udātta</i> (A)	<i>Sandhyāhaṃsavāhinībrāhmī</i>
Sāvitrī	Middle ( <i>Madhya</i> )	White ( <i>Śveta</i> )	<i>Antarīkṣa</i>	<i>Anudātta</i> (O)	<i>Bṛṣabhavāhinīmāheśvarī</i>
Sarasvatī	West ( <i>Paścima</i> )	Black ( <i>Kṛṣṇa</i> )	<i>Dyau</i>	<i>Svarita</i> (Ā)	<i>Garuḍavāhinīvaiṣṇavī</i>

Goddess Gāyatrī is being worshipped as *pūrvāhṇa-kālikā*. She is red in color. She wears red-colored clothes, red and scented flowered necklace. She is virgin (*kumārī*) and She abodes in earth. There are snare, gad, rosary and *kamaṇḍalu* in her hands. She is the bliss-given-handed Goddess. *Ṛg-veda* is shown also in her hand. She is sitting on the duck (*haṃsārūḍhā*).

Then the Goddess Sāvitrī has been described here. She is being worshipped as *madhyāhṇa-kālikā* in this text. She is fair (*śvetāṅgī*) and young lady (*yuvatī*), dressed with white clothes and white savored flowered-necklace. She is sitting on ox. She holds Trident (*triśūla*) and *Damaru* on her hands. So, it is cleared that the Goddess is symbolized as the iniquities of Śiva. She belongs with Śiva, so She is called Māheśvarī. She is situated in *antarīkṣa* (*bhuvah*). *Yajurveda* is shown in her hand.

Next the description of the Goddess Sarasvatī is found. She is the Goddess of eventide, the ancient lady of cognition, blackish, dressed with black clothes and black-colored scented flowered necklace. She holds conch, wheel and mace in her hands. She is the benefactress of fearlessness. She is assimilated with the *Sāmaveda*. She cites in the heaven (*svah*).

The three ages (*kumārī- yuvatī- brddhā*) of the Goddess Gāyatrī are described as Her forms. She has been mentioned as *Brahmarūpiṇī* while explaining her various forms by the lord Brahmā. She is the form of three *agnis*(*āhvaniya*, *gārhyapatya* and *dākṣiṇāgni*), three *Vedas* (*Ṛg- Sāman- Yajus*), three *lokas* (*Bhūh- Bhuvah- Svah*), three *savanas*(*Prātaḥ*, *Madhyāhṇa* and *Tṛtīya*), the united forms of three *guṇas*(*Sattva*, *Rajas* and *Tamaḥ*) and three Gods (Brahmā- Viṣṇu- Maheśvara), three states(*Jāgrat*, *Svapna* and *Suṣupti*), three metres(*Gāyatrī*, *Triṣṭubh* and *Jagatī*), *Vyāhṛtirūpā* and the unity of three powers (*Ichchā*, *Jñāna* and *Kriyā*) also. Probably, these three forms are the united forms of above said three Goddesses.

The twenty-four *Akṣara-daivatas* and the seers of the Goddess are mentioned in this *Upaniṣad*. Most of them are the *Ṛg-vedic* seers. The well-known seven metres of *Vedas* are mentioned as the metres of the Goddess. The twenty-four powers and the twenty-five *tattvas* (doctrines/ theories) are also mentioned here. These information are mentioned below briefly:

<i>Akṣara-daivata</i>	Seers	Metres	Powers	<i>Tattvas</i> (Doctrines)
1. <i>Āgneya</i>	Vāśiṣṭha	<i>Gāyatrī</i>	<i>Prahlādinī</i>	<i>Pañca-mahābhūta</i>
2. <i>Prājāpatya</i>	Bharadvāja	<i>Triṣṭubh</i>	<i>Prajñā</i>	<i>Pañcatanmātrā</i>
3. <i>Saumya</i>	Gārgya	<i>Jagatī</i>	<i>Viśvabhadrā</i>	Five organs of action
4. <i>Īśāna</i>	Aupamanyava	<i>Anuṣṭubh</i>	<i>Vilāsinī</i>	Five organs of cognition
5. <i>Āditya</i>	Bhārgava	<i>Paṃkti</i>	<i>Prabhā</i>	Mind ( <i>manas</i> )

6. <i>Gārhapatya</i>	Śaṅḍilya	<i>Bṛhatī</i>	<i>Śāntā</i>	Knowledge ( <i>buddhi</i> )
7. <i>Maitra</i>	Lohita	<i>Uṣṇika</i>	<i>Mā</i>	<i>Ahaṃkāra</i>
8. <i>Bhargadaivata</i>	Vaiṣṇava	–	<i>Kānti</i>	<i>Citta</i>
9. <i>Āryamaṇa</i>	Śātātapa	–	<i>Sparsā</i>	<i>Jñāna</i> (science)
10. <i>Sāvitra</i>	Sanatkumāra	–	Durgā	–
11. <i>Tvāṣṭra</i>	Vedavyāsa	–	Sarasvatī	–
12. <i>Pauṣṇa</i>	Śukra	–	Virūpā	–
13. <i>Indrāgna</i>	Parāśara	–	Viśālākṣī	–
14. <i>Vāyavya</i>	Paunḍraka	–	Śālinī	–
15. <i>Vāmadeva</i>	Kratu	–	Vyāpinī	–
16. <i>Maitrāvaruṇa</i>	Dākṣa	–	Vimalā	–
17. <i>Bhātrvya</i>	Kāśyapa	–	Tamapahāriṇī	–
18. <i>Vaiṣṇava</i>	Ātreya	–	Sūkṣmāvayava	–
19. <i>Vāmana</i>	Agastya	–	Padmālayā	–
20. <i>Vaiśvadeva</i>	Auddālaka	–	Virajā	–
21. <i>Raudra</i>	Āṅgīrasa	–	Viśvarūpā	–
22. <i>Kauvera</i>	Nāmiketu	–	Bhadrā	–
23. <i>Āśvina</i>	Maudgalya	–	Kṛpā	–
24. <i>Brahma</i>	Viśvāmitra (Āṅgīrasa)	–	Sarvatomukhī	–

These twenty-five *tattvas* are comparable with *Sāṃkhya* Philosophy. Lord Brahmā advised that everyone should worship to the Goddess to get freedom from all sins. Then the various body parts of the said Goddess are mentioned as the habitations of various deities. These are:

The body-parts of the Goddess	Residence of the Deities
Mūrdhā	Brahmā
The end of <i>Śikhā</i>	Viṣṇu
Forehead	Rudra
Eyes	Candra & Āditya
Ears	Śukra & Bṛhaspati
Noses	<i>Aśvinikumārs</i>
Teeth & Lips	Sandhyā
Mouth	Marut
Breasts	<i>Vasus</i>
Heart	Parjanya
Belly	Ākāśa
Navel	Agni
Loin	Indrāgni
Shank	Prājāpatya
Thighs	Kailāśa
Knees	Viśvadeva
Hairs	Prṥthivī, Bṛhaspati etc.

Nail	Mahatī
Bones	Nine Planets
Blood	Ketu

Brahmā addressed Her as the Goddess of Speech (*Vāgdevī*). It is stated clearly that, one, who realized the mystery of the said Goddess, can reach to the *Brahmaloka*, he/she rises towards the Brahman, the Supremacy. One, who reads this text in day daily gets free from the sins, reads in morning, gets free from sins which have been made in last six months, reads in both time morning and evening, gets free from the sins which are made during the birth-

*'yaidamgāyatrīrahasyamadhīte divasakṛtampāpaṁnāśayati/  
prātarmadhyāhṇayohṣaṁmāsakṛtānīpāpānīnāśayati/  
sāyamprātaradhīyānojanmakṛtampāpaṁnāśayati'*. This *Upaniṣad* is presented in prose verse in whole.

### Conclusion:

The three Goddesses are being described as the form of supreme power-Brahman in this minor *Upaniṣad*, which is still unpublished. But it is quite difficult to find its origin as it is not clearly mentioned in the text. As this text belongs under the Post-Vedic minor *Upaniṣadic* sect, hence the language of this text is quite different from the Vedic texts. This *Upaniṣad* starts with the conversation among Yājñavalkya, Vasiṣṭha and Brahmā. Goddess Gāyatrī has been portrayed as the main deity in this text. She is the origin of another two Goddesses, Sāvitrī and Sarasvatī. They are uniformed and inseparable. The Goddess Gāyatrī has been described as a metre in this text, and it is well known that *Gāyatrī* is one of the most popular metre of Vedic text. Lord Brahmā has elucidated the *Gāyatrī-mantra* by each syllable to illustrate the inequities of the Goddess in this text. The meaning of each syllable of the *mantra* has been illustrated. This is the uniqueness of the said *Upaniṣad*. The Goddess has been portrayed as *Brahmavādinī*, the speaker of ultimate truth, thus, She is comparable to the *Ṛgvedic* Goddess Vāk (*Ṛg*, 10/125) also. Three Vedas- *Ṛg-Sāma-Yajurveda* are mentioned as the parts of the verse of Gāyatrī. The supreme knowledge of *Upaniṣads* makes us free from ignorance and helps us to reach at salvation in true sense, likewise the knowledge attained from this minor *Upaniṣad* is also a way to make us free from the bondage. So, these hidden treasures of Sanskrit Literature as well as philosophical textual sources must come to the light which are laid down under the darkness from several years to till date.

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## The Curse, Crisis and Control: A study of Kalidasa's *Abhijnanashakuntalam.*

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### Abstract:

Abhijnanashakuntalam is one of the most well-known plays by Kalidasa. It is generally considered to be the greatest Indian literary work of any period. It was composed about the 5th century CE. It is the first Indian classical play ever to be translated into western languages. Sir William Jones translated it in English language by in the year 1789. [Abhijnanashakuntalam](#) is the most famous and is usually judged the best Indian literary effort of any period in Indian classical drama. The story of the drama is taken from the epic Mahabharata, and it presents tale of the seduction of the nymph [Shakuntala](#) by King Dushyanta, his rejection of [Shakuntala](#) and his child, and their subsequent reunion in [heaven](#). In the development of the whole story Rishi Durvasa's curse on an innocent maiden, [Shakuntala](#) plays a pivotal role. The curse brings a disaster in Sakuuntala's life. Shakuntala was once daydreaming about her lover, King Dushyanta. She was so lost in the thought of Dushyanta that she missed seeing Rishi Durvasa arrive there. She forgot to take care of the sage. Enraged, Rishi Durvasa cursed her that her lover would forget her. Horrified, she pleaded for pardon and her friend tried to mollify the Rishi, who softened the curse, saying that Dushyanta would remember her when he saw the ring he had gifted her. Accidentally she had lost the ring. Sure enough, Dushyanta forgot all about her. He remembered everything only when he saw the ring. Finally, the two lovers reconciled and lived together happily ever after, along with their son, Bharata. According to Hindu Mythology, the Sage or [Rishi](#) possesses the power to [bless](#) and curse. Curse is the most undesirable things or situations that one is bound to suffer mostly because of a mistake he/she made or a crime that he/she committed.

**Keywords:** Hindu Mythology, Rishi, Rage, Curse, Crisis, Control, Emotional, Love, Reunion.

### Introduction:

Mahakavi Kalidas, the Shakespeare of India, is the well-known classical Indian author. He is a dramatist, an epic writer and a poet. He is probably the greatest Indian writer of any epoch. He was a creative genius who had made his characters multi-dimensional and expanded their scope with imaginative flights. In his writing, the characters appear as common men of blood and flesh, and their actions are governed by well-conceived notions of beauty. The characters are real and life-like. The hero and heroine fall in love at first sight. Heroine plays leading role and surpass their male counterpart. She is endowed with wit, common sense, human feelings and noble qualities of head and heart. She knows how to fulfil her love and resolve the crisis. Kalidasa gave depth to his works by highlighting Shakuntala's separation from Duhsanta. The separation caused by the loss of memory and the token ring due to the curse. The curse complicates Shakuntala's love for Duhsanta. When Shakuntala asks Duhsanta to accept her as his wife, Duhsanta, under the influence of the curse does not recognise Shakuntala. He does not recall his love affair with Shakuntala and refuses to acknowledge her as his wife. Duhsanta expresses his extreme consciousness concerning the impact of the denial of her rights. Thus it sincerely reveals an emotional crisis in her life. She is suffering agonies over his lost love. Dushyanta is not responsible for their separation; he acts only under a delusion caused by a sage's curse. The curse causes crisis in Shakuntala's life.

Curse appears frequently in traditional Hindu literature. If you look deep into [Hindu Mythology](#), you will see that no power was bigger than the curse of a pious or saintly person. A curse is a warning and a wish to inflict adversity upon an enemy, using supernatural powers like a mantra, a prayer or a magic spell. Curse has the life-changing power. Curses have a reason and sometimes they shape the future of millions. Even gods were not spared from the power of a curse. Curses explain some natural phenomenon's and tell us why things are the way they are. In the Puranas, Durvasa, also known as Durvasas, was an ancient Rishi - the son of Atri and Anasuya. He is known for his extremely short temper and tendency to curse, and he was always received with great reverence by cursing. Rishi Durvasas cursed Shakuntala because of her inhospitality. Durvasa was also known for granting boons to those who pleased him. As Rishi Durvasa storms off, *Anasuya* attempts to plead with the sage and requested him to modify

the curse. Durvasa was pleased with her and modified his curse. He reduced the intensity of the curse by suggesting that King Duhsanta would remember her once she showed him the ring that he has gifted her as a token of love. The curse has become fatal in Shakuntala's life. However Shakuntala who is loved, abandoned finally recognized by her lover. King Duhsanta, Shakuntala and their son are reunited and they return to the palace.

A plot device or plot mechanism is a [technique](#) in a [drama](#) used to move the plot forward. Kalidasa has used curse as a plot device in his play *Abhijnanashakuntalam* in order to move the love story of Duhsanta and Shakuntala towards climax. If the sage Kanva hadn't gone on pilgrimage, Shakuntala wouldn't have been home alone to meet and fall in love with Duhsanta in the first sight. If Shakuntala hadn't been distracted by lovesickness, she didn't fail to greet Rishi Durvasas and offended him, and curse wouldn't have been spoken. It is Shakuntala's own forgetfulness that prompts the curse from Rishi Durvasas. When the curse goes into effect, Shakuntala became the victim of adversity or misfortune i.e. Separation. Kalidasa was aware of the varying role played by the curse in the story of Shakuntala. The plea for recognition put a psychological impact on the readers.

#### **Objectives:**

Main Objective of my study is to focus on the Curse, Crisis and Control as we find in the development of the story of Shakuntala in Kalidasa's *Abhijnanashakuntalam*. The paper mainly focuses on the function of the curse and its impact on Shakuntala's life as described in Kalidasa's *Abhijnanashakuntalam*. Indian Classical Dramatists introduced element of supernatural figures such as gods and goddesses, Rishi, Apsara/celestial nymph in the world of drama. Kalidasa has added superhuman figures in *Abhijnanashakuntalam*. Supernatural element such as curse has been introduced as a plot device in the play. Shakuntala is represented as a pleasing and authentic figure of Hindu religion. Her character is moving with genuine spirit. But due to the curse her life turns towards uncertain direction. The validity of a genuine love is humiliated. She had left her father's hermitage with the promise for fulfilling her duties as wife and mother. But Dushyanta didn't recognize her and denied his promise. Shakuntala was compelled to return into forest where she reconciled to a life of loneliness and fought for survival. As Sanskrit drama does not support a tragic ending, Kalidasa finally turns the story towards happy reunion. The aesthetic sentiment is an important aspect of Sanskrit drama and it shows audience's refined emotional response evoked by the play. Finally the story is leading to a happy denouncement. An attempt has been made to take a closer look at the reunion of Dushyanta, Shakuntala and their son Bharata.

#### **Research Methodology:**

This study is analytical in nature and based on secondary data. I have involved myself in intensive and critical reading of the English translation of Kalidasa's *Abhijnanashakuntalam* by [William Jones](#), and collected information about the heartrending story of the protagonist, Shakuntala which enabled me to analyse the facts of the curse, the crisis in the heroine's life and the control of all unwanted incidents. I have collected secondary data by analyzing various published documents, books, literary reviews, autobiography, journals, websites, online data based etc. I have collected relevant documents and records from various sources as the major sources of data collection for the study.

#### **Abhijnanashakuntalam: A study of the Curse, Crisis and Control**

Kalidasa's *Abhijnanashakuntalam* is a heroic drama of a romantic nature. *Abhijnānashakuntalām* tells the tale of a young girl Shakuntala who is raised in a hermitage by sage Karna. Shakuntala, the heroine, is actually the daughter of an extremely learned sage Vishwamitra and a celestial dancer Menaka. She possesses excellent beauty and charm. She has noble qualities too. King Duhsanta comes to the hermitage unadorned as a commoner. He is immediately captivated by the extraordinary beauty of Shakuntala. He falls in love with Shakuntala at first sight. Shakuntala also feels love for Duhsanta; the two depart with longing for each other in their hearts. Shakuntala and Duhsanta get married in the hermitage. They spend good time in the hermitage. But Duhsanta leave this world to go back to the Royal Palace, where his duties as a king await. Before leaving to his capital Hastinapur, the king gives Shakuntala his signet ring as a token of his love for her. However, Dushyanta must thereafter return in haste to his capital. Since he is unable to take his new bride with him, he leaves his signet ring with Shakuntala as a token by which she can remember him. He also promises to take her to the palace very shortly.

One day, sometime after Dushyanta had departed, Shakuntala sat on her doorstep dreaming of her lover. Rishi Durvasa, known for his temper visited the hermitage, whom Shakuntala ought to have greeted

with requisite hospitality. Since her mind was occupied with King Dushyanta, she neglected him entirely. Rishi Durvasa fired with anger and he cursed her proclaiming that the one she longed for would forget her – ‘like a drunkard who forgets a story he just composed’. Thankfully Shakuntala’s close friends- Priyamvada and Anasuya saw the whole event and intervened promptly. They begged the sage to retract his curse on the behalf of Shakuntala. However, a curse once uttered cannot so easily be called back and the sage was hardly in a forgiving mood; taking some pity on the girl, he modified his original curse so that Dushyanta would forget Shakuntala until he was presented with a token of recognition. Hearing this Shakuntala’s friends were greatly relieved since they knew that Shakuntala possessed the all-important ‘ring of recollection’ Put simply, she possessed ‘her own means of ending the curse’. All she had to do was show the ring to Dushyanta and all would be well. Kalidasa has introduced the subplot of the curse as a clever strategy for dramatic action. If Rishi Durvasa would not curse Shakuntala, the story doesn’t turn toward a new twist.

Kalidasa’s *Abhijnanashakuntalam* is a study of cruse, crisis and control. Curse plays very importance role in most of the classical Indian literature. In Kalidasa’s *Abhijnanashakuntalam*, the protagonist Shakuntala was cursed by Rishi Durvasa. Shakuntala was lost in the thought of the King Dushyanta while Rishi Durvasa, a learned saint with an extreme temper was calling out to Shakuntala. She did not hear him. She forgot to receive the Rishi with the respect due to a guest in the ashram. Being irritated by her lack of response, he cursed her saying:

*“You who do not notice me, A hoard of merit standing at your doorstep,  
Because you are lost in thoughts of one To the exclusion of all else,  
You shall be lost in his thoughts: Though you goad his memory hard,  
He shall fail to remember you, Even as a man drunk remembers not  
Thereafter, the tale he told before.”*

It is Shakuntala’s own forgetfulness that prompts the curse from Durvasas, since she is so lost in dreams of her beloved that she fails to greet Rishi Durvasa. Worried for Shakuntala, Priyamvada and Anasuya beg forgiveness. When the girls at the hermitage plead with him, Rishi Durvasa realized that he needed to control his anger. Then he modifies his curse and tells Shakuntala that the King will remember her when he sees the ring. The companions are reassured at this because Duhsanta had given a ring to Shakuntala as a token of his love and so believe that the curse will be broken without much harm.

Anasuya wonders how to inform Kanva of his daughter’s marriage and pregnancy. The resolution arrives in the form of a spiritual voice that announces the union of Shakuntala and Duhsanta to the great sage. Kanva is overjoyed at this and decides to send Shakuntala to Duhsanta’s court. Finally the time came for Shakuntala to rejoin Dushyanta in his capital. On the morning of her departure her father Kanva gave vent to the pain of watching his daughter leave the hermitage. He laments:

*“My heart is touched with sadness since Shakuntala must go today,  
my throat is choked with sobs, my eyes are dulled by worry—  
if a disciplined ascetic suffers so deeply from love,  
how do fathers bear the pain of each daughter’s parting?”*

This is the emotional outburst of a father who nourishes her daughter in his home with great care and affection. In his own Bengali retelling of the drama Vidyasagar supplemented Kanva’s lament with the words, ‘Love is a terrible thing.’ A father with daughters of his own, Vidyasagar understood all too well what it meant to watch a daughter leave to take up a new life in her husband’s home. Rishi Kanva decides that Shakuntala who is in the early stages of pregnancy, must leave immediately for Hastinapur to her husband. Kanva instructs her on her duty to the King and other’s at the palace. He advises her at the time of leaving:

*“Respect your superiors, Shakuntala; Be friendly towards the ladies of the palace.  
Never be angry with your husband, no matter what happens.  
Be polite with the maids; In everything be humble.*

*These qualities make a woman; those without them are black sheep in their families.”*

Finally Shakuntala departed from the hermitage in order to fulfill her duties as wife and mother. And as fate would have it, the worst thing possible happened – she lost the ring in a river while bathing in the way to Hastinapur. So, when Shakuntala reached in the capital and presented herself in his court, Dushyanta had no idea who she was. Shakuntala, who should have possessed the means of her own redemption, was now helpless. The curse brings in an element of the unpredictability in her life.

Shakuntala tried to remind him the promise he had done to her. But the king refused to accept her. Ignoring her tearful pleas (precisely like the drunken man of the sage's curse) he sent her away. The King humiliates Shakuntala in the following way:

*"I do not know that this is my son you have born, Shakuntala. Women are liars—who will trust your word? Menaka, your mother, was a merciless slut who cast you off like a faded garland on a peak of the Himalayas! Visvamitra, your merciless father, who born a baron, reached for brahminhood, was a lecher!"*

King Duhsanta, under the influence of the curse does not remember Shakuntala and refuses to acknowledge her as his wife. Shakuntala tries to prove her claim by presenting the token of recognition but realises that she has lost it. Heartbroken and defeated Shakuntala is about to leave the palace. But the King agrees to let her stay in the Palace till the child is born. This makes Kalidasa's *Abhijnanashakuntalam* more endearing to the Indian psyche at large. She had left the palace for her father's home for the safety and was now invisible to her only lover in the world. In despair she repaired to a remote mountain hermitage, reconciled to a life of loneliness. There she gave birth to Dushyanta's son- Bharat.

The king's ring had been found only after Shakuntala had departed the capital. a fisherman has found the lost royal ring (originally given to *Shakuntalaby the King*) in the stomach of a fish he caught. When the ring was placed in the king's hand, his memories of Shakuntala returned in a flash and his heart was plunged into unfathomable grief. He instantly realised that it had been Shakuntala who had come to him and begged for his recognition. How could he lost his mind? How could he have been so blind? And so the days and weeks passed and there was little the king could do to restore his peace of mind. One day he was travelling about his realm when he drew near to a mountain hermitage and resolved to pay his respects to the hermits living there. No sooner had he entered the precincts of the sanctuary than his arm began to tremble. What was this, some kind of omen? As he roamed about he came across two hermit maidens watching a young boy play with a lion cub. The king felt an immediate and unexpected affection for the child:

*"Why do I have the desire to take this unknown child on my lap? I have never before experienced such affection upon seeing someone else's child. Oh, what indescribable joy must that fortunate father feel when he takes this child on his lap and kisses him . . . I am so unfortunate. I am deprived of the greatest pleasure that comes to a family. I would take my son on my lap, kiss his face and soothe his whole body . . . But this hope has been banished from my life."*

The young boy carried on teasing the lion cub, despite the increasingly distressed pleas of the two maidens. At a loss for how to restrain the child, they looked around for help and spotted the king watching nearby. They called to him, 'Sir, would you please release the poor cub from the grip of this child?' The king immediately obliged by stepping forward and calling to the boy, 'Say there, young sage.' At this the maidens gave a laugh. 'This is no sage's child', they said. 'He belongs to the lineage of Puru and only came here because his mother was cast off by a heartless ruler whose name we cannot bear to mention.' The king was about to ask the mother's name when Shakuntala herself stepped into view. Duhsanta recognised Shakuntala; he explained his loss of memory and how he regained it at the sight of the ring and a happy Shakuntala accepted his explanation. In an instant the two lovers were joyously reunited, and the king found himself the father of a glorious son. He spoke to Shakuntala:

*"Beloved, on the day I spurned you I took no heed of the streams of tears that flowed from your eyes. Since then, my heart has been torn apart by pain. Now, as I wipe the tears from your eyes I shall drive away all that sorrow."*

King Duhsanta, Shakuntala and their son are reunited and they return to the palace. By introducing Rishi Durvasa's curse, Kalidasa brings elements of lose and recovery of ring and restoration of Dushyanta's memory in the drama. The theme of Duhsanta's amnesia and the lost and found signet ring enhance pain as well as pleasure in the story. The various twists and turns in the play safely protect and carry forth the love-bond of Dushyanta and Shakuntala and successfully project both of them as noble, just and wise. As Tagore says in his essay titled, 'Sakuntala : 'In truth there are two unions in Sakuntala, and the motif of the play is the progress from the earlier union of the First Act with its earthly unstable beauty and romance, to the higher union in the heavenly hermitage of eternal bliss described in the last Act.'

#### **Conclusion:**

According to the *Natyashastra*, a dramatic work's purpose was to provide not just entertainment and pleasure but instruction, wealth, justice, and spiritual liberty.



Kalidasa's *Abhijnanashakuntalam* can be treated as a work of chance, fate, and agency, instead of a simple story of love, separation, and reunion. Though the play revolves around the travails and fights for the establishment of love. The curse of Rishi Durvasa works as an agent of ultimate misfortune in Shakuntala's life. The curse is the agent of central tension in the story that brings the crisis in Shakuntala's life, is finally resolved through Dushyanta's act of recognition. . All adversities or misfortunes are controlled. After Shakuntala's friends convince the angry sage to mitigate his curse, they remain confident that their friend possesses all she needs to control her own destiny. Due to the curse, the worst thing happened. Kalidasa places the need for recognition at the centre of analysis. Shakuntala's grief and suffering are resolved when Dushyanta recognizes her. Shakuntala will remain powerless until she is remembered by Dushyanta. Dushyanta remembers his beloved Shakuntala, their marriage, and his promise to bring her to his palace. All the evils finally removed from the path of fulfillment of love. *Abhijnanashakuntalam* reveals the dignity of love. The power of evil is ultimately defeated by the power of love. The play ends with the restoration of the power of the good. The story denotes a moral vision- virtue is its own reward. So, there are indeed still reasons to attend to the life.

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## Human well-being: through the perspective of Indian psychology

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### **Abstract:**

Indian psychology refers to the extensive body of knowledge about consciousness, mind, and behavior that we have inherited from our ancestors and is ingrained in the three main religious traditions of Hinduism, Jainism, and Buddhism. Since the majority of the knowledge about the origins of consciousness, the self, and mental processes emerged and developed as a part of spiritual and religious practices and teachings in these traditions, it is generally considered to be either religious or philosophical. These subjects are frequently discussed in religious discourses and philosophical discussions in India, but neither the general public nor academics and professionals are aware of their psychological significance or importance. Our customs are like treasure troves. There is gold in the pits all over. However, we must separate it to extract it from the earth. For a deeper understanding of human nature and behavior, we must similarly look at traditional Indian sources to gain perspectives on the nature of consciousness and the mind. Indian psychology benefits all of humanity, not just Indians. In this paper the researcher will discuss and examine the scope and role of Indian psychology on human wellbeing.

**Keywords:** Indian psychology, human wellbeing, yoga

### **Introduction:**

Indian psychology refers to the extensive body of knowledge about consciousness, mind, and behavior that we have inherited from our ancestors and is ingrained in the three main religious traditions of Hinduism, Jainism, and Buddhism. Since the majority of the knowledge about the origins of consciousness, the self, and mental processes emerged and developed as a part of spiritual and religious practices and teachings in these traditions, it is generally considered to be either religious or philosophical. These subjects are frequently discussed in religious discourses and philosophical discussions in India, but neither the general public nor academics and professionals are aware of their psychological significance or importance. Our customs are like treasure troves. There is gold in the pits all over. However, we must separate it to extract it from the earth. For a deeper understanding of human nature and behavior, we must similarly look at traditional Indian sources to gain perspectives on the nature of consciousness and the mind. Indian psychology benefits all of humanity, not just Indians. In the same way, we have to examine the traditional Indian sources to get perspectives on the nature of consciousness and mind for a better understanding of human nature and behavior. Indian psychology is not only for Indians but it is for all humanity.

### **Human well-being**

Every aspect of a person's life is included in the broad concept of well-being, which is essential to our health and happiness. It includes a person's ability to live a full and creative life as well as their material, physical, and emotional wellbeing as well as their ability to deal with any situation that arises in life. The multiple dimensions of human well-being will be taken into consideration. The degree to which a person, family, or larger social grouping (such as a company, community, etc.) can be described as being healthy (sound and functional), happy, and prosperous is referred to as this concept. (2006) Pollnac et al.

**Objectives:**

- To discuss the scope of Indian psychological perspective on well-being.
- To discuss the role of Indian psychology on human well-being.

**Methodology:**

The current study is analytical and conceptual in nature. It only uses secondary data as its foundation. To gather information, a variety of articles, research papers and websites are consulted.

**Discussion:****Scope of Indian Psychology**

Indian psychology is not just about religion and spirituality. Our thinkers did not leave out any aspect of behavior. They have concentrated on a variety of facets of behavior in people. We can find information about social psychology (in Dharmashastra and Neetishstra), as well as developmental aspects (described as shodasha samskara), abnormal behavior (in Ayurveda), sexuality and sexual behavior (in Kamasutra), economic and political action (in Arthashastra & Chanakya Neeti), and so forth. Similar to this, there is a wealth of information on cognitive psychology in the Jaina and Buddha dharanas as well as the six systems of Indian philosophy known as the Shat Dharanas. Indian philosophers discussed the spiritual aspect of life as well as the bio-psycho-social aspects of behavior that are discussed in contemporary psychology. Indian psychology therefore covers everything from sexuality to spirituality (Salagame, 2013).

**Indian perspectives on wellbeing:**

The first one is Charvaaka Philosophy, which is a materialistic view of the Indian tradition according to this philosophy fulfillment of desires, particularly of sensory nature, is the sole criterion of well-being that leads to pleasure orientation. Charvaaka epistemology is thoroughgoing positivism, according to this philosophy whatever we can perceive with our senses is the only reality, and which we cannot perceive has no reality. The metaphysics of Charvaaka denies the existence of a transcendent self or consciousness, known as Atman in the Indian tradition. This philosophy rejected the concept of God, values, law of karma, objective ethical laws, and many other related ideas, which were espoused by Vedas (the orthodox traditional wisdom of India). Charvaaka is anti-Vedic in nature. This philosophy strongly believes that every individual's life belongs only to this world and ends in this world and therefore everyone should try to make the best of this life. This system of philosophy never gained much importance in ancient India. However, in contemporary times we can see that there are many indicators to say that it is taking hold of the Indian psyche.

The second perspective, which is quite opposite to Charvaaka philosophy and lies on the other end of the spectrum, believes in a transcendental view of reality. The concept of this perspective is supported by the Indian tradition as the ultimate in the well-being of an individual. Well-being and happiness in life are subjective to every individual according to this philosophy which means they do not depend on any objective conditions of reality including one's state of body and mind. Further, the transcendent view is rooted in an all-encompassing universal vision, which aspires for the well-being of everyone in the universe the basis or foundation of the transcendental view is the holistic vision. That vision will be born out of the experience of pure consciousness, shuddha chaitanya, as the substratum of phenomenal reality.

The third Indian perspective on wellbeing lies between the hedonistic and the transcendent perspectives, the collectivist perspective takes into account the fact that there are numerous individual differences in the needs and aspirations of people. Some people are purely hedonistic in their approach and some are spiritual, a vast majority fall in between. It is they who might fall into the chasm of hedonism or scale the peak of transcendence, depending on which worldview exists them.

Keeping this vast majority in sight the Indian seer and sage established a social framework and ground rules for a good life, which ensures the wellbeing of all. The collectivistic perspective of well-being comes from the Veda and Upanishad which are the ancient textbooks of Hinduism.

The Vedic and Upanishadic seer and sages emphasized realizing that which is eternal (nitya) and permanent (satya), rather than going after anything that is momentary (kshanika) and that is liable to undergo decay and destruction (kshara) or impermanent (mithya). According to seer and sages of India, this was an aspect of the more fundamental quest to know the ultimate truth. Their search for the permanent and everlasting led to the formulation of an ultimate principle called Brahman, also known as shuddha chaitanya, which pervades everything in the universe and is hence considered the substratum of the universe. The existence (satyam), Consciousness (jnanam), and Infinity (anantam) are its signs. The personal aspect of the ultimate principle or substratum of the universe is Atman (transcendental self).

To realize Atman and to know that Atman and Brahman are the same was considered liberation or moksha and it is the highest good and the highest purpose of human existence. With liberation, they believed, one also finishes being involved in the cycle of physical birth and death. Thus, Vedic and Upanishadic seers and sages regarded Atman as satya and nitya and urged all human beings to realize that as a way of escaping all kinds of unhappiness and sufferings and to enjoy permanent bliss (ananda) which is the characteristic of that state of realization. In this lies the true wellbeing (swasthya) and welfare (kalyana) of one and all because at that 'height of non-dual consciousness, there is no difference of self and the other in a narrow sense.

### **Theory of happiness and wellbeing in words of Taittiriya Upanishad**

Upanishadic sages understood ananda, bliss, as the original condition of human beings and characterize Atman, the „pure consciousness“ or transcendental Self. However, a series of sheaths or coverings, kosha, obstruct the experience of this original condition. These sheaths are five. 1) Annamaya kosha, 2) Pranamaya kosha, 3) Manomaya kosha, 4) Vijnanamaya kosha, and 5) Anandamaya kosha.

Annamaya is the grossest of the sheaths; being represented by food that is physical in nature and thus refers to the physical body. Pranamaya refers to the vital force. Manomaya refers to mental functions that we study in psychology. Vijnanamaya refers to intuitive faculty, which is not given its due in modern psychology and Anandamaya refers to the intrinsic condition of blissfulness.

Ordinarily people feel their identities or self-sense with annamaya, pranayama, and manomaya kosha and remain established at that level. The evaluation of ill-being and wellbeing happen within this limited framework. However, some people either spontaneously or through induction from meditation, yoga, and other practices can move beyond these sheaths and narrow self-definitions. Spontaneous peak experiences, drug-induced states, and ecstatic and mystic experiences are instances of transcendence of the limitations of the first three koshas. Therefore, SWB and our self-discipline have an intrinsic relation. The different concepts of well-being and happiness which were discussed above are related to different sheaths or self-sense.

### **Role of Indian psychology on human well-being:**

Our education system focuses on all-around development of individual personality, i.e., physical, mental, spiritual, social, political, technological and economic development, etc. without a proper system of Education the development of human personality is not possible. Many ancient Indian scripts are available to deal with mental health issues for the well-being of all human beings. A principle of life as expounded in the Indian scriptures, especially the Bhagavad Gita is very much beneficial for the well-being (happiness) and personal growth.

Yoga practice and counseling is the best method to control depression. Yoga is important for the well-being of every individual. Yogic treatment can also effectively cure and prevent a gamut of diseases ranging from hypertension, asthma, heart disease, cancer, multiple sclerosis, diabetes etc. There by giving the individual relief from consequent mental and emotional suffering. Reduced levels of anxiety associated with spiritual activity have been found in various populations such as women with cervical cancer. Individuals recovering from spinal injury and middle - aged people suffering from cardiac problems. Only study found that woman suffering from anxiety disorders who participated in Iyengar Hatha Yoga training had imperious and significant improvements in perceived stress, state and trait anxiety, fatigue and depression. Another study found that Jain technique of meditation was very effective in reducing frustration levels and consequent aggression in prisoners.

Indian Ancient thought are very practical and can be applied to daily life and making life richer and more peaceful. These thoughts and concepts may change one's attitude while performing the duties, learning to maintain a state of emotional stability being in the materialistic world. This approach is very relevant in the present stressful life.

#### **.Conclusion:**

Different Indian scriptures and schools of philosophy plays a significant role in the well-being of every individual and personal growth. Especially practicing yoga and meditation are the best medium or method to control depression and anxiety. It is important for the well-being of every individual. Yoga can also allow prevent and cure different disease like asthma, heart disease, diabetes and hypertension etc. There by giving the individuals relief from consequent physical and emotional distress. Finally, I would like to conclude; at this juncture it highly needed to rediscover virtues of the Indian psychology because it is still very much essential for personal and spiritual growth of every human being.

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## Insights of *Janapadōddhvamsa* (Epidemiology) in Ayurveda

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### Abstract

*Janapadōddhvamsais* defined by *Acharya Charaka* as the annihilation of a people residing in a region, akin to epidemics. Modern epidemiology also understands the importance of the environment in the causation of the disease through the concept of the epidemiological triad i.e., agent, host and environment which was understood by Ayurveda thousands of years ago. The element factor of man's health is mainly in the environment he is amidst of, infact, much of illnesses are due to adverse effects such as air pollution, water pollution, land pollution etc wherein man is the only responsible creature for the aforesaid. Natural disasters such as epidemics and pandemics are caused by overpopulation, industrialization, deforestation, and the use of plastics, all of which are explained in Ayurveda under the theory of *Janapadōddhvamsa*. *Prajnaparadais* considered the main cause of *Janapadōddhvamsa*. As *Ayurveda* is an experienced science, it is a collective knowledge of lifestyle measures etc. *Janapadōddhvamsa* depicts that even these Pandemics, were present from time memorial and measures to overcome these difficult situations are also explained by our *Acharyas*. Thus adopting those measures in the present era would also help the country to face these calamities. The current review is aimed at exploring the concept of epidemiology mentioned in Ayurveda and its relation to contemporary medicine.

**Key words:** *Janapadōddhvamsa*, Epidemiology, *Prajnaparada*, *Adharma*

### Introduction

*Udhvamsa* signifies destruction, whereas *Janapada* represents the community. *Janapadōddhvamsais* defined by *Acharya Charaka* as the annihilation of a people residing in a region, akin to epidemics. The element factor of man's health is mainly in the environment he is amidst of, infact, much of illnesses are due to adverse effects such as air pollution, water pollution, land pollution etc wherein man is the only responsible creature for the aforesaid. Natural disasters such as epidemics and pandemics are caused by overpopulation, industrialization, deforestation, and the use of plastics, all of which are explained in Ayurveda under the theory of *Janapadōddhvamsa*. As the magnitude of these problems can be quite large and can even destroy the whole world or country, it is called *Janapadōddhvamsa*. *Chakrapani* mentions two causes of diseases, firstly *Sadharana* (typical) and secondly *Asadharana* (atypical).<sup>1</sup> *Asadharanahetu*, the atypical cause is a subjective cause which varies for the individual by food, sleep habits etc leading to vitiation of *doshas* in the body. Eventhough every individual is unique in *Prakriti* (their body constitution), *Ahara* (diet), *Satmya*, *DehaBala* (Physical strength), *Satwa* (mental health) and *Vaya* (age) vitiation of *sadharanahetus* like *Vayu*, *Udaka*, *Desha* and *Kala*<sup>2</sup> which are commonly used by the community leads to the manifestation of *Janapadōddhvamsa* which can be merely compared with the epidemics of the present era.<sup>3</sup> *Prajnaparada*<sup>4</sup> is considered the main cause of *Janapadōddhvamsa*. *Prajnaparadais* people indulging in unwholesome or sinful activities due to *lōbha* (greed), *krōdha* (anger), *mōha* (ego) and also because of ignorance, lack of understanding and loss of memory leading to *doshas vikruti*. *Adharmais* the primary cause for vitiation of these factors and the deed of *PoorvaJanma* (previous birth) also causes *Janapadōddhvamsa*. Improper practise of *dinacharya* (daily regimen), *ritucharya* (seasonal regimen), *vegadharana* (suppression of urges), *papakarma* (sins) can be included in *Adharma*. *Adharma* leads to *abhishapa* which can be considered as the acts by the people who behave by disrespecting parents, fellow beings and creatures, and thus end up destroying themselves. We can compare these with westernization, non-righteous acts leading to untoward effects in society. Thus these lead to *vikruti* both in physical and mental health reducing the immunity of an individual. Thus may not be directly but surely responsible for *Janapadōddhvamsa*. *Acharya* has explained the collection of the drugs before the outbreak of the *Janapadōddhvamsa*,<sup>5</sup> as there can be impairment in the actions of herbs due to the effect of *Janapadōddhvamsa*. Owing to the present situation it seems that our *Acharyas* were right where they had given importance to the collection and storage of drugs because during the recent pandemics even the developed countries were running out of basic medicines and necessary facilities.

So the country needs to be prepared all the time as Pandemics would affect a large population at a stretch. War and other man-made calamities also cause *Janapadōddhvamsa*. As it is said technology is a useful servant but a dangerous master, every developed country is coming up with new ideas causing disasters in the name of “*Biological wars*” leading to huge breakouts like the recent pandemic COVID-19. *Acharya* has explained impairment of *Vata*(air), *Jala*(water), *Desa*(climate) & *Kala*(time) are more lethal in their increasing order.<sup>6</sup> The specialist should know that it is easier to purify the vitiation of air, water and land, than those of *Kala*. It can be substantiated by the following instances. To abide by the social distancing rules, people of the country were asked to be at their residences during the lockdown. Many studies were conducted during lockdowns, among which one study was conducted in 16 Indian cities that attempted to estimate the impact of COVID-19 lockout on ambient air quality improvement in these cities in the year 2020. All of the air contaminants studied here show a significant decrease in abundance during the lockdown period as compared to their concentrations in the years 2017–2019 (termed as reference period)<sup>7</sup>, whereas there was recent news, where 20,000 tons of oil was leaked into a river at Russia which takes 10 years to clean. In a study conducted to know the fertility of the land in the bombed area and non-bombed area, to the legacy of the effect of the bomb explosion, as per the results in comparison to their non-bombed, high-fertility counterparts, farming on bombed, high-fertility soil still entails significant risk, and households are discouraged from investing in capital inputs, farm less of their property, and generate less yield.<sup>8</sup> *Kala* is considered as *Bhagavanin Ayurveda*. This can be with the effect of westernization which is leading people to *Adharma*, a path by which even youths are facing unnatural deaths at early ages which is the sign of impairment of *Kala*. Thus, above instances explain the time taken to treat the effects caused due to pollution of air, water, and land is increasing in order, similar to the order explained by our *acharyas*. As pollution is reaching peaks every day, leading to damage to the ozone layer and increasing the core temperature of earth, leading to natural calamities. As *Ayurveda* is an experienced science, it is a collective knowledge of lifestyle measures etc. *Janapadōddhvamsa* depicts that even these Pandemics, were present from time memorial and various measures to overcome these difficult situations are also explained by our *Acharyas*. Thus, adopting those measures in the present era would also help the country to face these calamities.

### Purification of Air

*Dhoopana* is one of the best methods explained for the purification of air in Ayurveda. *Dhūma* (fumes) of *Lākṣā*, *Haridra*, *Ātviṣā*, *Ābhayā*, *Harēṇuka*, *Elā*, *Valka*, *Priyaṅgukām*<sup>9</sup> are mentioned for fumigation purposes. As per the study, the *Aparajitha Choornam Dhoopana* shows results as various *Aspergillus* species were significantly inhibited by the *choorna*. However, it was shown that the overall action was stronger against bacteria than against fungus. The main finding of the study was that continuous fumigation completely stopped bacterial growth and reduced fungal growth by up to one colony of *Aspergillus* species per plate.<sup>10</sup> Thus it can be used for air purification as well as also utilized for surface sterilization which is the need of the hour. *Agnihotravidhi* which can be easily performed every day at household levels also has proven its antimicrobial activities. *Agnihotra* can act in two ways; these gases might have worked as antibacterial agents. Its mechanical movement may have transported the microbes up the top in one method. The other possibility is the activity of gases, which is aided by increasing temperature and results in a decrease in atmospheric relative humidity. It takes time for gases to diffuse. As time passes, the gases in the confined chamber get saturated. These gases operate as antimicrobial agents, killing or inhibiting certain bacteria in the air.

### Purification of water

Water and its purification methods explained in *Ayurveda* are similar to modern methods. But Ayurvedic methods like *Āgnikvathana* (boiling), *Sūryātapapratāpanam* (Exposing to sunrays), *Taptāyah* (immersing red hot iron in the water), *Piṇḍasikatālōṣṭrāṇām* (pouring sand or stone), *Nirvāpanam*, *Prasādanam*, and adding flowers like *Nāga*, *Campak*, *Utpala*, *Pāṭalā*<sup>11</sup> into the polluted water are useful in small scale purification which is been widely practised as traditional methods in many rural places of India even now. Methods like boiling, filtering, adding *Katakabeeja*, and storing water in copper vessels explained in classics can be propagated to people who are not accessible to drinking water facilities. Medicinal herbs like *Tulasi* (*Ocimum sanctum*), *Jeera* (*Cuminum cyminum*) and *Ushira* (*Vetivaria zizanioides*),



*Haridra*(*Curcuma longa*) can be used at household levels. Studies have proved that water purification by classical methods is useful in reducing the specific microorganism count. Prescribed purification methods can be used at the domestic level, but there is a need to conduct more research to prove them scientifically and on a large scale. With the advancement of science and research life span of human-being has increased, but at the same time threat of communicable diseases is increasing every day. *Ayurveda* being an ancient life science mentions such disease conditions.

#### **Purification of land**

Yajnyavalka has explained *Marjana*(Cleaning), *Dahana*(burning), *Gokramana*(cow grazing), *Seka* (sprinkling), *Lekhana*(scraping) etc are mentioned for purification of land. These are the natural methods which are followed to date for purifying the land. As biotechnology is an emerging field, farmers are yielding profit by using chemical fertilizers to raise their crops. On the other end, the land is losing its fertility in turn decreasing the nutritional quality of the crops. Thus land has to be purified so that it increases the fertility of the land and also the quality of crops. Some of the simple techniques explained by our *Acharyas* are sprinkling of decoctions made of *Vidanga*, *Pata*, *Kadabi* can be utilized for purification of land. Smearing of cow dung can also be propagated which has a germicidal effect.

#### **Insight of measures to be followed during *Janapadōddhvamsa*:**

*Acharya Sushruta* has also mentioned *Aupasargikarogas* in *Kushthanidan* which can be correlated to contagious diseases which can spread through direct contact or contaminated objects of the patient. Some of the diseases are incurable if *arishtalakshana*(fatal signs) are present, while others even without such *arishtalakshana* are incurable because of certain *Purvajanmakrutakarma*(fatal past deeds). Chakrapani Datta comments that the *durbalakarma* contributes to *aniyata Ayulaxanas*. *Ayurveda* emphasizes on the treatment of *Sadhyavyadhis* only. This can be interpreted as people having good immunity power, good deeds can withstand the infections and can fight against the Pandemics, thus survival for fittest theory by Darwin can be considered here.

Treatment explained by our *Acharyas* is best as they are both preventive and curative. Some of the methods explained are helpful mainly in the Preventive aspect. Appropriate use of *Panchakarma*<sup>12</sup>, as toxins in the body due to the food and lifestyle of present days would decrease the immunity of a person thus the *shodhana* especially, *rithushodhana* has to be promoted to general people. Later use of *Rasayana* can be advised to improve the immunity of a person. *Rasayana*(Rejuvenation)<sup>13</sup> in *Ayurveda* is mainly promotive and curative. Promotive *rasayana* provides strength and immunity to a healthy person. *Kutipravesika* and *Vatatapika* are two types of *Rasayana*. In case of communicable diseases, *Vatatapika Rasayana* can be used. Nowadays people lack free and also cannot follow the strict regimens during intake of *rasayana* like getting exposed to external environment *Vatatapika Rasayana* can be used. *Chyavanaprasha*, *Triphala Rasayana*, daily intake of *Ksheera* and *ghrita* can be taken as *rasayana* and following *Aachara Rasayana* and *Sadvrittapanam* will also yield similar effects of *Rasayana*.

#### **Conclusion**

The objective of *Ayurveda* is “*Swasthasya swasthyarakshana* and *aturasavyavikaraprashamanam*”. *Ayurveda* primarily focuses on the prevention of diseases and maintenance of health. Modern epidemiology understands the importance of the environment in the causation of the disease through the concept of the epidemiological triad i.e., agent, host and environment which was understood by *Ayurveda* thousands of years ago. Various methods have been explained for the purification of *vayu*, *udaka*, *desa* etc. *Ayurveda* also advises ways for the prevention of occurrence of epidemic through *panchakarma* and administration of *rasayana*. *Ayurveda* has a major role in facing the growing challenge of communicable diseases which spreads easily to a large population. From these references, we come to know that in ancient times also there were such epidemics and the scope of management of the same through *Ayurveda*. We can conclude that *Acharyas* knew about communicable diseases through the detailed description of *Janapadōddhvamsa* given in the *Samhitas*. Further large-scale research with a larger sample size should be conducted to implement *Ayurveda* against infectious diseases and in various public health scenarios for worldwide acceptance of *Ayurveda*.

#### **Conflict of interest**

None.

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## FRINDSHIP BETWEEN THE KRISHNA AND DRAUPADI IN MHABHARATHA

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In Mhabharatha we seen constantly asking kirshna for help. Although she questions everybodshe keeny. Lietens to Krishna and even trusts him unconditionally. This makes me wonder. They both had feelings for each other 'sakha'and 'sakhi' so, the love they had was nothing more than the love for friends. Actually it was more like a devotee and God relationship since draupadi was truly devoted to Krishna once , when kirshna had hurt his finger while beheading shishupala. Draupadi was seen immediately rushing towards him. She at once tore off her sari and bandaged Krishna for this loving act had vowed to help Draupadi. For every thread which she had used to repay the cast of each thread which she had used to cover his wound, lord Krishna promised to help Draupadi by saying "Whenever you need met's always be there" many of the people belive, the concept of Raksha Bandhan came from Draupadi and Krishna. Krishna not only helped Draupadi in her cheer Haran but also at the time when durvasa rishi had come at the pandavas place during their exile Although Draupadi's five husband may not have helped her.

Krishna was always with her,helping her to over come almost all the difficulties. Draupadi and kirshna were best friends and loved each other as friends. All these stories about him being a like a brother comes from interpretation that cannot accept a women and man being friends. They were not in love, not siblings, they were very good friends. Draupadi was in love with Arjuna after listening to stories about him from Krishna they were always there she was called krishnanaa not ofter Krishna but because she was of dark completion. And if you suspect their relationship because Krishna robed draupadi when she was being humaniliated. However, ones Krishna cut his finger subhadra and draupdi were both present at the scenc. On seeing the cut Subhadra ran for medics while draupadi immediately tore the piece of her and her saaree and wrapped it around krishna's cut. On seeing this devotion of Draupadi, that he will protect her and her pride and giving this samall piece of colth, she has indebted Krishna for life. This small but honest act of Draupadi actually came to her rescue during the dice-game disrobing, when dushaasan wasn't able to disrobe hereven after trying hard. Hence, this whole incident made a brother-sister kind of abond between Krishna and Draupadi.

**Draupadi birth** - king drupada of panchala had been defeated by the pandava prince Arjuna on behalf of drone, who subsequently took his kingdom. To gain revenge on drone, he performed a yajna to obtain a means of besting him. Draupadi emerged as a beautiful dark-sinknned young woman together after her sibling dhrishtadyumna from the sacrificaiial fire. When she emerged from the fire, a heavenly voice said that she would bring about the destruction of the kuru line. Draupadi is described in the Mahabharatha as a very beautiful women of that time draupadi too is referred by multiple names in the Mhabharatha. Her names are as follows:

- > She is referred to by names like draupadi (daughter of drupada).
- > krishnaa- one who has dark complexion.
- > panchali- one from the land of panchala.
- > yajnaseni -one born from a yajna or fire –sacrifice.
- > drupadakanya- the daughter of drupada.
- > sairandhri – an expert maid (her assumed name during her second Exil in which she worked as virat kingdom's queen sudeshna's hair-stylist

- Mahabharathi – great wife of the five descendents of Bhar Parshati- the granddaughter of Prishata.
- Nitayuvani- one who never become old.

**Draupadi marriage** - Drupada intended to wed his daughter to Arjuna. Upon hearing of the Pandavas' supposed death at Varnavat he set up a Swayamvara contest for Draupadi and declared her the prize of the victor in the contest at the Swayamvara, almost all the assorted monarchs were unable to complete the challenge. Only Karna, the king of Anga was able to wield and string the bow but Draupadi refused him to take the competition, rejecting him for being a mere "Suta-putra", the son of a charioteer. Later the Pandavas showed up incognito Arjuna in disguise wins Draupadi's hand. In the aftermath the Pandavas revealed their survival, Draupadi marries all five Pandavas.

With the Pandavas' survival revealed, a succession crisis was started. Upon the news of Yudhishtira's death, the title of crown prince had fallen to Duryodhana. Dhritrashtra invites the Pandavas to Hastinapur and proposes that the kingdom be divided. The Pandavas are assigned the wasteland Khandavprastha, referred to as unreclaimed desert. Drupada becomes enraged at the perceived insult towards his daughter; at Yudhishtira's prodding Draupadi pacifies her father despite her own misgivings. With the help of Krishna, Pandavas rebuilt Khandavprastha into Indraprastha. The crown jewel of the country was the main palace, built in a valley. It was filled with books, art mounted creatures, and with Mayasura's sorcery, there were awe-inspiring illusions everywhere of Yudhishtira performed the Rajasuya Yagna, the Pandavas gained lordship over many regions.

This key incident is often considered to be the Mahabharata. It is one of the driving reasons that ultimately led to the Kurukshetra war. Together with his maternal uncle Shakuni, Duryodhana conspired to call on the Pandavas to Hastinapur and win their kingdoms in a game of gambling. The plan's architect, Shakuni had a dice that would never disobey his will. The idea was that Shakuni would play against Yudhishtira and win at the gambling table. Before the game Bhishma was told to frame the rules as he was the oldest, wisest, and strongest of all men in that court. He ordered all women to go away from the court, when the game was played. He told that the loser is the one who loses all of the wealth and one can stake only the wealth to which he has right. As the game proceeded, Yudhishtira lost everything one-by-one having lost all material wealth, he went on to put his brothers at stake, and lost them too. Ultimately he put himself at stake, and lost again. All the Pandavas were now the servants of the Kauravas. But for Duryodhana, the humiliation of the Pandavas was not complete. He prods Yudhishtira that he has not lost everything yet; Yudhishtira still has Draupadi with him and if he wishes he can win everything back by putting Draupadi at stake. Inebriated by the game, Yudhishtira to the horror of everybody present, puts Draupadi up as a bet for the next round, Shakuni wins. Draupadi was horrified after hearing that she was staked in the game and now is a slave for Duryodhana. Draupadi questions Yudhishtira's right on her as he had lost himself first and she was still the queen. She refuses to present herself in court. Duryodhana, angry with Draupadi's behaviour, commands his younger brother Dushasana to bring her into the court, forcefully if he must. Dushasana grabs her by the hair and brings her into the court, dragging her by the hair. She is dragged to the court by the hair. Now in an emotional appeal to the elders present in the forum, Draupadi at stake. Bringing her court of men is not a surprising act whether she be attired or naked Duryodhana orders Dushasana to disrobe Draupadi. Seeing husbands' passivity, Draupadi prays to Krishna to protect her. A miracle occurs henceforward, which is popularly attributed to Krishna. As the Pandavas and the court look away, Dushasana unwraps layers and layers of her sari. But as her sari keeps getting extended, everyone looks upon in awe, and Dushasana himself is forced

to stop due to exhaustion at this point a furions bhima vows to remove dushasan's arm and to drink the blood from his chest, at the pain of seeing his ancestors entering heaven. This vow unsettles the entire court. Draupadi vows not to tie her hair until she has decorated it with the blood of dushyasana. Draupadi is often considered to be a manipulative, sensual lady which is expressive in the colloquial slang panchali. Krishna and draupadi friendship is quite unique and modern, to her Krishna is a close confident, protector and a lot of times, a guide. After the rise of vaishnavism, this unique friendship has been tuned into that of a deity and devotee.

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## **Raja Rao's The Serpent and the Rope Contrasting between Illusion and Reality**

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### **Abstract**

Raja Rao has been primarily a fiction-writer mainly a novelist and secondarily a short story writer. He has always been strongly concerned in the study of Hindu religion and Indian philosophy. **The Serpent and the Rope** is an entirely Indian novel. The heading of this novel is suitable because it indicates the themes of the distinction between illusion and reality and Advaita Philosophy on which the narrative is based. It is the story of Rama who went from place to place and entered into various interactions in the quest of self-realization and lastly sought after lighting from a Guru who was in Travancore. His solid confidence in Advaita Philosophy was responsible for all the turns of his life.

### **Introduction**

Raja Rao has his ancestry in Indian life, religion, culture, philosophy and he has passed most of his life in the west. So he describes Rama's life in India, England, France and it is based on his personal experiences. He is a predictor as well as positive critic of the cultures of the east and the west. The marriage of Rama and Madeleine in the novel is not just the union of two individuals. It is the union of two cultures, two views of the world, two philosophies and two religions. The two worlds are like the two banks of a river or like the two poles of a ladder. They are joined by deferral bridges or rungs of the ladder.

### **Indian Life, Myth and Legends**

Marriage brings most interaction between two individuals; it is a central theme of the novel. There are many marriages in this novel, like Rama's father marries three times, uncle Charles marries Zoubie, Rama marries Madeleine; Pratap is betrothed to and later marries Savithri; Saroja marries Subramanya Sastri; Catherine marries Georges and Sukumar marries Krishnamachari, Most of these marriages are miserable because they do not conform to the ideal of marriage laid down.

Raja Rao makes **The Serpent and the Rope** thoroughly Indian by incorporating in it many Indian myth and legends. Thus when Rama reaches his home, it is Saturday. His small mother narrates full detailed story of Brahmin Bhatta who advised everyone to hear the story of Rama every Saturday.

Thus small mother represents the empathetic aspects of Shakti-the waiting womb. Savithri represents Shakti in its whole. She represents Parvati and she makes Rama Shiva. Saroja sends Rakhi to her brother and he explains its importance to his French friends. Rama's love for Savithri is interpreted by an allusion to the legend of the love of the gossiper of Brindaban for Krishna. They had their own husbands but they adored Lord Krishna as their Supreme Lord. In the same way Pratap was Savithri's husband but Rama was her Supreme Lord.

### **Women Characters and Power of Devotion**

Theme of Shakti-Worship runs through the novel and the various women characters symbolize various aspects of Shakti. Shakti kills as well as saves, and these two roles of Shakti are symbolized by Lakshmi and Savithri. While the role of Lakshmi in the life of the hero is destructive, that of Savithri is inspiring and life-giving. Savithri symbolizes love and the power of devotion which can overcome death itself. In the legend of Savithri and Satyavan she defeats the god of death because of her ideal devotion to her husband. In Sri Aurobindo's great epic, Savithri, Satyavan symbolizes truth and Savithri symbolizes the power of devotion. In the novel Savithri loves Rama in the same way as Radha and the Gopis and Mira loved Krishna.

Rama is thoroughly disenchanted on western culture and civilization. All his worldly ties have been dissolved. He is groping in the dark and is very sad. Suddenly the darkness is dispelled by his Guru whom he sees in a vision.

He will now go to Travancore to get clarification from his Guru. Thus the novel which began in Kashi ends in Travancore.

### A Metaphysical Novel

**The Serpent and the Rope** is a metaphysical novel and its theme is the Advaita philosophy. Rama is a solid supporter in this philosophy of non-dualism or oneness of God. Rama is a true Brahmin and he claims that he has descended from sages like Yajnyavalkya, Sankara, and Madhava who left their grates and homes, and wandered to distant mountains and hermitages to see God "face to face". When they died they passed on their ideal to their successors and this philosophical tradition has come down to our own times. Rama is one of the inheritors of this tradition and he carries it with him wherever he goes.

While going in a ship along the Ganges in Benares, Rama is reminded of the great philosophers and religious best of India who held discussions on the problems of life and death at the same place. In Benares one can, on the one side, hear the prayers to God in the temples and on the other one can see the smiles of the numerous prostitutes waiting for clients. On the Ghats one can simultaneously see funerals and wedding processions, the rich and the poor, devotion and corruption, the priests and the concubines, the pious and the wicked. Benares is eternal; there the dead do not die, nor the living live. Rama wonders where illusion ends and reality begins. The title of the novel itself refers to a Hindu philosophical myth in which the serpent stands for illusion and the rope stands for reality.

### Rama's Life in India and France

In **The Serpent and the Rope**, Raja Rao has taken characters from different races and nationalities and they all appear to be living persons. Rama and Madeleine are very strong and persuasive characters. Even minor characters like Uncle Chartes, Aunt Zoubie, the Paris Notaire and Dr. Burman, who appear for few minutes, are imbued with life and can never be gone. His Indian characters like small mother, Saroja and Uncle Seetharamu, are all realistic portraits.

The termination of the force of Indianness is found in her gradual but solid conversion to Buddhism. Rama's long residence in France has made his soul restless and a little before he goes to sign the divorce document he pines for India. She alone represents his entire world of reality,

India is not a country like France is, or like England. India is an idea, a metaphysic... My India I carried wheresoever's I want ... No, the Ganges was an inner truth to me, an assurance, the origin and end of my Brahmin tradition. I would go back to India, for the Ganges and for the deodars of the Himalayas... I would go back to India, for that India was my breath, my only sweetness, gentle and wife: She was my mother. I felt I could still love something: a river, a mountain, the name of a woman. (*Serpent* 376)

The Ganges and the Himalaya are manifestations of Brahman or the supreme and the hero's homing instinct reflected here is significant. This is the best example of Raja Rao's Indian thought.

This is true and what a pure Indian woman thinks about her husband or Lord. The legendary story about Radha and Krishna which is based on the impression of Brahman or the Absolute and Maya is retold by Raja Rao through Rama in an outstandingly powerful style.

In this novel Raja Rao paints an elaborate picture of Banares, the holiest city of India, where the dead do not die nor the living live to project the essential Hinduism. Hindu rituals of marriage, worship, hair-cutting and funeral are brought into focus in many places. Saroja's marriage ceremony gives a sight of the exciting sight of marriage procession and the bride's preparation for the ultimate destiny which are typically Indian phenomena. But what rings throughout this novel is Rama's love meant for glorification of India. He is imbued with his cultural heritage and past traditions.

### Distinguish Illusion from Reality

Rama brings into focus the key point of Sankar's theory according to which nothing that is alterable or transitory is real.



The only thing that is real is pure perception which is the absolute self. Another noticeable point that emerges in this passage relates to the significant role of a Guru-the torch bearer who alone helps us when we are puzzled and cannot distinguish illusion from reality. A Guru in India is identified with God, and it is for this reason that towards the end of the novel Ramacried; No, not a God but a Guru is what I need. Oh Lord, My Guru, My Lord (*Serpent*337).

Thus a Vedantin, Rama looks at the world in the light of Sankar's Philosophy of Advaita. He considers Vedanta superior to Buddhism; and gives paramount importance to Guru-the torch-bearer. The use of Sanskrit quotations and Indian idioms and proverbs and Indian words enhances the Indianness of this novel. **The Serpent and the Rope** has a purely Indian sensibility both in matter and manner.

### Conclusion

Rama's India has no geographical boundaries. It is outside history, political and industrial India was not his concern. His India is a metaphysical concept. He may live in France or England or anywhere else but his India was always with him. There are two ways of attaining salvation. One is to renounce the world and meditate on God and try to see Him "face to face". The other way is to take an active part in the activities of the world and crush one's ego by doing one's duty as an ideal son, an ideal husband, an ideal brother, an ideal father and an ideal friend. Rama chooses the second method of self-realization.

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**Progressive chronicles unclutter up new-fangled panoramas of understanding and also billet voices of up till now elapsed or marginalised with reference to *The Curse of Gandhari* by Aditi Banerjee.**

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**Abstract:**

An insightful retelling of Mahabharata from Gandhari's point of view is portrayed in *The Curse of Gandhari* by Aditi Banerjee. The writer rescues Gandhari from being condensed to a sheer pictogram of her blindfold. She builds her up, as Ved Vyasa did, as an avant-garde female protagonist of enormous potency and iron spirit - who, when traversed, boarded upon a multifarious affiliation with Lord Krishna, and became the queen who cursed a deity. The Ramayana and the Mahabharata have turned out to be vital slices of our soul and our communal oblivion. They have been the focus for several elucidations and re-interpretations across categories from poems, plays, ballets, films and books. Pragmatic clarification - overlay way for manifold perceptions and numerous vocal sounds mounting the vistas of understanding the classics. On one pointer, progressive chronicles uncluttered up new-fangled panoramas of understanding trials while on the other, they also billet voices of up till now elapsed or marginalised typoscripts.

**Keywords:** unconventional, enigma, revisionism traversed.

**Introduction**

While Draupadi and Sita have been inscribed about in current narrative, Gandhari, sovereign of Gandhara and wife of Dhritarashtra in *The Mahabharata*, finds petite reference. Aditi Banerjee, in her novel *The Curse of Gandhari*, energies afar the shallow story of Gandhari blindfolding herself as an action of devoutness to her spouse besides probes bottomless into her eccentric — as a noblewoman and mother.

Aditi, the author, a practicing attorney in the US, was enthralled by the intricacy of Gandhari. “She is not a conventional heroine, but is more complex and ambiguous than Draupadi or Kunti. She has a lot of strength and an iron will power so that even though she is the first to conceive, when she hears that Kunti has given birth, she is so overcome with emotion that she strikes her belly and she strikes it so hard that this mass of flesh comes out that ends up being her 99 sons and one daughter.”

**The other side: the act of blindfolding has been an enigma**

Nevertheless, Aditi revered Gandhari's subterranean martyr of blindfolding herself, she hassles that she appreciates the side of Gandhari's personality that is not meek, docile or acquiescent. “She had the ability and travelled to curse Krishna. In addition, after the fight is concluded, and she knows her sons have passed away, from the corner of her eye she grabs the sight of Yudhisthira's feet and cannot help herself. His toe nails became dark because of her deep tartness, anger and sadness.

She was a woman of unbelievable power and willpower, who found herself in hapless circumstances. Even though she was poor in the normal sense, she was like an aristocrat and had this richness of character.”

The act of blindfolding by Gandhari has been a mystery explained in different ways. Aditi explains that in one sense it is the act of a promised and reliable mate, a pictogram of *satipratha*. The other explanation is that she is so saddened that she did not become heir to the throne that she blindfolds herself as an act of suffering, not wanting to see the world or her life. There have been many absorbing questions of if she had not blindfolded herself, could she be the sight and ears for her husband? Could she have been a more observant mother and have more impact on her sons?”

The other feel is that the writer says that in the modern sense, it was a work of disobedience or outbreak as a queen who could not be in command of the circumstances of her marriage. This was her method of taking some form of her charge over her own life.

Aditi doesn't think about *The Curse of Gandhari* as mythic novel. “For me *The Mahabharata* is not really folklore. The epic is entwined into our arts and progress. I think it is a true origin substance. But there is at all times some gifted freedom and hypothetical in *The Mahabharata*. So, the book is a supposed fiction as the writer has taken this seed of truth from the epic and gone beyond it where it is more conjecture.”

Aditi adjoins the idea that the cut off of the story of her novel was after the war, when Gandhari lost all her sons “Only her daughter dwelled. Twelve years after the war is over, they go to the jungle and in the end die in a bushfire. What I kept reflecting on is what her last minutes or her last time of her life was like? And did Gandhari, who had gone through so much pain, find calmness or vindication at the end of her life?”

She has depended on the entire translation of *The Mahabharata*. “It was significant for me to stay true to the prototype soul and personality of Gandhari. But I tried to fill in the blanks because *The Mahabharata* tells us only a small amount about her and it does not provide any mistreatment or assessment. It just grants the facts. So, I have based myself on those facts. It was significant not to lay aside her and make absolute declaration, because a lot of times she has been lessened to her blindfold. There is a lot more distinction and deepness to her.”

### **Engrossing Variance between Gandhari and Kunti**

Speaking about the difference between Gandhari and Kunti connection, Aditi says: “In some ways they found themselves in the same circumstances, but they were unlike, for example their connection with Krishna. Their attitude to life and their character has a lot of engrossing variances. Kunti tags with them in the jungle and looks after them. So, to me it ended as a sisterhood, where they are frenemies. They are the only ones who could decide what the other had gone through.”

The plan to write about Gandhari came out during one of her writing classes. “I began with a small story about Gandhari and that story kept growing and my trainer proposed I turn it into a novel. So, I toiled on it and that is how *The Curse of Gandhari* came to be,” says Aditi. She marks numerous galaxies too –her nuptial and crossing the threshold of rigid caste system, her choice of curative takes her into the community space of the shelters at the arena, away

from the constrained secluded inland space of the fortress. In her choice of therapeutic, she discontinuities fences of space and also contests masculine philosophies of conflict and valour and offers confrontation to male levelheadedness by revolving to curing.

Her further works comprises a tale on the love between Sati and Shiva and a three-part sequence on the life of Krishna from Radha's viewpoint. The writer has paid awareness to focus on Gandhari's atonement and loyalty, which made her an iconic character. We see her unusual power, multiplex thoughts, crushed craving, and broken dreams. We get to decide the lesser-known features of her persona. The writer doesn't represent Gandhari as an exposed woman, but one with huge powers.

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## Lived Cases of Ashtanga Yoga implying Employee- Leader's Development-Outcomes

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### Abstract

Ramayan-Mahabharat depicted entire spectrum of the leadership development-outcomes. The Indian knowledge tradition's Yoga Science offers practical technology for the human & leadership development. A developed human being can only be a developed leader. The Ramayan, Mahabharat, SrimadBhagvad Gita, &PatanjalYog Sutra are the resources to be explored to advance the practical & outcome oriented human & leadership development. The research aims to highlight the daily practise, & dispassionate working through Yoga leading to the ultimate development & outcomes for the employees. It used Mathematical modelling method. It is precise & handy in capturing & condensing discrete Indian knowledge. It has helped differentiate between the states of human functioning from non-Yoga & disorder to Yoga & order using electron analogy. For the outcome focused western human & leadership development sciences, this Indian knowledge based study can alter the perspectives on human & leadership development. The Patanjali's classical Ashtang Yoga lived by Ramayan-Mahabharat characters as inferred in this study can function as the roadmap for this purpose. Further, the leadership development can be understood as subset of human development. The study can be contributing to the existing Yoga Science-Management related interdisciplinary fields.

### Key Words –

Human Development, Employee-Leadership, Ramayan-Mahabharat, Patanjali AshtangYoga

“Demand for the leadership development, failure of contextual western knowledge, leadership as self-development, yogic hierarchy of being&following multi-level development, importance of both mind-body nurturing, lifelong learning for leadership development, & importantly scarcity of such studies, & yoga's application for it etc.”(Moldoveanu), (Naderi)&(Meletta) pointed. Added,(Krampitz et al.)questioned program's plan-execution-knowledge transfer in workplace.(Keisu) highlighted needs of leader's personal development &program's scientific improvement. Yoga scientifically starts from individual's self-transformation & proceeds to the group level.There are also yoga-based leadership effectiveness & behavioural outcomes models &Adkoli's5S formula for leadership development who opined that combining western theories with Indian viewpoint remains undone.“*Mahabharata epic is one work where all aspects of the parameters of leadership are evaluated through life experiences & decision making*”(Gupta and Singh). Truly,most stated researches overlooked the interconnection between lived ashtanga yoga cases from Ramayan-Mahabharatin context ofhuman development.Yogic processes gradually move from evolving stages to the ultimate peak enabling the lifelong learning & outcome focused human development.Accounts of few related researches-“Leadership is all about self-management, which can be attuned & aligned with one's inherent calling. As broadly researched by Roka-Bhagavad Gita (B.G.) on Effective Leadership: Timeless Wisdom for Leaders, or Chatterjee- Timeless Leadership: 18 Leadership Sutras from The B.G., or Charan-10 Leadership Sutras from B.G.”(Nayak).Swami Dayanandabenchmarked the leadership qualities, & guided on the process of their developments with successive effects as, “*Those men alone are fit to fill such high offices, who have learnt the three kinds of knowledge- of good deeds & their practice, of elevation of mind by meditation, & contemplation of complex subjects, & of that superior wisdom that results from the first two. Let them always practise yoga, meditate on God morning-evening, for, he who cannot control his mind & sense-which are subjects of the soul-can never keep the people under control*”(Maharishi Dayananda 107). This is the level of self-development &mastery to be cultivated for the top leaders. Yoga offers the technology for developing such standard leadership qualities. This study can reveal few such cases from Ramayan-Mahabharat.

The human development doesencompass the employee-leadership. On the contrary, modern leadership development has not necessarily covered full spectrum of human development.For the Indian knowledge traditions like Yoga, the ultimate human development is uniting the individual self with the Supreme Self & functioning from this peak state.

“Yoga is a way of life to achieve meaningfulness, holism, excellence & completeness in all walks of human functioning. It entails energizing & fuelling processes which balances a personality & incite individual to achieve greatest physiological, psychological, spiritual, moral, & social coordination. It implies most creative & productive functioning at individual, family, community, societal, national, international & cosmic levels”(Tiwari). It essentially takes place on the level of cleansing the mind & purifying the body. Body means mainly nervous system. Mind-body is correlated & fosters each other’s development by growing from disorder to order using yogic tools. Patanjali’s Yoga impacts all the levels of human existence that facilitates this process of development in a more integrated & orderly manner. Additionally, the Ramayan-Mahabharat & B.G. are valid records of living these development-outcomes.

Yoga is executing unattached actions with equanimous mind. (B.G.2.48). The equanimity here (B.G.2.15) is strong & victorious person’s indicator & not weak & loser’s durability of life. By virtue of mind’s equipoise in both pain & pleasure practised by the Dheerah/wise person which makes one suitable for the topmost self-development. The practical daily duty is already inherent in yogic actions. Yoga by quality of mind’s composure is skill in action. (B.G.2.50) Clear mind by Yoga is the basis of right actions, & subsequent appreciable development-outcomes. Reaction of such an objective person to outside stimuli is wise & loyal. These actions clean the psychic impressions of subjective mind & it becomes more serene. Any developed employee has to act in some way or the other on highest levels of existence so as to bring in sought outcomes. Yoga not only supports but also nurtures this process from lowest to highest levels. B.G.’s self-development method works as- employee/leader should elevate from enjoying the lower sensory world & blissfully raise to higher consciousness. Thus, at once, self-perfection & self-development automatically implied here. “In Sri Aurobindo’s psycho-spiritual perspective, the ego transforms when it is replaced by the soul/‘true being’, which is a Divine spark within each person that innately knows a pathway to transformation”. (Ross) Maharishi Patanjali’s eight yoga limbs are “Yama- Social restraints or ethical values, Niyama- Personal study, Asanas- Postures, Pranayama- Breath to work, Pratyahara- Sense withdrawal to prepare for meditation, Dharana- Intense concentration, Dhyana- Meditation, Samadhi- Spiritual enlightenment & bliss”(Chowdhury). Yama, if practiced universally, they become greatest resolution. Ashtanga are (ashta/eight) (anga/limbs) & not eight steps of Yoga. Just as if one adequately pulls a person holding one finger, the whole body follows & eventually gets pulled up, similarly, superior growth in any single limb of Yoga can also pull together remaining limbs of Yoga & person develops holistically. “Transcending leads to a subjective state-‘pure/ self-referral consciousness’. It is state of least-excitation of the mind, which is accompanied by a style of brain functioning marked by higher integration & coherence. These transformations in inner experience & in brain functioning could positively change how one interacts with one’s social environment & meets challenges in life”(Valosek et al.).

### Materials & Method –

Literature review & the case study methods used here. These methods helped the study to be firmly rooted in the ancient Indian knowledge tradition, while unearthing the crucial features of the used cases. “B.G. is a model case study from the Vedic literature. This case study provides knowledge of the full range of human development—from a state of complete ignorance characterized by mistakes & suffering to the state of complete enlightenment characterized by unrestricted success & fulfilment”. (Dhingra and Jain) Similarly, current study also analysed the Ramaya-Mahabharat & tried to unearth the lived proofs for Maharishi Patanjali’s Ashtang Yoga based development-outcomes. The case study method provides the possibility of evaluating the subjects in their historic context without any manipulation but it falls short in the generalization. The ashtanga cases from Ramayan-Mahabharat—**1. Yama:** Social adherence/code of behaviour. It states the five refraining; & guide on how we associate with the outside world. Adhering to it, Leader King Rama sacrificed his personal & family life & kept his citizen’s sentiments above the self-interest. Such a devoted & developed leadership is key to any sustainable business. **1.1. Ahimsa** (Non-Violence)—Not harming anyone by mind, speech, & body is Ahimsa. In the vicinity of proficient Ahimsa practitioner even hostile living beings give up enmity. In Sage Narad’s sacred company, highway robber Valmiki transformed & authored Ramayana. **1.2. Satya** (Truthfulness)—Satya is person’s actions, speech, & mind expresses exactly whatever seen, inferred, & understood. Integrated with Satya, King Yudhishtir commands good fruits/outcomes of actions. Such experts can bestow the outcome of actions of others & appreciably influence them. **1.3. Asteya** (Non-stealing)—Asteya is not only being devoid of feeling of non-stealing by mind, body, & speech & but also including it into good work. All the material & divine wealth is attracted towards a person rooted in Asteya.

King leader Bharat secured kingdom of Ayodhya like Ram's deposit with him, & willingly handed it back to Rama after seclusion. Only person with good character can be a good employee or good leader.

**1.4. Brahmachrya** (Celibacy)–The annihilation of sexual impulse & establishing in & acting from one's true self is Brahmacharya. “*The chaste brain has tremendous energy, gigantic will power, & hence mental strength. All men & Leaders of gigantic brains are very modest, & thus obtained power & control over people*”. (Swami Vivekananda 89) The Brahmacharis (like Hanuman, Parashurama, Bheeshma) gained full energy & remained undefeatable. They were successful leaders too who harnessed their Atma-bal/self-force for the individual excellence & delivered outcomes.

**1.5. Aparigraha** (Devoid of collections)–By understanding temporary nature of material things, & not craving for, & remaining devoid of their collection is Aparigraha. Its practitioner commands one's memory. To alleviate the sufferings of society, Rishi Vishwamitra gifted Ram-Laxman his hard earned, powerful celestial weapons. Such practise can consciously elevate & develop employee-leaders.

**2. Niyam** (Individual observances/codes of self-restraint) –Laxman's self-restraint observed for 14 years settled him in higher transcendental consciousness & made him capable to slain mightiest demon Indrajeet. The practise of yogic Niyamin daily work results in strengthening of one's soul force which in turn commands material level outcomes.

**2.1. Shauch** (Mind-Body cleanliness)– Mind-body's internal-external cleanliness is Shauch. By virtue of this purity, one is neutral & not obsessed with one's body & avoids other impure bodies. Further one commands over senses & such person's concentration increases. Its expert Svayamprabha got celestial vision & guided Hanuman's team in Sita's search.

**2.2. Santosh** (Contentment)–After giving one's best efforts, fully satisfying in earned rewards, & not longing for more is Santosh. It is the greatest joy & gain over & above any worldly happiness. Kevat a tribal boatman, full of contentment entered into Yoga, navigated King Shri Ram, Sita, & Laxman & while doing daily duty gained Supreme attainment.

**2.3. Tapah** (Hardening)– For following Swadharma or duty towards one's self, while tolerating adverse conditions is Tapah. By virtue of such hardening, body-mind purifies & one's sharp abilities grow. Thus, Sage Bhardwaj could sharpen his insightful faculties, & guided Sri Ram in exile.

**2.4. Swadhyaya** (Self-Study)– The practices like mantra recitation, study of life & guiding scriptures, & further deeply reflecting on it, & allowing deep change within oneself, & acting accordingly is Swadhyaya. Mahabharat's tribal prince Eklavya, devoid of access to premier training, self-studied & got knowledge. Self-study even with imagined Guru Drona by worshipping his statue made him the great archer.

**2.5. Ishwar Pranidhan** (Total surrender to Supreme)– By doing it, ultimate perfection follows. Vulture bird 'Jatayu' fought demon Ravan, sacrificed its physical life to save Sita, & yet developed consciously.

**3. Asan** (Posture)–The state where body is still & comfortable is Asan. Rishi Gautam's wife was Ahalya literary means non-movement. By being perfectly physically steady like a stone, her mind stilled, & thus became one with the Supreme Consciousness. So, she overcame her sins/deepest ignorance & duality & got blessed by Lord Sri Ram. “The sustained practice of meditation & ‘meditation in motion’ during asana/posture & breath practices facilitates top-down attention control, which eventually supports behavioural change” (Matko et al.). In fact, yoga asana can be effective tool for the appreciable change in the employees.

**4. Pranayam** (Extension of vital force)–“*Prana is not breath, but it is the sum-total of the cosmic energy that resides in everyone. When the posture has been conquered, then this motion is to be broken & controlled, & thus we come to Pranayama; the controlling of the vital forces of the body*”. (Swami Vivekananda 94) The Mahabharat warrior Bheem exemplified the power of prana & accomplished mammoth outcomes. “Combined asana pranayama showed significant contributing role over the motor fitness, body composition, emotional intelligence, & the vital capacity of subjects” (Saritha and Rajlakshami).

**5. Pratyahar** (senses withdrawal from their obsession with the outward world.) (PYS 2.54-2.55) Sri Krishna-Gopis relationship stands for Pratyahara. This victory over material nature causes human development & bliss. This is a critical aspect in employee-leadership cultivation.

**6. Dharana**/ Concentration–It is consciously focusing the mind & binding it within certain close area. Arjuna pierced the eye of revolving overhead fish machine by bow & arrow while looking at its mirror image into liquid below. This Dharana is a key to learning, attitude of surrender to the process, accumulation of skill in action, & goal-oriented efforts, combined optimism, resulting in higher knowledge, for employee-leadership development, & outcomes.

**7. Dhyana** (Meditation)– Dhyana or state of effortless evolution is categorised as the continuous link between the mind & entity selected for meditation. Asana are groundwork for Dhyana. Sita covered by Supreme through meditation, protected herself amongst fearful demons. (Saint Tulasidas 793 V.30) In this state, life processes are taken care of, & every action-outcomes of employee can be from the Supreme, for the Supreme. The hallmark of the highest human development.

**8. Samadhi**(Sama/balance & Dhee/ discrimination)- hence samadhi is equilibrium plus intelligent discrimination between soul & non-soul while steadfast consciousness. “In Samadhi, one who knows,& continuously unites with Supreme Self, enjoys the bliss like *Shiva*”.(Saint Tulasidas 795 V.32.1, 796 V.33.2). Here, the ultimate development-outcome culminates as “The Supreme Personality possesses all riches, all strength, all fame, all beauty, all knowledge,& all renunciation”(Nayak).On the basis of this Supreme power Hanuman achieved impossible & incredible feats.

### Results & Discussion-

Current study brought forth the Indian knowledge-based perspectives on human & employee-leadership development that may lead to appreciable outcomes. The Yogic studies like Chowdhury, D. (2019), discussed its different aspects & analysed its technical sides. However, this study looked more at applied leadership development aspects of the same as marked in Ramayan-Mahabharat. As pointed by Adkoli, Indian perspective combined with the western theories. Moldoveanu, Naderi, Meletta, etc. debated the gaps in leadership development, & related yoganeeds & practises. In contrast current study gave Yoga insights, tools,& cases from Ramayan-Mahabharat for consequent human & employee-leadership development. *It not only critically investigated this literature & identified these related cases, but also realised their practical yogic eight limbed path. For the development of the employees-leaders & human beings in general, it has presented the clear methods, goals & effects. Further, for them it can practically fill the needs like self-leadership/self-management/self-development, lifelong learning, & transfer of learning into daily work. It can increase outcomes for both the organizations & stakeholders. It is to be accomplished moment by moment; through continuous practise & dispassion. One has to live & function in Yoga in practical work life. It leads to outcomes that are increasing in order & value for individual’s personal, work, & social life.*

### Conclusion-

This study can show how to foster human development through lived AshtangYoga cases as in Rayaman-Mahabharat. Human development is superset of leadership development that can be properly addressed by Yoga. Transcendental action from the true Self is the basis of ultimate human/leadership development outcomes as plentiful, & abundance. Yoga Science considers development-outcomes simultaneously. Suitably developed employee/leader that has operationalized such Atmabal / Soul force through the methodical yogic process, may able to produce grander outcomes. These developmental outcomes can be of practical relevance to HRD, & Leadership development plan. This perspective can be useful for the employees & organizations to be more realistic in development & outcomes & can act as the foundation of this process.

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## Rice (शालिः)in Indian Perspective

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Rice is used in India for centuries and is called with names as Dhānyaḥ, Vṛīhiḥ, Śāliḥ, etc. Rice is an important food grain of our country since Vedic period. Atharvaveda<sup>1</sup> says 'Let Rice and barley be your food'. It is commonly called as paddy having scientific name *Oryza sativa* and belongs to family Poaceae. In DhanvantariNighantū<sup>2</sup> Śāliḥ is having synonyms as

रक्तशालिर्महाशालिः सुगन्धप्रसवस्तथा। वृन्दारको मुष्टिकश्च शालीनां प्रवरा स्मृताः ॥

The chemical composition, ethnotherapeutics, pharmacology and religious significance of rice shows that scientifically also, it is more human friendly crop.

The rice plant is found grown throughout India. It is a rhizomatous herb, growing upto 90 cm high, with stem smooth, hard, straw-green. The leaves are coriaceous, linear, acuminate, grow upto 40 cm long, margin spinulose, sheath glabrous; ligule with a fringe of hairs. The inflorescence is paniculate spike, rachis and branches are frigidous. The lemma is lanceolate; boat-shaped, winged on the back, 7-nerved, awn cuspidate. Palealinea - lanceolate acuminate, 5-nerved, margin hyaline. The lodicules are membranous. Stamens are 6 in number and anthers linear. The grain is oblong, slightly compressed<sup>3</sup>.

### Chemical Composition :

Roots of *Oryza sativa* contain steroidal saponins. Bark contains saponin. Leaves contain glucosides. Flowers contain sterols. Fruits and seeds contain quercitol, ursolic acid, glucose, quercetin, dihydroquercetin. Bark contains taraxerone, taraxerol, betulinic acid, 2-spinasterol. Leaves, heartwood and roots contain hentriacontane. Kernel contains saponin and saponin. Bark contains tannin. Seeds contain fatty oil.

### ETHNOTHERAPEUTICS :

Śāli is used in curing Piles. Śāli and Śaṣṭika rice along with butter, ghee, goat's meat and fresh wine check bleeding from haemorrhoids.

नवनीतघृतं छागं मांसं च सषष्टिकः शालिः। तरुणश्च सुरामण्डस्तरुणी च सुरा निहन्त्यस्त्रम्<sup>4</sup> ॥

Healing of wound is promoted by intake of old Śāli rice, in diet, warm unctuous and with profuse soups and meat of wild animals promotes healing of wound

जीर्णशाल्योदनं स्निग्धमल्पमुष्णं द्रवोत्तरम्। भुञ्जानो जाङ्गलैर्मांसैः शीघ्रं व्रणमपोहति<sup>5</sup> ॥

The root of Śāli, as a member of the saradi-pancamūla, is one of the ingredients of brahma rasāyana.

जीवकर्षभकौ मेदां जीवन्तीं सशतावरीम्। शरेक्षुदर्भकाशानां शालीनां मूलमेव च<sup>6</sup> ॥

In Anaemia Śāli rice and barley is to be used regularly.

सेवेत शोफाभिहितांश्च योगान् पाण्ड्यामयी शालियवांश्च नित्यम्<sup>7</sup> ॥

In Dysuria caused by pitta, decoction of śatāvārī, kāśa, gokṣura, vidāri, Śāli, Ikṣu and Kaseru is efficacious.

शतावरीकाशकुशश्चदंष्ट्राविदारिशालीक्षुकशेरुकाणाम्। काथं सुशीतं मधुशर्कराभ्यां युक्तं पिबेत् पैत्तिकमूत्रकृच्छ्री<sup>8</sup> ॥

Boils in feet should be sprinkled with rice water.

पाददाहं च कुरुते पिटका पादसंभवा। तत्र सेकं प्रशंसन्ति बहुशस्तण्डुलाम्बुना<sup>9</sup> ॥

The Śāli washed many time and pasted mixing ghee should be applied on the boils after washing.

शतघौत घृतोन्मिश्रं शालिपिष्टञ्च लेपनम्<sup>10</sup> ॥

In severe burn, after cleaning the wound, husk of the Śāli rice mixed with ghee should be applied.

अतिदग्धे विशीर्णानि मांसान्युधृत्य शीतलाम्। क्रियां कुर्याद् भिषक् पश्चाच्छालितण्डुलकण्डनैः ॥

तिन्दुकीत्वक्कायैर्वा घृतमिश्रैः प्रलेपयेत्। व्रणं गुडूचीपत्रैर्वा छादयेदथवौदकैः<sup>11</sup> ॥

In case of pain in chest, pelvis and head, liquid gruel of red Śāli rice should be taken.

सृष्टवित् पैत्तिको वाऽथ शीतां मधुयुतां पिबेत्। पेयां वा रक्तशालीनां पार्श्ववस्तिशिरोरुजि<sup>12</sup> ॥

To check haemorrhage, powder of red Śāli put in milk and added with honey should be taken when cooled.

क्षीरे स्थितं लोहितशालिपिष्टं सुशीतलं माक्षिकमांसयुतञ्च। पीतं निहन्ति प्रदरामयोत्थामतिप्रवृत्तामसृजः प्रवृत्तिम्<sup>13</sup> ॥

The flow of breast-milk increases on taking powdered Śāli rice with milk. During the course, the woman should keep on milk-diet.

दुग्धान्वितम् कलमतण्डुलसूक्ष्मचूर्णं पीतं प्रसूतयुवतेः पयसोऽभिवृच्चै।

स्याद् दुग्धभोजनरतेरथवा विदारीकन्दोऽपि दुग्धसहितो दिनसप्तकेन<sup>14</sup> ॥

## PHARMACOLOGY :

Root of paddy is diuretic, cooling, febrifuge and useful in burning sensation, diabetes. The grains are sweet, acrid, carminative, anti-dysenteric and are useful in vitiated conditions of pitta, pneumonosis especially pulmonary consumption, diarrhoea and colonopathy. Fried grains are antidysenteric<sup>15</sup>.

## Religious importance:

In Hindu ceremonies rice is symbol of purity, fertility and prosperity. Because of its basic life sustaining properties, rice is considered auspicious and play significant role in Hindu Samskaras from birth to death. The Sanskrit name dhānyameans "the supporter or nourisher of mankind". U.C. Dutt says in MateriaMedica of the Hindus,. "By the Hindus it is regarded as the emblem of wealth or fortune". The three principle classes of rice are śāli, or that reaped in the cold season, Vrīthior that ripening in the rainy season, and ṣaṣṭikaor that grown in the hot weather in low lands. Certain rices are used as votive offerings at many religious ceremonies. Young girls desiring husbands offer dressed rice to the gods. They are generally used in marriage ceremonies for covering the mandaps. The sacred akṣata is prepared by mixing śāli rice with turmeric and kumkuma powder sprinkling little water.

Conclusion: Rice is found used in India since Vedic period. Caraka, Suśruta, etc the Indian physicians also mentioned about the usage of rice. It is more evident by observing rice in Indian classical texts that ancient Indians used food crops knowing

their usefulness to human being. It is grown as food grain and used in many religious ceremonies along with its medicinal properties. Analysis of rice in modern scientific view also shown significant useful properties of rice.

#### Foot notes:

1. ब्रीहमत्तंयवमत्तमथो .... Atharva Veda Samhita.6.140.2
2. DhanvantariNighantuधान्यवर्गः 6-6
3. Flora of Bangalore District
4. Caraka Samhita Cikitsa Sthana - 14.211
5. SushrutaSamhithaSutrasthanaSS.SU.19.32
6. Caraka Samhita Cikitsasthana- 1.1.44
7. Sushruta Samhita Uttarasthana - 44.37
8. Caraka Samhita Cikitsasthana - CS.Ci.26.50
9. Classical Uses of Medicinal Plants P. 366
10. ibid P. 366
11. Sushruta Samhita Sutrasthana -12. 25-26
12. Caraka Samhita Cikitsasthana - 3.181
13. Classical Uses of Medicinal Plants P. 366
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## **Indian Philosophy: A Critical Analysis of Teaching Methods and Mental Well-Being on the light of Buddhism.**

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### **Abstract:**

Buddhism is a route for changing the mind, for moving from ignorance to wisdom, from selfishness to altruism and compassion. The mind is the source of all joy and the feeling of pain. Buddhism provides techniques for liberating the mind from destructive mental states including anger, obsession, jealousy, and pride as well as from delusion. Buddhist teachings are highly extensive and include both intellectual ideas and spiritual practices aimed at eradicating an incorrect perception of reality and removing the core causes of suffering. The following article aims to draw attention to a critical analysis of the teaching strategies recommended by Buddha and to highlight the contribution of Buddhist philosophy to the promotion of mental well-being as well.

**Key-words:** Buddhism, Philosophy. Teaching methods, Mental well-being.

### **Introduction**

Indian philosophy refers to the thought and reflection processes that evolved by the civilizations of the Indian subcontinent. Astika (Orthodox) and Nastika (heterodox) are the two primary classifications for Indian schools of philosophy. The Buddhist philosophy belongs to heterodox family as they are not believing in the Vedas. Buddhism is One of the most remarkable advancements in Indian Philosophical thought. It is a descendant of later Vedic philosophy. Buddhism was developed out of a rejection of some traditional Hindu philosophical ideas. It shares many intellectual beliefs with Hinduism, such as the notion of karma, which holds that everything we do has an impact on everything else we do in the future. It is believed that subsequent events are a direct effect of earlier ones. Eliminating Karma (both good and bad), ending the cycle of rebirth and misery, and achieving freedom are both the ultimate goals (Moksha or Nirvana). Buddhist education system (200B.C to 200 A.D) was founded by Lord Gautam Buddha. Gautam Buddha was primarily an ethical teacher and reformer and not a philosopher. He was concerned mainly with the problems of life. He always discussed the most important questions of suffering, its cessation and the path leading to its cessation (eight- fold path).

### **Objectives**

This paper is based on two major objectives: -

1. To bring light on the various methods of teaching promoted by lord Buddha.
2. To discuss the role of Buddhist philosophy in bringing mental well-being.

### **Methodology**

This conceptual paper aims to ascertain the effects of Buddhist philosophy on educational practises and mental health. It is entirely supported by secondary sources.

### **Discussion**

The present paper will be discussed accordingly to the formulated objectives.

### **The teaching methods promoted by lord Buddha:**

#### **1. Student- centric method:**

childhood is a tremendously complicated time. Therefore, it is the responsibility of adults to encourage kids to learn things through practise rather than forcing their ideas on them (Lindgren, 1962). The Buddha applied the student-centered teaching approach to globalize ethics for building a harmonious society.

#### **2. Lecture method:**

Buddha used the lecture method to spread ethics throughout the world. It can be given as a lecture if a knowledgeable individual explains the subject to an individual or group of individuals. Lecture approach is used in basic education in a smaller amount, but it is very helpful in secondary school. With the progress of current science and technology, this method can be used more effectively.

#### **3. Discussion method:**

When the discourses are analysed, it is clear that the discussions of the concepts have helped them become more fruitful and significant. It is common for people to exchange opinions during structured discussions. Therefore, this is a useful method for determining each other's intellectual level. There are two methods of discussion. 1. The discussion that occurs between people of the same age: For this, it is possible to include student discussions and discussions among students who are studying the same subject. 2. Irregular discussion: discussions between students and teachers.

#### **4. Practical method:**

Any theory or approach must be put into practise in order for it to be successful. As a result, the most practical method receives the most attention. The names "Understanding through Action," "Active Education," and "Exercise Method" are used to introduce this practical approach. Known individuals from the modern era who emphasized this approach include Rousseau, Montessori, and Mahatma Gandhi. As they are related to the physical world, their educational goals can be taken into consideration. They aimed to provide a person with a thorough awareness of the physical world and then to teach that person how to survive in it by utilizing the physical resources on his behalf and organizing them in accordance with his needs.

#### **5. Problem solving method:**

By resolving a problem that was planned in the classroom, problem solving techniques can be presented as a way to move forward. It is essential to approach the issue in a way that will challenge or inspire the student. We encounter many challenges in modern life that are tricky to address. We must be passionate about uncovering the crucial information to address issues, gather information, evaluate it, and conduct a critical analysis of it throughout that period. The issue can then be successfully solved (Harry, 1943).

#### **6. Remedial teaching method:**

The term "remedial teaching method" refers to the process of providing those who have weak or intellectually or physically weaker organs with ways to improve. This approach has been developed extensively as of late. Buddha is a teacher who created a balanced society by employing the remedial teaching approach. He typically taught students who lack emotional strength. There is evidence that people who were physically and mentally deformed have received instruction and therapy in the Buddha's method of teaching.

### **The Role of Buddhist philosophy for bringing mental wellbeing: -**

Our daily lives depend heavily on our mental stability and health. A person's mentality, behaviour, and social abilities are only a few of the things that the human brain develops at an early

age. Researchers have found that the body's predisposition to mental illness may begin far earlier before any symptoms appear. Buddhism, the ideology that the Buddha promoted, asserts that all life, from the microcosm to the macrocosm, is interconnected. In the 2,500 years since the Buddha's passing, his disciples have disseminated his teachings and created cutting-edge psychotherapeutic techniques.

**Ways for proceeding to mental well-being: -**

**\* Nirvana (through Eight-fold path):**

The Eightfold path of Buddhism means the way to realize the enlightenment. 'Nirvana' is a state of being in which the soul is unbound by anything. The Buddhist path starts with awareness of the Dhamma, continues with the Eightfold Path's practice and mindful life, and culminates in Nirvana, or the ultimate dissolution. The eightfold paths are Samma Ditthi (Right View), Samma Sankappa (Right Resolve), Samma Vaca (Right Speech), Samma Kammata (Right Action), Samma ajiva (Right Livelihood), Samma vayama (Right effort), Samma sati (Right mindfulness), Samma samadhi (Right concentration).

**\* Ethical Self-Discipline:**

In Buddhism, ethical self-discipline enables us to become conscious of how our actions affect both ourselves and other people. The first type of ethical self-discipline is to avoiding damaging behaviours in our acts, speech, and thought is. This means that, in general, we abstain from the ten categories of harmful behaviour, such as murder, theft, lying, and so forth. Engaging in positive, constructive activities that increase the positive energy we need to reach enlightenment is the second sort of ethical self-discipline. The third type of ethical self-discipline is to work to actually benefit and help others. Here, we have the discrimination of the benefit of helping others and refraining from not helping them because we don't feel like it or we don't particularly like someone.

**\* Recognizing the ultimate realities:**

According to psychologists, those who claim to have had close encounters with "God" report long-lasting improvements in their psychological well-being. People have described having profoundly emotional religious experiences for millennia, either spontaneously or when taking psychedelic drugs like psilocybin-containing mushrooms or the Amazonian brew ayahuasca. Some of those meetings, in the person's opinion, have been with "God" or "ultimate reality." Researchers from Johns Hopkins University in the US found that more than two-thirds of self-identified atheists threw off that label after their encounter, regardless of whether it occurred spontaneously or while using a psychedelic, in a survey of thousands of people who claimed to have had personal encounters with God.

**\* Practice Meditation:**

“Meditation can wipe away the day's stress, bringing with its inner peace. See how you can easily learn to practice meditation whenever you need it most” (Mayo Clinic Staff). Through meditation, we might be able to get rid of the information overload that accumulates throughout the day and adds tension. The mental, emotional and physical wellbeing's of meditation includes- gaining fresh insight into difficult circumstances, developing stress management techniques and self-awareness, keeping an eye on the present momentum management, increasing creativity and imagination, increasing tolerance and patience, lowering the heart rate, lowering the blood pressure and enhancing sleep quality.

**\* Law of Karma:**

The main essence of karma is to do good deeds, and good will come to us both now and in the future. Do wrong and bad things will happen to us both now and in the future. It is referred to as the law of cause and effect in scientific terminology. Karma is the purposeful or voluntary deed and its outcome, whether positive or negative. Here, the necessity of the cause or act being purposeful is crucial.



We won't be able to escape the harmful effects of our deliberate bad actions if we are unaware that they would have a poor outcome.

**\* A Momentary lapse of concentration:**

The goal of the momentariness doctrine in Buddhism is existence within time, not the nature of time. Instead, then atomizing time into discrete seconds, it dissects phenomena into a series of separate momentary entities. The core tenet of it is that everything is only fleeting and that it ceases to exist as soon as it begins. When an entity disappears, a brand-new one that is essentially identical in nature emerges right away. Thus, the so-called continuum (santna), or continuous flow of causally related momentary entities of nearly the same nature, exists without interruption.

**Conclusion:**

In Indian Philosophy, Lord Buddha stands a leading place for development of teaching methods among teachers, professors and Philosophers. Buddhism teaches the importance of helping one another. Consequently, almsgiving promotes living together in peace. Peace of mind is the basis of a great spiritual life. In Buddhism, everyone's salvation lies in his hands. The practice of Buddhism makes us understand the importance of living a simple life.

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**LEADERSHIP LESSONS FROM MAHABHARATHA WITH SPECIAL REFERENCE  
TO BHEESHMA NEETHI**

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**Abstract**

In this contemporary world, leadership plays a very significant role in the success of the organizations, in order to improve the leadership skills bheeshmaneethi plays a very vital role for all the age groups, more to Gen Z. This Research paper aims in bringing the highlights of good leadership qualities provided by Bhishma Pitamah the son of Kuru King Shantanu and goddess Ganga, gives some profoundly important lessons in his bheeshmaneethi given to Yudhishtira after the war. Shri Krishna told Yudhishtira to attain timeless knowledge and Gyana from Bheshma .Because He knows past, present, future and bheshma himself stands as a rolemodel for a great leader with exceptional skills.This serve as a reference for a the qualities that good leaders should hold in order to be successful.In this context an attempt was made to Understand the Leadership Lessons of BeeshmaPithamah from Mahabharatha. The research is descriptive in nature. For the purpose of study secondary data was collectedthrough various reputed journal, magazines, reports, newspaper and internet sources.

**Keywords :**

Mahabharata, Leadership, Indian Culture, Management

**Introduction**

We see a leadership with directing, delegating and controlling which was later realized that transcends beyond direction and control. Leaders are an inevitable part of any business organizations and the role of leadership cannot be discredited in the success of achieving the goal of the organization. Leader is a person whom we look up for problem solving and to provide action plan to follow.It is not possible to reach our destination without the roadmap and toolkit. On our way, we would also stumble upon many times; we might lose all our motivation to move forward. That is where we need a mentor to guide if the destination feels impossible to reach and that is leadership and in this way it is important .

It may be recalled that Shrimad Bhagvad-gita is a dialogue between Arjun and Lord Krishna, before commencement of the Mahabharata war. Contrary to it, Shanti-parva is a dialogue between Yudhishtira on the one hand and his brothers, wife Draupadi, Lord Krishna and Bhishmapitamah on the other, after the war. Having won the great war, Yudhishtira was so full of remorse due to the unprecedented bloodshed that he decided to take Sanyas, instead of kingship. After prolonged persuasion of his brothers, Draupadi, Shri Krishna and Maharshi Ved Vyas, Yudhishtir accepted the

coronation. Even then, sensing that Yudhishtira could still go astray, Shri Krishna prevailed upon him to meet Bhishma Pitamah to learn lessons of good governance. Shri Krishna told Yudhishtir to attain timeless knowledge and Gyana from Bheshma .Because he knows past, present and future.

According to the Mahabharata, Krishna becomes well-known as a brilliant tactician. Krishna practically leads the 7 divisions of the Pandavas' army to a resounding victory against the 11 divisions of the Kauravs' army in the next battle. Krishna was the one who imparted the knowledge of developing a solid plan of attack before entering war. He persisted in inspiring Arjuna to assume the position of the "Leader" and battle the Kauravas through his speeches.

The Mahabharata is built on the principle of teamwork. The Kauravas were unable to assemble the whole backing required to prevail in the conflict. The famous Kaurava generals, like as Bheesma, Drona, and Karna, championed solitary battles on the battlefield. However, the Pandavas created a single squad that worked toward a single objective. All offered their abilities and took part in the decision-making process, which had a synergistic result.

### **Bhishma Pitamah – the great warrior**

Bhishma also known as Pitamaha, Gangaputra, and Devavrata, played an integral role in Mahabharata. He was the supreme commander of the Kaurava forces during the Kurukshetra War mentioned in the Hindu epic Mahabharata. He was the only character who witnessed the entirety of the Mahabharata, beginning from the reign of his father, King Shantanu of the Kuru kingdom. Bhishma Pitamah the son of Kuru King Shantanu and goddess Ganga. Pitamah was one of the greatest personalities and warriors in the entire epic of Mahabharata. His greatness can be attributed not only to his expertise in warfare, but also to his character. The birth name wasn't Bhishma. His name was Devavrat . he took a oath or BhishmaPratignya to remain alone and lonely for the rest of his life. Bhishma's nature was courageous, strong but still humble. He was a devotee of Shri Krishna. He built the strong foundations of the Hastinapura empire and nurtured Kauravas and Pandavas. He never became king and never got married. He never raised his weapon against a woman or even someone who was a woman in a past birth. He was a father like figure for all Pandavas and Kauravas, and that's why he is called Pitamah. He played a major role in the political affairs of the Kuru kingdom and participated in the Kurukshetra War on the side of the Kauravas. During the war when he seemed undefeatable, Yudhishtira along with other Pandavas had visited his camp to ask him how could he be subdued in battle. He readily told them the way to subdue himself.

### **Review of literature:**

1. **V. D. Koonjal** in his study titled “**Enhancing Leadership Skills Through Teaching From Mahabharata And Other Epics**” opine that Most of the values and skills that a leader requires in order to lead an institution have already been taught and revealed in the “Mahabharata” and other related epics. We need to go back to the source to be able to learn how to lead and to acquire leadership skills.
2. **Sidharth Sankar, C.S.Udhayakumar** in their study titled “**Facets of Leadership and management from Mahabharata**” various management lesson that one can possibly learn from the ancient Indian epic of Mahabharata. There is many learning that can be done based on such epics and many can still be compared to various events happening in corporate world today such as, quality vs quantity, commitment, spiritual quotient requisites in an individual, women empowerment etc

### **Objective of the study**

1. To discuss on the various leadership qualities depicted in Mahabharata through bheeshma has a leader and bheeshmaneethi.

### **Research methodology**

The research paper is qualitative in nature, the data is collected from books, newspaper

articles, journals and websites.

### Leadership qualities

**Firm resolution and certitude:** A leader should have a firm resolution that is whatever I have decided to do, I shall do it at any cost. And a strong certitude to have a strong will force, under any pressure not shifting away from the work he had decided to do, extreme bravery, and to keep faith towards Dharma. Bhishma concluded that a leader should be an embodiment of Dharma (Principles), Wealth (Growth) and Purpose to. Thus, Bhishma concluded that a leader should be an embodiment of Dharma (Principles), Wealth (Growth) and Purpose

### Stay away from people who possess these qualities :

**Aggressiveness:** As they can turn anything negative and heat up a peaceful environment. There can never be peace around anyone who is aggressive.

**Lazines :** This is a sign of negativity and such people cannot be relied upon. They not only decline helping others, they even cannot help themselves most of the time.

**Non believers :** Such people only think about themselves as they believe that nothing more exists which is bigger than them.

**Odiusness and Viciousness:** These people usually are hateful and jealous. They are clever to the extent that they only want to achieve gain for themselves by manipulating others. Such people only spread negativity and hatred.

**Less attachment :** Change is a constant in life, not only things but people change as well. In the journey of life, people will come and they will leave as they are destined to. Hence, one must not get too attached to anyone. Without leadership there can be no strategic thrust, change and improvement'. Ultimately, The degree to which an organisation can succeed or fail is dependent on its leaders 'actions and behaviours.'

**Life should be embraced always:** A life has innumerable stages and one must accept all those stages happily in order to stay calm and peaceful and also to survive and stay positive. In happiness or sorrow, in times of birth or death, in illness or good health, one must be willing to accept heartily all that the life has to offer.

**People watch the leader :** doing what you say and saying what you do is very critical in establishing a consistent management style which will spread through out the organization

**Be compassionate:** One of the biggest forms of dharmas is being compassionate about life, humans, emotions, sufferers and all living beings. One should always try to help them and save them from any kind of trouble.

**Empowerment of women:** Last but not least, one of the most crucial managerial lessons the Mahabharata should have learnt is the need of women's empowerment. The Mahabharat was built on the blatant wrongdoing of Draupadi. Through the struggle, respect for women was meant to be passed on to future generations. Fair Sex is now acknowledged as a significant aspect of society and the business world after years of ignorance. Many businesses have mandated that all roles have a minimum of 50% female staff. The Mahabharata long ago taught the same thing.

### Conclusion:

It is not easy to become a leader. One may be born as a leader but still requires appropriate training to become a good, skilled, effective and efficient leader. The art of being a leader, Ruling is not an easy task and the leader has to rule well, given that it is action which shapes destiny and not the other way around. The leader has the highest duty towards God and then towards truth. The leader's conduct has to be exemplary, able to self-restraint, fill with humility, righteousness and straight forwardness. His passion should be under control. The main role of the leader is to protect the people and the Organization. All these above Leadership skills can be noticed in Mahabharata. Bhishma played a major role in the affairs of the Kuru kingdom. He managed the kingdom when there were succession

crises. He also arranged the marriage of his nephews and tried to bring peace between his grand-nephews, the Kauravas and the Pandavas. He was the supreme commander of the Kaurava forces during the Kurukshetra War mentioned in the Hindu epic Mahabharata. He was the only character who witnessed the entirety of the Mahabharata, beginning from the reign of his father, King Shantanu of the Kuru kingdom. Pitamah was one of the greatest personalities and warriors in the entire epic of Mahabharata. His greatness can be attributed not only to his expertise in warfare, but also to his character. In this view the Leadership Lesson should be taken from Bhishma and Krishna in the Mahabharata.

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## Ecological Awareness in the Vedas

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Nowadays, the ecological awareness has gained wide attention and is a subject of study all over the world as a reaction to environmental hazards faced by the world. Ecology refers to an investigation of ecosystems where living organisms and their non-living environments are inseparably inter-related and interacted with each other. The very world environment means surrounding objects, regions or circumstances, and the phrase “ecological awareness” means one should be aware of his surroundings so that the surrounding is maintained. But what we see today in many parts of the world is environmental chaos, caused by many factors of modern life such as technological advancement and industrial development, population growth, pollution of air, water etc., reckless destruction of forests, plants and trees, lack of fertile land and vegetation. But the ancient people did not face this problem. They lived happily because they were fully aware of the intimate relation of man with nature and his surroundings and hence they conserved and protected nature and maintained mutual harmony and balance. They expressed this in their Sanskrit literature out of their spontaneous and insightful experiences from the Vedic literature to the modern Sanskrit literature.

In Veda - Agnidevataa, Vaayudevataa, Varuna as Jaladevataa, Earth, and Aakash are the five cosmic constituents of the Universe and worshipped them as Gods. They established filial relations by addressing them as mother earth, mother water. In the Rigveda (X-90) Purusha Sukta, the whole world – both animate and inanimate – is conceived as creation by one Viraat Purusha from his various limbs of his body and all are treated on par with one another suggesting that the relation of both is intimate and complementary – “Purush, evedam sarvam yadbhootam yacca bhavyam.”<sup>1</sup> Similarly in “Rudrasukta” of the Yajurveda ch.18 & 16, Vedic seer shows his intimate relations with all the animate creations and offers his salutations in namak and in chamak<sup>2</sup> he establishes his identity with all the panoramic creation of inanimate things and objects and gives a list of all the corns and agricultural produce of his time which shows his keen awareness of nature and his surrounding. Similarly in the Yajurveda<sup>3</sup> he prays for balance in his entire environment. He says, “Let there be balance in the space, in the sky, peach on the earth, calmness in the waters, growth in the plants and trees. Let there be grace of all Gods, Bliss in Brahman. Let there be balance and peace in everything. Let such peace be with everyone of us. Again Rigvedic poet prays for cordial and sweet relations with all natural elements<sup>4</sup>. He says, For one who offers sacrifice, the wind blows sweetly, rivers flow with sweet water, the plants should yield sweet flowers and fruits, both day and night should be refreshing, even the dust, the space who is our father, the Sun and the cows – all should be quite congenial and sweet to

### **I) Earth :**

The earth is not as a mere natural object but as loving mother and goddess who sustains all beings. Every devout Hindu prays mother earth to pardon him for touching her with feet. Earth, which has ocean for her garments, mountains as her breast, is considered as spouse of God Vishnu. Kindly pardon us for touching you with our feet (i.e. by walking on her).<sup>5</sup> We commit a sin and it is a guilt for which we seek her pardon. Similarly it is the earth which sustains this world and she in turn is held by Lord Vishnu and she is addressed here as goddess and she is requested to hold us and sanctify our seat. In this connection, Pruthvee Sookta of Atharva veda - needs our special attention. It is addressed to the earth as mother by poet who considers her to be her son (maataa bhoomi) <sup>6</sup> and asks her to feed him just as a mother does to her child. The seer says that there are seven principles which sustain this earth. They are truth, cosmic order, power of Kshatriya, following of Vrat, penance, knowledge and sacrifice. These principles protected her in the past and will protect her in the future.

Hence it forms her obligation to be discharged. It is suggested that we who are the residents of the earth, should follow these principles. Similarly, earth has many treasures in its womb, yielding not only agricultural products, food, but mines of gold and other metals. She is very liberal, kind, loving and hence should give us all wealth and prosperity. This earth has its residents belonging to many religions and languages who live here like members of one family. She could yield to us wealth in thousand fold like a cow which feeds its calf profusely.<sup>7</sup>

### II) Apah (Water) :

In the Bhagavadgeeta, Lord Krishna says that his form is constituted by eight-fold elements i.e., water, air, fire, space, mind, intellect and ego. Although for modern man these are natural cosmic elements that surround us, for Vedic poets they are divine elements and have intimate and cordial relations with man. For them water plays a vital role in human life. That is why in Sanskrit one of the synonyms for water is Jeevan (i.e. life or vitality of life). There are many other synonymous words for water, as Amarakoshakar lists. The primacy and excellence of water is suggested in Rigvedic Naasadeeya Sookta **8** by stating that before creation there was darkness that was covered by water. The qualities, characteristics and peculiarities of water are described in various Sooktas of both the Rigveda and the Yajurveda. All these Suktas describe one or the other vital aspect or characteristic of water. Let us illustrate some samples. Both the Rigveda and the Atharvaveda say that there is ambrosia medicine in water. Similarly Shatapatha Braahmana, Taittiriyaaranyaka, Maitreeya samhita, Kaathak samhita echo the same idea.<sup>9</sup> It is drink for immortality. Here immortality is to be interpreted in the environmental context and as such it means, “Water cycle” which is unending that is to say water changes into steam, steam into cloud, and cloud to water. This way water does not dry. We depend upon food for our living and for production of food, agriculture is necessary and agriculture depends upon water. Thus there is intimate relation between man and water and epithets used by the Vedic poet exhibit their keen awareness of this aspect of environment. The Taittiriya aranyaka the poet prays water for obtaining life, luster and radiance. In Shatapatha braahmana 3-9 & 4-16, it is mentioned that man continues speaking till water exists in his body.<sup>10</sup> In another sookta – the Atharvaveda addresses water as more healing medicine than the healers.<sup>11</sup> One can incidentally note the modern medical concept of the ‘water therapy’ as treatment for digestive ailments. The Vedic poets were keen observers of nature and natural elements like water. They classified water resources into five physical graphs.<sup>12</sup> They are rain water (i.e. divya), natural springs (sraavanti), water dug i.e. well and canal (khanitrima), lake water (svamyanjah) and the last one, river (samudraartha) that merges into ocean. It is striking to note that even rivers are also classified into five categories. That is – those that flow over slope (Pravata), those that flow in low places (nivatar), those that flow in high places (udvata), those rivers which flow throughout the years, (udanvati), those that dry during summer (anudaka).<sup>13</sup> The presiding deity or king of water is Varuna (Yasm raajaa varunah). Herbs and plants also are dependent on water. They are life companions of the human beings. The food which is the destroyer of diseases like hunger and weakness, is the effect of water. Water is essential for digestion of food. Thus the important role played by water in our life, keenly observed by the Vedic seers and they had proper attitude towards it and hence they did not face any problem.

### III) Vaayu (Air) :

Air is recognized as Vital cosmic element and is referred to as deity presiding over mid region. It is directly addressed as Brahman in Taittiriya-Upanishad<sup>14</sup>. In X-168 Sookta, the glory of wind is sung by saying that its chariot moves on making great sound. Its sound is heard but it is not seen as it has no form. The Vedic poet offers oblation to such air.<sup>15</sup> He is fully aware of Vaayu’s role in bringing rains. The importance of pure, unpolluted air as source of health, happiness and long life was recognized as is evident from sookta. Thus it is referred as causing welfare and happiness. The poet has a sentimental attachment to Vaayu and that is why he addresses Vaayu as father, brother and friend. Vaayu is storehouse of nectar for him. He asks him to blow with medicinal qualities to his delight. The Vedic poet is aware of Vaayu as intrinsic neutralizing agent for removal pollution. He divides wind into two categories. One bringing vim and vigour and vitality and other blowing away the evil and unwanted things. Vaata is universal medicine and hence the poet asks him to blow with medicinal qualities. The destructive aspect of wind is referred in Rudraadhyaaya of the Yajurveda

where Rudra in his thousands i.e., multiple forms of wind, is prayed to destroy all the evil objects surrounding the earth, mid region and heaven and also the enemy who hates him **16**. Air is verily absorbent of all things e.g. when a fire goes out it goes into air, when the moon sets, it goes into the air. Wind is praised as integral part of Prajaapati (creator). Thus the pure air is intrinsically essential for our life and we must avoid all air pollution. That is why the poet asks it to blow with its medicinal qualities.

#### IV) Agni (Fire) :

In the Rigveda, more than one third Suktaas are devoted to fire (Agni) starting with very first sookta where he is described as a priest or purohit as Hotaa.**17** Institution of sacrifice was the main religion of the Vedic people and Agni is the main carrier of oblations to various deities offered with prayer in the sacrifice. In the Rgveda Agni is invoked and prayed to be kind and obliging like a father to a son and a friend to a friend – RV III-18. He is prayed to lead the people to right path, (RV I – 189). He is invoked to develop the poet's speech and to inspire his poetic compositions since he resides in our speech : "Agnir me vacaa srita". An effective and powerful speech is called fiery speech in English also. Agni obeys the cosmic order and is most laudable in sacrifice. Agni is created from the mouth of Viraat purusha – mukhaadindra cha Agnih. The three forms of agni as fire on earth, as lightning in the mid region, as the Sun in the sky are described. The Sun is termed as soul of the both inanimate and animate things in the Universe – "Soorya aatmaa jagatah, tasthusashca. In the AV 2-7.5, the seer says that he is aware of Agni's power in driving away black magicians and by heating and burning, he removes all unwanted things. He asks him to be his messenger.**18**

Agni, as he enters this world, becomes varied in shape. According to the object he burns ("roopam roopam pratiroopo babhoova"). Agni burns all evil thoughts and deeds as he burns the oblations offered to him. Here many modern environmentalists are now inclined to accept the role of sacrifice in removing and driving away all the atmospheric pollutions through the burning of the specific things offered as oblations in the fire. The quality of fire as purifier agent was quite known to the Vedic poet and that is why he prays Agni profusely off and on, throughout the Rgveda.

#### 5) Oshadhi (Plants & herbs) :

The 'Oshadhi' sookta about plants are addressed as mothers 'osadhiriti maatarah' in the Rgveda (X-97) and we derive joy and happiness from them. The same thoughts are echoed in SYV 12-76, where it is stated "O plant, I pray you as mother and Goddess" "Oshadhiriti tadvo devee rupabruve". The poet further says that one who is digging you for medicinal purpose should live long and also person for whom, I am digging you also should live long. And kindly spread with hundred sprouts.**19** Again the poet classifies the plants as those that bear fruits or those that do not, those that give flowers or those that do not. They may liberate us from disease as commentators interpret **20**. Various uses of plants are also enumerated e.g. plants for food, plants as shelter, as medicine (Tulasi plant) or as fuel or energy source or as source of water.

The connotation of the general term osadhi when used as vanaspati, it means a tree without flower (e.g. fig tree); when used as Vruksha, it means a tree that bears both flower and fruit and osadhi means annual herb that dies after ripening the fruit, and when used as veerudha, it means creepers. This subtle distinction also shows keen awareness of the Vedic poets about their environmental elements.

From this, it would be evident that the Vedic literature reflects intimate relation of man with nature and his environment and awareness of ecology on the part of the Vedic poets and authors of Puranas with a view to conserving and protecting the natural resources for the benefit of the mankind.

#### Foot Notes :

1. सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् । स भूमिं विश्वतो वृत्वाऽन्त्यतिष्ठद्दशांगुलम् ॥  
पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् । (ऋ १०-१०-१-२)
2. अश्मा च मे मृत्तिका च मे गिरयश्च मे पर्वताश्च मे सिकताश्च मे वनस्पतयश्च मे .....  
अग्निश्च मे आपश्च मे वीरुधश्च मे ओषधयश्च मे । व्रीहयश्च मे यवाश्च मे माषाश्च मे, तिलाश्च मे, मुद्गाश्च मे,  
गोधूमाश्च मे, मसुराश्च मे, श्यामाकाश्च मे नीवाराश्च मे (य. वे. १८-१२-१३-१४)



3. द्यौः शान्तिः । अन्तरीक्षं शान्तिः । पृथिवी शान्तिः । आपः शान्तिः । ओषधयः शान्तिः । वनस्पतयः शान्तिः । विश्वेदेवाः शान्तिः । ब्रह्म शान्तिः । सर्वं शान्तिः । शान्तिरेव शान्तिः सा मा शान्तिरेधि । – य.वे. ३६-१७
4. मधुवाता ऋतायते । मधु क्षरन्ति सिन्धवः । माध्वीर्नः सन्त्वोषधीः । मधुनक्रमुतोषसि मधुमत्पार्थिवं रजः । मधुद्यौरस्तु नः पिता । मधुमान्नोवनस्पतिर्मधुमाड अस्तु सूर्यः । माध्वीर्गावो भवन्तु नः । (ऋ १-१०-६)
5. समुद्रवसने देवि पर्वतस्तननण्डले । विष्णुपत्नि नमस्तुभ्यं पादस्पर्शं क्षमस्व मे ।
6. माता भूमिः पुत्रोऽहं पृथिव्याः (अ. १२-१-१२)
7. जनं विभ्रति बहुधा विवाचसं नानाधर्माणं पृथिवी यथोकसम् ।  
सहस्रं धारा द्रविणस्य मे दुहां ध्रुवेव धेनुरनुपस्फुरन्ती ॥ (अ. १२-१-४५)
8. तम आसीत तमसागूळहमग्रे अप्रकेतं सलिलं सर्वं मा इदम् । (ऋ १०-१२९-३)
9. अप्स्वन्तरममृतमप्सु भेषजमपामुत प्रशस्ति । (ऋ १-२३-१९, १-१-४)
10. यावद्द्वै प्राणेषु आपः भवन्ति, तावद्वाचा वदन्ति । (श. ब्रा. ३-९, ४-१६)
11. भिषग्भ्योऽपि भिषक्तरः । (अ. १९-२-३)
12. या आपो दिव्या उत वा स्रवन्ति, खनित्रिमाः उत वाया स्वयंजाः समुद्रार्थाः  
या शुचयः पावकास्ता आपो देवी रिह मामवन्तु । (ऋ ७-४९-२)
13. याः प्रवत निवत उद्धत, उदन्वतीरनुदकाश्च याः (ऋ ७-५०-४)
14. नमस्ते वायो त्वमेव प्रत्यक्षं ब्रह्मासि । त्वमेव प्रत्यक्षं ब्रह्म वदिष्यामि । (तै.उ. १-११)
15. वातस्य महिमानं रथस्य रज्जनेति, स्तनयन् अस्य घोषः ।  
उदस्य शृण्विरे न रूपं, तस्मै वाताय हविषा यजेम । (ऋ १०-१६८)
16. नमो रुद्रेभ्यो ये पृथिव्यां येऽन्तरिक्षे ये दिवि येषामन्नं वातो वर्षमिषवस्तेभ्यो नमः.....  
ते यं द्विष्मो यश्च नो द्वेष्टि तं वो जम्भे दधामि । (य.वे. ३६-१८)
17. अग्निमीळे पुरोहितं यज्ञस्य देव मृत्विकं । होतारं रत्नधातमम् । (ऋ १-१-१)
18. त्वया सर्वे परितत्या पुरस्तात् दूतानो अग्ने भूत्वा यातुधानान् विलापय । (अ. १-२-७)
19. या ओषधी सोमराज्ञी बह्वी शतविचक्षणा । बृहस्पति प्रसूता स्तानो मुञ्चन्तंहसः । (ऋ १०-९७-१८)
20. या फलिनीर्या अफला अपुष्पाः याश्च पुष्पिणीः ।  
बृहस्पति प्रसूता स्तानो मुञ्चन्तंहसः । (ऋ १०-९७-१५) (अ.वे. ६-९-९६-१)

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## IMPACT OF SWAMI VIVEKANANDA'S TEACHING ON WELL BEING OF THE INDIVIDUAL

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### ABSTRACT

In this article, the impact of Swami Vivekananda's teaching on various aspects of human development has been highlighted. The words expressed by him were so great that along with the personal development of the people, the development of the society was also possible. This article also shows how the influence of Swamiji's teaching on present New Education Policy 2020 emerged and along with that, some suggestions have been given about what kind of changes can be made in our education system according to Swamiji's teaching.

### INTRODUCTION

Swami Vivekananda was a modern philosopher, thinker, educationist and a social reformer who contributed to the betterment of human society. Every thought and word of Swami Vivekananda revolved around the welfare of mankind. Swamiji Vivekananda opposed the monotonous thinking of human development like the educationists of ancient times. He believed that if a person wants to grow himself, then he should try to develop his personality from internally which will start from thinking process. He gave importance to every aspect of development of mankind and tried for all round development of human being. So at present various educational policies are prepared based on Swami Vivekananda's thought and his teachings.

### METHOD

the paper is purely conceptual in nature and is based on secondary data. Here there is an attempt to find out the impact of Swami Vivekananda's teaching on well-being of the individual.

### DISCUSSION

Swami Vivekananda emphasized on various aspects for the development of human being and reformation of the society.

### IMPACT ON MENTAL WELLBEING

Swamiji has contributed for enhancing our mental capacity by improving concentration. Concentration is very necessary in our life for some reasons. Concentration is a power that helps our mind to settle and mind is necessary condition for education. Swamiji said that the present education system is very reprehensible because it only fills our mind with information but not teaches us to think. Students should first be taught how to calm the mind because many times it is seen that students take a long time to learn or understand any subject because they are not able to control their mind. If a task is done with full concentration, then that task can be completed very quickly. Life is incomplete without concentration. The extent of achievement or success of any person is determined by their level of concentration. Swami Vivekananda said that concentration is a power that separates man from animals and the rate of success of one person can be separated from the success of another person by the level of concentration process.

### SOME SECRETS OF CONCENTRATION SUGGESTED BY SWAMI VIVEKANANDA:

- Swamiji suggested that we should fix a goal in our life which will be our focus area, we should reside on it constantly in our thoughts, dreams and daily activities. Making that goal the main objective of our life, we should try to make every part of our body to work in the sense of fulfilling that goal. Success can be achieved only if we can create the goal of our life in this way.
- Swamiji said that if one can practice strict celibacy or Bramacharya then they may be able to enhance the power of concentration and because of the lack of this practice among the people of present India, everything is falling into ruin.
- According to Swamiji, one of the secrets to achieve concentration is deep breathing. There is a special connection between deep breathing and the mind. When our breathing is stable our mind is

also stable. He said that the first thing to stable our mind and enhance our concentration is to steady our breathing. Breathing keeps our body stable and when the body is stable, our concentration is strengthened and increased. It is very important to teach children about the process of deep breathing right from their childhood. Deep breathing helps people to get rid of anger, anxiety, restlessness, stress etc.

- Swamiji suggested that proper meditation can lead to good concentration. Meditation is a kind of higher pursuit. Meditation is very necessary to keep the mind calm and steady in present times.
- According to Swamiji, another secret to enhance concentration is food. Although food does not directly help to enhance concentration but it indirectly increases the possibility to train the mind to concentrate properly. The food we consume are directly related to concentration. Our scriptures teach us that our body and mind are built up by the food we consume. Foods that are easily digested helps to increase our concentration and foods that are heavy and takes long time to digest reduces our ability to think and strong-smelling foods make our mind jittery. So, it is very important for us to be very conscious while consuming food and both being hungry and overeating are harmful to the body and mind.

### **IMPACT ON SOCIAL REFORM**

In the late 19<sup>th</sup> century Swami Vivekananda was considered a man of high personality who did a lot of work for social reform. He has contributed to various works like secularism as well as help towards untouchability, educational development of poor women's welfare and socialism. He was known as a social reformer of that time. Brahmo Samaj had a wide influence on Swami Vivekananda and Ramakrishna Paramahansa was his guru. Swamiji had a great love for spirituality humanity. The role of Swami Vivekananda in social reform are mentioned below-

**SOCIAL REFORM FOR WOMEN ENCOURAGEMENT:** Swami Vivekananda fought for rights of women and tried to restore their glory. According to him, every woman has some special strength within her which gives her the strength to build the nation and shape her future. So, it is very important to educate every women. He wrote several books on upliftment of women, one of which is 'Swami Vivekananda on India and Her Problems'. He considered women as a form of power.

**SOCIAL REFORM ON EDUCATION:** Swami Vivekananda's approach to education is much more modern than the education practiced in ancient time. He played high role for mass education and development and along with that the education that he thought of so many years ago, we can now consider it as informal education. He laid great emphasis on technical education and industrial training which is very essential for present day India. He established various hospitals, educational institutions, social institutions etc. to alleviate the plight of common people.

**SOCIAL REFORM ON RELIGION:** Swami Vivekananda thought very highly of religion. He gave birth to the concept of secularism in India which is an integral part of the present-day Indian constitution. His approach to religion was quite simple and he said that all religions are the same and have similarities in their aims. His concepts were an expansion of Indian culture. He was inspired by the Vedanta school of thought and became an opponent of untouchability. He did not find any proper reason behind this practice of untouchability in the society, so he proceeded to criticize this practice.

### **IMPACT ON CHARACTER DEVELOPMENT**

According to Swami Vivekananda, person's character is the sum of his thoughts and actions. The character of any man depends on his 'Karma'. When people's action affects their character, they have to deal with it. Swami Vivekananda believed in the dualistic vision of Karma i.e., good or bad 'Karma' and from these two options they have to choose an option and be guided in that way. If people want to have good character, then they have to create positive vibes in themselves. If a person constantly hears bad words, speaks bad things and does bad things, then his mind will be affected badly and when that Karma affects his behaviour, his character begins to deteriorate and the effects of these bad deeds create a strong motive in him which always influences him to do bad actions and as a result he is forced to do bad things. When a person hears good words and speaks about good things, that person is automatically influenced by good thoughts and that thought enables him to do good deeds. Thus, when man is influenced by good thoughts, he cannot even think of doing any evil deed and when this happens, it can be said that the good character of the person has been established.

Swamiji believed that if good character is to be formed then one should overcome various miseries of life and face the world with great courage. He believed that character formation needs some special features such as clarity, inquisitiveness, trust, confidence, hard labour, persistence, resolution, love, reverence and capitulation. According to him fear means demise, misery, incarceration and transgression that forces us to do bad things. Fear is at the root of negativity in the world. Vivekananda says that in order to build character, one has to face the demons in the world without fearing them. All hardships in life can be defeated by courage. This kind of courage affects the physical and mental health of people and helps them to develop their character and personality. Vivekananda said that all youth should eliminate fear from their lives and become a hero. A person of good character should be very energetic, qualified, capable, adroit and responsible for all. Character is not developed all at once but character is developed after many stumbles. Vivekananda's approach to education is very noble. He believes that teachers and educational institutions teach children to be self-educated and develop various higher values by which children are able to build their character.

### **IMPACT OF SWAMI VIVEKANANDA'S TEACHING ON NATIONAL EDUCATION POLICY 2020**

Swami Vivekananda had a different way of thinking from the ancient educationists which kept him from monotonous thinking for which he is also known as a revolutionary thinker. He expressed his desire to abandon the monotonous education system of his time and he suggested that the education system should always be student centred, by which the students are helped to develop their personality to the fullest. He dreamed of such an educational system by which children develop intellectually, socially, mentally, morally, spiritually etc. Swamiji's thought on education and educational system was very extensive which helps each and every one of our young students to develop their all-round personality who contributes as an asset in the development of our nation. Swami Vivekananda's remarkable educational thought has greatly influenced the National Education Policy-2020.

There is a lot of similarity between Swamiji's educational policy and the type of education system mentioned in the National Education Policy 2020. Swamiji advocated imparting education to every young student development in mother tongue and emphasized on teaching English and Sanskrit for their all-round development. English is necessary to acquire knowledge of western science and technology and at the same time learning Sanskrit is very necessary to acquire the deepest knowledge of ancient civilizations. Keeping in mind Swami Vivekananda's education policy, National Education Policy, 2020 has advised that education in the mother tongue is mandatory at the primary level and with that, children can practice different languages mentioned in the list of official languages. Based on Swamiji's education policy, the New Education Policy 2020 has also given importance to science and technology by establishing National Research Foundation, National Education Technology Forum etc. He gave more importance to vocational education than general education which would increase the number of opportunity makers rather than opportunity seekers. In the same way, it has been said in the New Education Policy 2020, that vocational education should be given from the school level to build Atmanirbhar Bharat.

Swamiji believed that we can learn many things till the moment we die and this world is a great teacher for us through which we can learn by having various experiences. According to New Education Policy 2020, our education system should be made flexible, holistic and multidisciplinary through which the development of India will be possible. In ancient times, students from different parts of India came to universities like Nalanda and Taxila to receive command on science and arts. The New Education Policy 2020 is designed to restore India to its old glory and make India a repository of knowledge and innovation. Some important principles like flexible entry, fairness, standard, accessible and liability, all these are very necessary for the development of higher education in India. Keeping all these principles in mind, the New Education Policy 2020 wants to make India's education system a vibrant education society.

Swamiji believed that one should never think that they are small and weak rather they should think that they can do anything and with that he believed that instilling self-respect and self-confidence in every human being is very necessary because according to him the aim of education is not to fill student's mind with lots of information but education should always be meaningful and purposeful. Similarly, the New Education Policy 2020 seeks to develop the all-round personality of students by growing their nature, cognitive ability, skill, innovativeness and leadership abilities. Swamiji has always emphasized on the development of mental and physical strength. According to him, every person has to make their muscles iron and nerves system like steel by different yoga.

The New Education Policy 2020, inspired by the teaching of Swami Vivekananda, mandated teaching yoga asanas in every school for the physical and mental development of children.

According to Swami Vivekananda the development of any nation is based on its education and intelligence. He said that education is the solution to all social problems. He contributed to the awakening of the spiritual soul of the people. According to him the main purpose of education should be man making. He said that all-round development of the individual skills are possible through Vedanta philosophy which we see reflected in the first line of the New Education Policy 2020 i.e. “Education is fundamental for achieving full human potential” (NEP 2020). Swamiji believed that education should not be that which imparts only the facts but education should be such through which life building, man-making and character-building are possible. Influenced by the words of Swamiji, New Education Policy 2020 also mentioned about the development of some unique abilities in children like- creativity, communication skill, collaboration skill, management skill etc.

The New Education Policy 2020 is going to be implemented very soon but the participation of students, teachers, parents and various stakeholders are very essential to make this policy successful.

“Arise, Awake and Stop not till the Goal is Reached” (Swami Vivekananda) keeping this inspirational quote of Swamiji in mind, the Ministry of Education is trying to implement the New Education Policy 2020.

### CONCLUSION

Swami Vivekananda tried to work uniquely for the welfare of mankind. He did not think monotonously like the academics at that time but thought in a unique way by which people can develop in different directions. He contributed in various aspects of development such as physical, mental, emotional, psychological, character, personality etc. The words and teachings of Swamiji were so valuable and meaningful that our current National Education Policy 2020 is based on the teachings of Swamiji. If the New Education Policy 2020 based on the teachings of Swami Vivekananda can be successfully followed then India’s future development is sure.

### SUGGESTIONS

- Swami Vivekananda said that real teachers are those who come down to the level of students and can teach them, can see this world according to students, understand different things according to students and understand well the mind of students. So, in this case if teachers can be given training through different online and offline workshop and faculty development program then they will be able to know latest strategies, innovations and techniques in the field of teaching through which they may get the chance to upgrade the standard of their profession.
- Swami Vivekananda has given more importance on the holistic education through which physical, cognitive, spiritual, character and personality development can be made possible through the continuous development of mind, body and soul. Therefore, every educational institution in India should construct such creative curriculum through which students physical, mental, emotional, social and spiritualistic development can be made possible.
- Swami Vivekananda suggested that four yoga’s are very essential to practice in our life like- Raja yoga through which one attains divinity through self-knowledge, Karma yoga that helps to remove ego by acting selflessly, Bhakti yoga helps to bring inner refinement and Janana yoga helps man to remove the darkness of his ignorance. Therefore, in every educational institution as far as possible should impart knowledge and training on yoga practice and a separate period on yoga should be allocated through which children can be able to purify and unified their mind, body and soul.
- According to Swamiji it is very necessary for every human being to be self-reliant, so he emphasized on vocational education and for the prosperity of a nation it is mandatory for every human being to be self-dependent. Therefore, every educational institution should try to impart proper vocational education and in this course, some unique training on vocation should be given such as training on candle making, soap making, masala making, catering business training etc. through which they may be able to become self-reliant and can earn their livelihood.
- Swamiji emphasized on morality and said that it is necessary for every person to have high moral character. Since there is a lack of morality among boys and girls nowadays, it is important to create a curriculum including morality in every educational institution through which they may be able to take right decision at the right time. Morality can be taught with various interesting activities like- role playing, story-telling, cooperation, teamwork etc.

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## Sedition Law (124A) Past, Present & Future

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We all know that the British government ruled India for about 200 years. And behind this reign of the British government was the application of various arts and techniques, laws and various penal codes. In 1860, the British government enacted a new law to suppress Indians, known as the Sedition Act. It should be noted that even after 75 years of India's independence, this British law of repression, i.e., Sedition Act (Article 124 A) has not been repealed.

### Past:

In this case, it can be mentioned that, just as this law has been cancelled due to its negative impact on the freedom of expression in Britain, this law is still being used in America. On the other hand, Australia and Singapore have repealed this law. It should also be noted here that Mahatma Gandhi, Bal Gangadhar Tilak, Netaji Subhash Chandra Bose, Bhagat Singh etc. were not arrested by this British Government Suppression Sedition Act. In 1891, Bengali journal editor Yogendra Chandra Bose was charged under this Act for working against or criticizing the British government. This was the first charge under the Sedition Act in subjugated India. Then in 1951, when the First Amendment Bill was brought to the Indian Constitution, special importance was given to freedom of speech. Later, when the scope of sedition law gradually increased, special importance was given to the security aspect of the state. Then in 1954, tribal leaders Devi Saren and Kedarnath Singh were also charged with Sedition Act. Also, at different times Indians were charged with Sedition Act. Disha Ravi, Kanaya Kumar, Omar Khalid, Journalist Vinod Towha Siddiqui, are still being heard in court. Treason here refers to a type of crime where the criminal directly attempts to overthrow his state or the head of state by illegal or unconstitutional means or to help others or other countries in war against his country. All these activities are treason. It can be said to include, from the point of view of the present time, it can be said that leaking any constitutional information of the country's government and handing it over to someone else, i.e., handing it over to another enemy party. This type of crime like espionage is also included under treason. The guilty person accused of treason a traitor or traitor is called in many countries as a punishment for treason, the severest punishment has been given, even in many countries there is an order to punish a traitor with death penalty.

Thomas Macaulay, who drafted the Indian Penal Code, incorporated the Sedition Act into the Penal Code. However, it was not included in Macaulay's Penal Code in 1860. Dropped for some reason. After 30 years i.e., in 1890 in the 17th Special Session, Article 124A was included in the Indian Penal Code through a special law. The content of this act was treason. At that time, the punishment was exile for life. In 1955, the punishment was changed to life imprisonment.

According to section 124, sedition law is when any person by words, spoken or written, or by signature, or visible representation, or otherwise, spreads or attempts to spread hatred or contempt, excites, or attempts to turn excitement into disaffection, the Government shall, under this Act, according to life imprisonment. Can also be fined. Interestingly, even though the British government left India, the Sedition Act has not yet left India. The British government enacted this law to prolong the life of its empire and to keep the British administration simple. Hence any Indian revolutionary who was found to have engaged in any conspiratorial activity against the British Government was arrested under the Sedition Act.

### Present:

Most recently, on May 11, 2022, the Supreme Court of India ordered a stay on the Sedition Act, and many considered the stay order to be unprecedented. This Act says that those who are currently arrested can apply for anticipatory bail and currently no new arrests can be made, either by the Central Government or by the State Government. That is, the Hon'ble Chief Justice of the Division Bench AV Ramana has ordered a stay. According to the 'Crime in India' report in 2020, there were 70, 93 and 73 cases of sedition in 2018, 2019, and 2020 respectively. Despite the increase in the number of sedition cases, convictions have been consistently low. Multiple reports suggest that in 2010 Since then 13000 in India More than 800 cases of sedition have been filed against people. The number of accused in sedition cases across India was 30 in 2015, 35 in 2016, 51 in 2017, 70 in 2018, 93 in 2019 and 73 in 2020 respectively of the accused persons, as

as a percentage the number stood at 33.3% in 2016, 16.7% in 2017, 15.4% in 2018, 3.3% in 2019 and 33.3% in 2020.

### **Future:**

Is sedition law colonial? Is this law against freedom of speech? So, does this law oppose constructive criticism? What undermines the spirit of democracy? Sedition Act Is there any justification for this law in independent India? To find answers to all these questions, whether the government side, the opposition side, or the public, from all of them, will try to raise arguments for and against, which at all will be useful for the health of Indian democracy.

There are the several justifications for Sedition Act viz.

The British government used to adopt various strategies for the smooth running of its administrative system, such as implementing various laws and regulations. So, they applied this type of law namely Section 124A. Note that any government or administration enforces various laws to maintain its power. So that any revolt by the opposition or revolutionaries can be easily suppressed. As an example, the governments of various states can be mentioned at present.

Like the British government, various state and central governments have designated different people as sedition at different times, under this Sedition Act. So, in independent India, every citizen will not be able to express his personal opinion freely without fear of being a traitor? Where they have freedom of expression in the Indian Constitution (Articles 12-35). Where is the democratic environment? So, it is also a strategy by which the voices of the opposition can be silenced. Judging from this point of view, sedition law is not at all helpful for a healthy democracy.

After all, it can be said that in any democratic state, laws and regulations are needed to keep the state structure strong. But it needs proper evaluation and implementation. And for this correct evaluation and application, it needs unanimous acceptance by the masses of the Indian democratic state. It is only then that any law like the Sedition Act regains its relevance.

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## CONCEPT OF MANAS IN AYURVEDA

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### Abstract

Satwa (Manas), Atma and Sharira are considered as the pillars or the tripod of life<sup>1</sup>. The world is sustained by the combination of the three and it serves as the substratum for everything. Manas is mentioned first in the sequential order because it occupies very important place in this trio as the entire activities relating the body are controlled by it. The importance of manas is considered even from childhood. The manas develops from the garbhavasta itself, so the psychological and behavioural development of a child begins from the garbhavastha itself. So the ahara vihara of mother can add to the healthy and unhealthy state of manas of the foetus. After that the mental health of a child depends on the ahara and viharas he follows. Now a days the rate of psychiatric problems are more which drags our attention towards the mental care. This paper aims to highlight the concept of manas and manasika vikaras as per Ayurveda.

**Key words:** Manas, manasika vikaras

### Introduction

Manas is defined as that which is responsible for the presence or absence of cognition<sup>1</sup> and is considered both as a jnanendriya and as an ubhayendriya. It is considered as one of the nine karana Dravya<sup>2</sup>. Satwa (Manas), Atma and Sharira are considered as the pillars or the tripod of life<sup>3</sup>. The world is sustained by the combination of the three and it serves as the substratum for everything. Manas is mentioned first in the sequential order because it occupies very important place in this trio as the entire activities relating the body are controlled by it. The importance of manas is considered even from childhood. The manas develops from the garbhavasta itself, and so the satwavaisheshikara bhavas explained by Charakacharaya suggests that, psychological and behavioural development of a child begins from the garbhavastha itself. So the ahara vihara of mother and father can add to the healthy and unhealthy state of manas of the foetus. After that the mental health of a child depends on the ahara and viharas he follows as well as his poorvajanmakrita karmas. Now a days, the rate of psychiatric problems are more which drags our attention towards the mental healthcare even from pregnancy and childhood. This paper aims to highlight the concept of manas and manasika vikaras as per Ayurveda.

### MATERIALS AND METHODS

Literature search were carried out in the classical texts of Ayurveda and Philosophy and relevant databases like Google Scholar, PubMed, Ayushportal etc.

### RESULTS AND ANALYSIS

Manas is Ubhayatmaka, Atindriya and having anutwa and ekatwa as gunas. Eventhough it is Achetana it is Kriyavan. The Functions of Manas include, Indriyabhigraha (controlling indriyas) and Svanigraha (self control), Uhya (hypothetical thinking), and Vichara (analytical thinking)<sup>4</sup>. The manas helps in acquiring knowledge (jananotpathi) by its Sannikarsha with Atma, Indriya indriyarthas. The aspects which helps in analyses and interpretation of the knowledge are called manoarthas or manovishayas. The manovishayas are shown in Table: 1

Table 1: Manovishayas<sup>5</sup>

1. Chintya	That which is thinkable.
2. Vicharya	Analysing the merits and demerits to accept or reject a thing.
3. Uhya	Guessing, inferring or hypothetical and logical thinking about a thing
4. Dhyeya	concentration of mind in an object.
5.Sankalpa	assumption about something is to be done or not.

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**Development of manas:**

Manas and manasika bhavas in a child are self born<sup>6</sup> (aupapaduka) and developed on the basis of its impact on poorvadehika karmas. Based on the predominance of satwa, rajas and tamogunas, it can develop as satwika, rajasa and tamasa manasa prakruti<sup>7</sup> respectively. It is told in Ayurveda that the manas develops in garbhavastha itself. In the third month of pregnancy, as soon as sense organs are manifested in embryo, the mind also gets manifested and associated with feelings and so there will be pulsation in the embryo & the desire for food etc based on the experience in the previous life of the individual. The condition is known as Dauhrida<sup>8</sup>. Because of the manifestation of manas, there is feeling of happiness and sadness. In the fifth month of pregnancy, due to increased Mamsa and Shonita, the mind becomes more active. It is considered in Ayurveda that, the mental and behavioral development of a child starts from the time of conception itself. His personality develops from the womb itself. So this can be influenced by the state of mind of mother during pregnancy. In ancient scriptures also this knowledge is shared. This knowledge can be traced back to ancient scriptures.

**Diseases of Manas:**

For a person to be healthy there should be prasannata of manas along with samdosha samagni samdhatu proper malakriya and Prasanna atma<sup>9</sup>. So any external or internal factors that badly affects the normal functioning of Manas and can lead to Manasika Vikaras. Acharya Charaka and Vagbhata have considered Tama and Raja as the doshas of the Manas<sup>10</sup>. They are having unbreakable relation with each other because Tamas cannot act without the help of Rajas. The factors which helps mind to take a stable, firm, and right decision with interest of having a healthy status of the body are Dhee, Dhṛti, and Smriti. Hence proper functioning of these three elements of Manas enables the mind to work at its best; in contrary, in the absence of the same, mind fails to make the right decision. This situation of mind is called as Dhee, Dhṛti, and Smriti Vibramsha. The wrong action done due to dhee dhṛti smriti vibhramsa is called prajnaparadha. Due to Prajnaparadha, the Manasika doshas are vitiated leading to the derangement of the functions of Manas. Tridoshas, vata, pitta and kapha play a good role in the normal functioning of the body and mind as well as its diseased condition. As per Acharya Charaka Vata Dosha is the main controller and stimulant of Manas. Eventhough the diseases are classified broadly as Saririka, agantuja and manasika, the Sharirika doshas (Tridoshas) and Manasika doshas are interrelated with each other, and so both play an important role in causing various Sharirika Vyadhis as well as for Manasika Vyadhis<sup>11</sup>.

Psychiatric disorders have developed a separate branch of medicine in Ayurveda right from the ancient period. Even in child psychiatry also, the diseases like autism, ADHD, anxiety disorders, schizophrenia, mental retardation, nocturnal enuresis, learning disabilities, behavioural and communication disorders etc, are included. All these psychiatric conditions are included under the heading unmada apasmara and atatwabhinivesa in Ayurveda.

**Causes**

Causes of all psychological disorders can be in general categorised into Prenatal and post natal. Prenatal indicates those causes happened during the time of pregnancy. Since it is considered that the development of the mind starts from third month of pregnancy, the ahara vihara and manasika factors of mother can affect the child's psychological and behavioural development. Post natal indicates those causes happened after the birth. Ahara vihara and manasika factors of the child, the social and familial background of the child can make him alpa satwa. Ayurveda considers, Asatmya indriyarthasannikarsha prajnaparadha and parinama are the cause for all diseases<sup>12</sup>. Thinking is the object of mind. Samyakyoga, atiyoga ayoga and mithyayoga of object of mind is responsible for the prakriti and vikruti of the manas respectively.

**Prevention of psychiatric illness**

- For the prevention of all diseases and for well being in this life and in the life after death should suppress the urges relating to manas, vak and kaya. The manasika vega to be suppressed include lobha soka, bhaya krodha mana lajja eershya atiraga and abhidhya<sup>13</sup>.
- Avoidance of such emotions, control over sense and motor organs, memorizing (regimens), specific knowledge (orientation) of place, time and one's own self, and following regimen of

good conduct are the ways to prevent exogenous diseases. Therefore, an intelligent person desirous of his own well-being shall follow these suitable measures well in advance<sup>14</sup>.

त्यागः प्रज्ञापराधानामिन्द्रियोपशमः स्मृतिः । देशकालात्मविज्ञानं सद्वृत्तस्यानुवर्तनम् । ।

आगन्तूनामनुत्पत्तावेष मार्गो निर्दिशितः । प्राज्ञः प्रागेव तत् कुर्याद्धितं विद्याद्यदात्मनः । । (Cha Sam Soo 7/53)

- Sadvrutta are regarded as one of the measures to prevent various types of diseases. It also plays important role in personal cleanness of body and mind. Continues practicing these principles gives balance and peace to the mind. This is code of conduct for keeping good and balanced condition of body and mind. By following these, the person can achieve two aims together such as Arogya (health) and Indriya Vijaya (control over the sense organs).

### Treatment of psychiatric illness

- For treating the mental disorders, the methods mentioned include, Uplifting the Dhee (intelligence). Dhairya (confidence and determination). Atma vijnana chikitsa or stimulating the consciousness or to set self-realization<sup>15</sup>.
- The psychological diseases can be treated successfully by following the conduct related to *dharma* (virtue), *artha* (wealth) and *kama* (desire), by doing service of persons who are having knowledge of psychological diseases and following their instructions and by obtaining the knowledge about self etc.<sup>16</sup>

मानसं प्रति भैषज्यं त्रिवर्गस्यान्ववेक्षणम् । तद्विद्यसेवा विज्ञानमात्मादीनां च सर्वशः । । (Cha Sam Soo11/47)

- Sattvavajaya chikitsa is withdrawal of mind from harmful objects. Sattvavajaya Chikitsa can be called as Ayurveda psychotherapy, has the psycho-spiritual approach and is exclusively meant for the mind and its related attributes<sup>17</sup>.

### Discussion

Since the mind develops from garbhavastha itself, ancient practices like GarbhSanskara are encouraged in today's world also. It is also advised to talk about moral stories to baby, listen to music and read educative books during pregnant period. By these practices they can develop better habits. This can help the baby to be more alert and confident, more content and active at birth, also develops better bonds with parents. Ancient Indian medicine are based on the view that, it prevent and cure the mental, spiritual and physical states of the persons during their physical and psychological illness. Based on the analysis of the results, we can say that prajnaparadha along with asatmaya indriyarthasannikarsha and parinama/ kala is the root cause behind all psychiatric disorders which further leads to tridoshas kopa and manifest as mental and physical disorders. Sadvrutta means the regimens of right conduct and behavior, which not only help individuals to obtain and maintain their health but also helps them to create a better psychic and social behaviour. So it is advised to do the upliftment or understanding of dhee dhairya and atmadi vijnana. By doing the upliftment of dhee, one can understand the intellectual mind/thoughts and thereby the negative thoughts can be judged and discriminated. By doing the upliftment of drithi, the disturbed mind can get a firmness and also preserves the mental stability. Atmadi vijnana brings the understanding of the hidden conflicts which are the source of the emotional illness. Sattvavajaya chikitsa not only removes the negative thoughts but also replaces them with positive thoughts. This gives emotional support to the patients by giving assurance of return of the lost objects.

### Conclusion

A person is said to be healthy when the tridoshas and other bodily elements are in a balanced states and when the digestion is normal along with proper excretion of waste products when there is tranquility and clarity of soul, mind and senses. If the manas is impaired, even when the tridoshas, sapta dhatus, digestive activities, the excretory function and the indriyas they are normal, it can lead to disease. Thus the mental health reveals its importance in calling a person swastha or healthy. So an accurate knowledge of manas is the base in order to understand the health disease and even what is life.

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## Ramanujan's "A River" Epitomizes "inter-being" for Sustainability in the Present Global Ecological Scenario

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**Abstract:** A. K. Ramanujan, one of the most sophisticated writers of Indian English Poetry incorporates diverse cultural elements in his literary creations. Depicting Indian sensibilities, Ramanujan urges readers to treasure and strengthen the oriental culture and value system. Even if not acclaimed as a great eco-poet, he successfully portrays aesthetic elements of Nature which motivates one towards "ecological conversion." In the present era of skyrocketing pace of development, ecological crisis becomes the most challenging issue in spite of all Earth summits and conferences. Environmental hazards like drought and deluge provoke human psyche compelling to take up sustainability in thought and action. Key tenets of ecocriticism, especially the notion of "inter-being" are explicitly portrayed in the poem "A River."

**Key words:** A.K.Ramanujan, ecocriticism, A River, inter-being.

### Introduction

We live in an era of environmental threats and catastrophes which prompts us to reorient our attitude and approach towards nature and natural resources. Among the global ecological issues, climate change, environment degradation, rain forest devastation, and water scarcity invite our somber intervention. Ecocriticism, the study of the relationship between literature and the environment becomes decisive in this regard. "The coming together of the cognitive and sensuous models in understanding life spaces is one of the great contributions of ecocritical methodology," says Swarnalatha Rangarajan, the famous professor critic in IIT Madras. Quite contrary to the Romantic literature where passionate celebration of Nature alone occurs, ecocritics explore ecological issues which the literary work represents. A.K. Ramanujan, the renowned Indian poet urges his contemporary as well as the post modern poets to be spokespersons of environmental crisis, rather than being meager copy writers of their predecessors.

### "Inter-being" for Sustainability

Attipatt Krishnaswami Ramanujan was born in Mysore in 1929 and was educated at D. Bhanumaiah's High School and Maharaja's College, Mysore. Since 1962 he has been at the University of Chicago as Professor of Dravidian Studies and Linguistics till his demise in 1993. His momentous works include *Fifteen Tamil Poems* (1965), *The Striders* (1966), *The Interior Landscape* (1967), *No Lotus in the Navel* (1969) *Selected Poems* (1976) and *Second Sight* (1986). Ramanujan is one of the few Indian English poets who leave an indelible impression on readers through miscellaneous themes such as love, life, family, relations, ecology, and culture. Moreover, Ramanujan stoutly criticizes the lethargic attitude of society towards the environment which faces drastic threats due to myopic developmental projects.

Ecocriticism is an umbrella term under which many approaches fall thus making it difficult to define. To put it simply, ecocriticism is the study of the relationship between literature and the external environment. Ecocriticism, the theoretical approach and its practical implications incorporating green literature, ecological philosophy, ecospirituality, deep ecology, and environmentalism are tremendously laudable and pertinent today. These heterogeneous components lay emphasis on safeguarding the environment, retaining it greener and healthier. Ernst Heinrich Haeckel, (1834-1919) a German biologist and philosopher used the term ecology for the first time in 1876. The word eco has its origin from Greek *oikos* which means household or earth and *logos* from *logos* with the meaning logical discourse. Thus the term ecology gets the meaning of the logical study of Earth. The Oxford English Dictionary cites the German *oecologic* as the first appearance of ecology (1876) meaning, "the branch of biology that deals with the relationships between living organisms and their environment."

The term ecocriticism was first coined by William Rueckert in his 1978 essay, "Literature and Ecology: An Experiment in Ecocriticism." He observes:

Specifically, I am going to experiment with the application of ecology and ecological concepts to the study of literature, because ecology (as a science, as a discipline, as the basis for a human vision) has the greatest relevance to the present and future of the world, we all live in of anything that I have studied in recent years.... I could say that I am going to try to discover something about the ecology of literature, or try to develop an ecological poetics by applying ecological concepts to the reading, teaching, and writing about literature. (107)

Rueckert encourages his fellowmen to become "responsible planet stewards," (114) where care, protection, and empathy are firmly affiliated terms. Cheryl Glotfelty, the reputed founder of ecocriticism in the United States remarks:

Simply put, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies. (Introduction xviii)

Most of the ecocritical works share a common motivation based on the troubling awareness that the human society has reached at an era of environmental limits. What makes this theory unique is that ecocriticism expands the notion of the world to include the entire ecosphere. Glotfelty's strong viewpoint on the fundamental premise of ecological criticism is that human culture is connected to the physical world, affecting it and affected by it.

Ramanujan in "A River" attempts to exhibit the transformation of the erstwhile meaning of prototypes with changing times. The river was once immaculate and a source of life and energy but has today become impure and destructive, stimulating complete havoc and annihilation. The poets who once found a source of inspiration in the river's serenity and harmony encounter now its ugliness and brutality. The river wipes away lives and livelihood or alternatively, it dries up leaving the flora and fauna grappling for life and sustenance on the parched land. Ramanujan speaks of river *Vaikai* in Madurai, the hub of Tamil culture and civilization. He salutes the affluent and bountiful soil of Madurai, the sweet land as the name implies, and pays his tribute to the sacred and religious territory. He begins the poem referring to the poets who eulogize the land: "In Madurai / city of temples and poets / who sang of cities and temples" (p.98).

Rivers are affluent with indigenous fish resources and biodiversity. The inland fishers and rural community depends them for their livelihood and food security. But unfortunately, due to sand quarrying, bank erosion occurs far and wide and ground water level falls considerably down. Moreover, rivers are highly polluted due to the inflow of untreated domestic and industrial wastes. Modern building construction strategies demand land filling which blocks unhindered existence of canals and lakes. Ramanujan changes the topic to the harsh realities of the village, especially the extreme climate conditions, and their effect upon the people's life. During the summer, the "river dries to a trickle / in the sand / baring the sand-ribs / straw and women's hair" (p.98). Signs/ "patches of repair" on the bridge indicate people's interest in material transactions, merchandise, and profit. In Indian mythology, rivers have always performed the function of purification by washing away the contaminated and the filthy. But now they have renounced their role of cleansing and absolution, consequently resulting in pollution and defilement. This wretched condition of the river with "wet stones glistening like sleepy crocodiles" has not become a crucial issue for his fellow poets and Ramanujan condemns this: "The poets sang only of the floods" (p.98).

Ramanujan accuses the poets who do not see or pretend that they do not perceive the predicaments of ecological hazards. Poets and artists should be visionaries who retain an intuitive wisdom and insight to rectify social discrepancies. Besides enjoying the dazzling vista of the river, they should have foresight into the rapid decline in water levels and should raise voice for the preservation of water bodies. River *Vaigai* has subdued due to human over indulgence such as illegal sand mining, river bed encroachment, dam construction, and water source pollution. The poem by all means is a revelation to make water conservation more practical and time bound.

According to Parthasarathy, the poem ironically contrasts “the relative attitude of the old and new Tamil poets, both of whom are exposed for their callousness to suffering, when it is so obvious, as a result of the flood” (95). People’s curiosity on “the inches rising / of the precise number of cobbled steps / run over by the water, rising / on the bathing places” (p.98) is absolutely shallow and superficial. The poets neither become advocates of river rejuvenation nor warriors for water conservation, but are “poetic” at the beauty of water. While flood and drought are frightening realities to the ordinary folk, they are trivial themes for the poets.

The second stanza of the poem introduces an observer who “was there for a day / when they had the floods” (p.98) and may be an assistant to the poet. People talk of “the inches rising / of the precise number of cobbled steps / run over by the water” which shows their anxious curiosity on the aftermaths of downpour. All on a sudden the situation changes to one of alarm as people recall how the water rises on the bathing places.

And the way it carried off three village houses,  
One pregnant woman  
And a couple of cows  
Named Gopi and Brinda, as usual. (p.98)

According to Sumana, “The poet narrates the poem through the mouth of a visitor to make it objective. The greatness of the poem lies in the fact that the traditional praise for the river has been contrasted with what is actually experienced by the people in the floods” (qtd. in Hema. S et al. 286). Ramanujan visualizes the dreadful effects of deluge and uses the poem as a mighty weapon to fight for the environmental causes. The reference “in the first half-hour” throws light into the dilemma caused by the flood. While the “water covenant is broken,” as Sara Joseph reminds, the entire village gets wiped away instantly. Nature and her resources stay beneficial to the extent that human beings remain as care takers; unless and otherwise they become furious and revengeful. The water currents cart off village dwellings, animals, life and livelihood ruthlessly. The poem draws our attention to the retribution of the river that it takes away “one pregnant woman / expecting identical twins” (p.99).

The poet harshly criticizes the apathetic and lethargic disposition of his fellow poets. His anguish remark, “The poets sang only of the floods” (p.98) underlines their obligation to go deeper into the ecological issues and their consequences so that the readers can be made aware regarding the profundity of the issue. It is quite heartrending to Ramanujan that “the new poets still quoted / the old poets, but no one spoke / in verse” about the dreadful impact of water current upon the landscape. Ecopoets play a significant role in “consciousness raising” and thereby facilitating ecological balance. They muse on the “interdependent nature,” the notion of “inter-being,” and the need for “sustainability.” Ramanujan implicitly speaks on these pertinent topics and invites the poets, critics, and readers to be more eco-centric and sustainable.

### Conclusion

There occur numerous natural calamities where scientific and technological advancements remain helpless. But environmental hazards such as hurricanes, flood, and drought are undeniably man-made and their consequences are far-reaching in human life. It is quite contrary that the victims are the marginalized and subaltern sectors who never taste the benefits of progress. The infrastructural development favoring the rich and powerful and traumatizing the less privileged, especially the voiceless ecosystem should prone to further criticism. The utilitarian perspective that considers environment as instrumental should be challenged. A drastic change in perception that acknowledges the principle of “inter-being” should be the norm of development. Qualitative developmental measures which considers the requirements of the needy and oppressed fellow beings-and of course, that of the environment should be prioritized.

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## Indian Learning System in Vedic Age

Animesh Mondal, West Bengal

### Abstract:

The meaning of the word 'Veda' is knowledge. In ancient India the education system was in an elevated status. At that time the education process was on the basis of consequence of preceptors and disciples. The knowledge of four orders of life is obtained as dealt with the ancient scriptures. Importance has been given on the first order of life or the studying life of students at the Vedic era. It was based on making of an overall development of characters. Various advices were made by gurus on the matter of evolution of humanity. Nothing is the greatest than the human personality. The main objective of Vedic education was the development of physical, moral and intellectual powers of man. The aim and purpose of education has been evolved with the change of aim and purpose of human beings in due course of time. Vedic students may be classified under to categories. To the first category belonged those students who are antevāsins, i.e. who after their initiation as students by their teachers (ācāryas) stayed at least for twelve years in his family, that was the minimum studentship period. The Gṛhyasatras and Dharmasūtras have prescribed rules in details covering all aspects of a Vedic student's life. The second category of Vedic students were free from all prejudices. They did not abide by any barrier of age, caste or social status in their search for truth. Their stories were mainly narrated in the Upaniṣads and also in some of the Brahmānas. Mainly I am discussing about the second category of Vedic students. The social status of these teachers and students ranged from that of a śūdra to a Brāhmin. From that of a pauper to a prince. The majority of students of this category were themselves teachers.

### Key-words:

Veda, Education, Humanity, R̥gveda, Brahmāna, Upaniṣada, Teachers, Students, Gurukul.

Vedic students may be classified under to categories. To the first category belonged those students who are antevāsins, i.e. who after their initiation as students by their teachers (ācāryas) stayed at least for twelve years in his family, that was the minimum studentship period. The Gṛhyasatras and Dharmasūtras have prescribed rules in details covering all aspects of a Vedic student's life. The second category of Vedic students were free from all prejudices. They did not abide by any barrier of age, caste or social status in their search for truth. Their stories were mainly narrated in the Upaniṣads and also in some of the Brahmānas. Mainly I am discussing about the second category of Vedic students. The social status of these teachers and students ranged from that of a śūdra to a Brāhmin. From that of a pauper to a prince. The majority of students of this category were themselves teachers. The process of initiation as a student was simple. As a teacher was approached by one, with fuel in hand (*samidhpāṇi*), with the expression of the earnest desire to be enlightened in a certain branch of knowledge which generally related to theology, was accepted as a student.

In ancient India the education system was in an elevated status. R̥gveda is the oldest book of the world. Foreign scholars have said that the R̥gveda was appeared in 4000 B.C. Though according to the well-versed scholars in scriptures and the well-known scholars of Mīmamsā sāstras the Veda is not made by men. In ancient days, Vedas were called *śruti*. The meaning of the word 'Veda' is knowledge. There are four Vedas – *R̥gveda, Sāmveda, Yayurveda and Atharvaveda*. Each Veda has four divisions - *Samhita, Brāhmana, Āraṇyaka and Upaniṣad*. Thus we can get a clear picture of the teaching-learning process. It was also informed from the autobiography of great personalities of India. At that time the education process was on the basis of consequence of preceptors and disciples. The knowledge of four orders of life is obtained as dealt with the ancient scriptures. Those four life stage are *Brahmacarya, Gārhashtya, Vānaprastha and Sannyāsa*. It was based on making of an overall development of characters. Various advices were made by gurus on the matter of evolution of humanity. Nothing is the greatest than the human personality. The main objective of Vedic education was the development of physical, moral and intellectual powers of man. The aim and purpose of education has been evolved with the change of aim and purpose of human beings in due course of time. Five Mahayajnas are mentioned in shastras.

One of those is brahmajagna. Brahmajagna is learning the lessons (at home) everyday. If one do not study regularly, he must be corrupted. Whether it cannot be possible to go to gurukul due to stormy weather, he should study the books at home.

India, the beginning of education was marked by 'Upanayana', a ceremony which was generally performed at a prescribed age level among hindus. 'Upanayan' is one of the ten most important consecration mentioned in sastras. The age limit was varying from caste to caste. It waseight year, eleventh years and twelfth year, respectivelyfor Brahmins, Kshatriyas and vaishyas. There was no shastric injunction of 'Upanayana' for Sudras. But the 'upanayana' was necessary for the other three Caste i.e. Brahmins, Kshatiyas and vaishyas. If one is not consecrated by 'Upanayana' he should not be included in other social practices like marriage etc.

'Upanayana' is going in front of the gurus or taking the students to the gurus. Some have told 'Upanayana' is nobody else but gurus themselves take the students to the gurukuls. In this context, it is notable that the gurus are called 'Pupil catchers' in 'Acharyakaran' sutras of Astadhayi. Another related topic is 'Brahmacharya', celibacy. 'brahmacharya' is learning the scriptures. Through 'Upanayana' one born aftesh by acquiring knowledge. 'गर्भ वा एष भवति यो ब्रह्मचर्यमुपैति'<sup>1</sup>

Convocation is another type of consecration. In the convocation, the preceptor gave advices to his disciples about how they will lead their domestic life.<sup>2</sup> Now-a-days these are told after the completion of studies in the convocation. Speak the truth. Practice virtue. Let there be no neglect of your daily reading. Let there be no neglect of virtue. Let there be no neglect of welfare. Let there be no neglect of prosperity.

Education in Ancient India originated with the Gurukul System. The teachers and the students resided together irrespective of their social standing. In the Vedic days, the teaching of the four Vedas, the hymns and ritual practices were seen. Every day the students used to recite the Vedic hymns. At the time of recitation careful attention was paid to the correct pronunciation of words. By listening to the Gurus attentively the pupils were trying to memorize the Vedic hymns along with the prescribed pronunciation. Thus, the teaching and learning process was oral. But unintelligent memorization of the Vedic hymns was regarded as utterly futile. It was considered that who studied Vedas without understanding the proper meaning could be compared to an ass carrying the load of sandal wood, falls only its weight, without being benefitted by its perfume.

Education was then considered as a means of emancipation from life bondages. In the field of salvation much emphasis was laid on attention, concentration, meditation and yoga. 'योगः कर्मसु कौशलम्'<sup>3</sup> Preservation and transmission of Vedic Indian culture was one of the aims of Vedic education system. That's why, the knowledge should be passed to the competent disciples. One who is not suitable of learning the scriptures will misuse the knowledge given to him. 'सुशिष्य परिदत्ता विद्या इव अशोचनीयासि संबन्ता'<sup>4</sup>

In ancient times, there existed domestic schools run by the teacher himself. The moral fitness and unimpeachable conduct of the pupils were main criterions for admission in the domestic schools. Their mode of living was strictly guided by the disciplinary rules. The teachers were accepting very limited number of students. The students were very polite and submissive in their behavior and held in high esteem. To obey the teacher was their duty. 'तद्विद्विप्रणिपातेन परिप्रश्नेन सेवया'<sup>5</sup> Only respectful students can achieve the proper knowledge. 'श्रद्धावान् लभते ज्ञानम्'<sup>6</sup>

The pupils' residence in teachers' house helped them to develop social contacts. It was considered a sacred duty on the part of the pupils to collect fuel-wood, supply water and do other household jobs for the teacher. The pupils of ancient India were receiving valuable training in the occupations of animal husbandry, agricultural, dairy farming etc. by grazing the cows of the Guru and serving him in various ways. The student's life was considered as the laboratory for the educational experimentation. As the pupils were residing in the gurukuls, they were begging alms for their own subsistence and also for the preceptor. The motive behind this was to sublimate the unruly passions

and ego in the pupils, which enabled them to face the realities of life and helped in social integration.

The educational system of Vedic period achieved a considerable success in connection with character formation. In the residential institutions, the students led the life of “Brahmachari”, s celibate. The life in the Gurukuls was rigorous and hard. All the pupils were bound to obey the daily routines. The system lacked pleasures, comforts and luxuries. “नोपरिज्ञायी स्यात्”<sup>7</sup> – i.e. Simple living, good behavior and high ideals were constantly stressed.

In the past the teacher-student relationship was very cordial and intimate. The teacher was regarded as the main source of inspiration for the students. He was the symbol of purity. The teacher was also under obligation to fulfill his duty towards the pupils. Not only he was loving the pupils as his own children but also he was giving full attention on the teaching. The teachers were discharging their duties and responsibilities exclusively with selfless and single-minded devotion.

### Conclusion:

In Vedic period the life of man was simple and pious and was full of religious feelings, ideas and ideals. As man had a moral standard before him, he performed his duties with great attention and devotion. In the educational institutions also the whole atmosphere was surcharged with such feeling. Education for the future existence was blended in due proportion to achieve spiritual elevation. It was said that one can achieve immortality by the divine knowledge. In modern times the devaluation of education occurs due to lack of consciousness among men. Teaching is the purest of all the professions. One has to select any of the professions to satisfy his economic necessity. According to the former *Rishis*, sages and the great educationists the four objects of human pursuit are piety, wealth, desire and emancipation. Ideal students are produced by acquiring knowledge from the ideal preceptors. The teacher student relationship is like the relationship between father and son. Hence, every disciple must obey his preceptor with great respect.

### End Note:

1. शतपथब्राह्मणम्
2. Taittiriya Upanishad
3. श्रीमद्भगवद्गीता, चतुर्थाध्यायः
4. अभिज्ञानशकुन्तलम्, चतुर्थाङ्कः
5. श्रीमद्भगवद्गीता, चतुर्थाध्यायः
6. तत्रैव
7. गोपथब्राह्मणम्

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## Representing Manifestations of Benevolent Sexism in K R Meera

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### Abstract

*Benevolent Sexism is a more subtle type of sexism that appears to be favorable. It is exemplified by placing women on a pedestal in a chivalrous manner, stressing men's responsibility to care for and protect them. Women must conform to established gender norms in order to get this protection and love. This type of sexism is a consequence of patriarchal and conventional attitudes that view women as valuable, fragile, and attractive, necessitating the protection of males. K R Meera's writings unveil the evil and corruptive instincts of the male dominated society that degrades the females into mean and useless creatures unable to be progressive in life without the males. The benevolent sexist attitudes seem to be beneficial to the women but it turns, it is the more poisonous manifestation of the sexist attitude of the males.*

**Key words:** sexism, ambivalent sexism, benevolent sexism, hostile sexism

Madhav in *The Poison of Love* is a perfect incarnation of benevolent sexism. The first encounter between Madhav and Tulsi he makes her aware of her womanhood through his looks. Here Tulsi was also attracted to him and it is the figure of a charming hero and protector that she envisions in him indirectly showcasing her acceptance of a benevolent sexism male counterpart. He mentions her name in the article that he prepares based on his report of the psychological pressures faced by the students at IIT where the evident fact is that he acknowledged Tulsi's presence in the campus during the visit and also the very picture of his that is revealed before her and also among the other students of the institution is that of a man who dared to voice against the problems that they are facing in the campus. Thus it is the image of a hero or a protector that Madhav takes up in his first encounter with Tulsi. This played a crucial role in Tulsi's attraction towards Madhav. "I never went seeking anyone. All of them came in search of me" (Meera, 14). This is Madhav's justification for the 27 lovers he had in his life. Even knowing about his numerous past relationships, Tulsi is attracted to him. She admits that it is not his charming face and features that allure her, but the "meticulous care he takes even in minutest details, his jokes". When Tulsi informs him about her marriage, Madhav becomes furious and reminds her of her successful career that would be hindered by an early marriage. Tulsi blushes at his remark feeling great about herself. She is to be married to Vinay and there is no trace of a talk about Vinay's demand of Tulsi quitting her career after the marriage. Here Madhav gives a hint that marriage is the end for all the career aspirations of a woman. The pleasing approach of a benevolent sexist blinds her from realizing her fate. The early marriage of Tulsi and her two sisters Tamara and Mallika is also planned by the father so as to ensure their protection or more precisely, reflects on the fragile nature of the girls and therefore the act of offering the three daughters at the feet of suitable bridegrooms justifies the father's intention.

*"Do you long to see him when you are apart? Crave his voice when you are alone? When you see him, do you yearn to clasp him to your heart?...And when you leave him, does the world seem bleak, empty?"* (Meera, 16)

Here Madhav is making Tulsi to accept his advances to her and a thought that she would be incomplete without him and it is in him that she is to attain her completeness. The benevolent tone that he uses makes Tulsi blind of his real motive. He comments that she has never experienced true love pointing to the fact that she is in need of help and it is Madhav who is her cure. Tulsi feels Madhav as the 'Krishna of Vrindavan' with her twenty seven lovers. Here even the status of god is in question. The fact that religion also puts forward is a benevolent one. The numerous lovers that Lord Krishna had in his life is worshipped whereas a female goddess would never be praised for the same. Madhav defends Tulsi's remark of him being a flirt is validated by attributing himself a savior position to grant his love to the devastated ladies as 'alms'. He makes his argument:

*“Tulsi, I shall never refuse any woman’s love. It would devastate her. If my love can make a woman happy, why would I want to deny her? You do not understand, Tulsi. They were all unhappy. They had never been loved. They had been denied love by fathers, husbands or sweethearts. I offered my love as alms. This body of mine will be eaten up by ants and worms one day. If it can be of use to another human being, why should I refuse? But be clear about this- I never desired any of them. I never demanded anything from them either. But you are different. For the first time I long for a woman.”* (Meera, 17)

The acceptance of the benevolent sexist ideology is prevalent in these lines. A man high in benevolent sexism is given a high status and women easily get attracted to them. Protective Paternalism of Madhav is evinced in this justification. He confirms that women who sought him are weak and it was his duty to protect and care for them. Now he romanticizes the womanhood of Tulsi and seeks to attain his completeness in her. The intimate heterosexuality of benevolent sexism is portrayed here.

The role of a perfect man acted by Madhav being a spirited aid and companion to Tulsi’s family attracts her. She tries to get rid of Madhav with the help of Vinay, but he did not accomplish the role of a benevolent sexist keeping with her expectations and thus her heart falls for the hero Madhav. Tulsi is ignorant of her weakness. She is unable to find out the highly spirited benevolent sexist within her. Here she is in search of a stereotypical romantic hero. She succumb benevolent sexism to the blind worship and causes her ultimate tragedy in her life. Madhav tries to idolize his deeds. He kisses her legs and questions her whether Vinay would ever kiss or love her as he does. This remark suffocates Tulsi and she decides to elope with Madhav. He resorts to interpersonal sexism by engaging with deliberate kisses and sexual advancements.

Vinay in *The Poison of Love* is an ambivalent sexist. He wavers between the stance of a benevolent and hostile sexist. When Tulsi informs him that she is breaking the engagement as they are not suitable companions, he calls her mad and remarks “too late” and cut’s the phone. She feels crushed by all his conducts unlike that of Madhav’s. The reason is that the hostile sexist attitudes are evident, whereas the benevolent sexist perspectives are less obvious and they allure and beguile deftly. Tulsi feels herself a ‘refugee’ needed to be helped by her fiancé or her father, seeking protection and comfort in her male redeemers. The childishness and immaturity stops Tulsi from understanding herself that she would learn only after her life been torn apart. Tulsi believes that she has to succumb to the wishes of Madhav for being in the hands of a protective man.

Marriage is the manifestation of the benevolent man’s way of victimization of the woman. By the sacramental ceremony and the tying of the ‘Mangalsutra’ man establishes his authority over woman. Here Madhav initially pursued Tulsi from being married to Vinay reminding her of the promising future that she had being the IIT topper and rank holder and how a married life would become an obenevolent sexismtacle in her career. That Madhav itself now asks her hand in marriage and speaks of all the preparations that he has made for the next day. Thus he is making her his object of benevolent sexism.

*“Once my self- esteem was what I had felt for myself. But having fallen in love with Madhav, it had become synonymous with being adored and valued by him.”* (Meera, 29)

Women with the benevolent sexism attitude endorse the paternalistic aspect of sexism, submitting themselves to the protective hands of man to be ‘loved’, ‘adored’ and ‘valued’ by man. She even becomes unaware of her potentialities and herself resulting in total submission and dependence to man. According to Dardenne et al (2006), endorsing benevolent sexism attitudes in women results in the weakening of the cognitive performance and confidence in women.

The woman in Tulsi thrives for the love, care and protection of Madhav that being an IIT graduate, after her life being tattered in the hands of Madhav she could have followed her career, instead she searches for the love of Madhav even in the eyes of a beggar, but in vain. The benevolent sexism in Madhav has made Tulsi a completely dependent woman. Her whole self and her whole life are shattered. Never one feels such a thing about the life of Tulsi when reading of the love and care that Madhav gifted Tulsi. The poison of the benevolent sexist attitude that Madhav had can be experienced here. It tore her identity apart.

*“I was an earthen pot, used and thrown away. It had shattered. The pieces had scattered in*

*different directions. It would never again recover its original form nor regain its identity. It would never again get to know fullness.*" (Meera, 32, 33)

Tulsi recollects that she hated alcohol, but after recognizing the truths of Madhav she needed 'vodka' to sleep. This shows the pathetic state into which the lady is thrown after being enchanted by the false love of Madhav. She goes to frenzy and it leads to her killing her own two children. "*Madhav enveloped me like a warm cloud*". Even after being separated from Madhav, Tulsi feels being enveloped by his paternalistic hands. She is not able to stand stable of her own. It is Madhav who is guiding her in his ambivalent sexism. The extent of the effect of the benevolent sexism is evident here.

Benevolent sexism in man considers woman to be weak, timid and immature in all the aspects of her decision making. He considers the woman to be led a man in all spheres of her life. The decisions taken by her are considered to be foolish. Such evidences are plenty especially in Kerala. The sayings like women are haste in acting and reacting but paves way to them to regret later ("*Penn buddhi pin buddhi*"). When Tulsi says that she wants to be a Meera sadhu, Ramakrishna Pandit, the temple trustee looks her compassionately and asks her why she should do it being so young and beautiful. He says her that the life would be terrible and that it would be a bad decision to take. He says "*We will give your photograph to the police. They will trace your home*" (Meera, 38).

"*Madhav's love was an acid that corroded the vessel itself*" (Meera, 45). Her identity got corroded in the love of Madhav. The poison that Madhav induced upon Tulsi made her a puppet in his hands. He says that he doesn't like to see women crying. "I detest tears" implying that it is he who is entrusted with the task of wiping away the tears of women, giving them happiness thus justifying his acts.

Female beauty is sanctified in a benevolent sexism. Madhav praise Tulsi's hair, eyes, cheeks and made her a goddess of beauty. This makes her more conscious of her feminine self and duties forgetting of her career and the bright future she could have gathered meanwhile. The line "*I would lie on his chest like a tulsi leaf like a feather*" (Meera, 46) shows Tulsi's total submission upon Madhav. She becomes a woman with benevolent sexism thoughts feeling sad about women who are not loved by men, expressing compassion to those women who gave birth to their children without being loved by their husbands. She herself became handmaid to Madhav without thinking of her bright future and career.

*"I, who had graduated from IIT with record marks, became the handmaiden of Madhav. I washed his clothes with affection, and ironed them with devotion. I cooked his beloved food with reverence. The places where he stood and sat, I cleaned as if they were sacred. I blissfully surrendered to him and he accepted me with compassion."* (Meera, 46)

Madhav calls Tulsi quite often and asks her to read, drink some orange juice, or to go for a walk. Tulsi feels it so pleasing. But it is the benevolent sexism in Madhav that insists him in making such remarks. *The Poison of Love* is a work that explicitly showcases the dark poisonous stings of benevolent sexism. A woman reading the book will for sure be attracted to the romantic partner in Madhav and becomes envious over Tulsi for the love and affection that she gets from Madhav. "*See... women are like this. They want to be cosseted all the time*" (47). Here women are pictured as mean and weak beings, thirsty to be loved and caressed by men. Madhav says to her that he will "spoil" her. The reader just feels it the utmost expression of love but instead it is the disastrous effect of benevolent sexism that is seen in these lines. A hostile sexism man with his misogyny makes the woman aware that she is being ill treated. Whereas benevolent sexism becomes more damaging as the kind and romantic face it takes up makes the woman unaware of how she is being exploited.

Jealousy is always a trait attributed to women. It is rarely mentioned with respect to a man. Here Madhav reminds Tulsi that she will have to pay for her jealousy and thus asks her not to question his affairs that he had with other women, thereby justifying his act. For this he takes the example from the Purana, where Lord Krishna abandoned Radha for being jealous. Later at Vrindavan Tulsi is being summoned by an elderly priest. He too praises her beauty and youth and asks her to be with him. Before expressing his intention, he regrets her plight of being amongst the tonsures Meera sadhu's and asks her to be with him as his wife is old and that he could satisfy the needs of a woman like her. There too he makes a point that his wife is old and aging but he is young.

Tulsi was a clever and well-educated woman who would have been more prudent in her life and would have been able to end the sensual relationship if Madhav had not treated her with such a nasty, sexist attitude. But Madhav's compassionate encounters drew her in, and by the time she realized her mistake and his underlying nature and intentions, it was too late for her to make amends, which finally led to her pitiful predicament. Women in the society should therefore be conscious of both the generous attitudes in a society where men predominate as well as the extreme sexist ideals.

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## Integral Perspective and Positive Promotion of Sanskrit and Secular Education by His Highness Nalvadi Krishna Raja Wodeyar

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### Abstract:

There is a beautiful statement in Sanskrit: सङ्गीत-साहित्य-कला-विहीनः साक्षात्पशुः पुच्छविशाणहीनः meaning that devoid of interest into music, literature and art, men become beast without horns and tail. To put the intent of the theme in positive spirit, man must cultivate the habit to explore the horizons of music or literature or art; in order to develop Emotional Quotient. Because of this primary reason, people have been engaged in these three fields from the time immemorial. Even in the tenure of Nalvadi Krishna Raja Wodeyar, these three key areas are constantly encouraged, developed and honored. So the term “trends of modernization” should not be confined to construction of roads, railways and buildings. Greater the awareness in these three fields, higher the progress of society. Modernism in Education is nothing but reaching the masses, promoting female education, bringing awareness about modern advancements and ancient culture to the reader, strengthening the educated class, encouraging the literary activities, honoring the men of letters and so on. Here is an attempt to unravel the achievements made in the field of education under the dynamic kingship of Nalvadi Krishna Raja Wodeyar. Even though he supported English education, he did not discourage the traditional knowledge system. According to him, cultural progress is not the regression of modernization. Because of his balanced outlook, he could take tradition and modernity equality. Since king could ensure the overall development of the state, his reign is praised as “Golden Age of Mysore”.

**Key words:** Mysore, Sanskrit, Education, Literature, Nalvadi Krishna Raja Wodeyar.

### Introduction

Mysore has a hoary history which holds pride of place in the history of India. An attempt is made here to trace the prominent contributions of Nalvadi Krishna Raja Wodeyar in the field of education and promotion of Sanskrit. During the tenure of Nalvadi Krishna Raja Wodeyar (1894-1940), all major fields of public administration witnessed significant development. It was not the practice of the kings to run organized education system as we see today. Noblemen, donors and kings used to patronage the people who are engaged in educating the public. Though academic and religious education was imparted by priestly class of various communities, vocational and technical training was given in the homes of craftsmen. Mummadi Krishna Raja Wodeyar pioneered the modern (secular) education by opening an English school in 1833 in Mysore. Christian missionaries, Government schemes drawn by B.L. Rice have made considerable efforts in establishing English education in Mysore. At the time of the rendition in 1881, there were 899 government schools, 188 aided schools, and around 1000 unaided schools established in old Mysore.

### Educational Development in the tenure of Diwan K. Sheshadri Iyer (1883-1901)

Strategic planning of Thomas Babington Macaulay was duly executed by British Commissioners during their tenure. After the rendition in 1881, Dewan Rangacharlu continued their efforts of propagating “schooling education”. Dewan K. Sheshadri Iyer, the successor, made herculean efforts to promote elementary and secondary education and to bring them within the reach of all classes. He encouraged the scholarly studies of the local vernacular and ancient classical languages. To promote Female education, Maharani’s Girls High School was started at Mysore, which was the



first novel attempt in all South India. The same was developed into college in 1902. Young men were trained for the profession of medicine, engineering and so on. Karnataka Bhashojjivini Sabha was established in 1886 to conduct local examination in Kannada.

Sanskrit school at Bangalore was upgraded into a college; while Maharaja's Sanskrit College at Mysore was developed further and higher studies of several branches of Sanskrit were provided with better facilities for students. Between 1890 and 1895, Maharaja's College was developed into First Grade College; student's homes were established in Mysore, Chitradurga and Kolar; Schools that were abolished after the famine of 1877, were re-opened at Mysore, Shimoga and Kolar. In order to protect the rare manuscripts of Kannada and Sanskrit, Oriental Research Library was established in 1890. During the same year, Archeology school and schools for backward classes were started. Industrial schools were opened in Mysore and Hassan. An engineering school at Mysore and more industrial schools in district headquarters were opened, and scholarships for students to study technical subjects outside Mysore were instituted.

Municipalities were established to provide facilities at local level. Free education at the primary level was provided by the municipal schools. Ever vernacular schools like Kannada, Urdu and Sanskrit were established by municipalities. Schools were maintained by municipalities under the supervision of state government. In the year 1891-92 Mysore City Municipalities gave grant-in-aid to 20 schools. Various measures were taken by municipal institutions to promote basic education in Mysore. Many branches of library were opened in different parts of Mysore to promote the reading habit among public. In 1927, Education committees consisting of seven members were set up under the council. The committee recommended the medical inspection of primary school pupils, starting of charaka classes, reorganization of adult schools, taking control of Urdu primary schools, and construction of building for primary schools. In the year 1909, Nalvadi Krishna Raja Wodeyar donated 371 acres of land to establish Indian Institute of Science at Bangalore. He encouraged Carnatic, Hindustani and Western classical music.

#### **Evolution of Education in the tenure of Diwan Sir M Vishveshwarayya (1912-1919)**

Though Diwan P.N. Krishnamurthy (1901-06), Diwan P.V. Madhavarya (1906-1909) and Diwan T. Ananda Roy (1902-1912) have many contributions to their credit, no significant change was seen in the field of education. Enormous amount of achievements are credited to Sir M Vishveshwarayya, under whose dynamic lead the Mysore University received its charter in 1916. Nalvadi Krishna Raja Wodeyar became the first Chancellor of University of Mysore and Banaras Hindu University. He was also the co-founder of Banaras Hindu University. Yuvaraja College was established in the same year. It was he who initiated SSLC scheme; opened seven Kannada High Schools; introduced Elementary Education Regulation; established Maharani's Science College for Women in Mysore in 1917; started Mechanical Engineering School at Bangalore and Chamarajendra Technical Institute at Mysore; started Government Commercial Schools were started at Bangalore and Mysore; opened the first agricultural residential school and college in state. Aided primary schools were converted into government schools. Middle school curriculum was revised. Polytechnic courses were planned as integral part of high school education. Teacher training was a primary focus. The expenditure in primary education which was 6,37,814 kept increasing every year.

Later, in the year 1924, Mysore Medical College was established under the leadership of Diwan Mirza Ismail. He admired Sanskrit and made Kannada compulsory in Mysore state. He believed that if Sanskrit would be divorced from the everyday life of the masses of this country, a light would be gone from the life of the people and the distinctive features of Hindu culture which have won for it an honored place in world-thought would soon be affected to the great disadvantage and loss both of India and of the world. The beauty of Diwan Mirza Ismail is that he could encourage the rich to give charity for schools and hospitals.

#### **Patronage to Sanskrit Scholars, Artists and Musicians**

Since Mummadi Krishna Raja Wodeyar was himself the author of many works and lover of education, many scholars were given patronage. He gave patronage to great poets and authors like Ramakrishna Shastri, Srinivasa Kavi Sarvabhauma, Mallari Aradhya, Tirumala Bukkapatnam Venkatachar, Udeyendrapuram Anatacharya, Chincholi Venkannachar, Rajalingasuri, Narasimha

Shastri, SosaleGaralapuriShastri, NanjundaDikshita and many more. The ambiance of education got transmitted to the further generations where men of letters are honored and education level of masses went up. Continuing the tradition of patronage, Nalvadi Krishna Raja Wodeyar encouraged and supported a number of scholars to produce monumental works. To name a few, Geetacharya, SeetaramaShastri, Sri Krishnabrahma Tanta Parakalaswami, SreekantaShastri, H.Subba Rao, LakshimpuramSrinivasacharya, KasturiRangacharya, Rama Shastri, KalaleVenkataRangachar, VenkataSundara Sani, YelandurSreekantaShastri, RajagopalaChakravarti, K.Vasudevacharya, Y.Subrahmanya, KalkiNarasimhaBhagawan, JagguAlvarIyengar, JagguVenkatachar, Narasimhacharya, C.Venkataramanaiah, Dr R ShamaShastri, VenkataramanaAvadhani, artist K.Venkatappa, musicians like VeeneSheshanna, BidaramKrishnappa, Pitilu T Choudayya and many more. The contributions of all these scholars, artists and musicians could guide the society in the right path for ages.

### Conclusion

With the establishment of modern education institutions for English learning, much of the talents were attracted to them. Therefore, Sanskrit studies started suffering set-backs in 20<sup>th</sup> century. However, two factors helped the continuation of Sanskrit scholarship. Firstly, certain families were devoted to Sanskrit studies for generations and they continued their task without break. Secondly, the patashala-s were established by rulers, land-lords, religious institutions, which helped in the promotion of Sanskrit learning. Patashala-s were the centers where shastras, kavyas, darshanas of Sanskrit were taught and learnt on one side, and Vedic tradition was continued unhindered. Vedic and Shastra education are the two eyes of Sanskrit learning. Nalvadi Krishna Raja Wodeyar's contribution to preserve, propagate and perpetuate Sanskrit was well recorded in the golden letters of Mysore history.

In support of ancestral contributions in the field of Sanskrit, fine arts and Veda, the present Maharaja of Mysore His Highness YaduveerKrishnadattaChamaraja Wadiyar lately emphatically told that Oriental Research Institute is as precious as Royal houdah (Ambari). He reiterated that the royal family has been striving to make each and everybody educated and cultured. But for the genuine love of Mysore Royal family towards education, Karnataka would have hardly progressed. The whole credit of modern developed Karnataka should go to Mysore Kings for their visionary and selfless social service. For this primary reason, Mysore Kings have been conspicuous among hundreds of princely states in pre-independent India. Spiritually rooted, socially productive, individually vibrant and development oriented Mysore Kings are the assets of Karnataka forever.

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## THE BHAGAVADAGITA AND COMMUNICATION STRATEGIES

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### ABSTRACT:

Once a young man came to an old teacher, asking a piece of advice as to how to succeed in life. The teacher saw the boy speculatively and spoke. “My son, did you ever see a train driver watching for signals behind him?” A quick reply came from the young boy in negative. Then the grey-haired teacher spoke gently, “Well my son running a life is much like running a train. So do not look for signals behind you whether they have served their purpose or not. In order to achieve success, you should keep a keen lookout for signals ahead. In life we perform things in two ways to achieve success--by our actions and speech. Hence, we have to keep a keen lookout for signals ahead in our actions and speech. It is irony that our secondary schools, college and universities have a multitude of knowledge-based courses, little attention is paid to the *techné* of effective communication. Where the students of management need good communication, our courses on management seems to focus on knowledge of ideas. The Western communication strategies and approaches invariably figured in the texts of leading writers, provide the students with a typically goal-oriented western approach while Indian communication system depends upon the reality of others which should loom large in action and speech. The present paper aims at giving a comparative statement about Indian and Western approaches to communication.

**Key words:** Communications, Western text, *Bhagavadagita*.

The western texts like Aristotle’s *The Art of Rhetoric*(1992), RB Alder and G Rodman’s *Understanding Human Communication* (2008), SA Beebe and SJ Beebe’s *Public Speaking: An Audience-Centered Approach* (2015), C Jeffe’s *Public Speaking : Concepts and Skills for a Diverse Society* (2015), SA Lucas’s *The Art of Public Speaking* (2014) and R F Verderber’s *The Challenge of Effective Speaking*(1987)—all seem to imply the consequentialist strategy. All in one way or the other define public speaking in terms of persuasion, effectiveness, goal oriented approach, audience-speaker oriented approach, speaker-message- audience approach etc. In a word, they all give a prescription to the speaker to impress his personality upon others. Aristotle in his *The Art of Rhetoric* considered art of public speaking as “the power to observe the persuasiveness ....” (74). SA Lucas in his *Art of Public Speaking* recommends how the speakers can use speaking skills extraordinarily. RB Alder and G Rodman in his *Understanding Human Communication*, considers “effective speaking equivalent to influencing ones personality upon others to accomplish ones goal”(301). C Jeffe in his *Public Speaking : Concepts and Skills for a Diverse Society* displays his emphasis upon “the skills needed for effectiveness in two roles— as speaker and as listener. SA Beebe and SJ Beebe in their *Public Speaking: An Audience-Listener Oriented Approach* justify the pragmatic standard of consequence and efficacy. Their ways and approaches can be summarized hereunder:

--**Speaker should have a clear responsible goal:** Speaker must respect the rights of the audience. He should inform the audience their goal and not coerce them into believing the speakers. It is noteworthy here that the texts on communication are silent about the rights of the audience and thus lack justification.

--**Speaker should use sound evidence and reason:** He should use critical thinking skills such as analysis and evaluation to draw conclusions and formulate argument.

He should not substitute false claims and manipulation of emotion for evidence and logical argument. The justification for this approach seems to be consequentialist in nature.

--**Speaker should be sensitive to and tolerant of differences:** If the evidence and reason are sound, they can help a speaker to select a topic, formulate a purpose and design strategies to motivate an audience. Here again the emphasis is placed on a speech being effective in achieving its goals. For a speaker to be sensitive to and tolerant of differences in the audience is for that speaker to be in a better position to construct and deliver an effective speech.

--**Speaker should be honest and avoid plagiarism:** Here honesty and plagiarism have been conceptualized in consequentialist terms because the use of former and avoidance of the later makes reputation and prevents awful results.

SA Beebe and SJ Beebe in their *Public Speaking: An Audience-Listener Oriented Approach* espouse many presuppositions which can be understood as the summary of the texts available on communication. These presuppositions are:

- The public sphere is composed of atomic individuals pursuing their own goals and projects.
- Each individual should be free and informed in making decisions;
- The purpose of public speaking is to affect the world to adapt it to one's desires;
- The actions incurring non-desired consequences are rationally unadvisable;
- The actions that are not effective in achieving one's goal are not rationally advisable.

In all these presuppositions, the focus is on individuality, goal orientation, effectiveness and desired results one can have communicative experience impregnated with a goal or effectiveness. The all seem to have consequentialist nature with a kind of manipulation. The *Bhagavadgita* does not approve of these strategies as given in the texts on communication.

Let us begin with the first presupposition which says that the public sphere is composed of atomic individuals pursuing their own goals and projects. The foundation of the ultimate nature of reality as given in the *Bhagavadgita* encounters this presupposition. In the second chapter of the *Bhagavadgita*, the ultimate nature of reality is described as interconnected. Here real meaning of one's self is conceived in relation to the ultimate self, personified as Krishna in human guise. In the shlokas 24, 25 and 30 of the second chapter, this Self is described as the Self of all beings. "This Self is unbreakable, insoluble, everlasting, immortal, unchangeable, immovable and eternally the same". Continuing this explanation Krishna says in the shlokas 30 and 37 of the sixth and thirteenth chapters respectively that "I am present to those who have realized me in every creature and every creature in me". In the shloka 20 of the Tenth chapter, Krishna holds that "I am the true Self in the heart of every creatures. I am the beginning, middle and end of all beings".

The *Bhagavadgita* conveys the important message that one should see himself or herself in others. It considers individual self, contrary to western view, as illusion blocking enlightenment. This insight into the nature of humanity and existence can be valuable for the empathy that is due to an audience of a public speaking situation. Krishna argues that humans deny their ontological unity with all things because of this illusion of ego individuation. Our individuation, a key element in speaker-message-audience process model, is an obstacle to living well. Thus the solution, according to the *Bhagavadgita* is to see oneself in all others. Instead of solely relying on the nature of the Individual in the Western context, the speaker should use this prescription of the *Bhagavadgita* which concentrates on sensitive empathy. It will make the audience one with the true self of the speaker. The audience now are at an advance metaphysical level, an intimate extension of the speaker.

The pragmatic import of this metaphysical foundation is an answer to the second presupposition i. each individual should be free and informed in making decisions. This presupposition arises in context of manipulation, deception and plagiarism. If one sees himself/herself in their nature, then there are reasons to treat them with kindness, empathy, and consideration while delivering a speech. Hence the speakers should craft and deliver their speeches with the intention of recognizing their humanity in their audience and in appealing to that noble quality, instead of making contents understandable for pragmatic purposes. Recognizing themselves in audience can lead to a heuristic reflection on what it means to be an ethical speaker, just as the *Bhagavadgita* cautions against selfish action. It also holds insights into why the speakers should long for communicative interaction, as opposed to strategic manipulation of others through the instrument of speech. J Habermas, *The Inclusion of Other: Studies in Political Theory*, (1999.) One is inherently similar, if not metaphysically identical, with his or her audience.

The speakers should cultivate this attitude and its implications in them through the insights offered by the *Bhagavadagita*

The last three presuppositions-- the purpose of public speaking is to affect the world to adapt it to one's desires; the actions incurring non-desired consequences are rationally unadvisable; and the actions that are not effective in achieving one's goal are not rationally advisable—also share consequentialist nature of Aristotelian rhetoric. Here goal-oriented phenomenon is the key element related to the speakers' desirable attitude which can be gleaned from the *Bhagavadagita* which points out that the empirical illusion of the self should prompt one toward acting within this world, without selfish attachment to one's action. In the shlokas 47-48 of the second chapter Krishna counsels, “ you have the right to work but not the fruit of work. You should never engage in action for the sake of reward, nor should you long for interaction. Perform work in this world as a man established within himself—without selfish attachment s, alike in success and defeat.”

The ability of perform work in this world as a man established within himself—without selfish attachment s, alike in success and defeat” is possible if speaker is able to recognize the universal rhythm which takes place in a particular state of mind of a speaker. There are five states of the mind and the mind changes over from one state to another at a fast speed. Sometimes it is *kshipt* (sensitive and agitative), sometimes *moodh* (insensitive and dull), sometimes *vikshipt* (interruptive and disturbed), sometimes *ekagra* (concentrative and pointed) and sometimes *niruddha* (meditative i.e. a state of total stillness). Of the five, *niruddha* is the highest. It can further be divided into two sub-states : *samprajnata* (conscious) and *asamprajnata* (trans-conscious). The second state is concerned, it is the final state of yogis. In this state a yogi becomes thoughtless. As far as the first state is concerned, it is the state of the speaker as he is able to achieve his purpose for himself and society. Here the primacy of one's self as mentioned in the presuppositions has been encountered.

There are two selves in everybody: the social self and the personal or internal self. The social self participates in the play of life with a thick mask, with the help of which, man keeps hiding his feelings by changing his mask time to time. In the society nobody is without mask, though exceptions are always there. We all know this fact but do not accept it. We all meet with one another by using a kind of mask and do our business. At this juncture, man cautiously keeps hiding his feelings which at varying intentional intervals keep coming up and going down. His real life, which is hidden by his ceaseless efforts, is his internal self or personal self, a world of man's imagination and nature. The feelings of this internal empire, which is either absolutely pure or impure, keeps changing also. Man socializes those which are pure but the feelings like greed, jealousy, lust, hate, attachment, anger etc., the impure ones, are expressed carefully or kept hidden in the internal world. In order to perform this play successfully, man wears the mask of detachment, gentleness, civilization etc. and for his convenience, he remains busy in alternating the masks prepared for various situations arisen in the course of life. He at a certain stage becomes conscious of this masks alternatively used by him. It is to note here that in this course of the play, the three *gunas* (qualities), which are present in person, now engender a struggle in him. This constitutes the true self or genuine self of man who is for the most part unconscious of it. From this state, it is not necessary that man always achieves a right path. It all depends upon the predominance of one particular *guna* of the three present in all human beings, though in different degrees. Accordingly, he may have one of the three paths of *sattva* (purity), *rajas* (passion), and *tamas* (inertia) and man is said to be ' *sattvik* (pure)', ' *rajasik* (passionate)' and ' *tamasik* (inert)'. All these *gunas* influence man's thought, intellect and desires and make him do good or bad deeds of all kinds. A person, whose nature aims at light and knowledge is called the ' *sāttvika* '; a person whose nature always wishes to be active and cannot sit still and its activities are limited by selfish desires, is called the ' *rajasik* '; and a person whose nature is dull and inert; mind is dark and confused and life is one continuous submission to environment is called the ' *tamasik* '. It is here again worth noting that ' *sattvik* ' does not get rid of the ego-sense. It also causes desire though for noble objects. The self which is free from all attachment is here attached to happiness and knowledge. Unless we cease to think and are with the ego- sense, we are not liberated. The scriptures say that however much one may have been sinful in his life, a single pious act coloured with the experience of the absolute is enough to attain this *sattvik* nature.

Let us now see how a speaker can act in a speech situation without concerns for goals, success and his/her ends. There is a way of this paradox in the *Bhagavadagita*. In the shloka 5 of the third chapter, Krishna states, “ there is no one who rests for even an instant; every creature is driven to action by his own nature.” This shloka provides a ground where it can be argued that even inaction is considered action by

the *Bhagavadagita*. This seems to suggest that it is not that men act wholly and without ends. Rather men ought to reconstrue the relation of means to ends in their actions. Their action should not perform merely for the sake of ends. Similarly the end must not absorb or expunge the means in their deliberation. Men focus on ends in action is amply illustrated in the *Bhagavadgita* :

If we could achieve the end by sheer force of will, if we could realize without performing This means, we would. Krishna asks us, not to renounce all desire and thus all action, but to desire the means as intrinsically valuable as well as valuable in service of God. The means are not to be absorbed in the end; the time and energy devoted to the means are not wasted. Rather, this time and energy are to be consecrated. (Ch 3, 43)

Human action, far from being a stranger to goal-orientation must be seen a holy, worthy undertaking that also gives value. Valuing action only so far as it achieves a certain end transforms the spent time into wasted time if the goal is not achieved.

This conception of action directly challenges the consequentialist leanings of the three presuppositions--the purpose of public speaking is to affect the world to adapt it to one's desires; the actions incurring non-desired consequences are rationally unadvisable; and the actions that are not effective in achieving one's goal are not rationally advisable. The speakers must try to capture this insight of action in their attempts to frame the very act of speaking in the public sphere. The speaker must see the value to speaking above and beyond the goal-oriented approaches proffered by the texts on communication. The value in public speaking lies not only in the ability of one to persuade or move others to action or belief the third prescription holds. This will leave the act of speaking meaningless if the goal is not achieved in the light of the fourth and fifth presupposition. Following the lead of the *Bhagavadagita*, the speakers should know that the means of speaking are intrinsically valuable and such should be considered a ritual to be revered. The very act of constructing and delivering it to one's own satisfaction can be an act of empowerment. The very act is a sacred offering to both our socially implied duties as a citizen and as a rational human. In a word, it can be said that the speaker does not respect humanity if he does not stand up for what he believes in, regardless of the results.

To conclude, the giving of a speech is an art, a creative act that has value above its ability to affect an audience. If the speaker accepts this idea, the attitudes for giving speeches can be changed from emphasis on an effective tool for personal empowerment (persuasion, informative, etc.) to a mode of being. Career and personal goals can be chased through the tools of public speaking, but the *Bhagavadagita* seems to reserve an intrinsic enjoyment of speech by the speaker, regardless of results upon the audience. Thus the speakers should enjoy the adrenaline rush of speaking, the fortune of a captive audience to their views and the opportunity and power to express themselves in this social environment they find surrounding them. It is this attitude that allows them for enthusiastic and ethical communicators to participate in the arena of public speaking.

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## An Analytical Study of *Jagadrāmī-Rāmaprasādī-Rāmāyaṇa*

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### 1. Introduction:

It is well-known to all that there are two epics in Indian literature. Among them, the *Rāmāyaṇa* is one of the vital texts of Indian literature. Vālmīki wrote this text. Indian culture, sociological values, ethics etc. are found in each part of this vital texts. So, in people's mind this text belongs with its holistic glory in India. The text of *Rāmāyaṇa* has been translated in various languages of India and other countries. Among them, few are very popular in the different regions of India. Such as *Nepali-rāmāyaṇa* of Bhānubhakta, *Adbhuta-rāmāyaṇa*, *Kṛttivāsī-rāmāyaṇa* etc. there is a text based on *Rāmāyaṇa* written by Jagadrama Raya and his son Ramaprasada Raya in Bengali. This text is known as *Jagadrāmī-Rāmaprasādī-rāmāyaṇa* in Bengal. Though Kṛttivāsa tried to translate the main text of *Rāmāyaṇa* in Bengali in early period which is very popular in both Bengal (east and west) but Jagadrama Raya also tried to mark on the main text in Bengali with his own style. This text has a great value in Indian literature. Few differences from the main text are found. The present paper aims to highlight on the brief description of the text written by Jagadrama Raya and his son and the comparisons between the main text of *Rāmāyaṇa* and *Jagadrāmī-rāmāyaṇa*.

### 2. The brief descriptions about the author and his text *Jagadrāmī-rāmāyaṇa*:

Jagadrama Raya was born at the village named Bhului situated beside the Damodar River under the district Bankura of West Bengal. There are different opinions regarding the period of Jagadrama Raya. So, it is quite difficult to mark a period as his time. But according to the manuscripts and textual evidence it can be said that, the completion of the text has been made on approx. 1790-91 AD. Jagadrama Raya was born in a brahmin family-*'bandyaghaṭi'* (Bandyopadhyay) as he introduced himself in his composition i.e., *bipravamaśebandyaghaṭi: bhului-grāmetebāṭi: jagatrachītamahākāvya// (Jagadrāmī-rāmāyaṇa, Ādikāṇḍa)*. At the end of *Uttarākāṇḍa* of *Jagadrāmī-rāmāyaṇa* a detail description of family history has been mentioned by the author. According to his statements, name of his father was Raghunath Raya and his mother's name was Shobhavati Devi. He had also mentioned the name of the king Raghunatha Raya in his text. He had five brothers among them he was second son of his parents. His elder brother Jitrama ordered him to compose the text of *Rāmāyaṇa* in Bengali with a new vision. The poet paid respect to his brother and composed the text on *Rāmāyaṇa* which was called as *'Navya-rāma-saṃkīrtana'* in his time. He had three sons, among them elder one Ramaprasada was very intelligent and was accomplished by many scriptures. Jagadrama Raya wrote three texts, among them two texts were composed jointly with Ramaprasad, these are namely, *Rāmāyaṇa* and *Durgāpañcarātri*. Jagadrama Raya was very fond of Rāma, so, in few places of his writing Rāma has been described as the lord Viṣṇu. But he was not a devotee of Vaiṣṇavism.

Why did Jagadrama Raya and his son compose the text on *Rāmāyaṇa*?- this question haunts in our mind. Because, at the time of composition of this text there were already existed a text written in Bengali i.e., *Kṛttivāsī-rāmāyaṇa* which was composed in early era. Hence, it can be said that may be there was a social need to look back at the Indian literary treasures to rid of the complexity of Socio-political phenomena of eighteenth century Bengal. As we know that the period of eighteenth century was remarked as the era of decadence of the history of Bengali Literature by the critics.

Jagadrama Raya and Ramaprasad Raya mainly followed the text of *Adbhuta-rāmāyaṇa* in their composition. Apart from this text, in this regard *Adhyātma-rāmāyaṇa*, *Vāśiṭha-rāmāyaṇa*, *Hanumāna-saṃhitā* and different Puranic texts had been followed by the authors. Few additions in the chapters and parts have been made by the authors which make different this text from the main text. These are- *Puṣkara-kāṇḍa* and *Rāma-rāsa-āṃśa*. In *Vālmīki-rāmāyaṇa* *Puṣkara-kāṇḍa* and *Rāma-rāsa-āṃśa* are not found. The chapters of *Jagadrāmī-rāmāyaṇa* are namely-

- » *Ādikāṇḍa*
- » *Ayodhyākāṇḍa*
- » *Araṇyakāṇḍa*
- » *Kiṣkindhyākāṇḍa*
- » *Sundarākāṇḍa*
- » *Laṃkākāṇḍa*
- » *Uttarākāṇḍa*
- » *Puṣkarakāṇḍa*
- » *Rāma-rāsa*

Among these chapters, Jagadrama Raya composed up to the first part of *Laṃkākāṇḍa* and the rest parts were composed by Ramaprasada Raya. *Puṣkara-kāṇḍa* was composed by following the main text of *Adbhuta-rāmāyaṇa*. *Rāma-rāsa* is the last part of the *Jagadrāmī-rāmaprasādi-rāmāyaṇa*. This part is divided into five chapters which were composed by Jagadrama followed by the text *Hanumāna-saṃhitā*.

### 3. An Analytical Study between the *Vālmīki-rāmāyaṇa* and *Jagadrāmī-rāmāyaṇa*:

There are many differences between two texts, *Vālmīki-rāmāyaṇa* and *Jagadrāmī-rāmāyaṇa* in the stories mentioned under the chapters. Few instances are mentioned here. These are-

- » In *Vālmīki-rāmāyaṇa*, the birth-story of Sītā has been mentioned in *Bālakāṇḍa* i.e.,

“atha me kṣṛataḥkṣetraṃlāṅgelādukhitātataḥ/  
kṣetraṃsodhāyatālabdhānāmnāsīteti vi śrutā//  
bhūtalādukhitāsātuvyabardhatamamātmajā//

bīryaśulketi me kanya sthāpīte 'yam ayonijā'” (*Rāmāyaṇa*, *Bālakāṇḍa*, 33/13-15)

Here, King Janaka has mentioned Sītā as ‘ayonijā’ i.e., she did not bear from any human body, she was found by the king while ploughing the field. On the other hand, Jagadrama has described the birth-story of Sītā elaborately by following the text of *Adbhuta-rāmāyaṇa*. In this text it is found that, Rāvaṇa collected the blood of sage in a pitcher. So, Rāvaṇa got cursed by the sages that the cause of his death will be grown from that blood. Rāvaṇa informed to his wife Mandodarī that the poison is kept in the pitcher. But in absence of Rāvaṇa, Mandodarī took suicidal attempt and sipped the blood and she became pregnant. Then, Mandodarī went Kurukshetra and aborted the fetus. After a long, King Janaka was ploughing the land and got Sītā at that time. In Jagadrama’s words-

“yajñajanyabiddhabhūpapunakalya-mana/ kurukṣetra yajna bhūmakalyanirūpana//  
sei kṣetre yātrākalyājanakaharaṣe/ suvarṇalāṅgalikari yajna bhūmacaṣe//  
lāṅgalīśirānimukheṭhen(a) kamala/ deherdyutite sab(a) digahalyaālā//”

- » In *Kiṣkindhyā-kāṇḍa*, *Hanumāna-Lakṣmaṇa-saṃvāda*, the description of Monsoon and Autumn etc. are not found in *Jagadrāmī-rāmāyaṇa* which are mentioned in *Vālmīki-rāmāyaṇa*.
- » Though *Araṇya-kāṇḍa*’s presentation is almost similar in both texts, but few differences in representation of stories are seen. Like as *Ilvala-Vātāpi-upākhyāna* is found in main text of



*Rāmāyaṇa*, but in Jagadram's composition it is not mentioned. On the other hand, *Sītā-vṛttānta* has been mentioned in *Jagadrāmī-rāmāyaṇa* but it is not found in Vālmīki's composition.

- » *Puṣkara-kāṇḍa* is a new part of *Jagadrāmī-rāmāyaṇa* which is not found in Vālmīki's composition. *Puṣkara-kāṇḍa* is a large chapter which was composed in the light of *Adbhutarāmāyaṇa* by Jagadrama. This is a vital difference.

Apart from these examples, there are many differences between the texts composed by Vālmīki and Jagadrama and Ramaprasada.

#### 4. Conclusion:

Jagadrama Raya and Ramaprasada Raya have followed *Adbhuta-rāmāyaṇa* in several parts of their text. But they did not translate the text of *Adbhuta-rāmāyaṇa* as it is, they tried to present an ancient text with a new approach to the readers of Bengal by following *Adbhuta-rāmāyaṇa*, *Adhyātma-rāmāyaṇa*, *Hanumāna-saṃhitā* and others texts. There are many additions and alterations in presenting the stories in *Jagadrāmī-rāmaprasādī-rāmāyaṇa*. So, it is excess to say that this text is quite different from the main text of *Rāmāyaṇa*. But this text is not well-known to people till date though this text got huge popularity in a religion of Bengal in Eighteen century. People of Bengal were used to recite *Jagadrāmī-rāmaprasādī-rāmāyaṇa* everyday at evening. Because the devotees were used to believe that the *Rāma-nāma* i.e., the song in praise of the Lord Rāma will remove their all miseries in eighteen centuries. After more than two hundred years, the manuscripts of this vital text have been concealed under the darkness. Though few scholars have already tried to throw a light on this hidden wealth of Literature but the text does not get its proper value till date. Hence the original text needs to read with a new approach of research as it will show a new way to the scholars in future.

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**Tracing Traumatic Memories:  
Illuminating Postcolonial Trauma of Adichie in *Half of a Yellow Sun***

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**ABSTRACT**

Trauma studies in literature is gaining prominence today with the term shifting its meaning from a mere physical injury to psychological injury, which being more complex making it a matter of great recognition. Trauma is a collective and cumulative emotional wounding resulting from cataclysmic events which target not just individuals, but a whole community, and can also be held across generations.

Since the end of the nineteenth century, testimonial art called traumatised or post-traumatic writing has been prevalent. Psychological trauma, its representation in language, and the role of memory in shaping individual and cultural identities are the central concerns of trauma studies.

Chimamanda Ngozi Adichie is a Nigerian author. Her works are mainly concerned with the ongoing traumatic effects of colonisation in Africa. Therefore this paper entitled “**Tracing Traumatic Memories : Illuminating Postcolonial Trauma of Adichie in *Half of a Yellow Sun***” enumerates how human made catastrophic events like war have a great impact on the memory and psyche of the people, thus traumatising them for years and how they can be held personally across generations. Adichie's second novel *Half of a Yellow Sun* (2006), provides an ideal environment for this analysis as it is set in the backdrop of the Nigeria-Biafra War. This paper traces postcolonial trauma inherited by Adichie from her parents and grandparents who have witnessed and survived the Nigeria-Biafra war and enumerates how she manifests her postcolonial trauma by meditating her traumatic memories on a literary work.

**KEYWORDS:** Trauma, Memory, Adichie, *Half of a Yellow Sun*.

**Tracing Traumatic Memories : Illuminating Postcolonial Trauma of Adichie in  
*Half of a Yellow Sun***

Any catastrophic event instills or leaves an incident of trauma, in the lives of affected population, incarnating a profound wound or scar, in a very drastic way, which can also be inherited and transmitted across the generations of survivors. The gruesome experience of Holocaust as a traumatic experience, studies the effect of trauma on the following generation, the way in which trauma can be transmitted from parents to children and grandparents to grandchildren. However, the focus is not specific and is constrained to a particular traumatic event like Holocaust, it can also be applied to other trauma like slavery or postcolonial trauma. This paper in brief discusses and analyses, postcolonial trauma inherited by the Chimamanda Ngozi Adichie, the author of the novel, *Half of a Yellow Sun*, from her parents and grandparents who have witnessed and survived, Nigeria-Biafra

war. Adichie is involved in trauma of her parents and grandparents who were traumatized during the events of Nigeria-Biafra war and she also had inherited their trauma. Thus, this novel becomes the tale or her interpretation of their past and her own inherited trauma. This phenomenon has been discussed by scholars such as Eva Hoffman, Marianne Hirsch, Melvin Jules Bukiet and Susan Suleiman.

Depending on the varying magnitude of violence and shock resulting from the war, the impact on people also varies, in case of Adichie, victimization to the effects of war is indirect, as she is not a direct victim of the war. Trauma is a collective and cumulative emotional wounding across generations resulting from cataclysmic events which target not just individuals, but a whole community, and thus trauma can be held across generations. This is what works in the case of Adichie, as even those who have not directly experienced it, can feel the effects of it generations later.

The notion of postmemory is of particular importance when Adichie's own trauma is being investigated. Postmemory is a term coined by Hirsch whose work centers on memory and Holocaust and this work is drawn from Hoffman's theory of memory. He first spoke of the Hinge generation and when analyzing Adichie in terms of Hoffman's notion of Hinge generation, we can see that the Adichie is a part of the second generation, as she is the daughter of the survivors. Hoffman describes "Hinge generation, as a second generation, after very calamity" (Hoffman 15). She was not alive at the moment of the Nigeria-Biafra war, but it is an event that evades her life. She further enumerates that "I grew up in the shadow of Biafra . . . . I have always known that I would write a novel about Biafra" (Quoted in "Chimamanda" n.p).

In order to investigate the post colonial trauma inherited by Adichie from her parents, we can first analyze how post memory works in Adichie. According to Hirsch,

"Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right" (Hirsch 103).

The word trauma and postmemory can be used interchangeably nowadays as Hirsch's concept of postmemory has become so thoroughly a part of the lexicon of trauma studies. Post memory defines the relationship that generation after generation bears to the personal, collective and cultural trauma of those who came before to experience that they remember only by the means of the stories, images and behaviour which they grew up. But this experience was transmitted to them so deeply and effectively as to seem to constitute memory in their own right. The so called-memories that Adichie would have about these events are entirely different from those of her parents, she has no lived experience of them and therefore post of the postmemory tries to define both thus specifically inter- and trans-generational act of transfer and the resonant after effects of trauma. Thus this context of traumatic transfer can be understood as post memory.

The second generation, that is to which Adichie belongs, only remembers these events through stories, images and behaviour of those whom they grew up with. Adichie affirms these on an interview and remark that one of the reasons that made her to write the novel was the tears and the emotional feelings that her father exposed when he talked about the loss of his father and also her mother's fear and lack of words to express the terror left by the war, she still cannot speak at length about losing her father in a refugee camp. All of these stories made a decisive impression on her. As Hirsch puts it, these not memories, communicated in flashes of imagery and broken refrains, transmitted through the language of the body are precisely the stuff of postmemory. This opinion emphasizes how post memory

doesn't indicate memory but, passed through images and behavior, it creates where it can't recover, it imagines what it can't recall, hence the novel seems to be perfect way to deal with post memory because this creative act is central to it. It was this broken refrains of her mother and the tears of her father was the cause that made Adichie to meditate her traumatic past on a literary work.

According to Jan Assmann, the notion of communicative memory is the reason why Adichie wrote a book about events passed down to her. Communicative memory, is the memory of direct witness that can be passed down to the following generation. According to her, as the communicative memory gets passed down there is an increasing desire to institutionalise memory, whether in traditional archives or books or through ritual (110). Thus this desire to institutionalise memory developed an intense wish to narrate her experience in a book. For Adichie, the family here emerges to be a site for transmission of memory. It is apparent in the case of Adichie, just because the familial place was where she heard the stories of her parents and these stories have formed the foundation for her own story. The story of a nation bearing the individual and familial recollection here becomes a tool for aesthetic expression. This is exactly what is at stake in Adichie's project. She discusses a historical and political truth, the Nigeria-Biafra war, but the personal story forms the core of the novel from which we can analyse that how postcolonial trauma is being inherited by her. The following excerpt in the epigraph gives us the idea how Adichie's grandparent's trauma was inherited by her in the same horror that they experienced.

My grandfathers, whom I never knew, Nwoye David Adichie and Aro-Nweke Felix, did not survive the war. My grandmother, Nwabuoku Regina Odigwe and Nwamgbafor Agnes Adichie remarkable women both, did. This book is dedicated to their memories: *ka fa nodu na ndokwa*. And to Mellitus, wherever he may be . . . My mother can still speak at length about losing her father in a refugee camp. (Quoted in "Chimamanda" n.p).

In an interview Adichie made it clear that the real character also paved their way to her novel. Towards the end of the epigraph we encounter the name, Mellitus, who was the houseboy of Adichie's parent's during the war. The Mellitus was given life in the story through real character, Ugwu, who was partly based on Mellitus; she knows about Mellitus through stories passed down to her from her mother. This portrays how her mother's memories were passed down to Adichie, and how she made them her own by creating the character of Ugwu. It has become clear by now that the inherited postmemory is not the same as the memory of the eyewitness, in this particular case Adichie's mother; it is mediated in various ways.

Adichie bears the memories of her parents and grandparents and these memories that are passed down from preceding generation made her to institutionalize this memory in the form a narrative. The narrative apart from being a tale of postcolonial history of nation bears the memory of postcolonial experience and trauma of a generation of survivors that are still passed down across generations. The paper analyses how this trauma is passed across generation by drawing from the theory of postmemory. We can see that the postcolonial trauma arises in Adichie due to the post memory operated in her. Post memory connection to the past is thus actually mediated not by recall, but by imaginative investment, projection and creation. In the case of Adichie she grew up, overwhelmed by the experiences and narratives recited by her ancestors that even blurs or brushes away one's own life story. The events in the past, thus, fills her with an increasing desire to institutionalize this memory especially through her imagination. This is how post memory operates in Adichie leading how to narrate the Nigeria-Biafra war, along with her own imagination. This is how the post colonial trauma inherited from Adichie's parents remains manifested in her memory and thus in her novel.

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**BIONOTE**

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## EFFECTIVENESS OF ASSERTIVENESS IN THE SELECT NOVELS OF MANJUKAPUR'S *HOME*

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### ABSTRACT

ManjuKapur's *Home* analyses the complicated landscape of the Indian family and highlights a few concerns that are deeply ingrained within the family, including the women's struggle for survival, the rebellion against long-standing customs, and the search for one's identity. In contrast to the romantic, Hollywood- and Bollywood-chasing women of Shobha De. The protagonist of this book by ManjuKapur successfully navigates the real world to get at "Home". The book demonstrates ManjuKapur's comprehension of human personalities and her growth as a writer. The goal of this Article is to examine Nisha, the main character, in her struggle for survival and identity. Nisha struggles to forge her own unique personality while refusing to cooperate with the patriarchal and male-dominated society. Since women are seen to be the inferior sex by society's standards, they are excluded from full legal protection, social security, economic freedom, and political awareness.

**Key Words:** assertiveness, new woman, male-domination, education, self-respect

### INTRODUCTION

Male civilization ruled over women for a very long time in antiquity. In addition to physically dominating women, they also mentally do so. In order to control a woman's freedom, the male culture exhibits chauvinistic behaviour. It inspired a lot of writers, including ManjuKapur, to raise their voices and reflect their thoughts in her book. Through the book *Home*, she illustrates how women try to establish their identities in society while being buried in their norms. Nisha explores the sufferings of women and their position as Indian traditional ladies in her book Protagonist. It depicts Nisha's interpersonal strife and her struggle to live with her family.

### DEPICTING THE PICTUR OF INDIAN FAMILY

In novel *Home*, the complex landscape of the Indian family is explored, and many deeply ingrained themes are made clear, including the women's fight for survival, the family's rebellion against long-standing customs, and the search for one's own identity. The protagonist of this book by ManjuKapur successfully locates "Home" while living in the actual world. ManjuKapur's grasp of human personalities and her growth as a writer are demonstrated in the book. The goal of the current essay is to examine the protagonist Nisha's struggle for survival and identity. Nisha fights to forge her own unique identity while refusing to accept the patriarchal and male-dominated culture that she lives in. ManjuKapur comments: ".....This is the life of a woman to look after her home, her husband, her children and give them food she has cooked with her own hands" (127).

In the Novel *Home*, Nisha is portraying as a different kind of woman, one who is aggressive, self-assured, and confident. By standing on an equal level with males, she boldly declares her womanhood. She uses her influence as a young college student to succeed in business. Furthermore, she embodies the new generation of women in the millennium. In view of RadhaCharavarthy,

Gender issues are central to Kapur's worldview in the lines of the female figures; we encounter questions about marriage, motherhood, women's education, women's work in and out of the home, the body, sexuality, the forms of violence against women ranging from emotional blackmail to dowry deaths and sexual abuse. (119).

The first generation of Lala Banwarilal, the second of his two sons, and the third of his grandkids are all depicted in ManjuKapur's novel *Home* in a quick yet oddly engrossing manner. The family's patriarch,

Lala Banwari Lal, lands in Delhi's Karol Bagh and starts a sari company there in the first generation. Sunita is a daughter while Yashpal and Pyarelal are two of Lala Banwari Lal's sons. She has a son named Vicky and is already married. Yashpal marries Sona, whose sister Rupa is married to Premnath, a well-educated but underpaid government employee. Both people put in a lot of effort, have excellent hearts, and live nearby their in-laws. After Nisha, Sona gives birth to a son Raju. Meanwhile Sushila gives birth to her second son Vijay, including Vicky, Ajay, Vijay, Raju, and Nisha are the representatives of the third generation.

Nisha falls as prey to Vicky, a fifteen-year-old boy, and her family's carnal appetites in the early chapters of the book when she is still in her infancy period. Vicky tries to flirt with her. Her emotions and mental health are impacted. She has poor sleep and eating habits. She was temporarily taken to Rupa's house because no one could figure out what was causing her mental disorder. Vicky is to blame for Nisha's awful situation, and Rupa and her husband can only sympathise with her plight.

The family's eldest son, Yashpal, is in charge following the passing of Banwari Lal. Nisha also makes a trip back home to visit her grandmother. Vijay and Ajay are married shortly after. Nisha should wait unless a mangli could be found since her mangli is predestined to match her horoscope with a compatible mangli. In the end, Nisha is motivated by her desire to attend college. Sona comes to believe that the educational system does not discriminate based on gender. Nisha matriculates at Durga Bai College. Pratibha, an aspirational girl who enters the NCC programme in the college, is her sole best friend and hopes that by doing so, she will be able to get a job with the government's police department. Pratibha aspires to establish her personal identity and career as a new woman.

Nisha encounters Khalsa College of Engineering student Suresh on her way to class. After a few encounters, Prathibha informs Nisha of certain facts about Suresh, including his name, caste, and family history. She thinks she is sufficiently modern. She is not biologically prejudiced. They must be equals in order to be friends.

Nisha and Suresh fall in love with one another following several encounters. Nisha develops into such a fearless young lady as she roams the university grounds and enjoys coffee in cafes with Suresh. She has developed a routine. She cuts her hair short like the former movie star Suriya at his recommendation. However, she pays equal attention to her education. She secures first division thanks to Suresh's assistance with St. Stephens Tutorials. All are shocked by it. Into the second winter, the romance continues. Nisha starts missing even more lessons as she grows more confident in her ability to succeed. She grows more daring with her attire by the end of the second year, varying her outfits in an effort to forge her own unique personality.

It starts to be discussed her relationship with Suresh. She is now in her third year. Nisha leads Suresh away from their conversation and into a private room at Vijay Nagar, where she maintains her virginity while acting mature. Her parents learn she hasn't been attending college in a letter from the authorities at the end of her third year. The public learns about her relationship with Suresh. She is subject to a lot of inquiries. One meeting with Suresh is all she wants. However, Raju, her brother, calls him a credefucker. He doesn't believe Nisha to be trustworthy. So, she rebels: "Who you are to decide whether I am trustworthy" (H.199).

Nisha refuses to follow the age-old traditional marriage. She wants no more to be a doll to be sold in the market. Nisha's quest for identity and freedom as a human being significantly expresses ManjuKapur's feminist approach. Nisha's desire for establishing self - identity. Nisha's views irritate her mother and she gives her a slap. And she is made a prisoner in her own family. Later they holds meetings with Suresh. But those prove to be fatal for Nisha. She realizes: "Raju was right; Suresh was Chutia, a total fucker, if he loved her, he had no right to decide her future on his won"(H 215).

Significantly enough, ManjuKapur, here, has pointed out the traditional male governed approach. Though Suresh loves Nisha, he wants 'to decide her future on his own'. During this time, Nisha attempts third year exam and secures third division. Now Suresh vanishes from her life and there is nothing she can do. She just leaves her fate in the hands of her parents 'becoming a bird in a cage' and to adjust with the idea of another man in place of Suresh. Here starts discussion on her marriage issue all around. She feels torturous about viewing process. In her attempts to survive, she wants to do something meaningful. She declares she want to study fashion designing.

Being an English graduate, she doesn't want to stay at home. Instead, she thinks about career-oriented courses. By this time, Nisha is suffering from the problem of skin eczema. To pass time is another problem for her. Meantime Raju marries with Pooja, who neither tries to adjust with her mother-in-law Sona nor with Nisha. Loneliness compels Nisha to feel that she would go mad sitting inside the house. Like her brothers, she wants to work in shop. She requests her father Yashpal, "If only you could take with you, Papaji", She pleaded in a rush, "I have seen girls working in shops". Why should it be only Ajay, Vijay, and Raju?

This reveals her inner quest for independent existence. It also seeks equality of sex i.e., Nisha and her brothers belong to different genders. She denies the patriarchal system in a very cool, calm and composed manner, with a sane and serene approach. As Nisha belongs to trader's family, Yashpal, her father allows her to join a play way school, instead going to shop and attend the customers. After seven months of marriage, Pooja conceives and delivers a baby girl. As there is growing power struggle between Pooja and Nisha, Pooja does not allow her to touch her baby due to dark brown patches of eczema on her skin. Meantime she gets an idea to start business of salwar-suits. With this innovative idea, she demands a year from her father to prove her ability. She pleads her father for a chance.

Here, as a new woman she appears to be self-assured and confident. She dares to pronounce her volition and conviction. Yashpal manages to arrange a place for work and twenty-five thousand rupees to start her business on condition of return. He trusts her without making difference between his son and daughter. Both are treated equally. This lays an emphasis on equality portrayal of Nisha.

Nisha arranges tailor masterji Mohseen Khan and assigns important issues with Rupa Masi. Her father suggests call her line, 'Nisha Creation'. As a responsible working businesswoman, she pays her attention at the quality of dress, which paves way for the latter advancement of settlement in the Ready-Made Cloth Market. Within a year, she repays half the twenty-five thousand loans. Pooja also offers her help.

Being a businesswoman, Nisha tackles every problem on her own. For instance, Mummy, what have you done? wailed Nisha. Even if he (Mohseen Khan) sleeps she never cuts less than five suits a day. I promised Gyan's twenty by day after, if he doesn't come, my reputation will be spoiled. Do you know how competitive the market is? (H294).

This proves Nisha to be dashing and darer in decision making and self-assured. Though, she takes help of Pooja and mother-in-charge, she doesn't allow them to interfere in her decision. Meanwhile the marriage mill goes on her birthday; the family pundit predicts that she will make good marriage soon. At last, Nisha is shown a picture of a widower in his early thirties, the similar mangli named Arvind, who wants to meet her. She reveals her freedom in the meeting with Arvind.

Nisha does not want to trap her entire life into home. So, she abides condition to her groom that she should have freedom to run her business even after their marriage. As a businesswoman, Nisha works spontaneously for last two years. It brings to her sense of achievement in life helping her to create her own identity, her own voice, and her own place in the society and in home.

This success leads her to get marry and fulfil her quest for home that may be parental or of one's own, the key factor of the novel. The importance of Nisha's marriage lies in the fulfillment of the family of Arvind, who is marrying for the second time after an accidental death of his first wife. They get registered marriage and Nisha gets entrapped into the inescapable cage of 'Home'. As Clara Nubile has pointed out in the *Danger of Gender* (2003). "Being a woman in modern India means to be entrapped into the inescapable cage of, 'being a woman-wife-mother', ....." (Clara. 2003: 12).

Nisha also gets entrapped into her own home and cares for mother-in-law. She thinks about her business letting in the hands of Pooja on condition not to use her name and spoil her fame: "She stipulated that Pooja could not use the name Nisha's Creations. That goodwill, that reputation was not transferable. One day she would resurrect it, one day it would be there, waiting for her. (334)"

Rupamasi talks about her caliber and confidence in restarting business at any time after she would be fruitful and have sons. After ten months of her marriage, Nisha delivers twin-one girl and one boy. Now in the midst of her family in her own home, while she playing the roles of daughter-in-law, wife, and mother, is very happy and satisfied. To sum up, it would be proper to say that Nisha as an individual



could create separate room for herself in home and society. She, as an educated and spirited new woman, could refuse to be treated as an object instead that tried to establish her own identity.

It is necessary to note that she belongs to middle class family in metropolis, is born and brought up in India, where social and cultural scenario is different than that of western countries. Her quest for self-identity, struggle for economic independent existence, and her equality with men depend upon Indian social ethos. In Emergence of New Woman in Novels of ManjuKapur, Laxmi Sharma is apt to say, the emergence of new women in the realm of social, economic, cultural and racial aspects will also be probed. The concept of new woman in Indian society varies from the one in the west.

It seems that ManjuKapur wants to have complete liberation to new woman in socio-cultural India. As she, herself studied in Halifax for few years in the early 1970's presents portrayal of new woman and honours Indian tradition very well. She maintains the character of Nisha, to create awareness of women's liberation and equality along with men, not fully bloomed but at least up to mark.

Though ManjuKapur has portrayed the character of Nisha as an educated, confident, self-assured, bold, and independent spirited new woman, Kapur paying honour to Indian tradition, like Ezekiel, believes 'Home is where we have to gather grace'.

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## The significance of colours in Margret Atwood's novel The Handmaid's Tale

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### ABSTRACT

Atwood employs colour in unusual ways by making it stand for the reverse of what it typically signifies, enabling it to stand for two opposing ideas at once, and ignoring standard colour connotations in favour of her own original associations. In that she challenges the reader's expectations by challenging many widely held beliefs about progress, religion, and the sex-gender system through her themes—as well as through her use of colour—colour Atwood's imagery complements her thematic concerns.

### INTRODUCTION

Literary reviewers frequently draw the conclusion that female writers are more sensitive to racial diversity than male writers. These critics note that women frequently employ colour as a descriptive tool and that they often note subtle variations in colour. For example, rather than simply describing an object as 'green,' women will often note the precise shade of green: mint green, leaf green, lime green, forest green, chartreuse, teal, or as green as an unripe tomato. Although Margaret Atwood frequently uses colour imagery in her writing, she rarely provides in-depth explanations of her hues, thus if this myth were accurate, Atwood would stand out as an exception. Colour symbolism is crucial to this theme since it frequently highlights the foolishness and danger of the characters' ideas by giving colours an ironic twist.

### SYMBOLISM OF COLOR IN THE HANMAID'S TALE

The dystopian novel *The Handmaid's Tale* by Margaret Atwood explores a future society where sterility is rife. A new dictatorship overthrows the government and seizes power in an effort to have children. Gilead is the new name given to the nation by this administration, which also totally restructures society and establishes new hierarchies, rules, and morals based on a biblical interpretation. The term 'Handmaid' refers to women who are brought into the homes of women who are past childbearing age and who are believed to be capable of giving birth. The intention is for their husbands to become pregnant with the younger ladies. The colours that its residents wear serve as indicators of their roles in this rigorously organised society.

#### (i) Red colour as a Mocking Ironic

It is hardly surprising that Atwood develops a system of colour symbols given the colour imagery in the book. She veers away from conventional notions of these colours, though, much as she did in her previous two works. The colour red becomes the most prevalent one in the book. Offred, the main character in Atwood's novel, is compelled to wear exclusively red clothing because she is a Handmaid. She points out that red was chosen as the colour for the Handmaids because it is 'the colour of blood,' specifically, the colour of menstrual blood, which denotes the ability to carry children, the most important quality for a Handmaid. Practically every aspect of the Handmaids lives is coloured by this hue. At the Rachel and Leah Center, they receive education. They are driven in red cars to gynaecologists' offices with red screens and ride in red Birth mobiles with red carpet and red curtains to the sites where other Handmaids are giving birth. Critics of *The Handmaid's Tale* tend to focus on red the most, yet it is by no means the only important hue. In the book, Atwood assigns metaphorical meaning to a number of other hues. One of the most intriguing of these is blue, which is designated as the colour for the Commanders; wives; clothing.

This association is ironic because, despite the fact that the wives will have children without ever having sex, here the ‘immaculate conception’ will take place through the exploitation of the Handmaids, in order to make up for the wives; infertility.

### **(ii) Significant of Blue Colour**

Offred’s belief that her husband and daughter are still alive and that she would be able to re-join with them someday is also symbolised by the blue-stitched ‘faith.’ As a result, Atwood gives blue two interpretations. For instance, other characters frequently make fun of the Wifely blue, and Moira first shows up at the Red Center wearing a blue sweater and blue jeans because she refuses to conform to Gileadean society’s rules. It appears as though she is imitating the Wives; blue in an evil, rebellious manner, harking back to the time before Gilead. A time when ladies may act and dress whichever they pleased. The Commander and Offred go to Jezebel’s, a club with a sex theme, and this is when the Wives; blue gets most significantly defiled. To the club, Offred dons Serena Joy’s blue cloak. She is thereby eroding a holy societal boundary by claiming to be a wife. This one specific aspect is quite meaningful. The fact that her clothing is ‘baby-blue’ is essential because babies, the ultimate objective of the Commander-Wife-Handmaid relationship, are clearly represented by this colour, which is also the blue of the Wives. The blatant misuse of the Wives; purported virginity is the usage of the Wife’s blue in underwear, which the government had ordered destroyed. In these cases, Atwood is possibly also drawing a revealing parallel between the Wives; blue gowns and the term ‘Blue Gown,’ which Helen Varley notes.

### **(iii) Purple is Symbolic of Christ**

Purple, a colour that is also significant in this novel, is created when red and blue are combined. Strangely, purple is a symbol of Christ’s resurrection in the Christian faith and is frequently used in ceremonial attire. Even so, Atwood makes purple the hue of illegal sensuality, despite the book’s Christian connotations. The two bodies hanging on the ‘Wall,’ where the bodies of people put to death by the government are displayed, had ‘purple banners hung around their necks,’ which signify the crime of ‘Gender Treachery,’ according to Offred. Offred’s lesbian friend Moira also wears this colour, hence it is connected to her. Offred recalls her sporting purple overalls in a reverie about their college days. Abortion is prohibited because sexual activity is done to produce offspring. Jezebel’s, the club where Commanders engage in illegal sex, is where purple is most noticeable. Offred’s commander provides her with purple lipstick and a mauve-coloured negligee with purple sequins to wear to the club. The purple cards used to identify executed gays have a lot in common with the tag. Inside the club, purple is also a noticeable colour. Despite the fact that the aunts typically don khaki dresses, Offred encounters one at Jezebel’s. For this occasion, the hue of illicit sex has taken the place of the customary, acceptable colour. When Moira is found by Offred, she instructs Offred to meet her in the restroom.

She can access the restroom and have another chance to see Moira thanks to the key-like function of this card. Offred enters and finds herself surrounded by people who don’t adhere to Gilead’s harsh sexual rules. Here, Moira explains that she is now essentially a prostitute for Commanders, much like the other females in the restroom. Because the Commanders support female homosexuality, Moira refers to Jezebel’s as a ‘butch paradise.’ Such things would normally be against the law in Gilead. Purple serves as a symbol of hope for Dorothy Jones throughout the book. She makes the observation that the two combining hues of purple (red and blue) represent the union of the Handmaid and the Wife. So, for Offred and the other Handmaids, purple represents a glimmer of hope; like the purple flowers, they won’t give up on the idea that one day, their sexuality won’t be someone else’s property. It is appropriate that Atwood chose the colour purple for her purpose because it is frequently thought of as a colour of power.

### **(iv) Green Colour- emphasizing the sterility of this society**

Because it represents growth and fertility in the plant life, green is a hue that is frequently connected to sexuality. But in this book, Atwood goes against convention and makes it the colour of asexuality, underscoring the sterility of this culture. Three distinct levels are utilised by the colour. The Marthas,

the Commanders home staff, wear gowns of this colour, which is the first choice she makes. Most of them lack sexual orientation. Therefore, it makes sense for such nonsexual women to dress. They would have been infertile after all. Guardians of Faith, who resemble soldiers, also don green clothing. They are fundamentally asexual, like the Marthas. essentially austere social groups. The Red Center also displays green. The denial of actual sexuality makes *The Handmaids* asexual. Finally, Jezebels is decorated in green. Offred observes that there is a green dress on one of the prostitutes and that there is a In the same way that Atwood questions the conventional meanings associated with the colour green,

**(v) Common Assumption- White Colour**

common misconceptions regarding the colour white. Considering that White usually has Biblical connotations. The wings closely resemble a brides veil. When the Commander brings Offred to a room at Jezebels for sexual relations, white is also noticeable. The decor of the room consists of white light, white curtains, and a white bathroom. Atwood is making fun of the customary wedding night because the club was formerly a hotel. Again, there are subliminal sterility undertones in this replica because the Commander and Offred will not have children together.

**(vi) Traditionally Feminine colour – Pink**

The novels final colour sign is pink. Atwood utilises this stereotypically feminine hue to allude to earlier, by the Gilead government outlawed feminine items. Offred observes a group of Japanese visitors and remarks that one of them has &quot;pink toenails.&quot; Offred is reminded of the time when ladies wore high heels, stockings, and nail polish. She claims that lately, &quot;the scent of nail paint has made [her] hungry&quot; (39). Offred starts to link specifics from the present with things that are no longer in existence as a result of her nostalgia for the past. In a later passage, she remembers Aunt Lydia from the Red Center and likens her to &quot;God on a cloud of Pink Pearl face powder.&quot;. When the Commander concludes a reading from the Bible, Offred notes the sound the book makes. As she passes a store that once sold lingerie, she remembers the pink boxes inside that contained. What is lost is her past, when women were at least partly in control of their femininity and sexuality and thus could choose to enhance them through clothing and cosmetics. By making these bittersweet associations, Offred is able to somehow hold on to a world that no longer exists. In *The Handmaids Tale*. Atwood again smashes common ideas about what certain colours represent. Here, she twists the meanings of colours like green and blue, to the point of corrupting their traditional associations. She also forces colours like pink and purple to function in ways that are nearly opposite of their usual connotations. Likewise, she gives a colour such as red an ironic slant so that its function in the novel subverts the characters intended meanings.

**CONCLUSION**

Atwood has made the decision to break free from these constraints by giving these colours new meanings. By doing this, Atwood shows her readers that she is not content to merely provide them a story that replicates a well-known cultural &quot;reality.&quot; Atwood pushes readers to examine ingrained presumptions about advancement, technology, friendship, religious beliefs, and the sex-gender system as well as new colour connotations. Atwood gives important to colours in her work. Colours are not just for beauty it express the feeling and emotions through colours. Also colours have the power to change the mind of human.

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## A Comparative Study of Hindu Scriptural Concepts and Their Reflections in Whitman's Selected Lengthy and Smaller Poems

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Good Poetry and literature, whether of the East or of West, never lose their universal appeal, for they are the expression of human experience, embodying abstract ideas of man's nature and destiny in relation to the eternal order of things. As Whitman is also a pioneer of this referred arena, the religious thread of his poetry has to be examined from the viewpoint of Indology.

All the nine editions of *Leaves of Grass* display Whitman's adoption of Hindu objective and subjective religious ideologies, but he adopted them according to the different changing scenarios of the country and his personal life. Americans are fortunate to have such an excellent bard, as well as a fine ideologist as their influential poet.

Here the question arises whether there was an impact of Hindu religious concepts or absence of this reflection in Whitman's poetry? First, the paper is going to provide evidences regarding this point. Whitman has used the word **māyā** in its correct sense in his small poem "Are you the new person drawn towards me?"

Do you suppose yourself advancing on real ground toward a real heroic man?

Have you no thought O dreamer that it may be all māyā, illusion?

(*Leaves of Grass* 123, 8-9).

In his epic length song "Song of Myself", he straightforwardly talks about 'shatras and Vedas'. (*Leaves of Grass*.78, 1104). Just Imagine, he was conversant with Hindu religion as early as in the mid nineteenth century! He wants to communicate with India and its Hindu scriptures in his famous poem "A Passage to India"

O soul, voyagest thou indeed on voyages like those?

Disportest thou on waters such as those?

Soundest below the Sanscrit and the Vedas? Then have thy bent unleash'd. (*Leaves of Grass*.474, 239-242)

Secondly, as the research paper aims at the comparative study between the Hindu religious thread and Whitman's poetry, it is necessary to give evidences of Whitman's thought about religion's sublimity. To illustrate this profound affinity with faith, we can easily observe that he believes in the supremacy of religion:

Each is not for its own sake,

I say the whole earth and all the stars in the sky are for religion's sake.

("Starting from Paumanok" 20, 102-106)

These lines from Whitman's poem 'Starting from Paumanok' point out how much he was concerned about the religious aspect of the themes of his poems. His poetry has got varied themes. Religious concepts and spiritual weaving is one of the most prevalent motifs among them. About "Song of Myself", Malcolm Cowley says that the system of the doctrine suggested by the poem is more Eastern than Western as it includes notions of metempsychosis and karma. (*Leaves of Grass*. 923)

This paper includes some religious concepts specifically from Vedas and Upanishads. Monism is the most evident concept in his long poem "Song of Myself". Here, in the forty eighth section of this immortal song, I listen echoes of both *The Isā Upanishad* and *The Atharvaveda*:

I have said that the soul is not more than the body,

And I have said that the body is not more than the soul,

And nothing, not God, is greater to one than one's self is,

(*Leaves of Grass*. 86,1265--1267)

The body and soul are one according to Whitman, they are just as one as Jeev and Atma are one according to Upanishads. This non dualism prevails Whitman's poetry and Whitman was much influenced by such verses as has been proclaimed in *The Atharvaveda* thousands of years back. For presenting the comparison between the ideas depicted in the verses from "Song of Myself" and the impact of Vedic knowledge on Whitman's poetry, a step-by-step illustration method from both the

binaries is being adopted here. This is the twenty fifth mantra of the eighth sukta from the tenth Kanda in *The Atharvaveda*:

‘आत्म तत्त्व एक है, यह बाल से भी सूक्ष्म होने के कारण दिखाई नहीं देता, इस आत्मा का आलिंगन करने वाला देवता अर्थात् परमात्मा मुझे प्रिय है।’ (Sharma, 288)

“The soul element is one ... Something is finer and subtler than a hair. And another something is still finer, so fine, that it is hardly visible. Finer and subtler than even that, darling embraceable is that Supreme Divinity to me dear inalienable.” *The Atharvaveda*, x, 8, 25)<sup>1</sup>

The next comparable concept between Whitman’s poetry and Hindu scriptural ideologies is Pantheism, and can easily be perceived, if one has read *The Isā Upanishad*. In this perspective, the lines quoted here are from the same section of “Song of Myself,” as has been referred above:

I hear and behold God in every object yet understand God not in the least,

Nor do I understand who there can be more wonderful than myself.

(*Leaves of Grass*. 86,1278-1279)

The above quoted text from “Song of Myself” is a mirrored image of the concept of our age old concept of sarveshwarvād from *The Isā Upanishad*. Now let us have a look what *Isa Upanishad* says, the text in English below has been translated from the following quotation of Sanskrit to English by Swami Gambhirananda thus:

‘ॐ ईशावास्यमिदं सर्वं यत्किंच जगत्यां जगत् । तेन त्यक्तेन भुञ्जीथा मा गृधः कस्य स्विद्धनम् ॥ 1 ॥’

(Gambhirānand 3-4)

“Om. All this –whatsoever moves on the earth should be covered by the Lord. Protect your Self through detachment. Do not covet anybody’s wealth. (Or do not covet, for whose is the wealth?” Gambhirānanda, 4)<sup>2</sup>

In section six of the immortal song—“Song of Myself “as a link to this pantheism, he clearly hints at Hindu religious ideologies using the phrase “place of the idea of the Deity incarnated by **avatars** in human forms”; and thus in the same poem telling that he is also aware of the polytheistic deism of Hindus:

I see the falling of the Ganges over the high rim of Saukara.

I see the place of the idea of the Deity incarnated by avatars in human forms,

I see the spots of the successions of priests on the earth, oracles, sacrificers, Brahmins,

(*Leaves of Grass*.141, 92-94).

The **pantheist** holds that there is only one substance, a basic “stuff” that constitutes the entire universe. Substance is absolutely independent of everything, for it is everything. It is infinite and, what is more, self-caused and self-determined. All the bodies in the universe form a chain of causes (Masih 45-48). In the middle of the third stanza of “Song of Myself” we can see that to Whitman, all contraries blend indistinguishably into one; all things are one:

Lack one lacks both, and the unseen is proved by the seen,

Till that becomes unseen and receives proof in its turn (*Leaves of Grass*.31, 53-54).

Just look at Whitman’s love towards the images of God in everything and everyone. These lines from “Song of Myself” combine both the concepts of Monism and Pantheism:

I see something of God each hour of the twenty-four, and each moment then,

In the faces of men and women I see God, and in my own face in the glass

(*Leaves of Grass*.86,1281-82)

In his short poems also, he seems to be a follower of Hindu religious ideology. For instance, in his poem, “To thee Old Cause” he connects cause with the consequences. He addresses “Cause” as the seething ‘principle’ ‘latent germ’ and ‘centre’ (*Leaves of Grass*. 4, 10-17).

We can compare this concept with *The Atharvaveda*. Here the researcher is quoting from the Hindi translation of *The Atharvaveda*, wherein the thirty third mantra of the eighth Sookt of 10<sup>th</sup> Kanda goes like this:

“वह परमात्मा अपूर्व है अर्थात् उससे पहले कोई नहीं था ...” (Sharma, 289)

That is “unprecedented Brahman” *The Atharvaveda*, x, 8, 33)<sup>3</sup>, that is there was nothing before him.

This Brahman is the centre and cause of this world according to Whitman but he is inspired by this following concept from *The Atharvaveda*. This one is the translated version of the thirty eighth mantra of eighth Sukta from the tenth Kanda into Hindi from Sanskrit:

“मैं उस विस्तृत धागे अर्थात् परमात्मा को जानता हूँ जिस में यह सारी प्रजाएँ पिरोई हुई है, मैं इस संसार रूपी विस्तृत सूत्र के मूल कारण को जानता हूँ जो महान ब्रह्म है ...।” (Sharma, 289)

‘I know the web of life spread around, into which are woven all these forms of creation, including humanity and I know the essential and universal thread of running through the entire web, the one that is the Mahad- Brahman, Supreme Brahman’ *The Atharvaveda*, x, 8, 38)<sup>4</sup>

For the sake of evidence that Whitman had read *Bhagavadgītā*, as has been said by his contemporaries, that he used to carry its copy with him, a piece from his prose is served here for furnishing the evidence. At many places Whitman has not shown the acceptance of his conversance with the knowledge of Hindu myths and legends but in his essay ‘The Bible as poetry’ which appeared in the Critic, Feb. 3, 1883, Whitman wrote about the legend of Sāvitrī and Satyavān:

Nowhere else the abnegation of self-towering in such quaint sublimity, nowhere else the simplest human emotions consequently of the gods of heaven and fate itself-The episode for instance toward the close of “Mahābhārat” the journey of Sāvitrī with god of death, Yama. “One terrible to see blood red his garb, His body huge and dark, blood – shot his eyes, which; flamed like sun beneath his turban cloth, Armed was he with a noose,” ...who carries the soul of the dead husband, the wife tenaciously following, and by the resistless charm of perfect poetic recitation eventually redeeming her captive mate. (Stovall Floyd Vol.II, 167)

In order to present a comparison between Whitman’s description of god Yama and his actual form, it would be apt to quote from *Garuda Purana*. This translated version of Sanskrit into Hindi text quoted below is the description of Yama’s form in the third chapter of *Garuda Purāna*:

“वे पापी यम के ऐसे भयंकर रूप को देखते हैं जो हाथ में दंड लिए हुए, बहुत बड़ी काया वाले, भैसे के ऊपर संस्थित, प्रलयकालीन मेघ के समान आवाज वाले, काजल के पर्वत के समान, बिजली के प्रभा वाले, आयुधों के कारण भयंकर, बत्तीस भुजाओं वाले, तीन योजन के लंबे चौड़े विस्तार वाले, बावली के समान गोल नेत्र वाले, बड़ी-बड़ी दाढ़ी के कारण भयंकर मुख वाले, लाल लाल आंखों वाले और लंबी नाक वाले हैं।” (तीसरा अध्याय, गीता प्रेस, गोरखपुर, pp 44-45 .

‘Those sinners see such a fierce form of the Yama holding a rod in hand, mounted on a buffalo with a huge body, sounding like a doomsday cloud, like a mountain of mascara, effulgent with lightning, fierce because of weapons having, thirty-two arms, three Yojanas long and wide, with round eyes like a pond, with a fierce face due to a big beard, with red eyes and a long nose’.<sup>5</sup>)

This assertion vividly proves that Whitman had read *Mahābhārat* which contains *The Bhagavadgītā* as its Bhīshm Parv. A few lines later, this connection to *The Bhagavadgītā* will be dealt with a comparative analogy. For the comparative study, regarding the ideology of **sin and atonement**, “Autumn Rivulets” is a suitable collection for discussion. In a poem, from this section – “O Star of France.”, Whitman talks of the sinners in a liberal way and says that the painful phase of life is the sanctifying agent for that sinful part of life and it leaves the sinner purged off:

Miserable! Yet for thy errors, vanities, **sins**, I will not now rebuke thee,  
Thy unexampled woes and pangs have quell’d them all,  
And left thee sacred (*Leaves of Grass*. 396, 15-16).

Whitman seems to hint indirectly at the ethical code and reverence to it, in the society. In the poem “The City Dead-House”, looking at the dead prostitute he notices and hints that people do not pay regards to a prostitute, but he still calls her body divine, as he finds divinity in every person. The immoral karma (deed) is despised everywhere by the people and Whitman, knowing that, wants to tell them that the body is not to be despised:

Her corpse they deposit unclaim’d, it lies on the damp brick pavement,  
The divine woman, her body, I see the body, I look on it alone, (*Leaves of Grass*.. 367, 4-5)

Body is only a house which has been symbolically stressed in the poem several times. Even though the poet knows that it is the body that sins, it is māyā that eludes, it is **prakriti** (nature) which tempts and in the same poem, he mentions ‘sin’ in the context of that dead prostitute, her house to be dead even before her death:

Dead house of love—house of madness and **sin**, crumbled, crush’d,  
House of life, erewhile talking and laughing—but ah, poor house, dead even then,  
Months, years, an echoing, garnish’d house—but dead, dead, dead

(*Leaves of Grass*.367, 14-16)

To bring forth the consensus between the two symbols of the body, a text from the Bhagavadgītā is required to be presented here. The forthcoming quotation in the form of Sanskrit verse numbered as twenty-two, from the second chapter of *The Bhagavadgītā* has close resemblance to the analogy of body as a house. The metaphorical use is also the same, the difference lies only in the image of body shown as a house in the poem and as clothes or cover to the sou in the scripture:

“वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरोऽपराणि। तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही।।”

(Prabhupad, *adhyay 2.22*, pp.72 ‘Just as a man casts off worn-out clothes and puts on new ones, so also the embodied Self casts off worn-out bodies and enters others which are new’.<sup>6</sup>)

Before concluding the study, the last scriptural concept will be dealt here. It was inculcated by Whitman in his poetry, and the comparable analogy is found in the forty seventh shloka of second chapter of *The Bhagavadgītā* --- कर्मण्येवाधिकारस्ते मा फलेषु कदाचन। (Prabhupad, 2.47, 92, “Thy right is to work only, but never with its fruits; let not the fruits of action be thy motive, nor let thy attachment be to inaction.”<sup>7</sup> meaning that one has got his rights only in actions and not in their fruits. This is one of the most quoted ideologies and has been briefed as ‘**nishkam karmayoga**’ from *The Bhagavadgītā*. The poet seems to be pondering over this religious preaching and that is why perhaps he has named the poem- “Song of Exposition” after “Song of Myself”. Let us have a look of evidence:

(Ah little recks the laborer,  
How near his work is holding him to God,  
The loving Laborer through space and time.)  
After all not to create only, or found only,  
But to bring perhaps from afar what is already founded,  
To give it our own identity, average, limitless, free,  
To fill the gross the torpid bulk with vital **religious fire ....**  
Long and long has the grass been growing (*Leaves of Grass*.195-96,1-12)

It is noteworthy that in the same poem he mentions “grass” (196, 12) just after the mention of “religious fire”. It hints towards the Hindu ritual of burning the body into ashes or dust which generates life again, symbolized as grass here.

Whitman’s attitude of **blending** concepts and **ideas**, is easily discernible, but at many places he is not able to blend intellect and knowledge into intuition and emotion, as a result they stand apart in his longer poems. At one place he is talking materialism at another, spiritualism. This should have led to amalgamation, instead of that it leads to compilation of all these things, though his poetic quality does not let mar the affluence of his verse. In his poem, “When the Full-grown Poet Came” Whitman himself has advocated blending as a sign of a mature poet:

Then the full-grown poet stood between the two, and took each by the hand;  
Any to-day and ever so stands, as **blender, uniter**, tightly holding hands,  
Which he will never release until reconciles the two,  
And wholly and joyously **blends** them. (*Leaves of Grass*,550, 4-7)

Therefore, it may be concluded that Whitman adapts the above referred religious concepts and ideologies according to their root sources, and then by the techniques of amalgamation, blending, variation and injection inculcates into his poetry.

## Notes

1. The researcher is indebted to this online source for adopting the translated English version- <https://archive.org/details/atharvaveda-english-vol-1-2-dr-tulsiram/page/1195/mode/1up> The English text here, is a translation of Ganga Sahay Sharma’s Hindi translation of Sanskrit text of *The Atharvaveda*. This is the English translation of the twenty fifth mantra of the eighth Sukta from the tenth Kanda of *The Atharvaveda*.

2.This is the translation of the famous Sanskrit text, the very first shloka of the *Isa Upanishad*, this the most famous quotation from this referred sacred book- Swami Gambhiranand’s *Eight Upanishads* in work cited list. As it has been directed in the clause 1.3.8. of the MLA handbook eighth edition that quotation and its translation should be put in single and double inverted commas respectively, followed by parenthesis, hence this method has been adopted here.



3. Translation source is same as has been notified in note number 1. This is the translation of the thirty third mantra of the eighth Sukta from the tenth Kanda of *The Atharvaveda*.
4. Translation source is same as has been notified in note number 1 and 3. This is the translation of the thirty eighth mantra of the eighth Sukta from the tenth Kanda of *The Atharvaveda*.
5. The researcher is indebted to this online source for the translated version of *Garud Puran* into English- <https://archive.org/details/GarudaPuranaEnglishMotilal3VolumesIn1/mode/1up>
6. The researcher is indebted to this online source for the translated version of the twenty second shloka from the second chapter of *The Bhagavadgītā*, into English- [https://www.gitasupersite.iitk.ac.in/srimad?language=dv&field\\_chapter\\_value=2&field\\_nsutra\\_value=22&etsiva=1&choose=1](https://www.gitasupersite.iitk.ac.in/srimad?language=dv&field_chapter_value=2&field_nsutra_value=22&etsiva=1&choose=1)

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- Ibid 86, 1265-1267. Print.
- Ibid 86, 1278-1279. Print.
- Ibid 141, 92-94. Print.
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## The Crisis of Ethical Values in Changing Society: A Critical Study

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### Introduction:

The novelist of Victorian period Charles Dickens described his time through his famous story, *A Tale of Two cities* in this way – “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to the heaven, we were all going direct to the other way.”<sup>1</sup> Really we are passing through a time where everything is predictable. In this hedonistic society we cannot say clearly that we are satisfied with the things which we are possessing. Teachers can't say whether they are happy with their status or not. Students don't know what for they are and what their actual goal is. That is why educational institution sometimes turns into battle field. We are passing through a peculiar time and suffering from the crisis of ethical and moral values. Most of the people of our societies are suffering from ethical and moral crisis. People who sacrifice for their fellow citizens even at the cost of their lives or time are also rare in our society. Anything cannot make a man moral until and unless there is a proper awakening of the felling of generosity, kindness, compassion and benevolence from within. The prayer of Indians is–

“असतोमासद्गमय। तमसोमाज्योतिर्गमय। मृत्योर्मा मृतंगमय॥”<sup>1</sup>

(*asatomāsadgamaya tamasomājyotirgamaya mṛtyormāmṛtaṅgamaya*)

It means, Oh God! Led us from unreal to reality, from darkness to light, from death to immortality. So the *Summum Bonum* or ultimate goal of Indian philosophy is the stage of immortality and it is the conception of *Mōkṣa* or liberation. “The special feature of Indian thought which distinguish it from the western philosophy is that realization of moral values is not regarded as ultimate goal to Indian sages. Western thinkers have confined themselves only to humanity and morality. Indian sages did not stop here. According to them our ideal is super moralism, - in this stage moral activity becomes spontaneous and also instinctive. This stage is called liberation or Mōkṣa.”<sup>2</sup> The narrow view of material values i.e. *Artha, Kama* (wealth and sensuous pleasure) alone can be connected to the crisis of ethical values in modern society. The entire purpose of life has become the acquisition of personal success, which is characterized in monetary terms, power and status. This crisis of ethical values in modern society can be linked to the restricted view of material values, i.e. *Artha and Kama* alone become the objective of life. Here the ends are given primacy over the means. As a result the modern value crisis is primarily caused by a limited understanding of what constitute a good life, which emphasizes material values while downplaying moral and ethical values. Happiness, peace, contentment, and other life values that offer meaning, significance and completeness to human existence and viewed as obstacle in a high way to material prosperity. Corruption, crony capitalism, frauds, inequality, crimes and other social ills are on the rise. As a narrow definition of happiness cannot be sustained in a long run, society as a whole must place a greater emphasis on broader dimensions of values in order to live a higher-quality life.

To discuss regarding ethical values we need to know the meaning of the word ‘ethics’ first. Ethics comes from Greek word ‘ethos’, which means custom, habit, character or disposition. Ethics is the branches of knowledge that deals with moral principles. In Western Philosophy several thinkers define ethics in various ways and among them the famous Author of the ever renowned Book ‘Ethics’, William k. Frankena, define ethics as –

“Ethics is a branch of philosophy; it is moral philosophy or philosophical thinking about morality, moral problems and moral judgements”<sup>3</sup>

On the other hand I.C. Sharma in his ‘Ethical Philosophies of India’ says “Indian Ethics means the theory of good and Evil and of right and wrong as found in the Indian Philosophical literature, and as practiced and preached by the great thinkers of India from the Vedic period of the present day.”<sup>4</sup> Now we need to discuss about the possibility of the ethical or moral side in Vedic theology and how much it is deeply rooted in Indian society.

We know the Vedic or Hindu theology is based on few beliefs or principles and these are –

**1.Karmavāda, 2.Janmantarvāda 3.Puruṣārthavāda and 4.Adhikārīved.**

The *Karmavāda* means every body of this world has to enjoy the fruits of action what he/she has done. No embodied person can completely renounce Karma or actions. Karma is the link which binds the soul with the body due to the worldly desire. We have four kinds of ignorance of truth or passion i.e. anger, greed, pride and delusion and these are sticky objects which bind the soul with body and is the cause of bondage. “The perfect man also has to work for the benefit of humanity in the spirit of perfect detachment, disinterest, selflessness, with no desire to reap the fruit. He alone is capable of doing so. The liberated ‘cave-dweller’ in Plato goes again in to the cave to free others.”<sup>5</sup> If we cannot escape from the chain of bondage and its consequences of our immoral and unethical actions and if it is not possible to stop the flow of action by the practice of right faith, knowledge and right conduct in this life then people has to take rebirth for enjoy the fruit of actions and this process is known as *Janmantarvāda* (reincarnation) in Indian traditional and religious believe. Here the concept of *Puruṣārthas* comes to our discussion and we have four kinds *Puruṣārthas* or Values in our Indian religious scriptures. These four kinds of *Puruṣārthas* or values are considered as desirable things for every body of our society and these are Artha, Kama, Dharma and Mōkṣa. Though Dharma is considered as first and most important because Dharma or right actions in terms of virtue helps us to achieve the Kama and Mōkṣa and even without right way or Dharma we cannot reach or achieve Mōkṣa. It is relevant to say that Spiritual Values are considered as the highest one in Religious scriptures and it is called Moksha or liberation. Among the four *Puruṣārthas* the Dharma, Artha, Kama are called *Prabhitti Margas* these three helps to fulfill the worldly desire or needs (*Prabhitti*) of human being and these are only for the *Bhogi* (people of sensual enjoyment). On the other hand *Nibrhitti Marg* (the path of Renunciation) is only for those who wish to get *Moksha*. If the path of enjoyment is not ended up nobody is entitled (*Adhikari*) to reach of the path of Moksha. Here in this context we come into the discussion of *Adhikārīved* or deserve quality. People possess various natural qualities and it varies person to person. The people who engaged with worldly objects or belongs to *Prabhitti Marg*, and they are lacking the quality for *Nibrhitti Marg*. But in future life he/she may achieve the quality of *Nibrhitti Marg* and may get Moksha. As per Veda there are four kinds of Varna or cast system i.e. *Brahmin*, *Kshatriya*, *Vaishya* and *Shudra* and there are some prescribed norms for the people of each cast. The people of one cast are not entitled to perform the duty which are prescribed for other cast because of the *Adhikaribodh*. It is also specially mentioned that as per Hindu Scriptures (Vedas) human lives are classified into four stages i.e. *Brahmacharya*, *Gr̥hastha*, *Vānaprastha*, and *Sanyas* and people have to perform their duties as prescribed for each stage of life. All these are mandatory for the people who want to get liberated or reach Moksha. These duties are strictly related with moral or ethical values and should perform in a proper way. These moral duties or *Dharmas* are related with Virtues which is related with Justice too. In this context we can remember Socrates, the wisest person of the world, as follows – Having virtue just means doing the right thing, at right time, in the right way, in the right amount, toward the right people. So *Adhikari Bodh* is strictly followed here. Though it is different from the *Adhikari Bodh* as prescribed in Indian Scripture but the duties of every person in both the cases should perform in a proper and balanced way.

Objective morality of duties is the base of Hindu ethics and we should keep it in our mind that objective meaning of duty is Dharma in *Hindu Shastras* (The Ethics of the Hindus, Sunil Kumar Mitra).

The Dharma or Duty plays an important role in human social and spiritual life, so the sequence of four *Puruṣārthas* are arranged as 1. *Dharma* 2. *Artha* 3. *Kama* and 4. *Moksha*. In other way the four Values are described and arranged as 1. *Artha*, 2. *Kama*, 3. *Dharma*, and 4. *Mōkṣa*. Among the four kinds of values the *Artha* (economic value) and *Dharma* (moral and ethical value) are considered as means to reach the End or get *Kama* (physical value) and *Mōkṣa* (spiritual value). In the Vedic society the three fold values i.e. *Kama*, *Artha* and *Dharma* these three *Puruṣārthas* were followed by common people. The *Kama* means pleasure and the *Artha* means to achieve this *Kama* or worldly pleasure and *Dharma* means work as per laws. Among these three *Puruṣārthas* *Dharma* is the highest and supreme one but *Prabitti* (desire) for the fulfillment of *Kama* and *Artha* are not hatred or looked down in our country. The attraction of worldly objects and for this people run behind money are the natural instinct of the common people of our society. But we have to keep in our mind that we should not live only for the worldly happiness or *Preya* (desired objects). Our ultimate goal is *Shreya* (Good) which is known as highest moral value.

In the Religious scripture two paths are described for every human being i.e. *Preyas* and *Śreyas*. *Preyas* (desired objects) and *Śreyas* (Good or Value). In this context Rabindranath Tagore says in his *Manuser Dharma* that –

“*Mānuṣersyabhābeśreya o āchhepreya o āchhe. Dhirbyakti dui keprthakkoren. JinipreyakegrohankorentiniPuruṣārthathekehino hon.*”<sup>6</sup> It can be said in this way – Man generally deals with the pleasant and good. The balanced people realize this distinction. Those who accepted *Śreya* is known as noble person and they are always appreciated in the society but the people who are engaged in getting pleasant are always degraded and divided. In the *Katha Upaniṣad* also only these two paths are shown i.e. *śreya* and *preya* and these are stated in this *Shloka* as follows –

अन्यच्छ्रेयोऽन्यदुतैवप्रेयस्तेऽभेनानार्थपुरुषैःसिनीतः। तयोःश्रेयआददानस्यसाधुर्भवतिहीयतेऽर्थाद्यउप्रेयोवृणीते ॥<sup>7</sup>

(*Anyacchreyo'nyadutaivapreyasteubhenānārthepuruṣaṁ sinītaḥ.*

*Tayoḥśreyaādadanasyasādhurbhavatīhīyate'rthādyu preyovṛṇīte.)*

The first path is called the path of pleasant or worldly enjoyment which is known as *Kama* and second path is called the path of good or *Mōkṣa*. *Mōkṣa* is considered here the highest Value on realizing which nothing remains to be realized. But most people choose the path of pleasant which apparently gives us worldly enjoyment but passing and ends in pain. Whereas the good need not necessarily be pleasant, and most of the cases the pleasant is not good. Plato says in his several Dialogues about the beauty, good, love, justice etc. and he opines these perfect concept of beauty, good, love, justice etc. actually belong to the ideal state and our phenomenal world is the reflection of ideal world. So the value entities really do not reside here and the shadow of good, beauty, love and justice is felt here in this world. These value entities are virtue to Plato and he says - “is there any true coin for which all things ought to exchange? - and that is wisdom; and in exchange for this, and in company with this, is anything truly bought or sold, whether courage or temperance or justice. And is not all true Virtue the companion of wisdom, no matter what fears or pleasure or other similar goods or evils may not attend her? But the Virtue which is made up of these goods, when they are severed from wisdom and exchanged with one another, is a shadow of virtue only.”<sup>8</sup>

It is very important to explain the *Thrust area* of our discussion and restore the Ethical Values which is slowly disappearing from the so called modern materialistic society. In Indian context Value Means *Puruṣārthas* and it is qualified by the term ethics. So among the four values which are considered in Indian cultural tradition, *Dharma* (moral and ethical values) is the main area of our discussion. Ethics and morality are applicable in a society and our voluntary activities not only affect us but also affect the people we are surrounded by. It is told that ethics bears two types of meaning, the first is character and the second is custom or nature of the people. So the character of a person should be affected in such a manner that it would not badly affect on other people of a society. Secondly ethics is applicable to a person as because we should transcend or uplift ourselves to a true human being, the real nature of a man. Our cultural and philosophical traditions have accept four types of values but *Dharma* or ethical value is given more

importance. We know that man works for pleasure or happiness. The Karma or activity which gives more pleasure and makes him happier, he prefers to do those kinds of works. *Artha* is required to get more pleasure in life. It is called *Preyas* in *Katha Upaniṣad*. In the materialistic world most of the people are engaged in getting more pleasure in life, and run behind *Artha* and *Kama*. Hedonistic school like Charvaka and materialistic westernized society are busy with worldly pleasure. They don't have any time to think for the fellow people of the society or their parents and relatives. Moral and ethical values are less or not important to them. We engage ourselves with materialistic gain. Physical enjoyment is most concern and to fulfill we need to earn more and more money (*Artha*). In this present materialistic world human beings are used as commodities which are not sanctioned by our tradition and spiritual & ethical section of human being. Excessive greed and lust has made a human being beast, which is evidenced from the incidents of murder, adultery and sexual abusing, dowry, bribe and child abusing which are increasing day by day. Such human beings are called by Bhartrhari as Devil-Men (Manavaraksasah)<sup>9</sup> The sense of differentiation makes a man egocentric or narrow which close the door of immanent ideas. If man is not isolated from the society, he starts looking other as his own self which generates the feeling for his neighbours, relatives as his own and nobody is excluded from himself. These kinds of feeling helps him to stop the desire of exploitation, desire to seize others property, hatred and untouchability, cheating and fobbing other people etc. in *ŚrīĪsopaniṣad*, Mantra 1, these are explained very nicely as follows –

ईशावास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् । तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम् ॥<sup>10</sup>

(*īśāvāsyamidamsarvaṃyatkiñca jagatyāṃ jagat. Tenatyaktenabhujñithāmāgrdhaḥkasyasviddhanam.*)

It means whatever remains in this universe is covered by the self, so we should enjoy through our sacrifice and not showing any temptation of other things.

If a man does not having the sense of owing, he can't understand the significance of inherent inclusion in the tradition leading him to the path of exclusion resulting in the exploitation of human being, as well as exploitation of the environment as a whole.

It is the *Dharma* or ethical values that can save the distress people from the sinful activities. The pleasure (*Kama*) which we get through *Artha* or money is temporary and will be destroyed immediately. The permanent bliss or pleasure is possible and it can be obtained through the proper exercise of *Dharma* or ethical or moral activities. It can lead us to the stage of *Mōkṣa*, the world of **immorality, light and the reality**. It is the permanent stage of pleasure and the possible way to reach this covetable stage through spiritual, moral and ethical practices.

Now it is mandatory to us to save the distressed human being of our materialistic society and restore peace for the coming generation. But the question may be raised how do we restore ethical values and make them applicable to the modern materialistic society? We have to do it and it is very urgent task to the educated people and young generation to restore the values like *Dharma* which can leads us to ultimate stage of life i.e. *Mōkṣa*. All these ethical values and moral teaching are found in the *Hitopadesha* of *Narayana Pandita* (Sanskrit), which is as follows

मातृवत् परदारेषु परद्रव्येषु लोष्टवत् । आत्मवत् सर्वभूतेषु यः पश्यति सः पण्डितः ॥<sup>10</sup>

(*Mātrvatpara-dāreṣu para-dravyeṣu loṣṭavat | Ātmavatsarva-bhūteṣu yaḥ paśyati saḥ paṇḍitaḥ* ||)

If we can grasp the true meaning of the *Upanisadic* verse and the message of the first phrase then there will be no rape, torture, sexual harassment on women in our society. If we follow the second phase of the verse, we will fill happy with the things which do we possess ourselves and we then curve down our desire to make our life delightful, as we know that desire and delusion is the main cause of sorrow. The third phase of the verse teaches us to behave with other people (living and non living things) as we behave with ourselves. We should show respect other people, younger or elder and make sure that our words or deeds should not hurt other's sentiment as we possess the same Atman as other do possess and individual self or *Ātman* is the part of *Brahman* as Śāṅkarācārya says - JivoBrahmaivaNāparaḥ (जीवोब्रह्मैवनापरः)

The same teaching in other way is found in the mantra of *Yajurveda* as follows –

मित्रस्यमाचक्षुषासर्वाणिभूतानिसमीक्षन्ताम्। मित्रस्याहंचक्षुषासर्वाणिभूतानिसमीक्षेमित्रस्यचक्षुषासमीक्षामहे।<sup>12</sup>  
(*mitrasyamācakṣuṣāsarvāṇibhūtānisamīkṣantām.*

*Mitrasyāhamcakṣuṣāsarvāṇibhūtānisamīkṣe. Mitrasyacakṣuṣāsamīkṣāmahe.)*

It means all other beings look upon me with the eyes of a friend; and also I look upon all beings with the eyes of a friend; and we may look upon one another with the eye of a friend too. In this way the teaching of *Upanisad* is not the particular religious people of a particular country. But it seems to us that it is the message to all the human being of past, present and future. Now the question may be raised, how do we realize the true meaning of above mentioned in the verse *Upanisad*? To answer this we keep our mind that in our country we got nine philosophical schools and except Charvaka all the schools believe that is *Mōkṣa* the ultimate value of our life and *Dharma* is the means to achieve this ultimate value. Among them Mahayana sects of Buddhism and Sankarcharya's concept of liberation or value is superior because they believe on Jivanmukti or embodied liberation. They said - so long they do not attain Nirvana, I will not attain it myself. *ABodhisattva* efforts for Nirvana for all living being.

Another concept of value considered as the landmark in Sankara's *Advaita Vedanta*. In the eight century, the great Sankara gave a commentary on Vedanta, is known as *Brahma sutra Bhashya*. In thosesutras he has emphasized that liberation is possible and embodied being can attain in his life. Sankarcharya also thinks for all living being. So we can say his theory of *Moksa*, (SammumBonum) is known as cosmic. Through the exercise of ethical and moral teaching (*Dharma*), one can realize the ultimate reality of the self and the world and enjoy the eternal bliss with *Brahma*.

The above discussion is made from the Indian rooted religious and cultural philosophical point of view. But it is not true that these are the only way to perform *Dharma* and attain *Mōkṣa* (Liberation). If somebody practices the *Drarma* or ethical and moral teaching in other way like Islamic or Christianity, etc. then they can also make this world peaceful as well as amiable and ultimately enjoy the eternal bliss.

Atheist who do not follow the so called particular religious rituals and don't have any faith on any type of god, what will be with them? The answer is, theist or atheist who will be busy with their material gain and totally neglect the spiritual, ethical or moral values, will be dissatisfied with their life and their life will be painful at the end. An atheist need not worship god who believe in morality and do good for human being and never ever hurt anybody by his word and deed. Immanuel Kant said – you need not to worship god if you are morally rich. Tagore also gives the same message through a Bengali Verse –

“Nāstikseopāividātārbara, Dhārmikatār̄korenāārambar. Srad´dhakorejālebud´dhiraālō, Śāstramānena, māneMānuṣer bhālō.”<sup>13</sup>

It means the atheist may get the blessing of god, though he never shows his religious activities in a superficial way. He may not follows the religious scriptures but he never forget tolit the light of wisdom with respect and do good works for the distress human beings.

Question may be raised if Dharma or ethical values does not work then we have to think for another solutionto reconstruct the ruining society i.e. strict rules and immediate punishment which can be imposed on the defaulter to show other as an instance. Beside ethical and moral practices, rule of laws can only reduce crime rates. During Vedicperiod Dharma (ethical and moral values) was practiced but immoral incidences were happened. Drapadi was assaulted and harassedin the Court of Kauravas in front of so called learned people. Karna and Ekalavya were not given their due prestige as they were believed to belong to lower cast. So how do we think that Dharma or the teaching of ethics and morality do work in *KoliYouga*(Modern Age). The country where rules are imposed strictly and immediately, the crime rate like theft, rape and sexual harassment have been reduced. So it can be said that where Dharma fails strict rules work. To discuss the concept of values it seems that all the schools of Indian tradition differ with each other. Other religions, excluding Indian Origin have different views on Dharma or values but the ultimate

goal is likely same. It has happened because the concept of Values or Dharma and Moksha are so vast and our life is too long to see from a single angle. So it does not matter which path we are following to perform dharma or ethical and moral practices, as because any one of the paths leads us from unreal to reality, darkness to light and death to immortality if it is performed in proper way.

In the current decade the materialistic outlook and hedonistic attitude of people ruins the society as it gives more importance on Artha and Kama. The main purpose of this article is to highlight the spiritualistic view of our ancient classical thought. Our materialistic activities apparently give us pleasure but ultimately it ends with pain, despondency etc. We are going to forget our heritage, tradition, Vedas, Upanishads, and Gita. In those time the Sages cultivate themselves and said Moksha or liberation would be the original goal in human life and to achieve Moksha we need to execute or perform the activities of our daily lives as per Dharma prescribed in our religious scriptures. In the present scenario we have a great need to study the philosophy of values i.e. *Moksha Sastra*. If we want to save the distress people from the miserable and destructive end of life, we should turn toward **Dharma** or ethical values as well as follow rules of the society and adopt balanced life style which is a proper balance of material with spiritual blend. As we are the citizen of this Global World so our duty is to save the earth for our own sake as well for the other fellow people of this society (*VasudhaivaKutumbakam*). This is the only way to make our lives amiable and meaningful in view of its purpose and goal.

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## ***Narada Bhakthi Suthra: A Philosophical and Literary Re-Reading***

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The much-vaunted richness and legacy of cultural heritage and value system of our nation is attributed to the ancient Indian scriptures and its literary tradition. The different branches of ancient texts – the vedas, the Upanishads, etc. - considered as the reservoirs of knowledge, occurred as revelations to the ancient sages and were passed on to the next generation by word of mouth for centuries and were recorded much later by ardent disciples. *Suthras*, which are compilations of short aphorisms, form a distinct branch of the Indian Vedic tradition. These texts were used as guides to teach and transmit vedic knowledge to people. *Narada Bhakthi Suthra* is one such composition belonging to the post Vedic period of India's literary history. This is believed to be composed by the great *Bhakti yogi* and sage, popularly known as 'Narada Muni'. *Narada Bhakthi Suthra* has 84 aphorisms woven meticulously together in a pithy fashion and it expounds the deep dimensions of *bhakti* or devotion and a *bhakta* or devotee. This treatise is considered to be the most authoritative one among the ancient Sanskrit texts on *Bhakti* Literature. Among the four paths towards Self-realisation or Union (*yoga*) with the All- pervading energy, *bhakti yoga* is renowned as the most intense yet easiest path for the unstable human minds. Narada Maharshi describes *Bhakti* as the intense love for God. By explaining the different aspects of *Bhakti*, Narada enlightens us with the simple steps to overcome the dualities of the physical world. This paper aims at exposing the philosophy expressed in *Narada Bhakthi Suthra*, through a close reading and thorough analysis of the text from a literary and philosophical perspective.

[Key Words: heritage, Indian Scriptures, Vedic tradition, Bhakti Yoga, philosophical perspective]

### **Introduction**

Contemporary world is marked for its meteoric speed in scientific and technological advancement. The hallmark of this period is that everything beyond the concrete realms of existence is either neglected or misinterpreted by humans. Human mind has always been sceptic towards anything that transcends its intellectual or logical understanding. Despite this fact, a plethora of Indian Scriptural texts and Indian philosophies are celebrated for their quest to explore and showcase abstract ideas of life like relevance of humane values and ethics in life and are infused with sublime thoughts and realities of life. They are emphatic about acquainting human minds with the subtlest dimensions of human consciousness that exceed the rationale of human intellect. Essentially, they were literature that intended to act as guidance for a smooth sailing of life. Our Sacred literary tradition is extremely rich in knowledge regarding any aspect of human life. Though it consists of different branches and sub divisions, most of them aim at liberating man from his shackles of ignorance and help him reach the state of perfection or freedom. The path through which we can attain this realisation, commented repeatedly in many of our ancient texts of Vedic culture like Bhagavat Gita, Srimad Bhagavatham, and many parts of different Upanishads, is that of *Bhakti* or Devotion. The path of *Bhakti* is elucidated as supreme among the other paths of realisation because of its ability to move the minds of people to higher levels with much ease and to touch the core of



human existence and also because this path does not call for a high intellectual capability as it is based on love and devotion. Indian scriptures insist to rely on Bhakti yoga in order to find solace in the Kali Yuga or the age of chaos and disharmony. In Bhagavat Gita (12.2), The Lord says: “Those who fix their minds on Me and always engage in My devotion with steadfast faith, I consider them to be the best yogis.”

*sri-bhagavanuvaca “mayyavesya mano ye mam nitya-yuktaupasate  
sraddhayaparayopetas te me yuktatamamatah”*

### **Life of Sage Narada**

Narada, who is considered as the greatest devotee of Lord Vishnu is a character of great significance in many stories of the Puranas. Travelling continuously through all the worlds and realms, this liberated pure soul chants the name of Lord Vishnu and sings the glories of Him throughout. The enigmatic characteristics of this Vedic sage named Narada make it hard to sketch his life and also the different realms of his consciousness seem quite incomprehensible to the human mind. His life and teachings are described in depth in the Srimad-Bhagavatam, Padma Purana, and Narada Purana. The sage is mentioned in most of the Puranas in Hindu Scriptures. Narada, who is depicted with a veena in one hand, is said to have featured in all three eras. He is considered as the child that Brahma created from his thought (manasaputra). Thus, it is believed that he possessed the ultimate heights of knowledge - Brahma Vidya or the eternal truth.

In Srimad Bhagavatam composed by Vedvyasa, Narada detailed about his past life. He was the child of a maid servant of vedic rishis who were pure devotees in previous life, or in the previous Kalpa. As a young boy, he was hired to assist some yogis who had gathered to pass the rainy season in a location. The munis, who treated everyone equally and saw him as a self-controlled boy devoid of any fickleness, were sympathetic to him, especially considering that he gave up playing, followed them and provided for them, served them and spoke nothing. Narada used to have the remaining food after they had their part. The time spent with those sages gave him the opportunity to listen to the stories about the glories of God. Listening to the leelas of God, he got immersed deep into the thoughts of God, even as a very young boy. He forgot himself in a blissful state of devotion, longing to attain union with the Divine. Though he had not attained any formal education from a Guru, he was blessed to accomplish the highest state of all kinds of knowledge. Despite his tender age of five, Narada had little interest in the outside world and even thought about following those sadhus. But his love for his mother prevented him from doing so. But one day, when his mother was returning home, she was bitten by a snake and died. He decided to live a life of dedication to God after his mother's demise. It is stated that when the little boy was practising meditation one day under a tree, he suddenly caught the vision of God, who then vanished. The transcendental form of his Lord made him so blissful that he did not want to relieve himself from that ecstatic mood. Though he tried to concentrate on the vision of his Lord, he could not succeed. Then, he was told he would not get the vision of his Beloved Lord in this life anymore and that Lord appeared before him to enhance the desire for Him in Narada Muni's heart. This made him meditate on the Lord's form even more firmly. After that, Narada moved all around the 14 worlds, carrying his Veena in his hand, chanting the Holy names and praising the glories and leelas of the Lord.

It was in his next life that Narada was born as the child of Brahma, who gave birth to him voluntarily from his thoughts. Thus he possessed the ultimate peak of knowledge, Brahma Vidya or the eternal truths of life. As the embodiment of pure devotion and wisdom, he travelled around all the worlds and engaged in elevating the world from the incessant cycle of births and deaths. Narada, regarded as the ideal devotee, gave out the glimpses of his knowledge, through the sacred texts, like Narada-bhakti-sutras and Narada Pancaratra, guiding pure souls on the path of spiritual quest and selfless devotion. Narada was once cursed by Daksha Prajapati since Narada shared his knowledge of self-realisation with the Kings' children and they renounced everything to become sannyasins for attaining self-knowledge. The curse was that Narada may remain a wanderer of the world without a permanent abode.

Vyasa, skilled at transporting his audience to a transcendental world, had written many sacred texts eloquently, yet he was unsatisfied. So, he went up to Narada and said though he had written so much, he could not attain satisfaction from them. Narada Muni explained that Vedvyas had not yet dealt deeply with the leelas of God, works that invoked devotion in the readers' minds. Hence, Vedvyasa composed Srimad Bhagavatam. Similarly, Narada Muni played a pivotal role in the creation of the sacred texts of Sanathana Dharma like Valmiki Ramayana, Srimad Bhagavatam, etc.

The Great Saint Narada also played crucial role in the life of great devotees like Prahlada. The demigods were contemplating killing the unborn child out of fear that he would be just as horrible as his father,

Hiranyakashipu. The gods were convinced by Narada, that the child would grow up to be a great saint. In his ashram, Narada provided shelter to Kayadhu and taught her lessons of devotion and spiritual knowledge by sharing the glories of God. The unborn child, who was already conscious at the time, paid close attention and was afterwards moved by the grace of a saintly person to pursue a life of spiritual inspiration. Narada named him Prahlada and he became a great devotee of Lord Vishnu. Despite being born as the son of a demon king, Prahlada was drawn to serving God from an early age. Thus, Narada appears in many of our puranas to act out his very unique and crucial role.

### **Narada Bhakti Sutra**

**The Naradeeya Purana and Narada Purana, two Sanskrit texts, one of which is a major Purana of Hinduism, while the other is a minor Purana (Upa Purana) are believed to have been written by Narada himself. The minor purana is referred as Brihannaradiya Purana. Narada Bhakti Sutra, composed in the post-vedic period of Indian literary history, is considered to be the most relevant contribution of Sage Narada to the world. The eminent sage, Narada was praised as an eternal being who embodied the sublime qualities of supreme devotion (bhakti), dispassion (vairagya), and wisdom (gyana). All his greatness is highly reflected in his work Narada Bhakti Sutra, making it the most persuasive text for any serious spiritual seeker. This bhakti pradhan grantha expounds with utmost beauty of brevity, every subtle nuance of the path of devotion. It treats the nature of bhakti, how to cultivate bhakti, characteristics of devotees, sadhanas to be done to cultivate devotion, obstacles in this path and how to overcome them, different grades of devotion, etc. He also explains how we can identify the seeds of devotion sprouting in our heart, what prevents us from the path of bhakti, and ways to progress in the path of devotion. Furthermore, how it is very important and easy to practise bhakti yoga; as compared to other sadhanas how bhakti yoga is the most prominent. Thus, this work includes all aspects related to bhakti yoga, making it the most valuable text for any serious spiritual seeker. Composed in the form of sutras, Narada bhakti sutra forms a tightly-packed composition in pithy fashion.**

Sutras are short cryptic statements or aphorisms or a collection of them bound together into a condensed form. The Sanskrit word, 'Sutra' means thread or string. In literary concepts, these short formulae like statements are connected like a thread to form a compilation of sutras presenting only the core essence. The Ashtadhyayi, a collection of aphorisms written by Panini, is the best illustration of the greatest, and the tersest of Sutra literature. All Sutrakaras are descended from Panini, from whom all others appear to have appropriated the compositional approach. There are six factors that determine the quality of a sutra - minimum number of words, clarity, meaningfulness, multi-faceted, without grammatical errors and irrefutable.

*Alpaksharam-asandigdham Saravad-visvatomukham*

*Astobham-anavadyam cha Sutram sutravido viduh (Vayu Purana)*

The six *darshanas* of Indian philosophy, each of them written down by different sages, also wrote sutras to clarify its meaning and act as an instruction manual for realising higher realms beyond this worldly life. *Sankhya Sutras, Yoga Sutras, Nyaya Sutras, Vaisheshika Sutras, Mimamsa Sutras, and Brahma Sutras are the six sutras in Shad darshana. These Sutras were composed in the post-vedic period of Indian history. Ancient Vedic sutra literature includes the [Kalpa Sutras](#), [Smarta Sutras](#), [Srauta Sutras](#), [Dharma Sutras](#), [Grhya Sutras](#), and [Sulba Sutras](#).*

The great celestial sage Narada, who is considered as the most authoritative and the greatest exponent of devotion and love for God, is credited with writing the magnificent work 'Narada Bhakti Sutra,' which is a treatise on the spiritual philosophy of "Bhakti." The 'Narada Bhakti Sutra' is therefore a treatise on Bhakti that maintains precision, clarity and simplicity, in its content. This work, universally regarded as being one of the best spiritual guides in its genre of scriptural literature, contains 84 verses in Sanskrit.

The Sanskrit word *bhakti* is derived from the root *bhaj*, which means "to adore or worship God." This book is filled with pearls of spiritual insight that are sure to encourage anyone in the path of bhakti yoga. This route would also take the seeker to the ultimate purpose of human existence, which is to realise God and unite with the universal Soul in order to discover emancipation and release the soul from the endless suffering caused by the cycle of birth and death in this mortal and delusional world.

It is the path of dedication that leads to realising God. It entails strong and constant sense of devotion, love, and affection for the Lord; to worship and revere him with the utmost sincerity; to submit completely to him; to serve him zealously and selflessly; and to rely solely on the Lord for all of one's needs in this world, whether they are for existential survival or to satisfy one's spiritual quest.

Therefore, Bhakti is complete surrender on the part of the Bhakta (the practitioner of Bhakti) towards his Lord. Each devotee may experience diverse experiences in their supreme relationship with their Lord. Narada Bhaktisutra begins with the first sutra which is; ‘ Athathobhaktimvyakhyasyamah’. meaning, ‘ Now therefore we shall explain devotion to God.’ He asserts that this treatise will be useful for only those who have that sincere desire and selfless mental approach. Narada begins by articulating what Bhakti is as well as how to practise it successfully. For those people who are immersed in the worldly web of maya or the physical nature of world, the path of bhakti yoga is hard to achieve. But for those who make an earnest approach with a pure mind, the path of bhakti will unveil itself. In the first six sutras, the basic nature and salient features of bhakti are discussed. The nature of Bhakti is Supreme love or Parama Prema and is immortal or Amrita Swarupa. Unlike the love that binds us to the transient nature of life, Amrita Prema of bhakti can liberate us from the constraints of this material world. Hence, when we refer to the worldly love as “falling in love”, bhakti or love for God is liberating in nature. Seekers, lacking the higher knowledge of devotion can begin with the basic steps or the lower levels of devotion i.e., ritualistic worship of God. Moving from the lower level, one can eventually reach the higher grades of bhakti or the state of eternal bliss or joy.

Renunciation of desires or Nirodha is another key feature that is pertinent in bhakti yoga. Attachment to this material world and desire to satisfy one’s ego stands as a hindrance for ordinary human beings. Parama Prema demands negation of all kinds of desires. For a Parama Bhakta, there is no space for any desires or Kamanas, not even the desire to attain salvation since the devotee, his devotion and the object of devotion merge into one. The feeling of content that one acquires through bhakti is like nectar or honey for any bhakta.

Aṇoraṇīyānmahatomahīyānatmaya Jantornihitoguhayan

Tamakratuhpasyativitasokodhatuh Prasadanmahimanamatmanah ( Kathopanishad 1.2.20)

Paraa Bhakti and A-paraa Bhakti are the two divisions of Bhakti. Gauna Bhakti and Mukhya Bhakti are two further divisions of the Aparaa Bhakti. While the Aparaa Bhakti is a strategy for achievement, the Paraa Bhakti is the ultimate goal of spiritual practice. The attainment of Paraa Bhakti, is similar to self-realization, since it is the accomplishment of great and eternal bliss attained upon God-realization. It helps banish worldly desires and temptations and grants eternity and the highest kind of happiness. The first stage of the bhakti yogic path is known as apara bhakti. The yogis gradually move to para bhakti and universal love as their level of devotion gets uplifted since they no longer require any ritualistic practices or any physical object as an anchor for their devotion.

Narada Muni insists that after having established a firm and unwavering belief and devotion to the Lord God, one should be careful not to disregard the counsel of the scriptures and, instead, fine-tune their devotion in accordance with their principles so that they receive their protection and are shielded from any mistakes. One should observe and follow the teachings of scriptures and should conduct worldly deeds and activities with the guidance of the scriptures. One’s body is the instrument through which one can strive for self-realisation. Hence, a devotee should never neglect the maintenance of physical health and hygiene. Narada then enlists the different viewpoints of several sages on Bhakti. This gives the reader the varied perspectives through which ancient sages expressed their ideas on bhakti. According to sage Veda Vyasa, Bhakti consists of developing affection in (i.e. finding interest in and enjoying) the worship of the God, amongst other things. The goal of Bhakti is to bring the devotee, or "worshipper," closer to the Lord whom they worship and for whom they have Bhakti. The doctrine of sage Garga, says Bhakti consists of developing interest in listening to the glorious stories related to the Lord God. His names, glories, characters and life stories of His incarnations are sung by devotees. In his viewpoint, "Bhakti" (devotion) is a state of transcendent being just as the happiness and fulfilment that result from achieving self-realization of the Atma, the soul.

Then Narada explains how he identifies bhakti. According to him, Bhakti consists of two aspects: surrendering all activities and deeds to the Lord God and offering everything at the altar of the Lord; and experiencing a severe sense of separation from Him if one does not think of the Lord for even a brief period. According to Narada, selfless love for God and constant remembrance are pivotal in the path of devotion. Narada emphasises this by giving the example of the lives of Gopis of Vrindavan and their love for Lord Krishna. Though they were not scholars of knowledge, their lives were dedicated for the service of their Beloved Lord Krishna. Without practising any religious customs of worship, rituals, yoga or tapa, the Gopis experienced extreme joy just by remembrance of their Lord. Thus, their life exemplified the power and nature of transcendental love.

*mayyeva mana ādhatsva mayibuddhirmniveśaya  
nivasīṣyasimayyeva ataūrdhvaṁnasamśayaḥ*

“Fix your mind on Me alone, let your intellect rest in Me, you will live in Me alone hereafter, there is no doubt” (Bhagavat Gita 12.8)

In the 25th sutra, Narada states the supremacy of Bhakti yoga over the paths of action (Karma yoga), of knowledge (Gyana Yoga) and Raja Yoga. Bhakti can be both the path and the goal. Contrary to the other paths, there are no prerequisites or requirements for bhakti. God-realisation is comparatively easy as one simply needs to have selfless love for God and complete surrender. Bhakti is the culmination, or the 'Fruit,' of all spiritual activities such as Karma, Gyana, and Yoga. It is the feeling of complete contentment, fulfilment, and happiness that comes with cultivating love and devotion for the Lord God. As denial of one's own ego is the only requirement in bhakti, a devotee will possess the qualities of humility and compassion to all living beings. Apart from singing the glories of God, renunciation of material desires and doing worship, one has to be in the company of Holy men. Though it is not easily attainable, one can achieve it with the Grace of God. Along with this, Narada also points out the importance of avoiding Dussangah. Company of unholy men or Dussangah results in emotions and vices like lust, anger, desire, loss of remembrance of God, lack of discerning power and corruption. Only those men who avoid the company of unholy men, serve spiritual persons and go beyond the limits of ego consciousness can overcome the hurdles of challenges and uncertainty in life. Narada lists out the essential qualities that one requires to transcend this ocean of delusion - negation of worldly bondages, living in solitude, going beyond the three gunas (satva, rajas and thamas) not expecting the fruits of one's own actions. A devotee should also have control over his senses. Aversion towards the matters that distract human mind like women, wealth, atheists and enemies, enables a devotee to progress easily in his spiritual life.

Towards the last sections of the Sutras, Narada enticingly expounds the glories of a bhakta. Devotees who have one-pointed love for God will purify their families and the society they live in. They may slip into ecstatic mood out of their extreme emotion of love. Such a devotee who is the embodiment of divinity will be rejoiced by their ancestors and they would not abide by the boundaries of any dualities. One becomes free from all concerns over everything related to the world and its sense objects once the inner self has become tranquil and cleansed. As a result, seekers should devote all of their attention to having adoration for the Lord God and worshipping Him. They are totally absorbed or engrossed in the thoughts of the Lord and as a result, they become unaware of themselves and their surroundings and instead live in an ethereal world characterised by profound ecstasy, bliss, and blessedness. Thus, the Lord manifests Himself to His devotee when he invokes the divine glories of the Lord God, remembers the Lord, chants His glories and holy name. The blessed disciple experiences the heavenly presence of God within and around him eternally.

*“trīsatyasyabhaktirevagarīyasībhaktirevagarīyasī”*

Narada reassures that Bhakti alone is supreme in the path of Self-realisation for all the three phases of time - past, present and future.

Through this treatise, Narada proclaims Supreme love for the Lord or bhakti, as the best means towards spiritual growth by eradicating the darkness of avidya or Anjana and enlightening human minds to surpass the evanescence of this material life. He accomplishes this herculean task of explaining Bhakti in a very organised manner of explanation and systematic style of narration. Narada urges us to leave aside all the fortunes and distractions of this world and to focus on making efforts to inculcate Bhakti in our mind. One who practices Bhakti yoga gradually gets bestowed with purity of heart, resulting in internal transformation of a man. People with distress, material desires or curiosity seek God for achieving satisfaction. One has to elevate oneself from this state to higher levels of bhakti where the mind is unaffected by impurities of desires. Being a mere witness of the ebb and flow of sense experiences of life, a bhakta will disown the notion of doership and detach himself from both happiness and sufferings of this Samsarasagara (ocean of worldly existence). Loss of appetite for worldly charms and pleasures is the first sign of progress in the path. Supreme love for God will make us realise the transient nature of this world and no happiness or material possession can even be put in comparison to the eternal blissful state of a pure bhakta. Rendering devotional service to the lord satisfies the inner self of a person and invokes the feeling of content which is very much lacking in people of modern world.

*savaipumsāmparodharmo yatobhaktiradhokṣaje  
ahaitukyapratihatā yayātmāsuprasīdati*

“The supreme dharma for all humanity is that by which men can attain loving devotional service unto the transcendent Lord. Such devotional service must be unmotivated and uninterrupted to completely satisfy the self.”( Srimad Bhagavatham 1.2.6)

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## Vasoori mala and Sheethala Devi: The Retributive Powers Against Small Pox

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### ABSTRACT

In the wake of the outspread of COVID 19 and its aftermath, we are jolted to the reality of human kind's struggle with natural calamities and epidemics that have threatened the very existence of human life. One way of survival is to realise the power of the natural force and bow down to it. Just as the modern man bowed down to the Corona virus and stayed indoors till finally developing a vaccination against the deadly disease; the people of Kerala, who faced the wrath of Vasoori (small pox), found refuge in the form of surrender before the natural forces and attempted to appease the Goddess of small pox by celebrating the ritual of *Vasoori malatheyyam*. The co-existence of the fierce and the merciful in this ritual art form has a myth associated with it that speaks of a tradition where human understood the power of nature and decided to bow down to the natural forces, thus giving Nature its due respect. This paper analyses and exposes the ritual of VasoorimalaTheyyam of Kerala and attempts to draw a parallel between the Vasoori mala Goddess of Kerala and Sheethala Devi of West Bengal.

[ **Key words: epidemics, Vasoori, theyyam, Vasoori mala, Sheethala Devi, ritual art, myth** ]

### INTRODUCTION

We are currently experiencing a period of severe upheaval, confusion, and anxiety. The things and people we value most have been taken away from us, and life as we know it has been completely upended. We keep in mind the infinite mercy and constant proximity of God as we manage this pandemic. Kerala, referred to as "God's own country," is deserving of this honour also due to its steadfast cultural and religious values. The importance of religion in Kerala culture is significant and far reaching as it was once thought that diseases were the result of divine wrath. As a result, they worshipped deities that both caused and cured diseases. As a part of their worship, they also provided specific ritualistic performances. One such style of worship, known as "Theyyam," honours and appeases the gods through rituals, elaborate costumes, and divine dance. This style of worshipping is based on the very straightforward idea that, after performing the proper propitiatory rituals, the deity or goddess of a temple becomes briefly manifest in the body of a powerful man (the performer), elevating him to a divine rank.

One such performance in Kerala is the Vasoorimalatheyyam, which is offered to the goddess Vasoorimala, who is revered as the healer of the small pox or vasoori. In temples dedicated to Shiva or the goddess Bhagavathi, she is a significant upadevata or sub deity. In the Northern India, Sheethala Devi, also known as SheethalaMaa, is thought to be the protector deity and pox healer.

This essay analyses two distinct cultures as well as Indian myths and beliefs around smallpox and its curative deities.

### **THE MYTH**

Inroads into a particular understanding of time, people, life, civilizational customs, etc. can be made through myths. Region-specific original myths cover topics like the beginning of the world, humanity, a specific tradition, a location, a temple or shrine, a custom or social practise, and more. Myths generally have a dreamlike character and are products of human consciousness. They address a few anxieties, ideas, realisations, and beliefs that have both individual and social dynamics. Collectively held myths are intricately connected in a variety of polyphonic ways to the group's cultural identities and oral traditions.

According to the MarkandeyaPurana, Vasoorimala—who is revered as the goddess of infectious diseases such as smallpox, chickenpox, and measles—is actually the demon Daruka's wife, "Manodari." In his book Aithiyamala, KottarathilShankunni mentions the folktale of Vasoorimala from Kerala. She performed atonement after her husband's passing and gained the favour of Lord Shiva. When Kali killed her husband, she demanded a weapon to kill Kali. Shiva offered her his perspiration. Kali received small pox as a result of Manodari throwing it on her. Manodari's eyes were taken out by the furious Kali, who then turned her into a maid. She eventually earned the name "Vasoorimala." She represents contagious illnesses like chicken pox. Another legend claims that when Lord Shiva developed smallpox, Vasoorimala emerged from the Shiva awareness.

Regarded to be an incarnation of goddess Parvathi, Sheethala Devi is believed to cure poxes, sores, ghouls, pustules etc. The word "Sheethala" signifies "coolness." She is most closely associated with the illness small pox. Being one among the prominent feminine powers of Indian mythology she is also portrayed as a mother who protects her children from diseases. She also aids in the conception of healthy sons and selection of good mates for women. According to the Devi Mahatmyam, Goddess Katyayani appeared in her incarnation of Sheethala to purify the children's blood by eradicating the fever-causing bacteria and defeated the demon 'Jvarasura' who gave all the children bacterial fever. Jvarasura is frequently portrayed as Sheethala Devi's devoted servant in North Indian art. Jvarasura was a demon who once existed. He represented the personification of infectious diseases and pandemics. He induced illness and death in others. The illness had been spread by his actions. The victims of the demon were unable to be healed by medicine. To be protected from Jvarasura, they prayed to Sri Shakthi. Sri Shakthi manifested as Sheethala Devi. She arrived with the container of medical fluid and distributed it to the crowd. They were healed. As a result of her fierce combat with Jvarasura, he eventually gave up. Jvarasura begged for pardon for his wrongdoing. And he was transformed into a donkey by Sheethala Devi, who kept it as her vahana (vehicle). This myth is known as 'BasodaVrat Katha' which is mentioned in SkandaPurana. Thus SkandaPurana mentions Sheethala Devi as

*"For the sake of quelling boils and blisters (of smallpox) and for the sake of the children, a devotee takes Masūra lentils by measures and grinds them. Due to the power of Śītālā, children become free from the disease." SkandaPurana, Chapter 12.*

### **PERFORMANCES AND WORSHIP**

Natural disasters and diseases happen whenever there is an imbalance in the ecosystem. The locals are terrified because of its negative influence. They look to the "divine mother," whom they regard as the natural world's deity, for protection. In the traditional belief system, the heavenly mothers, also known as GramaDevathas or village goddesses, embody the very life and health of the people. A Gramadevata of a particular village has the power to spread, stop, and cure illnesses. She is connected to fatal plagues. To maintain the wellbeing of the village community, the goddess is cherished, revered, worshipped, and propitiated on an annual or cyclical basis.

The rural community completely relies on the goddess to ease their pains during the goddess festival as she battles and defeats the demons, the agents of calamity. To claim that a goddess is responsible for natural disasters and pandemics is incoherent. Goddess worship, unlike the worship of male

deities, is universally linked to healing and the yearning for wholeness.

*“Fire, fear, faith and flowers- The rhythms reflect them all.  
Spirits and myths in folktales of far. Grandeur in attire of red.  
Aromas of ashes and turmeric around, Gazes showering blessings on the crowd.  
Glory of land propelled in up thrust spirits. Wrath and rage switches to  
Deafening silence, then a joyous tenor. Tranquillity fills the aura,  
Hopes and prayers? Answers them all. Call it oblivion when you’re in there.  
Call the Majesty relished in red - “The God of Red”*

This is the perfect explanation of a Theyyam. Theyyam is a ritualistic performance that takes place in Kerala, India's North Malabar region. It incorporates ceremonial components like devotion and penance as well as the fusion of many art forms including dance, painting, and music. Men with creative talent from the exploited groups of society, such as Malayas, Pulayas, Vannans, Velans, and Thiyyas, portray legendary and mythical characters in Theyyam performances. Although the subaltern communities' performance of Theyyam represents their daring struggle against the prevailing social hierarchies and hegemonies, the system has also employed it as a tool to stifle any opposition or resistance from its people.

As Dr. M.V. Vishnu Namboothiri said in his book “Theyyam”

*“Kaavinullileekanthatha Orabhicharathintebhayappeduthunna  
Soundaryamayimanushyanteullil Valarnnutudangiyappol  
Athinethireullaoru Samskarikaprathirodhamayi  
Udaleduthakoottaymayude KalavishkaramaanuTheyyam.”*

The foundation of each Theyyam performance is the ritualistic display of awe and reverence. Fear among the populace is primarily focused on issues related to diseases, reproduction, and agricultural produce. Different folk tales, such as Kothamooriyattam, Kaliyanattam, and the performances of Theyyam, such as Muchilottu Bagavathi and Pulimaranja Thondachan Theyyam, effectively express these concerns. These ritual performances are a manifestation of the ancient people's knowledge of nature, which they obtained via thorough observation of natural cycles and other changes in nature. In North Kerala, Vasoorimalatheyyam is a ritualistic performance that is performed in temples. It is thought that when the smallpox outbreak first appeared, people began worshipping god in the form of theyyam to banish the illness. Vasoorimalatheyyam is also known as ‘Aishwaryadayini’ which means one who bestows prosperity, is performed as a ritual with the belief that the person or village that sponsors the performance will reap the benefits of prosperity and abundance.

Sheethala Devi is worshipped under several names in various places of India. North Indians are known for their widespread adoration of Sheethala. She is primarily revered during the winter, as well as on Sheethala Ashtami and Sheethala Saptami. She is depicted as a young, endearing goddess riding a donkey while carrying a short broom (to sweep away harmful microorganisms that cause illnesses in humans) and a pot of ice-cold water (to heal people suffering from various diseases). She is also rumoured to be carrying neem leaves, which are used to treat illnesses. Immediately following the Holi celebration, which ushers in spring, she is revered. Sheethala Devi is invoked because this is also the season for a gradual rise in atmospheric temperatures that could cause deaths. Jagrani, Thakurani, Karunamayi, Mangala, Bhagavathi, and Dayamayi are some of the other names for her. When Sheethala Devi appears as Mahamaayi, Karumari, Mariamma, Kanniamma, or another Sri Durga manifestation, she is revered as the Goddess who removes disease. Basically, Sri Sheethala Devi is invoked at three festivals. In other locations, the festivals typically start on the first Monday or Thursday after Holi. It is thought to be lucky to only present Sri Sheethala Devi food that has been cooked the day before as Neivedyam. The Neivedyam cuisine is made the evening before each celebration.

## **CONCLUSION**

The goddesses belong to a polytheistic religion and are frequently compared to soil, environment, fertility, motherhood, feelings, and the home. Sometimes they are given roles like fighting against and destroying evil.



They sow the seeds of physical and mental affliction as retaliation against the irresponsible and People in error. In myths about goddesses, her fury instructs in righteousness and morals. Goddesses are frequently depicted as conduits for spiritual, emotional, and physical recovery. The Supreme Being is shown to have both masculine and feminine characteristics. The Devi Mahatmyam, a Shakta scripture, portrays all the Goddesses as facets of a powerful female force, unique, although being multiple and manifesting in a variety of ways, the concept cosmos. Worship of the mother goddess has frequently been linked to illnesses in many different places of the world. Disease is regarded as a goddess's gift. It is thought that because the goddess loves humanity, she wishes to merge with them. But illness is also a form of retribution for her. She has the ability to both give and take life away. She engages with the cosmos and people through sickness. One way to please the goddess is to worship sickness.

Thus, the amalgamation of the human and the Nature is given aesthetic proportions in the ancient Indian Mythology. The extreme illness caused due to small pox is indeed a fearsome aspect that was the cause for innumerable deaths and assumed the colossal dimensions of an epidemic affecting a large portion of the society. In order to deliver man from the clutches of that deadly disease, certain cultures imagined deities like Sheethala Devi and Vasoori mala devi and organised folk art like Theyyam to commemorate and appease the respective deity. This dance form was awe inspiring and it was believed that a performance of this with the accompaniment of relevant music and song would pacify the angry Goddess and lessen the wrath of the deity, thus delivering the masses from the clutches of the deadly illness. In short, India has an unmatched cultural heritage, that is awe-inspiring and multifarious, bridging the gap between the human and the nature, bringing them together into a harmonious blend.

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## India's Linguistic Tradition and its Impact on Modern Linguistics

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### (Abstract)

*Linguistics is a cultural miracle, an action rehearsed in certain (unquestionably not every) cultural principles. Like all artistic marvels, it partakes a history that gradually silhouettes it, encompassing the inquiries it sees plus the ways it utilizes. The foremost known verbal traditions ascended in ancient times, in cultures where writing has a long history. These traditions typically evolved as a result of linguistic changes as well as their effects on the legal and religious systems. It has foundations in antiquity such as Babylonian, Hindu, Greek, Roman and Arabic traditions. The Indian contribution in this direction of exploring language is extremely significant. Bloomfield said of Panini's "Astadhyayi" that it was "one of the topmost monuments of mortal intelligence." After Panini, there's an elaboration of linguistic study into areas beyond description-- for illustration, the philosophy of language and grammar in relation to thought and reality by Bhartrhari. The profound concerns of Indian grammarians with various aspects of the linguistic reality have influenced modern linguistic studies. Significantly most of the ancient Indian aestheticians were adept linguists, as evident from their treatises, from Bharata onwards. The paper throws light on the origins of linguistics in India and its influence on modern linguistics. 'Linguistics' in the West is a relatively recent formation with a trajectory that begins in the 19th Century with the discovery of Sanskrit which shifted Philology to Historical Comparative Linguistics with its epicentre in Germany, a course of study and analysis that foregrounded the enabling imperative, the instrumentality of language description in both the temporal and the spatial axes of language, the study of change and variations. This shift to the description of the structure of language along the two axes begins with Ferdinand de Saussure, a teacher of Sanskrit in Geneva University and the founding thinker of Structuralism. According to the theory of language by Ferdinand de Saussure, the linguistic system in each individual's brain is constructed from experience. The paper endeavours to discuss the development of linguistics from ancient, through middle and modern ages to the contemporary period with its core focus on the concerns of modern linguistics. It additionally illuminates the beginnings of linguistics in India and its impact on modern linguistic studies in the West.*

*Key Words: Linguistics, Culture, Panini, Bhartrhari, Indian aesthetics, Structure of language, Ferdinand de Saussure, Modern linguistics.*

### Introduction:

Though Europeans from the Greeks onward had notions about language, there was no scientifically established theory that we would call a 'theory of language', i.e. 'linguistics', before Europeans 'discovered' what Indian grammarians had inscribed about language. Thus, the study and preservation of religious texts in ancient India served as the footing for linguistics as a modern academic discipline. Religion was the driving force behind the study and preservation of texts, and as Buddhism spread throughout East Asia, including China and Japan, so did the need for meticulous linguistic study.

The word "linguistics" denotes to a frame of understanding, coordinated in a way that sets it apart from mythology or accepted wisdom as a science. Language and culture are continuously adapted to one another as a result of their symbiotic relationship and mutual evolution. Thus, linguistics is a product of culture. The study of language is a scientific endeavour, and its main objective is methodical examination of the features of both individual languages and of language as a whole. Like other cultural phenomenon, it

has a history, which influences both its methods and the issues it addresses. Almost all forms of cultural expression are articulated through language. It is regarded as the single most crucial element in forming collective identity. Every language satisfies the communicative demands of its speakers. Due to the co-evolution of culture and language, each speech group has its own unique similarity between expressive requirements (culture) and expressive capacity (language).

### **Linguistic Traditions: at a glance:**

A variety of linguistic lineages emerged in the distant past, the majority as reactions to language variation and religious considerations. Lists of nouns in Sumerian, the language of religious and legal literature, made up the earliest linguistic texts in the Babylonian heritage. However, Sumerian remained a distinguished linguistic entity and sustained to be utilised in pious and judicial situations, Akkadian was replacing Sumerian in daily discourse. As a result, it needed to be instructed in a foreign tongue, also knowledge of Sumerian was written down to make this easier. The lists were standardized over time, and Akkadian equivalents for the Sumerian nouns were added.

The development of Sanskrit, the revered tongue of religious literature, served as an inspiration for the Hindu heritage of linguistics, which dates back to the first millennium BC. The most celebrated grammarian in this lineage is Panini, whose grammar encompassed morphology and phonetics. For a very long period, the linguistics of the Hindu heritage greatly outpaced anything produced in Europe. Experts in other subjects sought to the standard set by the Hindu syntactic heritage since grammar was thought of as the most scientific of the academic disciplines in India (Staal 1974).

The Greek grammatical heritage, which similarly emerged as a result of a change in the language, was actually introduced by schoolmasters, is only available through subsequent publications by philosophers. Early Greek education concentrated on Homer's works, but as time went on, the Greek language underwent significant change, necessitating the inclusion of Homer's language descriptions and interpretations in the curriculum. Roman linguistic tradition sustained with Greek themes. Morphology reigned supreme in a strategy based upon verbal declensions as well as noun conjugations. Greek syntactic lineages, particularly those that adhered to Aristotle, are from which the Arabic syntactic lineage first evolved. No shift was accepted in formal Arabic after the seventh century. The realisation that verbal Arabic communication of the eighth and ninth centuries was evolving led to the beginning of the study of Arabic grammar.

Latin was held in high regard in Europe during the middle ages as the principal written language and indeed the vernacular in use in public. Scholars' curiosity in language grew gradually, and writing civilizations instigated to appear. Latin academic syntaxes for native speakers of other languages began to appear. About 1000 BCE, a move occurred and reason began to take over language assumptions. Grammarians adopted the vision of Aristotle that scientific understanding is ubiquitous or generic in nature and pertains to every specific topic, such as grammar and therefore wide-reaching. For the next four centuries, semantic analysis began to dominate Europe.

The concept of the universal nature of grammar emerged in the twelfth century, and it remained sophisticated and advanced by researchers such as Roger Bacon, among others. Bacon believed in the vital similarity of syntax in languages altogether, with minor and superficial differences. Teaching grammars began competing with scholastic commentaries in the fourteenth century. Beginning in the fourteenth century, colonialism drew Westerners in interaction with a vast variety of languages in Africa, America, the Pacific, and Asia. Explorers, colonial administrators, travellers, missionaries, and others gathered information about them, which was later circulated in the format of texts, grammatical structures, as well as vocabulary throughout Europe.

With Julius Caesar Scaliger's "*De causis linguae latinae*", philosophical grammar experienced a renaissance in the 1600s (1540). The inflectional paradigms of Latin were explained in mediaeval manuscripts using forms from vernacular languages. The key issue was how universal semantic notions appeared in many languages. By the late sixteenth century, it was believed that the majority of European languages were linked and descended from a common language that had divided into 'daughter' languages that were mutually incomprehensible. Scholars compiled lexical items in various languages and used them to compare *lingos*. Language research in the seventeenth century was built on new conceptions of cognition and linguistic philosophy, particularly on John Locke's "Essay Concerning Human Understanding" (1690).

A British court judge in India named Sir William Jones demonstrated the genealogical relationships between Sanskrit and the Latin, Greek, Celtic, Germanic languages, in 1786. He suggested that these language must have descended from a single source that might not exist anymore. Due to this, the year 1786 is recognised as the year when modern linguistic science officially began since it resulted in the founding of historical linguistics. Although the advent of historical linguistics was the immediate result, the Western study of Sanskrit also had a longer-term impact on descriptive linguistics. Soon after, other families were recognized and motivated. This eventually led to the development of the comparative method and the neo-grammarians practice in the late 1900s.

Contemporary linguistics evolved in the late 19th and early 20th century, with a change in emphasis from historic considerations about language changes through time to the notion that a language may be considered as a self-contained and organised system situated at a particular point in time. This is the basis for "structuralist linguistics", which was developed after World War I. The pivotal figure in this change in emphasis and the father of contemporary linguistics is commonly acknowledged as the Swiss linguist Ferdinand de Saussure. His career began with the "Indo-European historical-comparative tradition", to which he made a substantial contribution. Saussure promoted the idea that language is a system of arbitrary signs, and his sign conceptualization has been widely adopted.

Phonetics and phonology dominated early modern linguistics. A group of European phoneticians founded the "International Phonetic Association" (IPA) in 1886. Henry Sweet, a British phonetician, was a key figure in phonetics in the second half of the 19th century. Both Henry Sweet and the Polish linguist Baudouin de Courtenay were involved in developing the concept of the "phoneme", or distinct sound, which Panini had prefigured beforehand.

Due to the ground-breaking work of the Prague school and J.R. Firth, new breakthroughs in linguistics were also observed across Europe in the late 1950s. The Linguistic Circle of Prague, established in 1926 by a group of linguists from the Czech Republic and other countries, is known as the birthplace of linguistic thinking. Phonological theory has been of primary interest to the Circle. The phoneme is successfully positioned as one of the most essential constituents of linguistic theory by the Prague school of phonology. Syntax was also addressed by Prague School linguists. Roman Jakobson is the most well-known representative of the Prague school and is noted for his ground-breaking work in a variety of language areas. Daniel Jones continued and enlarged on Sweet's phonetic research.

The growth of general linguistics in the UK, however, was greatly influenced by the work of J.R. Firth, who from 1944 to 1956 occupied the very first chair in language at the University of London. Firth, who had spent significant time in India researching its languages, developed the "London School" of linguistics and contributed a number of fresh and thought-provoking viewpoints. His prosodic analysis theory, which centered on phonetic components broader than individual sounds, foresaw some phonological advancements by fifty years. Although Firth did not create a completely developed theory of grammar, he did lay the groundwork for one to be developed. Michael A.K. Halliday, one of his students, was in charge of developing Firth's ideas into a comprehensible theory of language. Halliday refined a theory that eventually became known as "systemic functional grammar" beginning in the late 1950s. Halliday's notions have drawn a lot of interest, especially in applied linguistics.

Louis Hjelmslev, who co-founded the Copenhagen School with Hans Uldall, is acknowledged for inventing the "glossematics" approach. According to Saussurean theory, the associations between linguistic units are more essential than the units themselves. "Glossematics" concentrated on the connections among units in the linguistic system. The ideas of Hjelmslev influenced other schools of thought, including "systemic functional grammar" and "stratificational grammar". "Glossematics" influenced semiotic theories in France as well.

The foundations of American linguistics were laid by Franz Boas, Edward Sapir, and Leonard Bloomfield. The methods developed by Boas and his students for describing these lingos became the basis of "American structuralism". Boas and his pupil Sapir were emphatic that every language should be characterised in its own words rather than being compelled to be a part of European languages. They maintained psychological and anthropological viewpoints, believing that language is intrinsically tied to the way that its speakers think and live. The "Sapir-Whorf hypothesis", which states that how one observes and interprets the world is determined by the framework of the language one speaks, was built upon this theory by Sapir's pupil Benjamin Lee Whorf. The major objective of Bloomfield was to make linguistics a legitimate scientific field. His methodology-focused approach dominated American linguistics from the 1930s through the mid-1950s. Meaning had minimal bearing on this endeavour, and the "discovery

techniques" or analytical approaches devised tried to exclude it as far as possible.

The linguistic schools of thought that appeared during the first half of the 20th century flourished throughout the century, resurrecting even more fresh schools of thinking. Based on whether they put the focus on form or function as a whole, the wide range of techniques have been categorised into two main groups, formal and functional. Since the end of World War II, American neo-Bloomfieldian structuralism has tended to be more algebraic in approach and more syntax-focused. It encountered a significant obstacle once Noam Chomsky's "Syntactic Structures" was published in 1957. Chomsky's approach expressly rejected the neo-Bloomfieldian fixation with discovery techniques, as well as its "atheoretical" position, foundations in behaviourist psychology, and empiricist orientation. Chomsky's programme was greatly influenced by current breakthroughs in mathematical logic. In a short period of time, Chomsky's theories gained ground not only in America but also in Europe and other areas of the world, and they have since come to define the field of mainstream linguistics. The tradition is known as "generative grammar" because it holds that grammar is regarded to be a formal system that makes the methods apparent- first through rules, then through other ways - whereby grammatical sentences of a language can be derived.

Later, mostly in opposition to Chomskian linguistics, numerous functional schools of thought emerged. The initial version was functional grammar, which was devised by Dutch linguist Simon Dik in the late 1960s. In the last 50 years, there has been a greater emphasis on the social as well as the mental aspects of language. The sub - discipline of sociolinguistics has come of age in part as a result of post-war social movements.

### **Linguistics in India:**

Language study by India's linguists, known as Vaiyyakaranas, grammarians, has an ancient pedigree in India, as it does in several other vidyas. Among the stalwarts of Indian linguistics and grammar are Panini, Patanjali, and Bhartrhari, who gave the science of language as well as the philosophy of grammar a distinct individuality.

Panini marks a turning point in India's linguistic history. The "*Astadhyayi*" of Panini is the founding scripture of Vyakarana (5th century BC). According to Gillon (2007), it is the primary venture at a comprehensive description of a language in terms of a generative grammar, covering both the revered Vedic Sanskrit and the less revered classical Sanskrit. It stands out for its highly formalised construction, remarkable concision, and highly developed metalinguistic skills. Panini's "*Astadhyayi*", according to Bloomfield, is "one of the most impressive displays of intellect". Prior to Panini, linguistics was both reflective and descriptive, concerned with both empirical analysis of language use and metaphysics of language.

Following Panini, there is an elaboration of linguistic thought into areas beyond description, such as grammar theory (Patanjali), philosophy of grammar and language in relation to thought and reality (Bhartrhari), language of literature (Bharata, Bhamaha, and Vamana), and language in Philosophy (Mimamsa). Later advancements in linguistics and other domains of knowledge, particularly the schools of philosophy, were impacted by Panini's "*Astadhyayi*". Patanjali is the first grammarian of the Paninian School who was deeply concerned with linguistic issues. According to him, meaning should be distinguished from the word, which is the complete sound capable of conveying the object for which it stands. The *Mahabhasya*, also known as the *Vyakaranamahabhasya* by Patanjali, is a fundamental work that, on the one side, presents a "state of the art" of the linguistic issues that the Brahmanical "milieu" was dealing with at the time and, on the other, contains the seeds of the problems that will be considered and resolved in the centuries that pursue.

The *Vaakyapadeeya*, which deals with sentences and words, and the *Mahabhasyadipika*, which is the earliest partially preserved commentary on Patanjali's *Mahabhasya*, were both written by Bhartrhari in the fifth century. He did produce a unique philosophy as a grammarian of the Paninian school, drawing ideas from various fields at the time (Bronkhorst 1998c: 764). His outlook goes well beyond grammar and has had a significant impact on later Hindu and Buddhist philosophers. It suggests that learning grammar will lead to salvation. "The *Vaakyapadeeya* is regarded as the most significant Indian work of its time on grammar, semantics, and language philosophy" (George Cardona, 1988). He considered the sentence as a single, unbreakable unit. Semantically, the speech cannot be segmented into parts. The analysis of a sentence into words, and of words into stem and suffix, according to Bhartrhari, is done for practical purposes and has no real value.

To summarize, Bhartrhari's discussions on semantic issues can benefit greatly from the theory of indivisible sentence meaning. Prior to Bhartrhari, the primary focus of Sanskrit Grammarians was on the formal facets of the language. While focusing on meaning and exploring its multiple dimensions, he shifted his attention from the formal to the notional or philosophical aspects of language. As a result, Bhartrhari is known as the "Father of Indian Semantics".

### 'Linguistics' in the west:

'Linguistics' in the Western world is a relatively new phenomenon, with a history that begins in the nineteenth century with the discovery of Sanskrit, which shifted Philology Historical Comparative Linguistics with its epicentre in Germany. This transition to the description of the structure of language along two axes, namely the temporal and spatial axes of language, begins with a Sanskritist, Ferdinand de Saussure, a Sanskrit teacher at Geneva University and the founding thinker of Structuralism, whose work "The Genitive Case in Sanskrit" has an obvious connection with Panini's *Astadhyayi*. Saussure orchestrated the phonocentric revolution in Western intellectual history, a shift from writing to orality, from script to spoken word, from logos to voice. It led to a shift from certainty to uncertainty, from fixity to flux, and a loss of grammar and of language, reducing every perceived form to a construct of the human mind. This was very close to the Indian understanding of language, meaning, and life. Saussure was quickly followed by Roman Jakobson and Trubetzkoy, the creators of Structural Phonology.

### Influence of Indian Linguistic Tradition on Modern Linguistics:

It was discovered that Indian grammarians' deep concerns about various aspects of linguistic reality influenced modern linguistic studies. It is worthwhile to compare the contributions of Indian grammarian Panini to those of Saussure and other western linguists in order to identify similarities that indicate the influence of Indian tradition on modern linguistics.

Panini wrote an unrivalled description of Sanskrit around 1500 B.C. Europeans 'discovered' Sanskrit in the nineteenth century, and thus revived (by Sir William Jones) totake in language scientifically. Linguistics in the 1900s became concerned with the genetic relationships of languages to one another, as well as their historical affinities. Linguists developed analytic techniques for describing the sound system, grammatical system, and historical connections that a language could exhibit as the nineteenth century proceeded. Linguistic theories were originally language-specific; it was the task of nineteenth- and twentieth-century linguists to develop universal theories that could be applied to any language. This had an impact not only on Europe, but also on notions about which languages were spoken in India.

It is evidenced that the European Traditional grammar-model based on philosophy was correctly abandoned by twentieth-century Western grammar and linguistic scholars in favour of the Sanskrit-Indian Paninian grammar model. In Europe, Saussure (1913) pioneered structural linguistic analysis, which was later introduced in the United States by Sapir (1925). Bloomfield (1933) introduced precision and systematicity to structural linguistic analysis and acknowledged Panini's grammar's influence on his system. He even used Panini's technical terms, such as 'sandhi,' in his framework. Noam Chomsky (1957-1965) was a linguist who brought about revolutionary changes. In *Origin and development of modern linguistics* (2016) by EVN. Namboodiri, it is recorded that the fundamental ideas of Panini's generative theory in his grammar are most of the time explicit and sometimes implicit" (p.12). Panini's model of grammar entails the development of well-defined, comprehensive rules for describing a "whole language", its roots and affixes that carry the primary meaning and grammatical features, and "the derivational processes that describe the actual language forms as derived from their reconstructed underlying forms". This model is followed by modern linguistics without exception (p.27-28). Chomsky's concept of "universal grammar" refers to "grammatical properties shared by a large number of human languages".

Bloomfield and Chomsky, like Panini, describe a language or dialect synchronically, without reference to history or comparison. Panini initiated the study of language as a generative system, attempting to develop sets of rules that describe the sets of sentences of a language. Chomsky (1965-75) defines grammar as "a device that helps generate sentences". A "generative grammar" describes the structure of well-formed sentences in a language in terms of well-defined rules, so that a user's intellect or insight plays no role in 'sentence generation' in that language. A "structuralist descriptive grammar", on the other hand, presents an inventory of elements that comprise a sentence/string of words. Bloomfield, like Panini, begins his study of language with phonology.

Bloomfield defines a meaningful 'phonetic-form' as a 'linguistic-form.' Grammar, according to Panini, must describe all the linguistic features of a language. Panini identified four major types of phonological processes: substitution, deletion, addition, and reduplication. Identical processes are also observed in contemporary linguistics. Assimilation, as in modern linguistics, has been termed as 'savarNa' by Panini. Where a form occurs as both a nominal stem and a verbal root, Panini derives the nominal stem from the corresponding verbal root by adding a suffix -v that is naturally 'deleted,' so it is always represented by 'zero.' Hockett (1954) used Panini's 'zero' affix to represent 'zero morpheme/allomorph' (p. 47). Modern grammarian has never attempted to define the grammar of any language as precisely as Panini did for Sanskrit.

Bloomfield, a modern linguist, distinguishes two types of morphemes: those with lexical meaning and those with grammatical function. Meaningful elements are classified as nominal-stems and verbal-roots in Panini grammar, and grammatical entities are classified as affixes. The affixes join the Sanskrit 'stem' through various phonological processes described vividly in *Astadhyayi*. Modern linguistics classifies nouns, pronouns, adjectives, and verbs according to their morphological purpose, while prepositions, interjections, and conjunctions are classified according to their syntactical function. Panini categorises words as nouns, verbs, suffixes, or particles. Panini distinguishes two paradigm systems in Sanskrit: noun paradigm, which reflects number and case, has 21 forms, whereas verb paradigm has 18 forms, 9 transitive and 9 intransitive.

Traditional European grammar-models employed "item and process" [IP] or "word-paradigm" [WP] analysis modes. Bloomfield, Hockett, and others used the "item and arrangement" [IA] model. Panini employs a hybrid of all three models, calling it an 'item, arrangement, and process model' (p. 100-101). According to Hockett (1954:389), the grammatical pattern of Panini's model "can create any number of utterances in the (Sanskrit) language." According to Chomsky (1956:174), "the paradigmatic analysis can be useful in analysing inflectional systems and, in some instances, it may be beneficial to distinguish stems from affixes." Panini has done just that, differentiating stems from affixes (p. 103).

### Conclusion:

Pre-Paninian Indian grammar aimed to describe the 'performance' of the speakers, whereas Panini and Chomsky aim to analyse the language proficiency of a native speaker. According to Bloomfield (1933:11), Panini's grammar is the sole one of that kind of great scholarship that minimally explains each inflection, derivation, and syntactic usage of Sanskrit". The rules can be used to generate the final output [phonetic-form] of a sequence of meaningful words (K. Kapoor, 2005:55). Panini's grammar allows a sentence to be composed of multiple embedded sentences and an infinite number of words. In a nutshell, Panini's *Astadhyayi* is the creation of a brilliant mind (p. 193).

To sum it up, while *Astadhyayi* was in print to define the dominant "Sanskrit language" of that time, it also offers a syntactic structure that can be used to analyse other languages. It potentially influenced western linguistic theory. The story of Indian linguistics is one of great individuals whose ideas and accomplishments cast light on what is usually too close to human experience to be seen with clarity (Dowling, 1982: 166). Many more outstanding scholars have contributed to this endeavour. Europe shares a linguistic ancestry with the East. When European scholars borrowed from the infinite scope of Indian imagination, they revolutionised the way one of humanity's fundamental characteristics was to be perceived.

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## Indian Education system: Precolonial, Colonial, and Post-Colonial Phase a Critique

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### Abstract

In the modern world, India has been labeled as a third-world country. But the world fails to notice that, while the rest of the world was passing through the dark ages or Middle Ages, India was establishing universities and knowledge centers. These centers imparted varied disciplines like Vedas, languages, grammar, philosophy, medicine, surgery, archery, politics, warfare, astronomy, accounts, commerce, documentation, music, dance and other performing arts, futurology, the occult, and mystical sciences and even complex mathematical calculations. Our education system was far superior to any other education system in the world. Yet, why was it side-lined after the Western education system was introduced? This paper attempts to explore the possibility of balancing the indigenous education system with the western education system by studying the Pre-Colonial, Colonial, and Post-Colonial education systems in India.

Keywords: Education, Pre-Colonial, Colonial, Post-Colonial, indigenous

India is the land of seekers; seekers of truth or seekers of moksha or liberation. Indian culture teaches us to look beyond the physical universe, best represented by Lord Shiva with the third eye in between the eyebrows. India is the land of Rishis who realized the supreme truth after intense meditation and gained eternal knowledge. In ancient India, we established universities and knowledge centers. These centers attracted people from within as well as from outside the country to relish the nectar of knowledge of different disciplines like Vedas, languages, grammar, philosophy, medicine, surgery, archery, politics, warfare, astronomy, accounts, commerce, documentation, music, dance and other performing arts, futurology, the occult, and mystical sciences and even complex mathematical calculations. Our education system was far superior to any other education system in the world. Yet, it was side-lined after the introduction of the Western education system. In the midst of all this, a person who was unaffected by the luring western education was Rabindranath Tagore. For him, the highest education is that which does not merely give us information but makes our life in harmony with all existence. To our admiration, Tagore put his thought into practice and established a school and later a university in the poor rural area called, *Shantiniketan*. The very name itself calms our minds down. His own experience made him think differently and walked away from the confinement of the four walls of a classroom, of western education which brings, stress, anxiety, and restlessness to the mind and completely disengaged from nature. This paper attempts to explore the possibility of balancing the indigenous education system with the western education system by studying the Pre-Colonial, Colonial, and Post-Colonial education systems in India and to bring a balance between the Indian and western education systems.

In India, a guru or teacher is a person who removes darkness in other words ignorance. Education is the movement from darkness to light says, Allan David Bloom, an American philosopher, classicist, and academician. Nelson Mandela says education is the most powerful weapon you can use to change the world. If we want to change the world, we must first change ourselves. For that, we need to have a healthy body, mind, and spirit which the western education system all these years has bypassed. To understand better we need to delve into the different Periods in the Indian education system – Pre-colonial, colonial, and post-colonial periods in history to understand what it was during the earlier times and what it is now.

Even though we believe, we have moved ahead of time by creating new technologies, artificial intelligence, new advancement in the field of medicine, new nuclear weapons so, and so forth, we are living in a chaotic world. This chaos is a reflection of our inner minds. Only if we can calm the mind down can the world around us will be peaceful. Thus, our education system must combine both the ancient and the modern to strengthen the future generation.

### **Pre-Colonial Education System in India**

The ancient education system that prevailed during that time was the Vedic system of education. The language used was Sanskrit. The subject dealt with were the Vedas, Brahmanas, Upanishads, and Dharmasutras. In the early Vedic period, women's education was emphasized. In the later period, we find that only men were given priority with regard to education. There is a shift from the Rigvedic period onwards. The objective was to develop the students' outer and inner bodies. The purpose was to equip students with a good quality of education that would prepare them for the future and face any situation in life. The education system also focused on culture, character, personality, development, and cultivation of noble ideals. In other words, the focus was on students' physical and mental development. They imparted ethics like humility, truthfulness, discipline, self-reliance, and respect for all creatures. The Curriculum incorporated the four Vedas (the Rigveda, the Yajurveda, the Samaveda, and the Atharvaveda), Six Vedangas (Shiksha, Chhandas, Vyakarana, Nirukta, Jyotisha, and Kalpa) Upanishads, Darshanas (Nyaya, Baiseshika, Yoga, Vedanta. Sankhya, Mimasa, Algebra, Geometry, and grammar) Puranas, TarkaShastra. Primarily education was given in forests under the open blue canopy of nature that freshens and activates one's mind and body. Education was also imparted in Ashrams or hermitages, Gurukuls, Pathshala, temples, and homes. The parishads or academies where people go for higher education and learning take place through discussions and debates. Goshti or conferences were conducted by kings of the states by inviting Scholars from every institute to meet and exchange their views. Vidyapeeth is a spiritual learning center founded by Sri Shankara Acharya in places like Sringeri, Kanchi, Dwarka, and puri. Agraharas is the institute of Brahmins in villages. People from various parts of the country came to learn from saints and sages. They stayed with the gurus or teachers and learned. They were not charged any fees, but at the end of the course, they paid guru dakshina in the form of money or some other things or service. The time period taken to complete the course was about 10 to 12 years. Since there were no books, the students had to memorize all the things, thus memory played pivotal in learning. Education was through orals and debates. Examinations were conducted annually. After their formal education, they are asked to do Swadhyaya. Around 600 B.C Buddhism came into existence. We all know that Buddhism and Jainism have evolved from Hinduism. The Buddhist system consisted of Pitakas, Abhidharma, and sutras, besides these medicines and Vedas. Education was through orals and debates. Under the Buddhist system of education, we had great universities like Takshashila or Taxila and Nalanda. They were famous with regard to higher education. The learning consisted of subjects such as ancient scriptures, 18 silpas, law, medicine, sociology, astronomy, military science, etc. The Takshashila has produced scholars like the grammarian, teacher, and author of Ashtadhyayi, Panini, Chanakya the polymath, teacher, strategist, Philosopher, economist, jurist, royal advisor, and author of Arthashastra. Students from Kashi, Kosala, Magadha, and also from different parts of the world came and studied here. Takshashila was declared an archeological site and world heritage by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1980 and at present, it is situated in north-western Pakistan. Nalanda is also declared a heritage site by UNESCO and it is at present it is situated in Rajgir, Bihar, India. People from different parts of the world used to come here to learn different subjects and we know Xuan Zang, the Chinese came here to Nalanda to study yoga shastra. Other subjects are Vedas, fine arts, medicine, mathematics, and astronomy. Viharas were the other educational institutions that taught students Buddhism and philosophy. Other institutions were Vallabhi, Vikramshila, Ujjain, and Benaras. The students were taught poetry, metaphysics, theology, Vedas, law, logic, astronomy, mathematics, ethics, medicine, etc.

Teachers and students from economically weaker sections were taken care of by society through charitable funding. During ancient times financial support for the education system was given by the King of the state or the Royal families. They donate their wealth to improve the quality of education. There was no interference from the state government or the people regarding the designing of the curriculum, duration of time for teaching, or payment of fees. There was a strong bond between the student and the teacher. Mohammadian's invaded India in the eighth century Anno Domini (A.D and Mahmud Ghaznavi after capturing India, he erected a large number of schools and libraries in the country with the looted wealth.

Arabic and Persian education system focused on Islamic theology, grammar, logic, astronomy, medicine, etc. They had different levels in their education system-Maktabs was school, Madrasas was college and Khanqahs was the Sufi center. The teacher was paid in cash and kind and they kept a record of it. During the ancient education system, only the brahmins and the Kshatriyas were allowed the right to get an education.

### Colonial Educational System

Once the British put their foot into India, they slowly side-lined the traditional school of learning. They wanted to produce a class of subordinates who would become the mediators between the British and the natives. To put this idea into effect the British introduced several acts to bring the western education system to our veins.

In the beginning, the main goal of the British East India Company was to trade and make a profit. Later they realized that to rule India they need to educate a small section of upper- and middle-class Indians who would be Indians in blood and colour but in English in test ones they are given a western education. This is where they have the downward filtration theory.

When you look at the history of western education in India, the first step was the 1813 charter where Charles Grant and William Wilberforce compelled the East India Company to give up its non-invention policy and make a way to spread education through English in order to teach western literature and preach Christianity. Thus, the British Parliament added a clause in the 1813 charter that Rs one lakh be funded towards education and also to allow the Christian Missionaries to spread their religious ideas in India. This was the first time the British East India Company supported the promotion of education in India.

Then we have the efforts made by Raja Ram Mohan Roy, as a result, Calcutta College was established to deliver western education.

The general committee of public instruction was formed to look after the development of education in India. This committee was dominated by orientalist who supported oriental learning rather than Anglican. Thus, they put a lot of pressure on the British East India Company to promote Western education. The outcome was that the spread of education in India got discursive between the Orientalists and the Anglicans. Everything came clear with Macaulay's resolution of the British education system.

Lord Macaulay's Education Policy, 1835 was an attempt to create a system of education where the upper strata of society get English educated. Persian was abolished as the court language and in its place, English was introduced. Books were available at low prices. English education was allotted more funds compared to oriental learning. In 1849 John Elliot Drinkwater Bethune founded the *Bethune School for women*. *Agriculture Institute was established at Pusa (Bihar)* and *Engineering Institute was established at Roorkee*. In 1854, the president of the Board of Control of the British East Indian Company, Sir Charles Wood, sent a formal dispatch to the then Governor-General of India, Lord Dalhousie, suggesting the use of the English language within India. According to him, Primary school can adopt the vernacular language, High school can adopt the Anglo-vernacular language and at the college level let English be the medium of education. Lord Ripon, the then viceroy of India, appointed Sir William Hunter to preside over the Hunter Commission of 1882. This commission was formed to evaluate the achievement of the Wood Dispatch of 1854.

The Hunter Commission of 1882 was presided over by Sir William Hunter and was appointed by Lord Ripon, the then-viceroy of India. The hunter commission was constituted on 3rd April 1882, after a request of the general council of education was made to Ripon. It stressed the state's role with regard to the extension and improvement of primary education and secondary education. It also states regarding the transfer of control to district and municipal boards. There should be literary and vocational training in secondary education. There was a grant-in-aid for the indigenous schools on the basis of Payments by Results and these aided schools were supposed to charge a lower rate of fees than those charged by similar government-aided institutions. They should also employ more Indian graduates trained in European universities.

Sadler commission 1917, is also known as Calcutta University Commission. It was named after its chairman Michael Sadler. The Commission discussed the primary shortcomings of higher education in Bengal and recommendations. Their observation was 12 years of school education, 3 years of degree after the intermediate stage, centralized functioning of the universities recommended extended facilities for applied science and technology education, teacher's training, and female education. Some of the educational institutions established during the colonial rule are Hindu (Presidency) College Calcutta,

University, University of Mumbai, and university of Madras. British education was influenced by the aspiration of Christian Missionaries. The aim was to ensure a cheap supply of educated Indiansubordinates to fill in the administrative posts and in British business concerns. The main purpose of introducing English as the medium of education.

### **Post-colonial education system**

After the Independence, the national government was concerned with the expansion of facilities for mass compulsory education. They wanted to reform the secondary and university education system and felt the need to develop vocational and technical education at various levels, encourage women's education and also reorganize the structure of educational administration. We find several committees and commissions and policies and amendments had been implemented into the education system in the name of improvisation. Some of the articles in the constitution deal with education are as follows:

- Free and compulsory primary education in the country – Article 45 of the Indian Constitution. It emphasizes that the State will provide within a period of ten years from the commencement of this Constitution for free and compulsory education for all children until they complete the age of fourteen years.
- Religious instruction – Article 28(1), Article 28(2), Article 28(3) and Article 30 of the Indian Constitution safeguard Secular Education. India is a secular state; every religion has the right to popularize and spread its religious ideals.
- Equality of Opportunity in Educational Institutions – Articles 29 and 30 of the Indian Constitution guarantees the minorities, certain cultural and educational rights to establish and administer educational institutions of their choice, whether based on religion or language.
- Education of the Socially and Educationally Backward Classes of Citizens – Articles 15, 17 and 46 safeguard the educational interest of the weaker sections of the Indian community, that is, socially and educationally backward classes of citizens and scheduled castes and scheduled tribes.
- Language and Educational Safeguard – Article 29(1) states that any section of the citizens, residing in the territory of India or any part thereof having a distinct language, script, or culture of its own shall have the right to interpret the same.

The immediate action taken by the Government of India after independence was the formation of the University Education Commission in 1948 under the chairmanship of Dr. S. Radha Krishnan with a view to fulfill all these objectives, the Central and State Governments had been attempted to give a concrete shape to various programmes under the Five-year Plans. Further, we find that Education Department at the Center had developed into a full-fledged Ministry under the Central Government. Education at the State level was primarily the responsibility of the State Governments; the Union Government is concerned only with the coordination and determination of academic standards in respect of higher education, research, and scientific and technical education. The problem of standards and coordination in the sphere of higher education is now the responsibility of the University Grants Commission. Coordinationwith regard to primary and secondary education is secured

Some of the committees during this period are the following:

#### **University Education Commission:**

University Education Commission (1948-49) popularly known as Radhakrishnan Commission in 1948. It is the first committee for education after the independence and Dr. Radhakrishnan was appointed the chairman. This committee was appointed to study the problem of university education in India, to give suggestions to improve and develop university education, and also to reconstruct universities as it was essential for the socio-economic development after the independence. It drew attention to synthesizing the knowledge and wisdom of the east and the west and of the ancient and modern.

#### **Secondary Education Commission (1952-53)**

In 1951 the central government was advised by the Central Advisory Board of Education to appoint a secondary education Commission. Thus, under the chairmanship of Dr. Lakshmanswami Mudaliar, the then-vice Chancellor of Madras university, on 23 September 1952 formed the Secondary education commission. It was also called the Mudaliar commission.

The main purpose was to study the conditions of secondary education and to advise on the measures for its reorganization, to study the aims, curriculum, and teaching standards of secondary education in every state in India, and to look at secondary teachers' pay scales and service conditions, also to study the condition of secondary school in every state, study examination system of secondary level and also the problem of the education system in every state and suggest their remedies.

#### **National Education Commission / Kothari Commission' (1964-66)**

National Education Commission / Kothari Commission' (1964-66) was an ad hoc commission set up by the Government of India to look into all aspects of the education sector. It also evolves a general pattern of education and also to develop guidelines and policies for the Indian education system. After conducting a thorough study of the education system at that time Kothari commission came up with some suggestions for the government of India, for streamlining restructuring and redefining Indian education system from the primary to the university levels. Most of these recommendations were incorporated into the national education policy.

#### **National Policies on Education**

National policies on education were framed again in 1962 under Prime Minister Indira Gandhi, in 1986 under Rajiv Gandhi and in 2020 under Narendra Modi. The New Education Policy of 2020 proposes reducing curriculum content to enhance essential learning, critical thinking and more holistic experiential, discussion-based and analysis-based learning, as significant changes in our education system. It also proposes the restructuring of the education system from the primary to the university levels.

#### **Conclusion**

What is required for an emerging nation was a system of education that would potentially contribute to the rebuilding of the nation, empowering the people and leading it to fresh avenues of inquiry and thereby to prosperity. Historically it is extremely problematic for us to do away with the western system altogether. What appears necessary is to make a meaningful combination of the progressive aspects of the western system and of the Indian knowledge systems and educational practices with a view to serve the larger national goals of India.

It can be seen that the new educational policy has incorporated most of these goals in its framework, by visualizing a new vista of education at several levels- professional, technical, research-oriented, adult education, and general literacy. We may hopefully look forward to the benefits of its implementation in the near future.

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## Indian Food Culture: A Critical Overview

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### ABSTRACT

India is distinctive among all other nations in the diverse nature of its cultural terrains- languages, religions, customs and cuisines. Among these, particularly, India's food culture is heterogeneous. It has always attracted foreign visitors who have marveled at the variety of India's vast indigenous plants and products. Indian diet has been centred on the staples and produces indigenous to its landscape. Today, Indian food culture in its many diverse forms and combinations has become a great attraction in world cuisine. This reflects increased demand and perception of the benefits of the Indian diet. The traditional Indian diet has staple food items, fruits, vegetables and grains cooked with spices. Dietary habits and methods mark the inseparable connection between health, food, and wellness. However, in course of time, it was heavily impacted by the processes of colonialism, with quite a lot of foreign elements creeping into food habits. In the Postcolonial context, globalization and urbanization have affected and shifted the focus from food as a basic need and for health to food for status and greed, largely defined by the consumption pressures of the capitalist order, to the extent of perpetuating a new food culture, making it largely contingent to see the food itself as culture. This paper attempts to explore Indian food culture in the context of its diversity as well as its centrality in contemporary culture, as hinging on the everyday. It also attempts to bring out the connection between food and health, and the relevance of indigenous food practices, intricately designed according to season and region from the perspective of Food Studies and Cultural Studies.

**Keywords: Indigenous diet, Food Studies, Cultural Studies, Postcolonial condition, Consumption, Globalization, Capitalism, Food Culture, the Everyday.**

Food is an undeniable aspect of our everyday life. Viewed within the perspective of 'Culture is ordinary' (Williams), though food is for survival and is a basic necessity, its relevance of it in our life and its signification astonish us, in its multiple manifestations. It pervades many aspects of our life, so much as to compel us to understand culture as well as the complexities of identity and interaction with other parts of the world in terms of the eatables/eateries. It is one of the most important things which have been considered a major aspect of culture since the beginning of the 'cultural turn' in the last century. Anthropologists have studied how the food habits of people can decode social structures. The anthropological study of food habits of people living in communities in different geographical and regional terrains gains importance as they focus on sustainability. It is also a major part of social, cultural and popular media. It is one of the necessities of life, food is central to culture--human as well as non-human. Indian food culture is unique in its religious, regional, climatic and social diversity. The food culture of India has passed through the Vedic, colonial to post-colonial phase. It has transformed creolization, and globalization into neo-globalization, both in the material and metaphorical senses.

India's food culture journey from global to local and amalgamation of wellness and health aspects in its culture is significant in the present era. Globalization has brought the local food culture and cuisine from the kitchen to the public domain. Indianness with all its heterogeneity has become a new trend in world cuisine.

India is unique among all other nations in its diversity of climates, languages, religions, tribes, customs and cuisines. Therefore, the food culture of India is also heterogeneous in nature. It has been invaded and attracted by foreigners due to the immense variety of indigenous agricultural production and unique food culture. It has always attracted foreigners who have marvelled at India's vast indigenous plants and products which have been central to the Indian diet. Today, Indian food culture in its many diverse forms and combinations has become a world cuisine. This reflects an increased awareness of the virtues of the Indian diet. In the traditional Indian diet, the importance of fruits, vegetables and grains along with spices marks the inseparable connection between health, food, and wellness. However, it was in course of time, heavily impacted by the processes of colonialism. In the Postcolonial context, globalization and urbanization have affected and shifted the focus from food as a basic need and for health to food for status and greed, largely defined by the consumption pressures of the capitalist order. Globalization has made the boundaries between global and national, regional and local more porous.

Since ancient times India has been a paradise for its agricultural bounty. This includes the indigenous lentils, plants, millets, aubergines, many tubers, pumpkins, mangoes, jackfruit, citrus fruits and spices, with several varieties in each item. These are still central to the diet of Indian cuisine. This diversity makes Indian food recognizably Indian. The religious, moral and philosophical significance of food is quite significant. Theodore Bestor talks about 'culinary imagination' referring to the way a culture 'conceptualises' and imagines food. In the case of India with its diverse nature, there cannot be one Indian food but many local, and regional ingredients and methods which constitute Indian cuisine. Owing to this nature, food is an identity marker in India, wherever we go. The food cultures of India are diverse based on practices and everyday life lived by assorted communities, within their cultural specificities. Indigenous food practices and cuisines of different communities are being explored by many organizations and anthropologists for sustainability. CSE's seminal works, *First Food: A Taste of India's Biodiversity* and *First Food: Culture of Taste* brings to us the regional biodiversity and the seasonal and local indigenous cuisines which have not yet become popular, beyond their confines.

The ancient Indian literature, *Bhagavadgita*, *Ramayana*, and *Manusmriti* dating back to the antiquity of Indian civilization, contains mentions about the diverse communities that existed then who followed distinct food habits and practices, quite often as part of their belief system. Since the Vedic period, the cultural landscape has been littered with food. It was a means of survival, a marker of social differences, in course of time, and also a focus of religious and ethical concerns. People believed that food was not simply meant for body nourishment, but was the basic part of a cosmic moral cycle. It has always been the heart of ritual practices and social etiquette. However Vedic practices of offering food to God and taking the left over as divine food, or 'prasada' are continued in contemporary religious ways. The centrality of food in rituals, celebrations and in maintaining the life-death link is a significant feature which is even being practised now. Feasting, fasting and 'Shraddha' are intertwined with the life-death cycle. The Buddhist and Jain monks practised giving and receiving food as a means of survival in the ritual of daily begging (*bhiksha*). Food was considered sacred in all forms and occasions. RS Khare, in his work, reminds the need to combine the interrelated dimensions of food for body nourishment and as a social construct. The ritual, the well-being and the health aspects of food were intertwined in the daily food practices.

Brain K. Smith in his seminal article, mentions the shift to vegetarianism as a movement at the end of the Vedic period which escalated the sanyasi tradition. Patrick Olivelle, in his essay, "Food in India", states that the deep historical, sectarian and regional differences in food habits and attitudes are as much part of the history of the cultural creation of food in India.

Ayurveda, a traditional system of medicines indigenous to India, is a prevalent system of practice where body, wellness and health are intertwined. It encompasses the regulation of diet since it considers the whole human body as a direct product of food. 'Ahara', healthy food, is a concept grounded in Ayurveda. Food is considered to be a pillar which supports life. According to Ayurvedic concepts, food is responsible for different aspects of an individual, including physical, temperamental, and mental states. To stay healthy, maintaining a stable healthy diet routine is essential. For wellness and health, Ayurveda suggests a dietary plan according to the age of an individual.



It has a specific design and dietary regime based on six Ritus(seasons). Ritucharya {seasonal regime} complies with the climatic aspects and seasonal availability of food products. Indigenous food and products were used and consumed for a healthy life. Seasonal availability of grains, pulses, fruits and vegetables is also taken into consideration in dietary plans. Traditional food practices in India are mostly designed on these aspects. In the traditional Indian diet, fruits, vegetables, grains, and spices mark the inseparable connection between health, food, and wellness. Fasting is an important feature of many dietary practices. It is employed as part of a form of worship, part of a religious festival, an instrument of self-discipline or a method of physical cleansing. Another important aspect which is unbreakable is between diet and health. Food and digestion have a significant relationship. Modern scientific research is now confirming the efficacy of many Ayurveda treatments and ingredients.

India has been invaded by many conquerors at different points from the twelfth century, and populations from Afghanistan and Central Asia settled in parts of the north, then in Bengal. Diverse cultures brought by the invaders have made their imprints in food culture too. The inclusive nature of this country has welcomed the differences and incorporated new tastes. Portuguese contribution to the development of elements of an Indian food culture consisted primarily in the transfer of New World foods, starting in the sixteenth century, through Goa and the Malabar Coast. The indo-Portuguese culture was the locus of innovative items in cookery, primarily to do with the origin and inclusion of meat dishes into the diverse Indian repository of cuisine. Portuguese influence on the cuisine is evident in Goan dishes. The Portuguese integrated bread and pau into the cuisine. The Pau is one of the major bread types used in Indian street foods. Like the Mughals and the Portuguese, the British colonists and administrators were bent to Indian ways and culture in many respects. The most important difference between British rule was that, at its height in the nineteenth and twentieth centuries, it was a capitalist empire, which absorbed India in the world market and brought rapid transformations into the country. Their contribution to the cuisine is not just the integration of the technique of brewing but the so-called high culture and table manners which were to make the Indians sophisticated.

The development of Tea plantations paved the way for the rise of hybridised cuisine. Anglo-Indian cuisine and creolisation led to the origin of a new society. Hybridization introduced new dishes like vindaloo and curry to Indian dishes. In the late nineteenth century and early twentieth century, food and cuisine represented a dynamic platform for a close struggle between colonialism and nationalism. Utsa Ray in her work *Culinary Cultures in Colonial India*(2004), describes the development of colonial culinary culture against the background of the socio-cultural changes occurring in Indian society during that period. The cultural politics of nationalism was a major topic of discussion in the culinary texts. The grossness and eating excess of the materialistic occident was ridiculed in the Bengali cultural texts. The hybridization of cuisine and consumption of foreign food was part of the social change. But as Utsa Ray says, Bengali cuisine was able to maintain its domesticity and indigenous cuisine through recipes and staple diets. Later globalization and liberalization led to the proliferation of consumer culture in India. The rising middle class, escalating income and availability of resources, and introduction of exotic foodstuff and cuisine transformed the purpose of food for survival into food for greed.

In the modern and contemporary context, pan-national and global access to food consumption culture promoted by media and cyberspace brought varied tastes to the consumer middle class to satisfy the palates. As Homi Bhabha expostulated, through 'mimicry' as a process of maintaining social status, the middle class struggled to consume the new cuisine. An Indian food terrain, which was uneven, varied and diverse, struggled to 'standardise' its food heritage, leading to the flattening of its domain. Giants of the food industry, Indianized their products to suit the Indian palate. As consumption became the fashion, the elite restaurant culture, and dining out on weekends have become a routine in metropolitan life. Urban fast-food chains have affected and transformed the middle-class diet. However, the adverse effect of the new food habit is quite intimidating as evident from the data related to increasing lifestyle diseases, hormonal imbalance, obesity and deteriorating mental health.

In the last two decades, there is an urge to revive or revamping of Indian cuisine back to the mainstream in global and native culture. Local indigenous specialties and ways of cooking are gaining popularity. Culinary tourism and the presence of food in media and popular culture have become ubiquitous. Street food culture has traversed the entire country and has become a major attraction of tourism and culinary travel. Metropolitan restaurants showcasing international cuisine balance the same with a display of local delicacies. Indigenous, local and regional cuisine has become a part of social status. For example, in the social setting of Kerala, Toddy has been an item of indigenous drink consumed mainly by the rural people

of lower strata. It has also been in use in many parts of South India, as well as Sri Lanka, and south-east Asia, where people have been tapping and drinking toddy for centuries. As a popular beverage made from coconut palms, toddy used to be served in outlets called 'Shaaps', a local dialectal variant of 'shops' ie., Toddy shops, the Kerala equivalent of country taverns, mostly looked down upon with scorn and derision, by the elite society, and so ostracized from the mainstream. The nutriment served in these 'shaaps' or toddy shops has been a sub-cuisine in itself. Until quite recently they were considered as mere accompaniment to the alcoholic drink, toddy, served in these outlets to habitual drunkards. A shift in recognition occurred recently as many people including tourists who are connoisseurs of taste and eatables began to comment admiringly on those 'shaap' cuisine items. And in course of time, a few toddy shops affected a practical make-over, to the extent of attracting social acceptability, good enough for frequenting with family for enjoying tasty food, and thus devoid of the traditional taboos attached to them. Shaap curries, including a variety of fish and meat items, are indigenous savouries of Kerala -- food items becoming a cultural marker. In *Curried Cultures* (Ray Krishnendu et al, 2012) states that globalization becomes prominent, as it makes the boundaries clear and people develop an urge and clarity to reconnect or discover the interconnection between the local and regional and the supra-local. Thus, food is a particularly productive site to interrogate a new iteration of something old because it links the global to the local, the mind to the body and beyond.

This era has witnessed a major transition or paradigm shift, to local, traditional diets and dietary habits in India. Indigenous foods are an integral part of traditional food systems, are central to indigenous people's culture and identity and contribute to their physical, mental, spiritual and economic well-being. As globalization becomes entrenched, it makes the boundaries clear and people develop an urge and clarity to reconnect or discover the interconnection between the local and regional and the supra-local. Thus, food is a particularly productive site to interrogate a new iteration of something old because it links the global to the local, the mind to the body and beyond. Obviously, in the Postcolonial context, globalization and urbanization have affected and shifted the focus from food as a basic need and for health to food for status and greed, largely defined by the consumption pressures of the capitalist order, to the extent of perpetuating a new food culture, making it largely contingent to see the food itself as culture.

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## The Question of Agency in India: An Inquiry into the Gender Representations in the Anthology Film *Paava Kadhaigal*

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### Abstract

People in India, while sharing a uniform national identity, are distinguished by differences at many levels. Thus the phrase “Unity in diversity” has become synonymous with the country, as a version of the “imagined community”. But when it comes to an individual level, there still exists certain ‘obnoxious’ elements in the Indian society that has been so far overlooked in one way or another. In the Indian setup, how far a person is free to exert his own will and take decisions relating to his life, especially when he lives in a community is still a matter of doubt. Each and every sphere of one’s life is ultimately bound to the society that one is a part of. The Tamil anthology film *PaavaKadhaigal*, which was released in 2020 talks about these unconsidered yet frequently occurring societal issues. This quartet of films though unique in its own kind, revolves around the theme of honor killing and in turn shows how human aspects like egotism, probity and shame are intricately connected to personal relationships. Chris Barker and Emma Jane in *Cultural Studies: Theory and Practice*(2016)has defined structure as therepeated prefiguredcomposition which impact or restrict the options and chances available and agency as the ability of people to act individualistically and to make their own free choices. Thus in the context of this film, the paper tries to analyze the problem of agency for an individual and how far structures play a role in moulding them. The four films have a varied set of male and female characters as its protagonists and the paper’s main point of exploration is the gender representations in these films thereby figuring out whether the agency is a gender or a communal issue in an Indian scenario. The study will be employing the concept of agency as elaborated by Barker and Emma in their seminal work.

**Key Words:** Gender in India, Societal Issues, Community, Honor Killing, PaavaKadhaigal, Cultural studies, Agency, Imagined Community, Culture, Structure.

### Introduction

Over-The-Top platforms became a major source of entertainment for people when worldwide the unanticipated Covid pandemic caused the people to be confined within the four walls of their home. A notable amount of films which were released in OTT platforms during the pandemic period were worthy enough to be taken up for further discourses. One such film was *PaavaKadhaigal*, a Tamil anthology film released in the OTT platform Netflix in December 2020.The title words *PaavaKadhaigal*could be roughly translated as Sinful Stories or Stories of Sin. Four eminent directors have collaborated and contributed four individual works, each work that stands out on its own. The film discussed certain sensitive and taboo subjects that have relevance in an Indian context. Despite claiming to be technologically developed in many arenas, India still lack behind when it comes to addressing issues at societal and individual levels. Mention may be made of some subjects like same-

sex marriage, life of transgenders, inter-caste marriages, rape and honor killings. Within the series, two films *Love Panna Uttranum* and *OorIravu* deals with the theme of honor killing. Considering the number of real life events that happen in an Indian society based on these issues, discussion of this anthological work becomes all the more important. Thus the film explicitly raises the question of free will and agency of an individual.

Transphobia is a common societal issue in India and director Sudha Kongara's film *Thangam* revolves around the same subject. It is the first film in the series and it shows the life of a Muslim transwoman in a Tamil village of 1980s named Sathaar who dreams of living a normal life but fails to get accepted even in her own household. The film shows the traumatic experiences of a transgender when they try to be 'normal' in the society. Kongara makes Sathaar meet his tragic end at the hands of the village goons one night. Sathaar's plight in the movie reflects the condition of the third sex in India. In western countries, when an individual comes out, acceptance in society and family circle is not as much an issue as it is in a country like India. In a survey of US adults conducted in May 2022 by Pew Research Centre on "Americans Complex Views on Gender Identity and Transgender issue", 64% of the people strongly favored protecting transgender people from discrimination. The proportion would be even higher if the same survey was conducted in India, but would seem not applicable in practice (Parker, Kim, et al., 2022). The next one in the anthological series is director Vignesh Sivan's film *Love Panna Uttranum*. The story touches upon two issues – honor killing and lesbian relationships. Here in Vignesh's movie, we find a father killing one of his twin daughters and a daughter faking a lesbian relationship to escape herself from meeting her twin sister's fate. The supposed shame that a girl brings to the family when marrying someone outside her caste is the same motive for this father Veerasimman's heinous act. Jothi comes to the village with her friends Bharani and Penelope to attend her sister's funeral and also meet their father. When Jothi comes to know of her father's atrocious acts, it causes her to fake a lesbian relationship with Penelope. Jothi is in fact love with Bharani, whom she knows will never have acceptance in her home. She reveals this to her father only after she moves out of the village. Years after we find the father having changed his heart, reconciling with Jyoti. When an individual faces societal pressures, it will have implications on all those who are associated with them.

In India, news reports of honor killings come at least once in a while despite the geographical location. To what extent are individuals really free to choose and decide what is ultimately best for them is a question to probe into. In an Indian setup, a person becomes more accountable to society than to one's own kith and kin. In an article in *Times of India* published in August 2021, author Ashuthosh Pandey opines that, "One of the great themes pervading Indian life is social interdependence... People are deeply involved with others, and for many, the greatest fear is the possibility of being left alone, without social support". It is this very same fear that prompts Mathi from *Vaanamagal* to think of killing her daughter who is a rape victim. The taboo associated with the virginity of a woman is prevalent in India. *Vaanamagal* is the third film in the anthological series directed by Gautam Vasudev Menon. The film shows the response of a normal Indian household when something befalls them. Mathi's family which consists of her husband, son and two daughters are equally affected by what happened to the youngest child Ponnuthaayi. Mathi feels pressurised from hiding Ponnuthaayi from others. The melancholy of the parents and an elder brother's angst are well portrayed in this film. The father's support and reassurance bring Ponnuthaayi's mental state back to normal. Mathi is unable to do the same and during one of the family trips even thinks of pushing her daughter off the cliff in order to relieve the entire family from the dishonour. In a spur of time she changes her mind and holds her daughter even more stronger. The change in Mathi's decision can actually be considered as a positive note. In Indian households, a victim of sexual abuse is more or less considered as the Sword of Damocles. Mathi from *Vaanamagal* is a perfect representation of thousands of women who keep mum about such incidents fearing embarrassment and disgrace.

The last film in the series *PaavaKadhaigalis OorIravu*. Despite being educated and financially independent, pivotal matters of a woman's life is ultimately depended upon the decisions and choices of the rest of her family members. If she goes against this, it is often a do or die situation that lies ahead. Like Veerasinghman of *Love Panna Utturanum*, here we find another father figure Janakiraman

who kills his pregnant daughter Sumathi for the shame she has caused by marrying Hari, a guy from a lower caste. In both these films, the villagers of the place are pretty much obsessed with caste system. Janakiraman and Veeraisimman were no exception to this. Janakiraman invites Sumathi back home as part of conducting baby shower ritual and poisons her in drinking water once she is home. He turns a deaf ear to Sumathi's cries and pleas to save her and leaves her to die in his household. Her promises to take care of her sisters and family seems futile in front of her father who has already made up his mind. Towards the end, we see Sumathi's husband Hari pressing charges against his father-in-law for his unjustifiable deed. The four films are similar in leaving the audience much to think upon. The issues that the films discussed are something that every person in India live amongst. It is at this juncture the problem of agency and structure becomes a point of analysis.

### Discussion

Giddens's structuration theory holds the viewpoint that "agents produce and reproduce social structure through their actions" (Barker, 2005). Men and women in these films as one can see are unconsciously a part of a culture, the crude elements of which they are again reproducing and cementing in the social structure. But this structure is dual in nature. This duality of structure is central to Giddens' theory of structuration (1993). Social structures enable individual subjects to act yet there are certain things that lie outside the individual subjects, things that are determined by social structures. "Structures are not only constraining but enabling" (Barker, pp 235). Characters like Mathi know how the society works and the other impending issues their family might have to face. This prompts her to think of killing her own daughter. But as a sensible subject and an individual when she decides to be with her daughter the act of agency could be possible. "Six ideas are mainly associated with agency – freedom, freewill, action, creativity, originality and the very possibility of change through the actions of free agents" (236). Barker argues that the concept of agency is socially and differentially articulated and therefore some individuals have more scopes of action than others. His opinion is that "pathways of action are themselves socially constituted" (237). When we take the lives of woman like Jothilakshmi and Sumathi, acculturation has caused them to exert free will and pave their own paths, though faced opposition from their respective families. But when it comes to other characters in the same series like that of the transwoman Sathaar, they are 'doubly oppressed'; socially constricted and individually unsophisticated. Her situation is worsened in an even coarser village setting. The analysis of male characters in this anthological series reflects how despite the gender no one is really free from social determinants. Two fathers take away the life of their own blood while one father is quite reassuring to his daughter. Social alienation and related ill-feelings were a major source of concern for all these male leads, as an important aspect of the social construction of reality (Berger and Luckmann, 1966). In Barker's words when it comes to choice and determination, "The basis of our choice does not spring out of thin air but has been determined or caused by the very way we are constituted as subjects, that is by where, when and how we came to be who we are" (237). Veeraisimman, Janakiraman, Mathi, Sumathi, Sathaar, Jothilakshmi, Hari and all others have the 'existential experience' of having choices. But their actions are determined by social forces, which as above mentioned is something that lies outside them as individual subjects, as a sociological constitution (Giddens, 1986; 1993); these are also aspects equally important in their democratic existence (Unger, 2004), which require detailed probing, more fruitfully, it appears, within the framework of Pierre Bourdieu's theory of 'social practices' (Bourdieu, 2010). An escape from socially contributing factors thus becomes out of the question in matters of human freedom and action (Turner 1991). As Baker says, "In sum, agency is determined. It is the socially constructed capacity to act and nobody is free in the sense of undetermined (in which event, one could not be at all)." (237)

### Conclusion

The way in which Indian society deals with certain sensitive topics is beyond description. The treatment of subjects which are intertwined with myths and taboos is more problematic in India than elsewhere. Through the analysis of the film, the main intention was to explore the issue of free will and agency as it is exercised by men and women. In some societies, women are placed on a higher pedestal yet not even given the basic individual rights. Men, on the other hand, exercise their free will,

but a scrutiny of their actions proves that it is more socially influenced than their own individual judgement. If agency is the capacity of an individual to act, then the definition of agency with respect to social structures become even more vivid. It is “the socially constructed capacity to act”.

Despite the gender, every individual is bound to society and its influencing factors and no one is truly free when exercising their will even in their own core personal matters.

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## Social and Cultural Perceptions on Varna/Colour: A Critique

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### Abstract

India never witnessed a uniform culture. It is made up of numerous faiths, castes, sub castes, jatis, kulas, gotras, varnas and languages. In Indian history, the development of Varna Vyavasta is an unusual process. It was opposed to theology and naturalism. However, at some point, it turned into a birth-based system, giving rise to the four varnas: Brahmins, Kshatriyas, Vaishyas and Shudras. The hierarchy was primarily decided by one's profession rather than one's birth. The division of labour was also done according to this Varna system, with the Brahmins descended from the head, Kshatriyas from the arms, Vaishyas from the thighs and Shudras from the feet.

India being a very complex and diverse country, has a huge variance in its population, based on factors like language, religion, caste, eating habits and so forth. People differ from one another in their practices, traditions and norms, which are a fusion of several cultures. There are several cases of the experience of discrimination based on caste, class and colour, social and economic status. This paper intends to understand and analyze the different reasons responsible for such a complexity enmeshed with inequality and intolerance and the issues related to it, especially the skin colour consciousness in the present Indian scenario, which can be illustrated with reference to texts and the everyday.

**Keywords:** Culture, society, varna vyavasta, colour, discrimination, inequality, intolerance, everyday

### Introduction

In Indian scenario, the power was determined by many factors such as caste, class, social and economic status. Indian society has witnessed various issues related to racism and other kinds of social discrimination not just the skin tone. Since the beginning of time, the skin colour has had a huge impact on the community. Colourism, also referred to as skin colour stratification and defined as the fondness for light skin and the positioning of one's worth based on their complexion, has subjugated a variety of societies and historical periods, particularly Africa, Eastern Asia, India, Latin America, and the United States (Franklin, 2014). The prevalence of "Pigmentocracy/ Colourism," or cultures whose wealth and social rank are dictated by skin colour, is what leads to the abundance of Colourism on a global scale. The people with the fairest skin hold the highest social standing across the world, followed by those with brown skin and, at the bottom of the social ladder, those with black skin. People who experience this type of racism frequently have fewer possibilities because of their skin tone (Harris, 2014).

Studies have found extensive evidence of discrimination based on skin colour in India. Lighter skin tones are seen as preferable in many parts of the country. We live in a society where skin colour is publicized as a parameter for beauty, with the result that women are more prone to be subject to unwarranted comments, and insinuating remarks bordering on hatred/criticism on account of their skin colour, which is a purely biological phenomenon, determined by genetic markers, but (mis)

interpreted as a valid cultural marker. The range and scope of the topic lies in the fact that throughout India Pigmentocracy/Colourism is being practiced within different communities and sections of people that it has become a blot in the socio-cultural life and ethos. However, not much study has been done in this area, especially from a literary-critical perspective. The dark skinned ones have always been treated as “inferior” or “outcaste” or “untouchable” or “alien” and looked down upon with scorn and derision despite all the rhetoric about enlightenment, advances in scientific knowledge and understanding.

### Colour Perceptions in India

India's national psyche has always emphasized having fair skin. The Hindu social structure of caste, where persons from higher castes often had light skinned complexions and were better positioned in the political hierarchy, must have given rise to the yearning for lighter skin. Fairness, strength, and domination have become intertwined as a result of India's history of invasions by nations with paler skin, such as Great Britain. Thus, the topic of fairness has anthropological, social, and cultural foundations (Ladizinski, Mistry & Kundu, 2011).

The diverse climatic and geographic variables affect Indians' skin tone, which can range from very dark to quite fair. But, the fact is that preference for light coloured skin is becoming more and more apparent these days which results in the discrimination among people based on their skin tones. The dark skinned ones are always considered as second class citizens and marginalization is quite common in many fields. In some cultures, dark skin is not treated as a serious concern whereas in some cultures it is a mark of shame.

A few decades ago all were treated alike, and no one was judged on the basis of skin colour though India was of different races and distinct cultures. People from the North east part are fairer compared to the South east. Since the southern part is occupied by Dravidians, they have a dark skinned complexion and differences in facial features are also seen. All colours are created by God and we need to understand the fact that dark skin is superior in quality. It is scientifically proven that dark skin is rich in melanin than the white skin.

In India culture, we had two groups of people Aryans (the so-called noble population) and Dasas or Dasas (tribal population). The Dasas were considered to be the enemies of Aryans. This particular term Dasas was always misunderstood in the western context as slaves. These two always fought over territory, cattle and wealth. The Rig Veda makes a clear distinction between two groups on the basis of their appearance and skin colour.

Aryans worshipped Agni (Goddess of Fire). The Aryan deity Soma has said to have killed many black-skinned people (Dasas). This was not because they were black but for other prospects. The question of skin colour was never major concern during this time.

Some examples can be taken from Hindu Mythology. We have hero and heroines and gods and goddesses with dark –skinned complexion. Lord Krishna, incarnation of Lord Vishnu is known as the dark hero because of his skin colour. In Sanskrit, the word Krishna itself means ‘black’. Lord Ram, another incarnation of Lord Vishnu is also black in colour. Draupadi, wife of Pandavas, who is a very beautiful woman, is of dark-complexioned skin. It is said that she came out from fire and is known as ‘Agniputri’ that is why she is of black skin. Another one is Goddess Parvati; wife of Lord Shiva is of wheatish complexion with exceptionally attractive features. Kali, the goddess of vitality and vigor is dark –skinned which is obvious from the name itself.

In India, it is extremely typical to link "fairness" of skin to relative affluence, desirability, prestige, and attractiveness as well as to better marital prospects for women with fewer dowries. Fairness is really viewed as a positive characteristic for engagement, and it is very common to find newspaper ads for marriage seeking fair-skinned brides and grooms. In addition to height compatibility and horoscope compatibility, Indian matrimony websites also use skin tone as a major filtering factor (Leong, 2006 & Vaid, 2009, p 148-65). White colour/skin is therefore so essential to beauty in India that having it alone, without any other specific abnormalities, can be enough for a lady to be deemed attractive. As evidenced by the tradition among expecting women to eat citrus fruits and saffron in order to have a kid with light skin, this fixation with fairness appears to begin rather early even to the



unborn infant in the mother's womb. These dangers lessen a girl's value even more and increase family stress, particularly financial stress, as dowries for darker women are used to make up for their lack of piety and aesthetic deficiencies. The irony is that the same people in this country who would do anything to have a fair complexion are the ones who worship and praise the beauty of Lord Krishna and Goddess Kali.

Despite the fact that dark skinned persons are often viewed as more ethnically genuine or real, research shows that light skinned people still have noticeable benefits considering many factors. The global association of whiteness with individual prospect, accomplishment, and benefit as well as the global influence of Western dominated culture and media, however, may be the authentic motive of the demand for fair skin. The biggest perpetrators in establishing fairness as a requirement for beauty is the media and business.

The media which represent lighter skin men and women as more striking, self-confident, and affluent, have contributed to the perpetuation of this colour complex among Indians, first among women and now also among men. As can be seen from the recent upsurge in skin-whitening products and advertisements for them, their highly successful multibillion-dollar business, the cosmetic industries have taken advantage of this obsession with fairness to market all kinds of treatments for achieving a desirable skin colour or improving an undesirable one. According to estimates, skin-whitening creams make up 60% of all skin-care product sales in Asia. India is one of the greatest skin-lightening markets in the world, with an estimated 60-65% of women between the ages of 16 and 35 using some type of skin-lightening product (Leong, 2006).

The majority of the marketing materials and product packaging for these whitening solutions include claims about how quickly they can "whiten" and improve the tone of skin. The facultative colour change that is obtained with skin-lightening chemicals, however, may gradually revert to the constitutive skin colour level, and ordinarily, the colour change may not occur beyond the constitutive level. If such a change is asserted, the product should be regarded as hazardous because such changes can become irreversible and result in contact leukoderma (a disorder that is similar to vitiligo for laypeople) or skin cancer. Additionally, it may not be ethical to promote fairness creams in a nation where the majority of the population is wheatish to dark skinned and a sizeable portion of them lives below the poverty line, especially given that these products' claims are not supported by scientific research and their cost-prohibitive nature. Fairness creams are under the category of medications since they alter the physiological system of the body best suited for that tropical part of the earth by blocking melanin synthesis. Therefore, before these products may be marketed, scientific proof of their efficacy and safety should be required (Thappa, 2013 & Agarwal, 2012).

The global market for skin lighteners, which was previously forecast to be worth US\$8.8 billion in 2022 but is now expected to increase to US\$11.8 billion by 2026 at a CAGR of 6.6%, notwithstanding the COVID-19 controversy. One of the report's segments, creams, is anticipated to increase at a 7% CAGR and reach US\$6.5 billion by the conclusion of the analysis period.

The growing awareness of skin lightening products and the rise in disposable income in various countries are credited with driving the growth of the worldwide skin lightening market. With an increase in disposable income, skin whitening products become more affordable. High-speed internet accessibility and the expanding popularity of online shopping both support sales and contribute to the expansion of the skin lightening product market globally.

The development of novel formulations and packaging formats, as well as the exclusive positioning of various products, all contribute to the improvement of their aesthetic appeal and market expansion. Customers are choosing products with bioactive extracts because they feature advanced skincare qualities like side-effect-free skin health renewal. The market potential is increased by the growing interest in skin lightening products among men.

The pervasive commercial culture and the rapidly growing beauty industry today have captured the anxiety around body image. The urge to purchase an "ideal beauty" and the perception of imperfection in female look are both fueled by mass media, which adds to the commodification of female appearance. Others are passively abused by the profit-driven market and endure risky procedures like skin care /plastic surgeries, while some women actively construct their sense of self by consuming

numerous beauty goods, including cosmetic surgery. However, both incidents show how booming beauty industry preys on the bodies of women.

### Conclusion

Finally, it should be noted that the impact that skin tone has on young people's cultural, social, emotional, and medical development is a serious communal health concern that requires urgent awareness. It is past time to take the appropriate steps aimed at the youngsters to underline that there is more to life than just one's skin tone. They should be made aware that the booming cosmetic companies are preying on their vulnerabilities and that none of the fairness, skin-whitening, or lightening medications can change a person's skin colour beyond that which is inherent in their skin. In an effort to curb India's enormous thirst for skin-whitening goods, Kavitha Emmanuel, the creator of Women of Worth, launched the "Dark is Beautiful" campaign in 2009. Its brand spokeswoman, actress Nandita Das, has spoken out against the trend for pale skin and questioned the idea that success and attractiveness are defined by skin tone. It's high time to alter the mentality and views of the public and make them feel at ease and content in their own skin and manifestation.

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**Plight of the Antagonist: An Alternative Reading of Ramayana  
with reference to C N Sreekantan Nair's *Lankalakshmi* and  
Amish Tripathi's *Raavan: Enemy of Aryavarta***

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Myths have been defined as a kind of narrative sequence normally traditional and anonymous, through which a given culture ratifies its social customs and accounts for the origins of human and natural phenomena, usually in boldly imaginative terms. Myths are functional stories containing deep truths; they express the collective attitudes of a community, a people, to fundamental matters of life, death, divinity, and existence (Mark 2016, 2).

Ramayana, one of the two important epics of India, has been recounted across cultures with several perspectives that it lends to itself. Based on the Yuddhakanda of Ramayana's textual tradition copious narratives have been created. This paper aims to analyze and address the plight of the antihero Raavana, hereafter referred to as Raavan, through C N Sreekantan Nair's drama *Lankalakshmi* (1974), the last of his trilogy with that of Amish Tripathi's *Raavan: Enemy of Aryavarta* (2019) the third in his Ramachandra Series. Presenting a philosophical monist view of the universe through his modern theatrical ideas

Sreekantan Nair's play, unlike other traditional texts, focuses on the perspective of Raavan. Likewise Amish, through his hyperlink technique, unfolds the standpoint of Raavan. The way both narratives dispense countless exegesis, in almost half a century's interlude, showcases the variance in the portrayal of each character in the story in different genres, and with different cultural nuances, symbolizing the creative potential of the basic myth.

Keywords: Myth, Plight of anti-hero, Monist, Hyperlink, Characterization, Adaptation, Cultural significance.

## INTRODUCTION

“Every human society possesses a mythology which is inherited, transmitted and diversified by literature.” – Northrop Frye

Ramayana, composed in Sanskrit by Valmiki, is one of India's foundational epics. The basic tale of Ramayana is perpetually adapted to copious contexts, forms, and media. Based on *Yuddhakanda* of Ramayana an innovative theatrical production by C N Sreekantan Nair emerged reduplicating the textual tradition of Ramayana. This retelling intends to foreground the glory and influence of Lanka which was overlooked due to the predominance of Rama's glorification in the tale. The dramatist depicts Raavan as the possessor of extraordinary genius who can only rise to the inevitable disaster.

Amish Tripathi's *Raavan: Enemy of Aryavarta* follows the life of Raavan, a warrior, scholar, businessman, musician, artist, and above all lover. Instead of projecting Raavan as the unidimensional, ruthless villain enchanted by the beauty of Sita, Amish characterizes Raavan as a flawed genius capable of extreme devotion on one hand and horrifying cruelty on the other.

Representation of Raavan evolved in various artistic production. C N Sreekantan Nair and Amish Tripathi provided a revitalizing depiction of Raavan. Customarily portrayed as the antagonist and a

mere villain with shallow characterization, the nuances attributed to him even in Ramayana's original text are sometimes overlooked. The impression of Raavan that exists in modern India to a great extent is based on his portrayal in television serials of the late 1980s. They have a black and white depiction of him which only serves the purpose of being the anti-hero of the narrative.

In the ancient versions of *Ramayana* Raavan's glories, his weaknesses and his exemplary knowledge are revered. A devotee worshipper of Lord Shiva, Raavan has written hymns called the *Tandav Stotra*. This paper aims to revive the unbiased perspective towards Raavan and to re-represent the overshadowed elements attributed to him employing alternative reading of *Ramayana* through the perspective of the antagonist of the narrative, Raavan, a fascinating character.

#### **Delineation of Raavan in *Lankalakshmi***

*Lankalakshmi*, the last of C N Sreekantan Nair's *Ramayana* story appears on stage in 1976 with three acts, all set in Lanka's assembly hall where Raavana, Mandodari, and court ministers confer over the abduction of Sita and the resulting war that is looming over the country. The prologue and epilogue deliberate on the brevity of wealth and glory, as exemplified by Lakshmi's departure from Lanka. Sita only makes her presence visible in the epilogue whereas Ram never appears in the play. Uncharacteristically, Nair represents the story through the eyes of Raavan's perspective, portraying him as a worshiper of arts and a king devoted to family lineage.

The characters in *Lankalakshmi* are 'demythologized' by Nair and depicted as *devas* (gods) and *raksasas* (demons) as separate communities sharing their values and practices. Instead of portraying Raavan as 'the *raksasa*', Nair characterizes distinctive characters by having them express differing opinions on the warfare and *raksasa* history in court debate.

The arrangement of events and situations in the drama makes Raavan's motive for abducting Sita and imprisoning her valid. In the play, Sreekantan Nair depicts Raavan as reasonably justified in abducting Sita by stating the treatment of Rama and Laksmana towards Surpanakha (Raavan's sister). The initial blame for the sequence of terrible events is laid on the actions of Rama and Laksmana. Raavan has built his kingdom with his quest for owning and controlling the best. The practice of abducting women for the expansion of their community is also mentioned in the context. Sita fits into this pattern as he is mesmerized by her beauty and according to him rightfully such beauty belonged to Lanka.

The decline of power and influence of Raavan, is observed from his acknowledged desire for Sita, which Mandodari sees as a threat to her relationship with Raavan. In this obsession, he neglects his worship of Siva which according to Mandodari marks the beginning of Raavan's downfall. The decline of the power of Raavan appears as a recurring event in the course of the play. His denial to trade-off Sita because of his heroic vision ushering and coercing him to go ahead and fight to appease contributes as a reason for the future adversity that is to take place.

To quote Monika Horstmann, "Yet throughout the play, Sreekantan Nair retains the sense of Raavan's greatness. The seriousness of his attempt to discern what is the appropriate action is unmistakable. And in the face of declining greatness, and of wondering, as he does towards the end, whether his life has been hopeless futility, he does not seek the classic way of becoming a sannyasin. Instead, he bravely goes forth into what he knows will be his last battle, whether he wins or loses."

The remarkable success of this play lies in its evoking and unfolding of the tragic glory of Raavan. Nair represents Raavan not only as the worshiper of music and warfare but also as an embodiment of love and heroism. It is depicted when he finally says "Is it not the very truth, and no falsehood, that death is one whether one is victorious or defeated?" (84) Sreekantan Nair's Raavan scrutinizes the meaning of life and its different layers which is absent in the original narrative of the tale. To paraphrase G Shankara Pillai's opinion on *Lankalakshmi*, it is more like a myth of a tribe than of an individual.

#### **Creation of 'a perfect villain', the rise of Raavan in *Raavan: Enemy of Aryavarta*.**

Amish Tripathi's third book in his Ram Chandra series chronicles the life of Raavan, a character misinterpreted in recent years. The multilinear narrative begins with the birth of Raavan as the son of Rishi Vishrava and Kaikesi following his journey of becoming the most powerful trader in Lanka and

converges to the kidnapping of Sita as described in the former two books of the same series, *Ram: Scion of Ishkvaku* and *Sita: Warrior of Mithila*. The novel showcases the intelligence, passion, love, desire, and rage of Raavan through various instances finally leading him to ‘choose’ the role of villain.

From the onset of the tale, Amish provides events that will ultimately lead to Raavan’s rage and quest for recognition. Being the son of a renowned Rishi, the expectations that rested upon his shoulders molded him into an ambitious child at a tender age. The presence of mind, martial arts skills, passion for Rudra Veena, and fearsome intellect that he possessed made Raavan meet the expectations set by society. As a way of balancing out the positive traits attributed to him and not deviating from the original depiction, Amish accredits him with negative traits such as his fascination for witnessing the death of animals, his love for dissecting hares, and his menacing thirst for being the best.

The nature required for being the perfect villain was hence innately present in Raavan. But a chance for his redemption was provided through Kanyakumari. Presented as Raavan’s love interest, Kanyakumari, later referred to as Vedavati, appears to guide him into the path of dharma from a very young age. “You can be better than that too, at least try” (25) were the only words that made Raavan’s mind dominate the ceaseless rage inside him.

Placed against the discrimination of society for being born as a Naga, Raavan and his little brother Kumbhakarna, the former express extreme protectiveness, compassion, and love towards his little brother. When his brother’s life was at risk, at the age of nine Raavan disregarded ethics and dharma which discriminated against them because of their outgrowths categorizing them as ‘Nagas’ or ‘the cursed souls’. While he demanded the midwife to hand over his brother the woman was not following the orders of a child.

‘The midwife looked at the furious expression on his face with a sense of foreboding. She had seen it before, this bloodlust. On the faces of warriors. People who killed. Sometimes, simply because they enjoyed it.’ (31)

The journey of Raavan as an independent adult who is protective and responsible for his younger brother and family starts from this moment. When he shrugged off the comforting hands of his uncle Mareech, he was getting ready to face the world fighting against society. ‘...the nine year old who spoke like an adult.’ (39)

The creation of the villain in Raavan here is credited to Vishwamitra, who uses Raavan as a pawn for his benefit. While supplying medicines for Raavan and his younger brother, he made them indebted to him and slowly manufactured a potential villain for the ‘Vishnu’, the savior.

‘Vishwamitra explained, “A Vishnu is basically a hero. A hero others willingly follow. And they follow the Vishnu simply because they trust their hero.”

“But what does that have to do with Raavan, Guruji?”

“What does a hero need, Arishtanemi?” “A mission?”

“Yes, that too. But besides a mission?”

Arishtanemi smiled, as he finally understood. “A villain”

“Exactly. We need the right villain to act as the foil for our hero. Only then will people see the hero as their savior, as the Vishnu...” (69)

“... If all I’ve heard of Raavan is correct, he has the potential to be a good villain.”

“A perfect villain. For not only will he be a believable villain, he will also be under our control” (70)

Being ambitious and ravenous for power, the growth of Raavan as a trader in Lanka using his intelligence and bravery over the years leading him to become the best trader and second influential figure, next to chief trader Kubaer was inevitable. The creation of his Lankan soldiers, the fleet of two hundred ships which were manufactured specifically under the guidance of Raavan himself making them the fastest in the sea, his ruthlessness in trade, and his hunger for more slowly gave him the characteristics needed to become the ‘perfect villain’ of the narration.

Amish presents Raavan with yet another opportunity to save his ‘cursed soul’ when he meets Vedavati during a burglary in Nalaban. After three years of the incident, Kumbhakarna finally discovers more about his brother’s inspiration and sets sail to Vaidyanath. ‘The possibility to turn negative into positive always exists. But it takes a Goddess to inspire the change.’ (161) For Raavan

the drive to be better obtained from the gentle prompting from 'the object of his devotion' (145). The passionate attribute of Raavan is unveiled through her. A glimmer of hope for the 'predestined villain' to rectify his ways and choose the path of dharma, becoming a hero in contrast is paved here. For the happiness of Vedavati Raavan finally chooses to be 'A man with a purpose. A man walking with dharma.' (178) The conversation with Vedavati which makes Raavan rethink his decisions and realize that there is a villain present innately in everyone is endearing. Raavan voices out what society labeled him as a monster. He acknowledges that he is destined to be the villain when he says "I am a monster. I know I am a monster. I enjoy being a monster. I need you to save me. You are my chance. My only chance, if I am to make something... something noble of myself." (174) The vulnerability, desperation, and desire to escape his fate is evident in this interchange. The pace with which the hope perishes in his life making Raavan 'choose' to be the villain of the story is excruciating. The tragic death of Vedavati was the breaking point to unleash the ruthlessness in Raavan to its entirety. The creation of 'the villain' for the course of the tale is hence fulfilled. 'Sound of raw, unfathomable anguish' (184) projected the unimaginable grief experienced by Raavan. Fury raised again, unleashing the monster in him to its extreme, murdering every single person in the village without any mercy.

'I hate this cursed land' (191)

"I will unleash the monster! I will destroy this land!" (201)

The construction of the 'villain' in Raavan was through countless suffering. Born innately with competitive nature and rage, these traits in Raavan, if given proper guidance, may have led to the raise of a hero rather than a villain. As 'what you term as a monster is the fire every successful man has within him. A fire that will not let him rest. A fire that drives him to work hard. To be smart. To be relentless. Focused. Disciplined. Those are the ingredients of success. That fire is like a monster that will not allow you to lead an ordinary life. But there is one thing that differentiates a successful man from a great man. One key thing: Does the monster control you or do you control the monster? Without the monster, you would have been ordinary. With the monster, you have a chance to attain greatness. Not a guarantee, but a chance. To seize that chance, you need to control the monster and use your unique and enormous abilities, in the cause of dharma.' (174) This opportunity to attain greatness was consciously abandoned by Raavan.

The rise of Raavan to the 'King of Lanka' conquering and possessing everything he desired, mercilessly eliminating every obstacle coming between his aim of destructing 'the cursed land' was ineluctable.

## CONCLUSION

Myths and legends are associated with our culture and traditions since the beginning of human civilization. The ability of mythology to influence human behavior, providing us with morals and values, and its relevance in contemporary situations ensures its continuity. The way these myths are analyzed and interpreted changed drastically over the last few decades. India's foundational mythologies, *Ramayana* and *Mahabharata*, are reinterpreted and adapted into numerous genres. In recent times, the representation of various characters in these mythologies in the new adaptations is misleading or shallow. Raavan is one of the many examples, the extraordinary attributes assigned to him are overshadowed by his representation as a villain and the glory of Ram. A monist view of Raavan, foregrounding his glories along with his weaknesses appears in C N Sreekantan Nair's *Lankalakshmi* and Amish Tripathi's *Raavan: Enemy of Aryavarta*. Raavan who was adamant about achieving greatness and wealth was unconcerned about the forces that surrounded him. However, the cumulative effects of his experience on the road to heroism have led to his downfall gradually. It was not just one incident that drove Raavan to be the prominent villain known in Indian mythologies. Struggling to protect his pride and honor, Raavan ultimately stumbles and falls into the role of villain in *Ramayana*. The representation of him through his narrative, depicts the internal struggles, social discrimination, grief, rage, desire, passion, and ego that molded him into the man he is. Suffering is the fundamental reality of life. The way people respond to these sufferings classifies them as heroes or villains. Raavan's response to all the suffering was unadulterated rage categorizing him as a villain

responsible for his own vanquishing.

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## **A research work on - Restoration of Indian ideologies for the generations to come.**

**By - Bhargav & Meghana Bhat, Kerala**

### **Abstract:**

There is a set of conventional behavior that has been followed since last many decades. With the passage of time, the true essence of this set of behavior has been misted. Though there is 'Brahmopadesham' being carried out but the idea of 'Rashtram Dharayatam Dhruvam' is not being carried forward; for example. The ambitious competitive world is lacking the touch of Indian ideologies and the connection with the idea of 'Sanathana Dharma'. This study concentrates on the necessity of restoring such ideas for a better tomorrow and helping the young find their true purpose of living. The study reveals how ancient ideologies are way ahead of the future and by understanding which one could lead a fulfilling life. It is a study of how basic necessities of life have been described in the scriptures and what's being followed today. In short, about the true necessity of restoring Indian ideologies.

### **Key words:**

Restoring the ideas, Sanatana Dharma, Conventional behavior, Indian ideologies, The purpose of life

### **Authors Introduction:**

#### **Meghana Bhat**

I'm Meghana Bhat. I'm from Sirsi, a small town amidst the greenery in North Canara. I'm an aspiring BCom graduate of 2022 from Mangalore University.

I'm an endeavoring orator, I have started my Spotify podcast as well I used all the opportunities possible in college to enhance my speaking skills.

I'm a writer by passion and have also explored into content writing as well creative writing.

I have been a winner in several literature fests and competitions both intra and intercollegiate. I have organized and presented many events along with these events.

I'm an active member of Akanksha Charitable Trust which helps youth to find their way into a better and healthy future. I have volunteered to the major events like Regional and national youth conference, Global online Youth education summit etc which has given me wide knowledge and exposure about the present need of the youth in the society.

It was a pleasure to traverse and submit a research paper on Mobile banking and a project on the Handloom Industry.

Apart from all above I'm a quick learner and research enthusiast with a vivid interest in the field of Indian ideologies which brings me here.

#### **Bhargav**

I am Bhargav. I stay in Bangalore. I am a BCom graduate from Mangalore University. I am a CA aspirant, I have cleared my first group of CA intermediate and currently pursuing my articleship.

I am an ardent student of Yajurveda, learning Poorvaprayogam. My interests revolve around current affairs, our culture, Purana, Vedanta, Advaita Siddhantha and teachings of some exemplary spiritual leaders.

I have participated in intercollegiate management fests and competitions. I was given an opportunity to present a paper on Post Covid working environment in the area of Human Resource at a conference conducted by Mangalore University.

I am taking an active participation as a member of Akanksha Charitable Trust, involving myself into various youth oriented activities.

On the whole, I am an ambitious person who is ever ready to grasp positive aspects from various people.

### **Introduction:**

Satana Dharma came to existence along with human existence. Which certainly means that it was there



before the human race was divided into cast and creed, divided based on color and culture. Sanatana Dharma is a way of life. It is the basic necessary set of rules a human needs to live in a way that doesn't destruct any other being.

अकृत्यं नैव कर्तव्यं प्राणत्यागेऽपि संस्थिते । न च कृत्यं परित्याज्यम् एष धर्मः सनातनः ॥

What has to be done has to be done. What should not be done should never be. This is the whole concept behind Sanatana Dharma. We humans are just a speck of dust while compared to the whole cosmic proportions. And the whole purpose of our living should be in a way that doesn't disturb other beings in the cosmos.

Over the years these beliefs or thoughts of Sanatana Dharma has been restricted to a particular group of people or religion. Wherein everything it depicts are towards all human beings as a whole. What we refer to as Vedas, Shastras, Puranas are also nothing about a religion but only about pure science and art of living. They include all such rules and regulations, mere suggestions that help humans to seek, to practice and to live with peace.

This research work focuses on bringing on to the notice of people that Sanatana Dharma should not be limited to a particular group of people but should be owned and accepted by all humans in order to achieve a future with peace and tranquility. The thoughts of Sanatana Dharma should be conveyed upon to the generations to come in order to achieve healthy ways of blissful survival.

### **Objectives:**

- \* To restore the ideologies of Sanathana Dharma with respect to our lifestyle.
- \* To understand, analyze the context and purpose behind a particular tradition or a practice.
- \* To find out solutions as to modify the age old practices in relevance to the current scenario by ensuring that the purpose is not defeated.
- \* To bridge the ideological gap between past and present.
- \* To point the specific areas that need restoration.

### **1. Brahma Muhurta– all our mornings**

ब्राह्मे मुहूर्तं उत्तिष्ठेत्स्वस्थो रक्षार्थमायुषः ॥

The one thing that our ancestors followed and this generation mostly avoids is the practice of waking up early in the morning. With the days and nights pushing us to do lot of work, people tend to have a lifestyle that doesn't support our body to wake up early.

Word 'Brahma' means knowledge and 'Muhurta' stands for time. Thus, Brahma muhurta is a specific time that is considered best for gaining knowledge.

Brahma muhurta is a time when the environment around is purest and calm. The air will be fresh with no sound and pollution, there is nothing much to distract and whatever you practice during this time gets imprinted in your mind and brain. It is an excellent time for analyzing self.

Hence waking up in Brahma Muhurta is beneficial in many ways. One who wants to understand himself and wants to connect to nature in its true form has to do it in this hour.

### **2. Aharam – all that we consume**

आहाराभिवृद्धिर्बलम् आरोग्यं वर्णेन्द्रियप्रसादश्च । आहाराभिवृद्धिर्बलम् आरोग्यं वर्णेन्द्रियप्रसादश्च ।

All the beings on earth are existing because of what they consume. The whole creation and development of our body and mind is because of the food we consume. What we consume, how we consume and what thought do we carry about consumption of food matters a lot in our lives. There are millions of food systems across the world and each of them leave different impact on our body and mind.

The nature of food we consume can be divided into three types. The food that increases your energy, compassion, dedication and concentration is called Satvik food. These food are fresh and rich in vitamins. Spicy, sour and salty food are called Rajasik food. These lead to anger, hatred, jealousy and short temperedness. The third type are Tamasik food. Food prepared hours before consumption, food that has lost their original taste, half or under cooked food comes under this. These food decrease our memory, intelligence, concentration and mental peace. Satva is the main quality of mind. More the satva in a person, the better he lives. Rajas and Tamas are considered as doshas – cause for imbalance in mind.

Another thing we should keep I mind with regard to food is giving it away or Anna Dana. Rig Veda describes the greatness of Anna (food) as follows;

स इन्द्रोऽजो यो गृहवे ददात्यन्नकामाय चरते कृशाय । अरमस्मै भवति यामहूता उतापरीषु कृणुते सखायम् ॥

Meaning one who gives charity of food to the weak and emaciated, he is the Daata and he not only attains the complete benefits of conducting yajna. The practice of offering or serving food to any being, be it an uninvited person or animals or birds is referred to with great reverence. The term "anna" or "annam" chiefly implies "ahara" or food referring to "what is eaten is anna" as per Chandogya Upanishad. "Atithidevo bhava" The term atithi applies to anyone who appears at the door unexpected and uninvited and he is treated as a devata; this teaching of the Taittiriya Upanishad has been a sanatana siddhanta, accepted and adhered to at all times.

### **3.Karma – all that we do:**

उद्यमेन हि सिध्यन्ति कार्याणि न मनोरथैः । न हि सुप्तस्य सिंहस्य प्रविशन्ति मुखे मृगाः ।

Any work is accomplished by hard work, not just by thinking. In the same way, As the deer does not enter the mouth of the sleeping lion.

Every rational human being indulges in one or the other activity all the time he/she is in consciousness. Doing of something itself is termed as Karma in Bhagavad-Gita. Most of the things we do are to satisfy our needs and wants. It's in very nature of humans that one desire leads to another. The circle of a human wanting something and him performing karma to achieve that desire is termed as Karma Chakra. And our focus should be not to fall into this loop. Whatever profession we work in, there is a professional code of conduct for the same that mentions what should be done and what not. In the same way, we need a certain set of ethical code of conduct that helps us to be honest, trustworthy and responsible for our actions. Sanskrit Transcript:

दिवसेनैव तत्कुर्याद्येन रात्रौ सुखं वसेत् ।

We should involve ourselves in those activities which brings us satisfaction. The result of such activities makes us to have a peaceful sleep at night and lead a happy life.

### **4.Traditions- all that we practice**

There are many thoughtful practices we all have been carrying out irrespective of our religion. They have been followed ever since and the idea behind them is to bring peace to our life and harmony among community.

There are many festivities we celebrate. The benefit of the same can be observed as follows:

1. Encouragement to regional art, music, dance, drama etc
2. Continuation of traditional food style
3. Brings among unity.
4. Bringing all sections of the society together under one platform in the name of performing and watching different art forms.
5. Generation of employment and hence income to many.
6. Brings in positive approach towards lives.
7. Worship of biodiversity ensures their wellbeing.
8. Exchange of positive thoughts, information, discussion.
9. Brings respect among people and creates the sense of gratitude.
10. Establishment of overall social economical and culture welfare in the society.

Apart from festivals there are many practices that we follow in our lives be it fasting, lighting lamps or diyas, having a space in home for prayers, thanking the giver before having food, offering food to people and animals in need etc that creates the sense of healthy co living among humans. These practices go hand in hand with nature and provide a positive approach to our lives.

### **5. Vichara – all that we think**

आनोभद्राक्रतवोयंतु विश्वतः ॥

May noble thoughts come to us from all the directions!!

Food keeps our body active and functioning. All the works we do keep our days occupied and busy. But what keeps our mind active, functioning, busy and occupied are our thoughts. Thoughts are food to our brain and effect all that we do and the way we live. We all are people but what makes us a person and what shapes our personality are our thoughts. What we think is the source of what we do; our thoughts always influence how we feel, how we feel influences how our body reacts, how our body reacts is how we behave and how we behave decides what we experience in life. And in order to live healthy physically and mentally our thoughts should always be positive, content and stable.

To have stability of thoughts we need to build a healthy environment around and also surround ourselves with people who have wise thoughts.

तेजस्विनावधीतमस्तुमाविद्विषावहे।

Let what we study be filled with Wisdom

May it not give rise to enmity because of ignorance

Where we are, how we are and from what perspective we are looking at our life everything plays important role.

The reason for all the mental stress and issues we have is rooted in our thoughts. We often tend to think that certain things are needed for our lives where in actually they all are either our wants or marketing strategies.

संगच्छध्वंसवदध्वंसं वमनांसि जानताम॥

May we march forward with a common goal. May we be open-minded and work together in harmony. May we share our thoughts for integrated wisdom. May we follow the example of our ancestors who achieved higher goals by virtue of being united.

### **Findings:**

We have so far observed five main areas where most of our lives lies in. And hence these are the things we need to be concentrating on when it comes to restoration.

If we are to look at the habit of waking up un in the morning; our working hours, the latenight party culture we follow, students assuming that they can study better at nights or simply lack of discipline or motivation among us are the major reasons that stop us. It is necessary to look at the reasons why it is good to wake up early.

When it comes to our food system, the newer generations go for what they can get easily and quickly without much efforts. Everything is packed and delivered ready to eat and this seems fancier and swifter to everyone. But what goes unnoticed is the amount of preservatives that goes into this food and how badly that can effect our health. What we lose is the beautiful system of cooking warm food and consuming it along with the whole family.

Moving on to all the works we do, we often notice that with the growing technology we are being more hazardous to the nature and other living beings. It's necessary that all that we do comes in harmony with the cosmos.

We can also observe that we are either giving up on many of the traditional practices and festivals or we are following things blindly without knowing the purpose behind. It is necessary for us to know what we have to follow and why should we be doing the same.

The last major point discussed has been about how our thoughts should be clear and how our circle should be clean. It's necessary that we indulge ourselves in a company that makes us broaden our thoughts and to explore new perceptions.

Due to the changing lifestyle and the constant urge towards westernization, we often give up on the ideologies that were made keeping in mind our health, our land and our people. With the changing technologies it's not necessary to change our lifestyle to something that's unnecessary. All the small corrections in the practices above mentioned may give us a life of serenity and tranquility. All that is mentioned in the scriptures of Sanatana Dharma are simple things that gives us the whole purpose of living. Over all these years people have been carrying around a rigid conventional behavior without conveying the true meaning or intention behind to the next generation. In this study we can find certain areas where restoration is needed from time to time.

**Conclusion:**

With this study we can conclude that in our country we have a rich source of knowledge in the name of ancient scriptures that have been written thousands of years ago but still hold the same value and relevance. They have all the necessary tools that may shape not only our physical and mental health but also our social, economical and political behavior.

The way we are looking at these should change positively and we should realize the importance of the same. We should not only follow what's written mechanically but also should understand why is it written so. If only every Indian thinks, understands and practices the Indian Ideologies, only then they all shall be restored in the true meaning. Hence we conclude this study by pointing where exactly should we be improving ourselves and where should we be finding the source in. In short, this study covers a few areas in which Indian Ideologies could be restored and carried on.

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**Methodology of study:** Secondary

**Future area of study:**

1. Conveyance of Sanatana Dharma to the Modern Era.
2. Traditional Practices around the world and the reason behind them.
3. Formation of groups to carry out the restoration process.
4. Finding out the common factors among all religions and forming a ground to keep everyone united.
5. Finding faster visual ways to spread the thoughts of Sanatana Dharma.

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## **Embodying the Disembodied, Ritualistic Performance and the Gendered Body: An Analysis of Sarpam Thullal Ritual in Kerala**

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The notion of progress and modernity made itself identifiable with respect to the dichotomous scripting rather trapping of the racialised societies often existing in position conjoint to that of the female body on display or representation. The historically framed "primitiveness" of the people of colour and women with respect to the implicitly higher primate, the white man and his capitalised high society. The modern primitive is often debased yet provokes fascination as artefacts of curiosity to be merchandised and bought in the markets of the neo-capitalist patriarchal society. The study analyses the acquisitive or rather consumerist perspective dreamscape of femininity concurring with that of the constructed primitivity surrounding non-European societies in the eyes of modernity and a rupture of both by the ritual performance of Sarpam Thullal.

As we pause awhile amidst the playing of the myriad sequence of images of performativities, cascading down our throat in the flow of an uninterrupted and comfortable life force. This dissertation discusses the dissection of one such moment of performance, in the form of a bodily ritual art form called Sarpam Thullal. Kerala is a land etched with ancient age old cultures and traditions, rustic agricultural folks and craftsmanship. Every society would have its own musical tradition, ritual customs, and mythology. Natives who live in harmony with nature have a strong oral tradition, material culture, customs, performances, and traditional knowledge, all of which are imbued with a variety of cultural and historical imprints. Ethnic communities have a diverse range of performing arts which are ritualistic in nature, nearly all of these performances are linked to the agrarian structure of the rural society in some way. Each of these ritualistic art-form originated from a societal need in distinct circumstances, such as the above mentioned Sarpam Thullal. A divination ritual performance, a post harvest festival, it is associated with the sacred grooves- *pampin Kavu* and occupies a prominent role in the folk culture of Kerala. The tradition of such ritual performance existing only in Kerala combines the ritualistic and theatrical elements modifying it with a local colour. Rituals also often serve as the nexus between religion and theatre. They realise the process of material dramatization of devotion and concurrently function as the emblematic dramatisation of the most intrinsic needs and experiences of humankind. Possessing an artistic composition, most of the ritualistic performance links the subconscious realm of myths to the worldly material consciousness thus creating an identity synthesis, ensuring its relevance in multiple fields of academics. The definition of the inner world as fantasy can be traced to Eurocentric conditioning or alienation. "We describe it as a Primal reality, the hinterland of transition. The community emerges from ritualistic experience charged with new strength of action". (Wole Soyinka. *Myth World and African Literature*. P. 22). Taking tribal rituals into consideration, Wole Soyinka comments on ritual-theatre interaction as he criticized the westerners' view as insufficient. The ritual forms of these indigenous cultures cannot be fully explored by the western understanding of fantasy. Many organised religions in their universal ventures have imbibed many regional rituals as their own. Sarpam Thullal was chosen as a research subject because a region's culture, politics, literature, and history are all influenced by ritual practise and age-old performing art forms. The art forms of a place reflect the lives of its inhabitants. They are the best manifestation of their mind, body, and culture because they embrace their feelings and experiences. Such performance creates an observable discrete unit of cultural activity and also provides a direct view into the cultural dynamics of the society as a participant observer.

Oxford English Dictionary defines Embodiment as “a tangible or visible form of an idea, quality, or feeling”, according to which even the notion of the “self” is an expression of thought, hence it is such an idea that validates our existence. The body functions as the foundation of subjectivity and self-expression considering how people learn about the world and themselves through their bodies. Embodiment can have diverse impacts, which is to be experienced by both the performers and the participant observer conceivable as empowering or disempowering. Embodiment as an abstract idea has originated in the work of Merleau-Ponty (1962), a philosopher who contributed significantly to phenomenology. Merleau-Ponty wrote about the lived body as a social agent, where all perception and experiences of the world are embodied. Body plays a significant role in determining social reality. A route for all we know, all we do, and everything we are. Although the modern epistemes of the western societies view the body as private and assign varying amounts of personal space around it to establish boundaries between persons and others, Eastern cultures do not. Merleau-Ponty (1962) insisted “that the body is never isolated from the world but instead is always engaged in it, observed and touched by others” (Chrisler, 13). Furthermore, the body is a social entity, given that it mediates all of our interactions with others. Foucault (1977) shared this view, and he emphasized the fact that the body is seen, evaluated, and reacted to by others, and those controlling factors influence individuals's evaluations of their bodies and selves. Evaluation of bodies are invariably “marked by assumptions made about their gender, their race, their ethnicity, their class, and their ‘natural’ abilities” (Weiss, 2).

As Elaine Aston points out below, studies of women's portrayal in Shakespeare's plays have frequently overlooked the performance context and masculine embodiment of literary “images of women” in the sixteenth century, “There is a major cultural difference between the theatre for which Shakespeare wrote and the theatrical practice of our own day: women now play roles which were originally written for boys, and women can choose, to a certain extent, how far their performance will embody, or perhaps more accurately, refuse to embody, their culture’s idea of femininity” (44). From Shakespeare to Walter Benjamin's *flaneur* “the man who walks long and aimlessly through the streets. With each step, the walk takes on greater momentum; ever weaker growth temptations of shops, of bistros, of smiling women, evermore irresistible the magnetism of the next street corner, of a distant mass of foliage, of a street name” (*One way Street*, 15). This city, then, provokes a picturesque map of masculinity; the privilege of passing unobserved in the city, particularly during the period when the flaneur flourished, was not afforded by women, whose presence on the streets would undoubtedly be observed, as Janet Wolff explains. Very similar to the contemporary Indian scenario, many historians of the time have noted, women in public, particularly ladies who appear to be wandering aimlessly, immediately attract the unfavourable label of the “unrespectable”. In a world of desires, shadows of advertisements and capitalist mimetics, mannequins exhibit to the onlookers a dreamscape of their own unique displacements to be stamped as marred. As for Benjamin, unlike Lacan or Freud who came before him, the phantasmagoric “Real” in the psychoanalytic paradigm is never completely lost resulting in nothing but the quantum of accumulation of the broken wreckage. Hence as the broken visages of the real clutter the culture, the capitalist society is fanatically bent on solely the progress ahead, turning a blind eye towards it. The debris of the real, intersecting the system is rendered invisible, which then runs through the veins into the working marrow of the social body, “The social actually gets into the flesh” (10) writes Teresa Brennan, signifying the cruciality of re-examining the influence of the social materialistic on the psychoanalytic space of every individual.

As a woman fits into the categorical patterns of “normal” occupying her position as a hallmark of gender normality, heterosexual desire and domestic order. In order to appear as “real”, one would need to reiterate the prevailing separation between dream and reality, truth and illusion, which these artists seem to probe. These performances evoke a binary terror and encompassing such rituals proposes an engendering disintegration of the structural space of separation between the figmentation and the connotative reality, which gives rise to a bone of contention over the habitual ease with which cultural distinctions are made. The “appropriateness” of the female body in the contemporary world is a corollary of masculine desires, similar to the male form signifying masculinity as well. Thus what is regarded as “real” for a woman is as much corporal in nature as her body and is continually interpreted, relative as the phallic signifier indicating the priapic desires, as the libidinal commodity to acquire. “Women both signify masculinity and are simultaneously excluded from the privileges afforded that term (they are not “real” men)” (Schneider, 99). This leaves women in conflicting cues as their body becomes a terrain of paradoxical predicament. Women are invisible to the extent that they are visible only through patterns read in parallel to a male, while a man will likewise be read in relation to the constructed notion of masculinity.

As the cultural mould renders her invisible, it produces a societal setting in which a “woman” attempting to be something other than a representative of the phallic order may find herself attempting to seem as invisible, or disembodied. An attempt “paradoxical drive which resonates with the recessive logic of the vanishing point and the infinite deferral of desire in commodity capitalism”(Schneider,100).

Archetypically, women have been closely linked with notions of primitivity, and primitivity has been related with racial difference. Early cultural performance art practice saw primitivity as a path to reclaim “woman” while also rejecting the parameters of constructs of “civilization” that defined her as such. As Walter Benjamin comments, that “there is no document of civilization which is not at one and the same time a document of barbarism (*illumination*, 256). In the quest for emancipating women from the shackles of patriarchal repression, one reaches a crossroad where it becomes necessary to free the “primitive” as well. Originating in the Cartesian split between the mind and the body, it becomes no coincidence that the explicit, tactile female body denotes the distinction of “primitive” against the civilised.

“Thus I learned to battle the canvas, to come to know it as a being resisting my wish (dream), and to bend it forcibly to this wish. At first it stands there like a pure chaste virgin...and then comes the willful brush which first here, then there, gradually conquers it with all the energy peculiar to it, like a European colonist.” (Schneider, 134)

For a long time, UNESCO has worked to conserve and maintain “nonmaterial” or “living heritage”. Even one of the indispensable moves “translate intangible heritage into ‘materiality’”. Apparently, the only approach to protect the practises was to morph them into something they are not. “High modernism made use of the nostalgic “return to man’s roots” implied by mimesis of primitive form” (Schneider, 15). While bodies are material, the intangible practices that must be preserved are immaterial by definition, and the act of translating just contributes more to the issue of commodification and inconsistencies. UNESCO defines safeguarding as “adopting measures to ensure the viability of intangible cultural heritage. These measures include the identification, documentation, (protection), promotion, revitalization and transmission of aspects of this heritage”(Schneider, 10). While several of the methodologies are associated with archival work (identification, documentation, and so on), the acts of “revitalization and transmission” that may have facilitated thinking about the “living” could only be handled as archive artefacts. Instead of being a transmitter of practise, a national living treasure becomes a thing: a living world monument, an exemplar of disembodied greatness and internationally acknowledged value. A treasure has no agency, while its worth is being determined by the dominant cultural power structures. The phrase “masterpieces,” which reifies particular activities deemed desirable by influential sections of the community, is the same way. Masterpieces are things that are carefully secured and conserved; while they can be relocated, they are normally kept out of the public eye. While nurturing living masters may be a very effective approach to pass on embodied knowledge via rigorous performance and instruction, such bureaucratic translation into treasures turns people into things and erases the centrality of practise. The mimetic absorption of colonial plunder out of ethnographic displays and museums and into the halls of Western art just extended the broader appropriation and integration into the body of European culture. “the diverse cultures of the whole world and of all history” (Coutts-Smith, 24). The UNESCO initiatives aim to maintain living activities that are important to communal life. Dances, rituals, songs, and other forms of performance that necessitate the use of human bodies, energy, dexterity, and intentionality cannot be objectified and kept away. They are to be performed *in situ*; their meanings are derived from the circumstances in which the activities occur. They can not be transferred unless they are completely recontextualized. In the rhetoric of protection and preservation, the “here” and “now” of performance, the body memory of those performing, and the meaning of the encounter between performers and participants/spectators become something else –a disembodied, abstract, and universally intelligible cultural artifact. Mimesis in the form of art or reproduction with an aesthetic distance will assist ensure that the colonial other was assimilated on Western terms. An enormous swallowing of others into the tummies of Western “masters”.

There also exists an overwhelming tendency to consider a ritualistic performance which consists of spirit possession just as discourse or as an expression of social affliction. Many such studies fail to consider its relation to history. The other barrier that occurs often, in considering such rituals only as a discursive analysis (possession as text) meanwhile it is also a sensory analysis (possession as bodily practise) which unwittingly underscores the mind body split.

“If there is such a thing as social memory ... we are likely to find it in commemorative ceremonies; but commemorative ceremonies prove to be commemorative only in so far as they are

performative; performativity cannot be thought without a concept of habit; and habit cannot be thought without a notion of bodily automatism". (5)

Ritual, according to Connerton, is performative in the sense of Austin's (1962) "performative utterance". That is, rather than reflecting action, performatives create it, which is not just constricted to verbal utterance. "Encoded in set postures, gestures and movements" (59). At the same time, ritual is formalist in the sense that it is repetitive in its content and structure. Both performativity and formalism are mnemonic concepts. There is one more trait that distinguishes commemorative rituals. : i.e. they "explicitly refer to mnemonic persons and events, whether these are understood to have a historical or a mythological existence" (Connerton, 61). They are ritual re-enactments; for if ceremonies are to create impact on their participants, if they are to be persuasive to them, then those participants must not be simply cognitively competent to perform but should be habituated. This habituation is to be found in the bodily substrate of the performance. According to Connerton the key cultural memory is transferred in the embodied performance of the ritual performance, "the past is, as it were, sedimented in the body" (72). If we are to comprehend ritual in non-Western settings, we need to juxtapose text to body. This point is especially important in the analysis of non-Western commemorative rituals in which scholars all too often inscribe the body. The fact that the body is inscribed is undeniable, but halting there is a fundamental epistemological error, because textualization deprives the body of its movements, scents, tastes, and sounds—all of which are potent carriers of meaning and memory. In fact, in Lipsitz's analysis of "counter-memory," taking into account embodiment becomes crucial (1990). Counter-memory has been referred to as a subaltern discourse by certain critics. Lipsitz approaches counter-memory through artistic rather than scholarly means, focusing on the works of authors from the cultural periphery: women and men from marginalised groups. Memories were more likely to be stored in stories, objects, and bodies in these groups than in text. Spirit possession is a commemorative ritual that emphasises corporeal actions such as gestures, noises, postures, and motions. Such practises move us closer to a theory of spirit possession in which embodied practises provide an entryway to indigenous historiographic practise beyond the text. And so cultural memories are embedded in the smells, sounds, and sights of the trance performance and possession. In a blur of movement, the various trance-like dance steps of the *pini-alu* recounts the advent of the serpent spirits from their *Chitrakoodam* in the sacred grove *kavu*, and blesses the devotees with prosperity and well-being. Aside from smelling and hearing nature and her Oracle, the devotees also see the goddess *Nagayakshi* or the serpent god *Nagarajavu* in the *pini-alu* or the performers. They begin to swing their bodies and hair vigorously in sync with the music and the beats. The movement is normally sidewise and back and forth. In that hysteric mood certain *kanyas* climb up the branches of trees and some even jump into the *kulam* or pond.

Retorting to the analysis of the female body, Hannah Höch, a Berlin Dadaist, created pictures in the late 1920s and early 1930s that overtly depict the "feminine" in conflict with the "primitive." Höch blurs the line between "primitive" and "woman" in a series of unnerving photomontages that appear to stare back at the viewer, deliberately employing a terrifying single eye. Maud Lavin, a keen observer of the dynamics of woman as "fetish object on display," has postulated that Höch was drawing a parallel between "the store mannequin as bearer of commodity fetishes and the museum mannequin as bearer of tribal fetishes" (168, 179). From a feminist perspective, such performance art emphasis disembodiment which is explained rather than emulated. As a representation appears to invite one in a description of an infinitely recessive, never quite attainable, the essence of every commodity in display, ultimately silenced into a glass casement when defined as split (she is not man, but not not man) and then defined by that split, a woman. Webster's Ninth Collegiate Dictionary defines "second sight" is often recognised as a feminized domain in reminiscent of the general attributes ascribed to the second sex: "The power of seeing beyond the visible." It is as much a material impulse, as ozymoric it sounds. To see the sight, culturally positioned as ozymoric as "to show the show". after Teresa de Lauretis, woman is unrepresentable except as representation (de Lauretis 1987:20). The age old phrase "act like a woman" is the vestigial reminder of the historical repercussions of that representation, from which no woman can escape. Lacanian psychoanalysis, which contends that any objective "real" is essentially impossible, the notion which is reinforced by desire, which alludes at and never really reaches fulfilment, generated and brought to life through fiction. The cultural construction of femininity is entwined with secrecy, the agency of which is "malleable, playable, performative". Femininity is entangled in socio-political synthesis of secrets. The hiddenness and mystery dynamics are scripted into the "woman" narrative. The show of theatricalism by which commodities are exhibited and propagated has coded the female body as a symbol of desire and



property in general throughout history. The artist explicitly plays out the paradoxical disembodiment on their body through the trance-like performance, counter mimicking the social habituation of being a woman. The body pronounces a voluble violent rendering of snake deity, this "disquieting sense of double gaze" not only confers vision onto the blind spots of the patriarchy's receptive dreamscape but also the "embodied vengeance" through spirits, ghosts and in this scenario of serpent deities. The sight from the deity is not a simple gaze of the fetishized body bearing the recognition of an "object" but from what it veils.

"To keep the secret is evidently to tell it as a nonsecret... To keep a secret—to refrain from saying some particular thing—presupposes that one could say it... The stratagem of the secret is either to show itself, to make itself so visible that it isn't seen (to disappear, that is, as a secret), or to hint that the secret is only secret where there is no secret, or no appearance of any secret" Blanchot, Maurice (133, 137)

The revered gaze of deity delineates that the body of the performer has transcended the status of materiality of a "commodity" to the multidimensional hypothesis of the unknown, which evokes both fear and awe in the participant observer. The hierarchical relationship between the subject and what is in front of her, develops a direct link with the observer's gaze. Being a female in the rather barren wastelands of modernism, one finds herself ghosted by the modern inscription of the very word "woman" as already dual, split, synonymously riddled by the inscribed pathologies of her sex. Contesting the societal description of differences between fantasy and objective reality, reinforcing the claims that fantasy can function as a medium through which the real can be moulded. The mysterious rather ineffable split subjectivity encoded with flush and blood created during *Sarpam Thullal*, is never "one", signifying the splintering of the sign from the signified thereby breaking the illusions of the natural, questioning the societal differences between fantasy and objective reality, bolstering claims that fantasy can be the medium through which we assemble the real. Such an act of ritual performance terrorises the delicate surface of socio-cultural dichotomy which separates reality from fantasies and disrupts the phallogocentric cravings that fuels the erecting of commodity wreckages in the dreamscapes of late capitalism. In conclusion, I attempt to collect a few splintered visages. On one hand, "woman" is portrayed as constructed, shown to be the dreamy mirage of patriarchy and ultimately a smokescreen servicing a mould of desire determined by capitalist industry. On the other hand, there is the elephant in the room, the persisting physical truth of possessing a body marked female and experiencing the consequent social reality consequences of having those markings. A ritualistic Artform such *Sarpam Thullal* may cause a rupture in the masquerade naturalization of femininity, its inhabitability and the act since time immemorial, of imagining woman as a male identified space. But every time such a stance is taking against the cultural construction of woman by the forces of history, the need of the "real" seems to re-splinter her into women of myriad of variations such as class, sexual preference, race, age, experience.

In conclusion, the ensuing story is of a sensory figment of a dream, a bodily evocation which thus leads me to ponder in attempt not only about the inscribed body and its physical existence but also about the invisible traces of counter-memories of gender, race and even caste. Being once a *pini-alu* myself and the following experience, being visited by what I would describe as a Ghost, a dark yet colourless, hollow yet tactile, with the scales of a snake but yet a woman as I thoroughly identify myself with her. Dismissed as a mindless nightmare, However, I later realised that Foucault used the term "apparition" to argue for a different perspective of understanding the past, one that is less patriarchally linear, one that includes ruptures and fractures, and one that is situated in bodies. According to Walter Benjamin too, another history was also preserved in bodily "flashes". Unlike which my Ghost made no academic claims, and she was rather threatening at the same time being absent or invisible. The more I tried to interpret the invisible body, the more tangled it became in fear, awe and desire surrounding the difference that demarcated the unknown other. The counter memories of the forgotten, buried in culture, rituals and invisible bodies. Foucault advocated a methodology, a practise focused on attention to subtleties, accidents, and errors to bodies erased by history. Such apparition absent in my space of existence, threatens dismembering, if not disembodiment, one's carefully crafted existing narrative of history and objective reality. As the sweeping waves of narrative history destroys any fragments of particular experience of the body, in fear of recognising the difference (Bhabha,125–33), the dominant cannons erect structures or bodies of authenticity to divert attention. Dismantling the phantasmagoric dreams of the delicate female body and the biased concept of "other". The commoditized treatment of both the female body and non-European societies by the capitalist European markets and their consequent deprivel to the status of "primitive" and

"second". Sarpam Thullal as a ritual performances evoke a binary terror and presents the disintegration of the cultural distinctions based on the female body and gender performativity. The "appropriateness" of the female body is a consequent result of the masculine desires and the modern capitalist society that thrive on it. Looking into the framing of the "primitive" or the "other" through an analysis of UNESCO work to conserve and maintain "nonmaterial" or "living heritages such as that of Sarpam Thullal even in which the undermine the old colonial instinct of assimilation in the name of preservation, a novel technique of disguised preservation of the modern "primitive", let me repeat the word "primitive". Summoning the expression of cultural memory and counter memory habituated in such collective performing ritual such as the Sarpam Thullal, which encodes an embodiment beyond the text, a cultural memory embedded in the smells, sounds, and sights of the trance performance and possession. The ritual realizes a discourse of the subaltern, the voices of the marginalized, especially that of women from the periphery. Such ritualistic performing art forms act as a space of aporias in the dominant exchange narrative of gender, class and caste identities.

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**Tantric traditions of the Sakta cult: Re-examining ritual practices  
of Kamakhya temple in Indira Goswami's novel  
*The Man from Chinnamasta***

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**Abstract**

Assam is renowned as the land of Sakta tantricism and medieval ritualistic practices. The tantric traditions of Sakta cult unlike Vedic traditions invokes female deities and applies to the notions of matriarchy in a male centered world. Kamakhya temple revered as the sacred shrine of the Sakta cult is largely associated with notions of fertility and the procreative aspect of nature. Markandeya's *Kalika Purana* (or *Kalika Tantra*), the holy text of Shaktism describes Kamakhya temple as the secret meeting place of Shiva and Sati and the ground where Sati's 'yoni' fell during Shiva's tandava bearing Sati's charred body. Sati's body which disintegrated into fifty pieces across India, led to the birth of 'Shakti peethas' dedicated to the tantric worship of powerful goddesses. Indira Goswami's *The Man from Chinnamasta* translated by Prashant Goswami, recounts from the historical perspective, the ideologies of Sakta cult involving Kamakhya temple. The novel corresponds to various rituals using seed mantras and mudras which represented the divine and addresses myths associated with the goddesses and festivals. Catherine M Bell defines ritual as a form of social activity. This paper attempts to re-examine the ritualistic practices of Shaktism, the leading religion of Assam from the medieval age to the eighteenth century, as discourses using the perspective of social practices as depicted in the novel. Discourses, according to Foucault, are practices that systematically form objects of which they speak. The paper intends to focus on tantric traditions which uses discourses of rituals to function as power structures and social structures in Kamakhya.

**Keywords:** Sakta cult, tantric, ritual, fertility, shaktism, discourse, power

Assam, part of India's northeastern terrain and the oldest seat of Sakta Tantrism is famed for the worship of Goddess Kamakhya. Historical sources described Assam as Kamarupa referring to the land as offering fulfillment of worldly desires. Kamarupa is closely associated with the Goddess Sati who came to be known as Goddess Kamakhya deriving her name from the land where she manifested her amour with God Siva. The land of Kamarupa has been the stronghold of the Sakta cult which worshiped the female power

*Shakti* paving way to various forms of Shaktism. Kamakhya temple is revered as the holy shrine of the Sakta cult which later formulated new cults and multiple images of the Devi in fierce forms. The Sakta cult revered the mother goddess and worshiped both the protective and destructive natures of Shakti. They instituted the supremacy of a powerful female principle in Kamakhya. The traditions of the Sakta cult marked a stark deviation from the Vedic tradition and concentrated on the female deities by applying the notions of matriarchy to a male centered world. They challenged the religion of the Vedas and ancient Puranas by associating with the procreative aspect of nature.

Saktism was the foremost religion of Assam from the beginning of the medieval age to the eighteenth century. The term Shaktism derives from Sanskrit and means a form of power or energy. It is a branch of Hinduism which worships female goddesses like Chamunda, Kali, Parvati and Kamakhya. This form of religion celebrates the supremacy of female deities by depicting the cosmic energy of the universe as feminine. Saktism believes in the divinity of the body and focuses on liberation from the universe. The rituals of Saktism were highly influenced by the procreative nature of women and the forces of nature. Sakta Puranas are religious texts inscribed with the characteristics and natures of various female goddesses. “Saktism represents a particular phase of religion which was in the main personal and esoteric. Personal in origin, its tenets and history were preserved in a special class of magical and sacramental literature commonly known as tantras” (Barua 148). Tantra involves a set of beliefs and traditions which was often misrepresented as using unethical practices such as black magic to maintain the discourse of fear and subservience among the people. Tantras are formally categorized into two forms; orthodox tantra and heterodox tantra systems. The branch of orthodox tantra is spread over mid India while the parts of outer India like Kamarupa, Jalandhara, Purnagiri and Oddiyana is famous for heterodox tantra system. Tantra is a Sanskrit word which derives from ‘*tan*’ and means ‘to weave’ or ‘spread’. the body of tantras refers to the spread or construction of new knowledge among the followers of the philosophy. It is further correlated to the belief system of liberation of the human self and is perceived that the believers will be shielded from mortal harm. The notion of “puja (worship) in tantra involves transforming the worshipper into the deity... associated with five elements (*panchatattva*)- *mada* (alcohol), *mamsa* (meat), *matsya* (fish), *mudra* (generally parched grain) and *maithuna* (sexual intercourse)” (Mathur 9). Tantric texts were traditionally inscribed with their practices and situated historically by following those rituals and traditions. Tantrism is a body of philosophy which heavily relies on tantras to generate rituals to construct codes of conduct for the society and religious worship. Tantrism and Saktism are similar philosophies and are sometimes used interchangeably. The philosophy of tantrism is quite revolting as it makes use of magic and mantras to sustain religious belief. The rituals associated with tantrism are connected to the cult of power and it challenges the notion of purity and redefined the myths of impurity associated with women. Tantrism chiefly operated within the framework of Saktism in Kamrupa by reinterpreting the ritualistic practices and perceptions of the Vedic tradition of Hinduism.

Tantrism is directly linked to the sociopolitical developments of Assam and its history. Tantric works produced in Assam delve into the notions of culture, early traditions, tantric practices and the society of Kamarupa. *Kalika Purana* is a significant text which deals with the Goddess Kamakhya and the cultural history of the land. *Kamarupa Yatra* focusses on the kinds of religious worship carried out in Kamakhya. *Tiksakalpa* describes the geographical construction of Kamarupa while *Yogini Tantra* and *Kamakhya Tantra* are similar texts rich in the legends and facts of Assam. *Kalika Purana* otherwise known as *Kalika Tantra* the sacred tantric text of Sakta cult describes Kamakhya temple as the chief temple of Shaktism.

The name of the hillock where the shrine stands is Nilacala. According to the *Kalika Purana*, the genital organ of Sati fell here when her dead body was carried hither and thither in frantic sorrow by her husband Siva. The mountain represented the body of Siva himself and when Sati’s genital organ fell on it, the mountain turned blue. The goddess herself is called Kamakhya. Thus the derivations of the *Kalika Purana* make the mountain both a grave-yard and a secret love tryst of the goddess (Barua 148).

According to legends, the body of Sati was disintegrated into fifty one pieces and fell across different parts of India leading to the formation of ‘Shakti peethas’ dedicated to tantric worship of powerful goddesses. The Shakti-pitha Kamakhya is highly regarded because the yoni/womb of the goddess fell there and it is considered as “the locus of goddess’ womb and home of the supreme goddess of desire” (Mathur 9).

Indira Goswami’s *The Man from Chinnamasta* translated by Prashant Goswami is a historiographical work which recounts credible history of the Sakta cult and various myths and ritual

practices associated with the goddess and her holy shrine. The text represents the tantric traditions involving sacrifices and festivals which corresponds to various rituals involving mudras and seed mantras to assert power and position over the people of the land. The backdrop of the novel, published in 2005, is the twentieth century and involves a protest by the main tantric and protagonist Jatadhari, who lived in the temple of Goddess Kamakhya, against the tradition of sacrificing animals in the temple. The novel also showcases the love story of the Jatadhari and a white woman Dorothy Brown, who was married to the Principal of Cotton College, Henry Brown. It challenged the discourses created by tantra and the unethical social practices carried out in the society. The Kamakhya temple forms the base for all the incidents in the text. The societal structure of the land involved female predominance as the land was populated by the aboriginal tribes of Khasis and Garos with matriarchal social systems. Garos were the original and foremost worshipers in the Kamakhya temple. There are many legends and facts concerning female predominance among the Naga tribes of Assam. There are recorded stories about a village consisting only of self-sufficient women in the northeastern part of India. Kamarupa being part of a matrilineal society imparted the power of political leadership to women and ensured the inheritance of ancestral property by daughters. This created social practices which in turn led to the formation of religious discourses and rituals favoring women and the power within them. Ritual is often considered to be a "basic social act" (Rappaport 174). The rituals in Kamakhya are based on and represent social acts and practices. The central belief system of the Sakta cult honors female superiority by worshiping *Shakti*, the form of energy by representing it as feminine. According to Sircar, "female principle which occupies an important place in tantra widely prevailed among some of the tribes in Assam since earliest period" (15). The temple belongs to the Khasi tribe with matrilineal social systems and they developed ritualistic discourses revering female goddesses and menstruation. The protagonist Jatadhari worships and calls out to various goddesses to protect him and absolve him of all the sins of the last seven births. The goddess Ananga kusuma is invoked to shield the area facing the devotee, Ananga mekhela to shield from the rear side, Ananga madana from the left, Ananga rekha from above and Ananga kusha from all directions. Varied rituals were developed in Kamakhya to ceremoniously worship the snake goddess by conducting the Manasa Puja. It was the influence of matrilineality and the social practices associated with it which shaped the worship of female idols in Kamarupa.

Rituals can be interpreted and analyzed on the basis of its correlation with social practices and belief systems. Beliefs and rituals are interconnected and accordingly "beliefs could exist without rituals; rituals, however, could not exist without beliefs" (Shils 736). The novel represents the ritual practices in Kamakhya temple which were constructed by the Sakta cult on the revolting idea of a menstruating goddess. The tantric practices of the cult involves ritualistic practices unlike that of the Vedic tradition and makes use of energy, yoga postures, rites of passage and fearful images of goddesses. The first temple constructed at Kamakhya was teared down during the sixteenth century invasion by the Moslem and a new temple was erected by King Naranarayana of Coch Bihar in 1665 AD. The authentic forms and features of ritualistic worship were adopted from the tantric rituals of the land. The original descendants in Kamarupa were Kiratas who practiced spells and magic and developed the phallic cult and basic principles of tantrism. Catherine Bell defines ritual as the "cultural medium by which thoughts and acts (or concepts and dispositions, beliefs and behavior, etc.) are reintegrated" (46-47). The belief systems and culture of Kamarupa are inextricably linked to rituals involving the female fertility cult which led to formation of discourses which emphasizes on celebration of Ambubachi Mela, the worship of female womb or yoni and sin of female animal sacrifice in Kamakhya. The idol of worship in Kamakhya is the womb of the goddess shaped in the form of a yoni. The philosophy of Saktism using the ideologies of tantrism were structured on the fertility cult and involved the worship of Sati and Shiva using the idols of the phallus, the *linga* and the *yoni*. The novel presents a picturesque description of the famous shrine and offers a detailed celebration of the goddess' menstruation, Ambubachi Mela. The protagonist Jatadhari marks the Hindu Lunar calendar during the month of Ashaad on the seventh day, which typically occurs in June, as the day of the annual utsav of Ambubachi Mela. The temple remains closed for four days during the Mela as the Goddess is considered to be on her annual menstruation. The loins of the goddess are covered with red clothes during the time period. The Jatadhari who conducts tantric worship of the Goddess in Kamakhya temple respectfully stays away in the Bhairavi temple during Ambubachi. The temple reopens after four days and bloodstained clothes of the goddess are removed and she is bedecked with different kinds of flowers. Devotees are offered red clothes and flowers as *prasad* during the Mela. The term Ambubachi means 'spoken with water' and is held and conducted in accordance with the social practices involving

agriculture and religion. The festival is organized during the monsoon when the earth is supposed to be made fertile by the heavy rains and made ready for new creation which is symbolic to the process of menstruation. The soil of Kamakhya contains red hematite which mingles with the water bodies of the land during the monsoon. This process adds a reddish hue to the water and gives credibility to the belief that Kamakhya turns red during the menstruation period of the goddess. The ritual of Kumari Puja is conducted in Kamakhya by honoring the daughters of prostitutes which denotes the respect accorded to women prevalent in the society of Kamarupa. Goswami notes in the novel that “the most exquisite form of the goddess is the beautiful virgin Tripura. The scriptures say that those who offer puja to a prostitute’s daughter will be greatly benefited” (87). The daughters of prostitutes are adorned with garland of flowers and they wear a red sindur bindi on their forehead and paint their feet with alta for the puja. Such ritualistic practices in Kamakhya created new discourses by re-framing the stereotypical notions of honor and impurity prevalent in patriarchal societies.

The rituals associated with the holy shrine of the goddess renowned as the most famous ‘Shakti pitha’ forms the basis of the *The Man from Chinnamasta*. Shakti pitha literally translates to and means power center and the shrine works as a cultural medium to create and maintain power structures in the society. Discourses, according to Foucault, are practices that systematically form objects of which they speak. Tantrism uses the discourse of rituals to function both as power structures and social structures. The tantric beliefs endorsed ritualistic animal sacrifice to appease the goddess. Female breeds of animals like cows and goats were exempted from sacrifice and male buffaloes and goats were offered to the Goddess Kamakhya by the rules of tantric sacrifice. The Sakta cult considered it a sin to kill the females of any animal. An instance in the novel highlights the severe punishment meted out to people who dared to dishonor the female kind. It describes

An elderly man with grey hair... a cord was tied around his neck- the kind used for tying cattle. He did not utter a word. Did not reply when questioned. He just mooed like a cow. He had come to collect alms in order to find salvation. There was no mistake- he had killed a cow. He had to now atone for his sin by begging for alms with a rope tied around his neck for twelve long years” (Goswami 24)

The traditions of Kamakhya temple strictly adhere to female predominance not just among gods but in the human and animal world as well.

Ritual can be interpreted as a “definitive component of the various processes that are deemed to constitute religion or society or culture” (Bell 16). The religious practices at Kamakhya obviously involved rituals of animal sacrifice based upon their social practices. The Goddess was offered animals to heal the sick and to predict the incidents of the future. Jatadhari quotes *Kalika Purana* to describe the beliefs of wealth and predictions regarding the birth of male child associated with animal sacrifice; if the severed head falls in the north-east, the king will be overthrown. If the severed head clatters its teeth, the person offering the sacrifice will certainly fall ill...if the severed head grunts, then the country will surely be reduced to dust” (Goswami 26). Sacrifice for the devotees of Kamakhya, according to Goswami “is deliverance...we cannot change what has been practiced for thousands of years” (86). The traditions of tantrism involve the use of rituals and their preservation in texts to last till eternity. Bell remarks on the idea this idea of ritual as “routinized, habitual, obsessive or mimetic” (19). Discourses based on belief systems were endorsed as social practices to be rigorously followed in order to achieve salvation, wealth or property. The novel sheds light on different discourses concerning the entry through the different doors of the temple which led to the development of social practices; entry from the east door guaranteed wealth while northern and southern doors ensured their own salvation and acquisition of property and nobody entered through the western door as it signified the portal of doom. It led to the ritualistic practice of entering through different doors of the temple by devotees for manifestation of materialistic desires.

The traditions and practices associated with Tantrism has been part of the belief system of the Sakta cult in Kamakhya. The devotees of Kamakhya temple and the people of Kamarupa as part of a community are bound to the ritualistic practices of tantric priests. The belief system has been passed on from one generation to the next for ages in such a way that the social practices of the land developed into ritualistic discourses. The source of such beliefs are non-Vedic and embodies a greater affinity towards the female power or Shakti. Tantric traditions treat the human body as divine resulting in respect and purification of the land through the menstruating Goddess of Kamakhya. The Khasi tribe with matrilineal social systems originally owned the temple of Kamakhya and they were responsible for the creation of rituals revering female goddesses, menstruation and worship of the daughter of prostitutes. Rituals in

Kamakhya developed as discourses which produces and imparts knowledge and meaning to the society. The interpretations of rituals are inextricably connected to the power structures of the Sakta cult and the matrilineal social structure of the Khasi tribe of the Kamakhya temple.

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## A Review of Dandanīti in the Light of Kautilya's Arthaśāstra and its Impact on Present Social Life

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### Abstract -

The words we come across extensively to denote ancient Indian politics are- rājanīti, dandanīti, arthaśāstra etc. Dandanīti is a political term. According to PV Kane, Vedas and dharma will perish if the penal system is not properly applied and varṇāśramadharmā will perish if the Kshatriya king does not properly observe the Eternal rājadharma. One of the meanings of the word danda is to contain and another is to punish. Beyond the time of Yasaka when we reach the time of Mahabharata or Kautilya's arthaśāstra Dandanīti means to punish. Kautilya understood very well the chaos created in a state without punishment. According to Shyamshastri Dandanīti is - " the law of punishment or the science of government." If three of the four methods of administration fail, then the fourth method of punishment is to be applied. From the age of Kautilya to the present day, the principle of punishment must be our duty to govern the state and the kingdom. Our Constitution also has many clauses on this subject which are completely similar to Kautilya's arthaśāstra. So the importance of this arthaśāstra is not worth saying how influential it is even today. Therefore, through my paper, I will try to show the similarities between the principles of the present day constitution and the penal policy of that time.

**Keywords-** rājanīti, dandanīti, arthaśāstra, Kautilya .

### Review -

The terms we come across extensively to refer to ancient Indian politics are polity, dandaniti, arthashastra etc. However, according to P V Kane, Rajdharmā and Dandanīti are said to be the same in Mahabharata. According to him, the Vedas and Dharma will perish if the Dandanīti is not properly applied, and the Varnasrama Dharma will perish if the Kshatriya king does not properly observe the Eternal Rajdharmā. Actually the word Niti comes from ni dhatu which means to drag. That is, pulling towards specific goals is called policy. This penal policy is a periodic term of politics. Penalty in present day refers to punishment. Just as one meaning of the word danda was retained, another meaning of the word danda stands for punishment. After the period of Yasaka, when we come to the age of Kautilya's arthashastra, the word danda comes to mean danda-niti.

### Proposed Methodology-

I have used descriptive method along with analytical method for this study. Information has been collected from various primary and secondary sources.

Kautilya understood very well the chaos that arises in a state without punishment. Hence Kautilya repeatedly uses the word dandanīti in his arthaśāstra. 'Danda' is one of the upāya-ṅcatuṣṭaya-ṅ. If the other three methods of administration fail the 4th method is to be applied. If there was no fear of punishment people would never act properly. Just as we call the principal derived from religion as dandanīti, so the principal which arises out of the fear of punishment is also called dandanīti.

According to the ancient ācāryas punishment was the only effective method of subduing the people.

" न ह्येवंविधं वंशोपनयनमस्ति भूतानां यथा ।"

[na hyevaṃvidhaṃ vaṃśopānayanamasti bhūtānāṃ yathā ]]

But according to Kautilya - " तीक्ष्णदण्डो हि भूतानामुद्वेजनीयः मृदुदण्डः परिभूयते, यथार्हदण्डः पूज्यः ।।"

[ tīkṣhadando hi bhūtānamudvejanīyaḥ mṛdudandaḥ paribhūyate yathārhadandaḥ pūjyaḥ ]]

Here it is said that if the king applies sharp punishment then he will be a matter of concern and if he gives mild punishment then it should not be so that he will get proper punishment i.e. whatever punishment he deserves.

That is why kautilya says that we need to know about punishment before applying it. According to kautilya-

"सुविज्ञात प्रणीतो हि दण्डः प्रजाः धर्मार्थकामैर्योजयति।"

[suviññāta praṇīto hi dandaḥ prajāḥ dharmārthakāmairyojayati.]

That is, if the king is well- informed and applies punishment, then that punishment binds the people to Dharma, Artha and kāma.

He said again about the abuse of punishment -

"दुष्प्रणीतस्तु कामक्रोधाभ्यामज्ञानाद्वा प्रस्थपरिव्राजकानपि कोपयति किमङ्ग! पुनः गृहस्थान?"

[ "duṣpraṇītaṣtu kāmakrodhābhyāmajñānādvāna prasthaparivrājakānapi kopayati kimaṅga! punaḥ gṛhasthāna?" ]

In other words, if the punishment is applied out of anger or ignorance, then the householders may suffer more damage than the traveling monks.

Even today we see that if the administration follows all the rules and punishes a person, then it is for his good but if the punishment is misjudged then the punishment is not only for that person but the entire family has to bear the punishment.

What difficulties can we face if the punishment is not enforced? It is said in this context-

"अप्रणीतो हि दण्डः मात्स्यनायमुद्भावयति। वलीयानवलं हि ग्रसते दण्डधराभावे।।"

[ "apraṇīto hi dandaḥ mātsyanāyamudbhāvayati | valīyānavalaṃ hi grasate dandadharaḥbhāve" ]

That is, if the punishment is not applied properly, then there may be injustice in the state, so the punishment is mandatory. Manusamhita also says in this context-

"यदि न प्रणयेत् राजा दण्डं दण्डेष्वतन्द्रितः। जले मत्स्यानिवापक्ष्यन् दुर्वलान् वलवत्तराः।।"

[ "yadi na praṇayaet rājā dandaṃ dandeṣvatandritaḥ |

jale matsyānivāpakṣyan durvalān valavattaraḥ" ]

Even today we find that different punishments are prescribed for different guilts. Already in this world, the amount of guilt, tendency to bad deeds is increasing day by day. So punishment is necessary to warn people from all these acts.

Kautilya said in this context what benefits are due to the application of punishment -

"चतुर्वर्णाश्रमो लोको राज्ञा दण्डेन पालितः। स्वधर्मकर्माभिरतो वर्तते स्वेषु वेश्मसु।।"

[ "caturvarṇāśramo loko rājñā dandena pālitaḥ | svadharmakarmābhirato vartate sveṣu veśmasu" ]

That is, according to Kautilya, under the influence of Danda, people of the four castes can safely engage in their own religion and work and lead a healthy life.

Even in present day we see that people stay away from sin due to fear of punishment. Fear of police and administration or fear of our judicial system make people able to lead a healthy life. Also can live in peace in their home and complete their work. So this punishment must be enforced.

Kautilya ānvīkṣikī, trayāī, vārtā says that punishment is the root of these three principles, so he calls Vinaya or education as the root of the punishment required for the pursuit of attainable things and the maintenance of attainable things. In this context said that-

" विनयमूलो दण्डः प्राणभृतां योगक्षेमावहः।"

[ "vinayamūlo dandaḥ prāṇabhṛtām yogakṣemāvahaḥ" ]

According to kāñale-

"The idea is, administration by a disciplined ruler alone can lead to prosperity and security of the people." vātavyadhi told that about the process of joining of amātya -

" नवास्तु यमस्थाने दण्डधरं मन्यमानाः नापराध्यन्ति।"

[ "navāstu yamasthāne dandadharam manyamānāḥ nāparādhyanti ||"]

That is, if the king appoints new persons as amatyas, then the executioner will fear the king like Yama and will not dare to do any wrong.

A king always has to use some means to run the kingdom properly. A king can never run his kingdom properly if he does not collect taxes. So the king has to fear punishment for the subjects to pay taxes properly. Because there is no crime in collecting fair tax.

Even today, the government imposes taxes on the people to run the country properly. Bhīṣma also mentions this in the Shanti Parva of the Mahabharata when he advises Yudhiṣṭhira.

Kautilya in his Arthaśāstra praises Danda and says-

" दण्ड हि केवलो लोकं परं चेमं च रक्षति। राज्ञा पुत्रे च शत्रौ च यथादोषं समं धृतः।।"

[ " danda hi kevalo lokam param cemaṃ ca rakṣati |

rājñā putre ca śatrau ca yathādoṣam samaṃ dhṛtaḥ ||"]

That is, if the king applies a suitable punishment to all, regardless of the people, then that punishment is praised by both the world and the hereafter. So the king should give fair punishment without double-handedness.

Even today, we expect the justice system to give fair punishment to all, regardless of the government or the people.

It is often seen that one guilty makes another guilty by his own fault. So it is absolutely necessary to suppress that culprit. Kautilya also says in his Arthasastra-

" दोषशुद्धौ हि दूष्या ना विद्यन्ते, दूष्यशुद्धौ हि दोषः पुनरन्यान् दूषयति।"

[ " doṣaśuddhau hi dūṣyā na vidyante dūṣyaśuddhau hi doṣaḥ punaranyān dūṣayati." ]

That is, if the fault of the guilty person is not suppressed, new people also become evil because of that fault. So before it happens, it is imperative to punish the guilty person.

So by reviewing the principles of punishment in Kautilya's Arthaśāstra, we understand how important it is to apply punishment to govern the state.

### Conclusion -

For any country or state to run well, enforcement is absolutely necessary. Neither a monarchy nor a democracy can operate without a specific system. Therefore, to operate this system properly, Dandanīti is mandatory. Before the Indian Constitution these Artha Shastras or Dharma Shastras have guided us. Kautilya's Arthasastra is a book that shows us what we should do to run our governance. Dandanīti is a part of it. Kautilya's Arthasastra takes the approach taken by many parts of the Indian constitution which shows us the way. Which is an important part of our daily life.

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## ***Kaavu and PulluvanPaattu: the Ecological Tradition of Kerala Retold***

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Religion, Mythology, tradition, rituals, and Life Sciences conjoin in the ancient *Kaavu* (sacred grove temples) and the *PulluvanPaattu* (song to the serpent deities) of Kerala. With the advent of urbanization and later, globalization, most of the villagers have left their traditional residence and forgotten the sacred grove temples of the yesteryears. The boom of real-estate has stamped the end of many such places of bio-diversity. *PulluvanPaattu*, the traditional folk song that ushers the advent of the new year and calls for the blessing of bounty, is primarily addressed to the serpent deities. The traditions and rituals associated with these are reflective of the ecological tradition of Kerala, but, unfortunately, have been lost in the oblivion in our fast-paced urbanized lives. This paper aims at exposing the traditional ideologies accompanying the sacred grove temples of Kerala and the ritualistic folk music of *PulluvanPaattu*, associated with these temples.

**[Key words: Kaavu, PulluvanPaattu, bio-diversity, Ecological tradition, folk music]**

### **Introduction:**

The tradition of Kerala is replete with myths and rituals that exhibit unique ecological repercussions and were probably designed with the primary motive of upholding nature's bounty. The *Kaavu* or sacred grove temple is one such phenomenon. Some green spots are identified and marked as *Kaavus* which become a haven for flora and fauna; preserving the natural plants, trees and animals residing thereof. The entire area is marked as sacred and all kinds of life form that exist there are upheld as sacred and are protected by not disturbing their natural habitat. The residents of the neighbouring area worshipped that grove with the belief that all animate and inanimate inhabitants of the area understood the existence of the same soul pervading the animate and inanimate objects there, all the elements, and the entire nature. This is the primary reason behind the worship of tree Gods, Mountain Gods and Forest Goddesses in our culture. An extended version of this worship can be seen in the conservation and reverence of deities of a *Kaavu* within the boundaries of each family house. Various rituals and customs also originated as part of this worship and these became an integral part of the Kerala folk culture, reflective of folk ingenuity.

### ***Kaavu: An Ecological Hub***

A *kaavu* or the sacred grove temple is invariably, a green spot, earmarked as a Divine area with Deific presence which must be inadvertently protected in its purest form - untouched by human hands. Thus, these temples are not even cleaned using a broom, etc. they are retained as thickets that are a shelterhouse of exotic plants (Naalpaamaram – Peraal or *Ficus benghalensis*; Ithi or *Ficus Microcarpa*; Athi or *Ficus Racemosa*; Arayaal or *Ficus religosa*) and flower herbs (Dasha Pushpam – Mukkooti, Cheroola, Uzhinja, Thiruthaali, poovamkurinnila, Karuga, Nilappana, Vishnukranthi, Kayiunnyam, Muyalcheviyan)

*Kaavu* plays a significant role in conserving water and preserving the soil of the region, thus prote-

cting the ecosystem of the area. A *kaavu* is an expression of biodiversity, with millions of insects, worms, lizards, rodents, snakes and other animals, all kinds of flora from grass to big trees that stand tall for over hundreds of years. On these plants and trees, innumerable birds make their abode, their droppings becoming fertilizer for the fauna growing underneath. These plants in turn provide the seeds, fruits and vegetables for the survival of the birds and animals thriving on them. Hence the entire area becomes a thick and perfect balanced ecosystem. Invariably, most of these *Kaavus* also have ponds or streams that are a perennial source of water supporting the lives in the area.

*Kaavus* are generally for serpents (sarpakaavu), Goddess (Devi), Siva or Shasthakaavus. Northern part of Kerala holds more of these *kaavus*, particularly Kannur and Kasargode area; there are also some famous *kaavus* in the southern part of Kerala, like Mannaarshala. Some of the renowned Namboodiri illams, like Paambumekaat and Mannaarshala house *sarpakaavus* within the compound of their traditional homes. An area is marked within the compound which is deemed to be the abode of serpent gods and is surrounded by thick forest-like environment.

Professor and Head, Centre for Wildlife Studies, College of Forestry, Kerala Agricultural University, P O Nameer, and K M Jyoti of the same university, observed after conducting a thorough study of 15 major sacred groves of Kannur and Kasargode districts that there were around 107 different bird species from 48 distinct bird families. These birds included some forest birds and around 17 species of migratory birds. (Haritha John, 2019)

### ***Kaavu*: A Plinth for Folk Art and Culture**

Besides being a rich environment protection concept, the *kaavu* also encouraged the development of some typical traditional folk arts. Various folk arts related to these *kaavus* include song (*Pulluvanpaattu*), dance (*theyyam*), and painting (*kalam ezhuth*). *Theyyam* is an ancient ritualistic form of worship that blends music, dance and devotion. Awe inspiring face designs, headgears and costume are the highlight of this art form, which is accompanied by fire and music. The entire ritual that blends light, music, and extravagant colours, is an elevating experience of intense devotion and passion. It is believed that the *theyyam* artist adorns the qualities of the deity he represents and blesses the audience with prosperity for the entire year.

*Theyyam* is the dance form associated with the *kaavu* rituals and *kalam ezhuth* is the art of painting that finds its roots in the *kaavu* culture of ancient Kerala. The traditional ritualistic art form associated with drawing, conserved in these *kaavus* is the *kalam ezhuth* or the craft of drawing the forms of deities and serpents on the floor using turmeric, rice powder, charcoal, lime, green leaves and some other natural colours. The *kalam* is a design drawn on the floor outside the sacred temple, in front of the main deity. The entire drawing is done as a ritual which takes around 2 to 4 hours and commences with a ceremonious *pooja* with the chanting of specific *shlokas*. The chief deities that are depicted in this art form are Vettakkorumagan, Darikan, Sarpa, Bhagavathi, Bhadrakali, and Ayyapan. White, yellow, black, green and red are the primary colours used in the depiction.

Due to paucity of space, this paper confines its study to the *Pulluvanpaattu*, a song associated with the *kaavu* tradition.

### ***PulluvanPaattu*: A Song for Prosperity**

Folk lore is the remarkable conversation between man and Nature. *Pulluvanpaattu* is one such art form that ushers in the season of prosperity and abundance. The song is sung by the *Pulluva* community, belonging to the marginalized section of the society. Thus, this ritual also brings us to the aesthetic coming together of the elite of the society with the periphery. The *Pulluva* family either travels from house to house to sing this traditional song or they are stationed at the *kaavu*, where they sing for those devotees who desire to get the blessings of the divine through the ritualistic intervention of the *Pulluvanpaattu*. It is particularly sung during the month of *karkidagam* (June-July or the rainy season) to usher in the call of prosperity at the end

of the month of poverty. *Pulluvaveena* (single string fiddle with a bow to allow music) and *Pulluvakudam* (earthen pot with strings functioning as a musical instrument) are the instruments accompanying the song sung by the *Pulluvathy*. They sing in praise of the children of the elite class and pray to the deity to protect the children from natural wrath as well as ill-health and to provide bounty and prosperity in the coming new year. At the end of the song, the singers are offered rice and other food items and also coins – these are treasured gifts for the abject poverty that these artists live in. As part of the serpent deity rituals, huge geometric patterns are drawn that are known as *kalam* and offerings of milk and turmeric are made to appease the deities. This is followed by the *Pulluvanpaattu*, also known as *sarpampaattu* or *naagampaattu*. (Dinesh Kallungal, 2012 )

This ritual is closely connected to nature. It has distinct ecological links as the song is sung to propitiate the snake deity and the musical instruments used are also traditional natural ones made out of bamboo reed and calf skin. Perlasseri in Kannur, Paambumekkaat in Trichur, and Mannarshaala in Alapuzha are some of the renowned *sarpamkaavus* in Kerala. The *Pulluvan* is a tribal community who worship snake, probably due to their close association with nature and their life in the vicinity of forest area that is rampant with snakes. They sang songs eulogizing serpent deities. They begin the song by narrating the ancestry of serpent deities, tracing it back to sage Kashyapa and Kadru's 1000 serpent children. Then they sing the song narrating King Parikshit's death due to Thakshakan's (snake) bite. This is followed by the song commemorating Parikshit's son Janamejayan's *ssarpa* sacrifice, the narration of Krishna's victory over Kaliya (*kaliyamardhanam*), the story describing how Mahavishnu became Ananthashayi. After such narrations tracing the history of serpent Gods, the *Pulluvan* and his consort sing for the children of the family that has sought their song (*paattu*). They call out each child's name and the birth star and offer them to the care and protection of the snake deities. They also seek Nature's blessings to usher in the new year, filled with bounty, good health and choicest blessings. It is believed that if an offering is conducted to the serpent deity with all these rituals annually, the family will prosper and enjoy health and happiness. At the end of these rituals, all the performers are lavished with money and gifts. These gifts support the *Pulluvan* family throughout the year.

The future of this folk song seems bleak due to dearth of patronage. Ambujakshy, a singer of this folk song, who received the Kerala Folklore Academy award, has said that she is not even able to make her ends meet with the inadequate amount that she earns through her profession. To buy and maintain the instruments used for this art form calls for a huge expense and hence many people of this community have quit their art and have moved in search of other professions to lead comfortable lives. (G S Paul, 2021)

### ***Kaavus and PulluvanPaattu in the Modern Era:***

Modern age has spelled the death toll to these traditions. With the increase in the blind rat race for profit and the boom of real estate business, space has become a rarity in a state like Kerala. Many people have shifted to the West and settled in lucrative places like the US, Canada, Middle East, Singapore, Malaysia, Hong kong, Australia, and the like. Their family homes back in Kerala, are either deserted or sold out. The *kaavus* are not maintained any more. Many of these lands are sold to real estate dealers who use these lands to construct high-rise buildings, thus disturbing the entire eco-system. These sacred groves that support multifarious flora and fauna, are no more preserved, and this is the cause of imbalance in the eco system.

Although many of these sacred groves have been destroyed now, yet some are still preserved and serve as place of worship where people revere nature and the sacred deity there, keeping the surroundings untouched, thus conserving biodiversity as well as the traditional culture and rituals. Some local population has been able to preserve the ecosystem and the cultural beliefs as part of religious rituals. Northern Kerala is renowned for the preservation of these *kaavus*. The presence of near-distinct flora and fauna in these *kaavus* make their preservation the need of the hour.

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## KEY OF SUCCESS – A REVIEW ON TEACHING APTITUDE OF B.Ed. PROSPECTIVE TEACHERS

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### Abstract

Teaching is one of the most important but complex and demanding art of guiding students through variety of selected experiences towards the attainment of appropriate teaching learning goals. There are many factors which influence the success in the field of teaching. Teaching aptitude is one of them. For this review article many researches related to the teaching aptitude have been examined critically and gist of those studies is presented. The value of a review article is related to what is achieved, what is found, what can be done in the field of particular area. This review report is a systematic analysis of the researchers conducted during 2006 -2022 in the field of teaching aptitude of B.Ed. students. The study aimed to explore the trends of research in the field of teaching aptitude of B.Ed. students and to highlight the gaps in the studies along with the suggestions for the future research.

### Key points –

Teaching Aptitude, academic achievement, intelligence, review literature

The success of any endeavour depends on the aptitude of the person. The aptitude to become a teacher, doctor, successful businessman, engineer etc. may be different. The aptitude can be physical, mental, developed, undeveloped or congenital. The optimum utilization of the ability requires skills; which can be acquired through training. Various types of aptitude tests are conducted before career and vocational training to find out how efficiently a person can perform the task. Just as - imagination is necessary for a poet and hand-eye co-ordination for an athlete; in the same way, for success in teaching, a teacher needs to have good communication skills, subject knowledge along with teaching aptitude. Before teacher training, subject knowledge as well as aptitude of trainees are tested through entrance examination. To examine the effectiveness of aptitude many studies have been conducted on educational achievement, teaching effectiveness, job, satisfaction, demographic variables etc. Gist of the many studies has been presented in this literature review.

### Objectives of the study:

- ✓ To provide summary of the research related to the teaching aptitude of the B.Ed. students.
- ✓ To find the gaps on previous studies.

### Methodology

- ✓ The study is qualitative in nature.
- ✓ Interpretation is based on the findings of the review literature.

### Limitation of the study

- ✓ Studies related to the teaching aptitude of B.Ed. students were identified for the study.
- ✓ Review articles from the period of 2006 -2022 were collected.

### Review of Literature:

Many researchers conducted studies related to teaching aptitude of B.Ed. students in relation to teacher commitment, experience, teacher effectiveness, academic achievement, gender, personality, facility, different levels and categories of teachers, teaching-learning process, intelligence and teaching competence etc. The major studies are discussed below:

Arun and Geeta (2006) found that prospective teachers of both groups (male and female) have higher teaching aptitudes than the other three aptitudes; consultancy, management and research. Male prospective teachers were better at counselling and management, while female prospective teachers



have high teaching and research aptitude. Goel (2008): made a comparative study of teaching aptitude of pre-service and in-service teachers. The major findings were: gender, streams of study, teaching experience and marital status of the pre-service teachers were not significantly differing. The mean achievement score of the pre-service teachers on teaching aptitude was found lower than in-service teachers.

Kaur (2009) found that B.Ed. program was effective in bringing about positive changes in teacher effectiveness, teaching skills, teaching attitudes and personality traits of future teachers. The study revealed that B.Ed. program had a more favourable effect on the effectiveness of prospective female teachers compared to prospective male teachers. It further added that the B.Ed. program was equally effective in improving the teaching ability and teaching attitude of both women and men. The study also concluded that male teachers were more stressed and frustrated compared to female prospective teachers. Jose Augustine (2010): conducted a study on 200 student teachers from 5 colleges of Kottayam Revenue district in Kerala. The study aimed to examine the achievement in Educational Psychology, teaching aptitude, academic background and teaching competence. TAS constructed by Psycom Services was used to collect data. The findings of the study revealed that teaching competency and teaching aptitude was significantly related but academic background and teaching aptitude of student teachers was positively insignificant. Teaching competency and teaching aptitude of men and women student teachers was not significantly related.

Kuraishy and Ahmad (2010) found a significant difference between future male and female teachers in terms of mental ability, attitude towards children, professional information and overall teaching ability. Males were found to be superior to their female counterparts in terms of mental ability, professional information and overall teaching ability. Sajan (2010) revealed that most of the students have average teaching ability. Female students were found to be perform significantly better than their male counterparts in the teacher aptitude. Academic performance on the graduate level examination has no significant relationship with teaching ability. SydaHumra (2011) conducted a study on a sample of 143 practicing teachers of Aurangabad city, a battery of teaching ability tests developed by Singh and Sharma was used to find out the relationship between teaching ability and academic performance of B. Ed. future teachers. Finding shows that B.Ed. interns have high academic results and an above-average level of teaching ability. Teaching ability and academic achievement have a positive and low correlation coefficient. Male and female B.Ed. participants do not differ significantly on both variables.

A study was conducted at the Colleges of Education Jammu City on the teaching aptitude of B.Ed. trainees; considering their academic performance, residential background and stream for a sample of 250 B.Ed. interns. The Teaching Aptitude Test (2010) by Gakkhar and Rajneesh was administered to collect data. The result shows that most of the future teachers have average teaching skills. Significant differences were found in pedagogical abilities with regard to their academic results. Teaching aptitude, residence, and stream were not significantly related (Chugh 2012). Ghatvisave (2012) revealed that when examining the obtained mean scores of three groups of secondary school teachers, it was found that the mean scores obtained were 94.86 for low teaching ability, 102.54 for medium teaching ability and 104.94 for high teaching ability, which shows teachers' teaching skills were high. Mishra (2012) revealed that the mean value of female teachers is slightly higher compared to male teachers in terms of teaching aptitude but the differences were not significant and no significant difference was observed between rural and urban teachers in terms of their teaching ability. Nadeem et al. (2012) investigated the influence of aptitude on the academic achievement of male and female students of different Mental Abilities. Self-made test of mental ability and anxiety measurement scale was used to collect data. Regression analysis and correlation was used to analyse the results. The findings of the study revealed that the aptitude influenced the academic achievement of female student's more than male students. The results also indicate that when aptitude decreased, academic achievement increased both in male and female students. Sharma (2012) found that teaching aptitude of pupil teachers was significantly correlated with their academic achievement.

Kaur (2014) explained teaching aptitude as “a special capacity or special ability” and concluded teaching aptitude of male and female pupil teachers are significantly co –related. Appaduri S. dev (2015) examine the teaching aptitude, Efficacy and Attitude of 400 High Secondary School Teachers. Teacher Efficacy questionnaire of Gibson and Dembo (1984), teacher attitude questionnaire by Callis et.al (1951) and teaching Aptitude questionnaire of Karim and Dixit (1986) was used for data collection. It was found that Teacher efficacy was significantly correlated with teaching aptitude and teacher’s attitude.

Manjupain (2018), explored the teaching aptitude of 200 randomly selected pupil teachers from B.Ed. colleges of rohtak district in relation to their intelligence, gender and locality. Teaching aptitude scale (2002) by L.C. Singh and Dahiya and general intelligence test (2012) standardized by Pal & Mishra were used to collect data. The study depicts that high intelligent group have high teaching aptitude than low intelligent group. There is no significant difference between teaching aptitude and gender of the pupil teacher but family background or his/her place of living was affected by teaching aptitude of prospective teachers. Singh J.D. and Kaur (2018), conducted a study on randomly selected 600 student - teachers (300 males and 300 females) of Malwa region in Punjab to investigate the study of teaching Aptitude of student teachers in relation to Sex, Intelligence and Academic Achievement. Data was collected by using teaching aptitude test battery constructed by Singh and Sharma. Statistical techniques used for the analysis were Mean, SD, t-test and ANOVA. The result reveals that teaching aptitude of student teachers were not significantly related to academic and intelligence. Adhikary et.al (2020), envisaged significant differences in teaching aptitude of women trainee teachers in relation to age, caste, period of course and types of institution whereas no significant difference found with regard to stream. Venkatesha K (2021) investigated teaching aptitude of 120 trainee teachers. TATB by Singh and Sharma was used and found that there is no significant difference between male and female student teachers teaching aptitude. Rani (2021) explored the teaching aptitude among B.Ed. student teachers on a representative sample of (32 boys and 28 girls) 60. The result analysis of the data revealed that the teaching aptitude on the gender basis of B.Ed. prospective teachers was not significantly differing. Sonowal and Kalhotra (2022) found significant co relation between teaching aptitude of 300 B.Ed. trainees with regard to gender, place, type of institution, caste, teaching speciality and age. Senet. al. (2022) reported female students have comparatively high teaching aptitude than the male students.

A lot of research work is available on teaching aptitude. But the researchers have focused more on the relationship of teaching aptitude with teaching effectiveness, academic achievement, teaching competence, teaching ability, teaching success, job satisfaction, qualifications, faculty, experience, science – arts stream, marital status, sex etc. of the student –teachers and teachers. Analysed results consistently show that Teaching ability and academic achievement have a positive and low correlation coefficient. Male and female B.Ed. participants do not differ significantly on both variables. It was also found that teacher efficacy was significantly correlated with teaching aptitude and teacher attitude.

### **Suggestions for further studies:**

Aptitude is a vital factor to succeed in the profession. It’s our duty to more investigation is required to study the relationship between teaching aptitude and other variables which are directly related to the success in teaching profession. The analysis of the above studies revealed that the studies falls only the sample of 200 -300 B.Ed. students and also limited to the particular place or district. More studies could be conducted on larger sample. A comparative study could be done on B.Ed. students of private, Government Self-financed and Government teacher training institutions, B.Ed. pupil teachers and in – service teachers, D.El.Ed. and B.Ed. pupil teachers. Entrance tests are the doors to enter in the B.Ed. course so; studies must be conducted to check relation between entrance test scores and teaching aptitude. Teaching aptitude can be taken into consideration in relation to teaching competence, professional ethics, teaching effectiveness and emotional intelligence.

**Conclusion:**

We need high-quality teachers who are dedicated to education and who are equipped with the expertise, qualifications and competencies needed to teach effectively. Review articles in teacher education have vital importance. Researchers, policy makers, Government, academician etc. mostly use review articles to update their knowledge in their field of specialization. These review articles act as a guide who helps researchers to find the new area of studies and policy makers to plan and execute new policies.

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## पत्रिका में अपना लेखन देने चाहनेवालों से कुछ सूचना

- \* पत्रिका प्रकाशन की अवधि : जनवरी से जून, जुलाई से डिसेंबर, इस तरह साल में दो बार पत्रिका प्रकाशित होगी ।
- \* सामान्यतः फरवरी या मार्च, अगस्त या सितंबर मास में पत्रिका प्रकाशित होगी ।
- \* अकाडेमी की वेबसाईट (Web site) में पत्रिका प्रकाशन से 2 महीने पहले पत्रिका प्रकाशन उद्घोषित करेंगे ।
- \* लेखनों के प्रकाशन इच्छुक अकाडेमी की E-mail द्वारा अपना लेखन word file & PDF file में ही भेजें ।
- \* प्रधान संपादक आप का लेखन स्वीकार कर के सलाह समिति का विषय तज्ञों को परिशीलन केलिये भेजेंगे ।
- \* समिति की अभिप्रायानुसार प्रधान संपादक लेखन की प्रकाशन के बारे में अन्तिम निर्णय लेंगे ।
- \* लेखन प्रकाशन योग्य होने पर लेखनदाताओं को E-mail फोन या पत्र द्वारा जानकारी देंगे ।
- \* आप को सूचित किया जाने पर ही अकाडेमी का बैंक खाता में निर्धारित धन जमा करना है । लेखन भेजते ही Processing चार्ज खाता में जमा नहीं करना है ।
- \* साधारणतः लेखन A4 साईज में 4-5 पृष्ठों में होगी । Font 11 या 12 में रहना है । लेखन ज्यादा लंबा हो तो प्रकाशन की अन्तिम निर्णय प्रधान संपादक लेलेंगे ।
- \* हिन्दी या संस्कृत भाषा संबंधित लेखन Unicode (Sanskrit 2003) में होगा ।
- \* अंग्रेजीवाला Times Now Roman में हो तो अच्छा है ।
- \* कन्नड लेखन नुडि (Nudi) तंत्रांश में होना अच्छा है ।
- \* केवल टाईप किया गया लेखन स्वीकार्य है, अन्यथा हस्तप्रति की टाईपिंग चार्ज लेखनदाता द्वारा वहन होगा ।
- \* लेखन दाता अपना पता, मोबैल नं., ई-मेल संकेत इत्यादि लेखन के अंत में जरूर लिखना है । यदि वृत्ति में हो तो वृत्तिस्थान का नमूदन करें ।
- \* संशोधना रत विद्यार्थी अपना मार्गदर्शक, उन के पद, तथा जिस विश्वविद्यालय से संशोधना अनुमति प्राप्त है इत्यादि विवरण अवश्य लिखें ।

## लेखन दाताओं का अकाडेमी द्वारा सोलभ्य विवरण

- \* पत्रिका प्रकाशन के बाद एक प्रति (one copy) रजिष्टर पोष्ट द्वारा भेजे जायेंगे ।
- \* ज्यादा प्रति चाहिये हो तो प्रत्येक धन भेजने पर व्यवस्था किया जायेगा ।
- \* साथ में पत्रिका में लेखन प्रकाशित होने का प्रमाण पत्र अकाडेमी द्वारा दिया जायेगा ।
- \* जर्नल प्रोसेसिंग चार्ज NEFT / RTGS के द्वारा ही देय होगा ।
- \* Veda Samskrita Academy (Regd.), Hegde, Canara Bank, Hegde Branch

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